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PICTURE BOOKS AND THE LITERARY CONNECTION
A BIBLIOGRAPHY

A Research Paper
Presented to the
Faculty of the Library Science Department
University of Northern Iowa

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
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CHAPTER ONE

Introduction

Whatever else might be said about the business of picture books, their creators do not take their craft casually simply because the product's intended audience is primarily children. Clearly, the preponderance of articles and books devoted to the subject indicates that those involved in the creation of picture books maintain very strong views regarding such matters as the appropriate proportion of text to illustration and what constitutes the difference between a 'true' picture storybook and an illustrated story book.

Opinions both support and collide with one another. There are purists who brook no compromise between the right amount of illustration per text as they understand it.--"The pictures and text may be inseparable, but even then the story will always be the primary substance of the book."¹ The opposite view holds that "Illustrations dominate the text that may range from non-existent to complementary."²

¹ Bettina Ehrlich, "Story and Picture in Children's Books," Horn Book, (October 1952); rpt. in Elinor Whitney Field, ed., Horn Book Reflections on Children's Books and Reading Selected from Eighteen Years of the Horn Book Magazine-1949-1966, (Boston: The Horn Book, 1969), p. 86.

² Zena Sutherland and Betsy Hearne, "In Search of the Perfect Picture Book Definition," Wilson Library Bulletin, 52 (October 1977), 160.

Finally, there are those who have given up the battle of text/picture superiority choosing rather to fudge the relevance of the issue. It is "difficult to give a precise definition. . . as [the] amount of text accompanying illustrations varies greatly from book to book."³

The controversy rages on over what constitutes a picture storybook and how to tell it from an illustrated story book. Although some attempt to set forth a list of working definitions for picture books and picture storybooks will appear later in this paper, a case in point illustrates the wide variance of opinion regarding this heated issue.

While most authorities willingly recognize a distinction between picture storybooks and all other kinds of picture books, i.e., counting books, concept books, etc., their cohesive agreement falls apart when they propose to define the difference, which they all perceive exists, between picture storybooks and illustrated story books.

The picture storybook, as some authorities see it, is a blend of text and illustration in which the two elements are of equal importance and "work together to produce an artistic unit stronger than either the words or pictures would be alone."⁴

³ Mary J. Lickteig, Introduction to Children's Literature (Columbus, Ohio: Charles E. Merrill, 1975), p. 55.

⁴ John Warren Stewig, Children and Literature (Chicago: Rand McNally, 1980), p. 97.

Quite simply, in this sense, a picture storybook could not, for instance, be read over the radio. The meaning would be incomplete and unclear without the necessary accompanying pictures. In a true picture book words cannot stand on their own without illustrations.

These 'blend theorists' decry the fact that some writers of children's books fail to understand the true nature of the picture storybook genre and unwittingly attribute illustrated story books to the picture storybook concept. Accordingly, Peter Rabbit then, would not fit the 'pure' picture storybook definition since the story is complete by the text alone without the adornment of Beatrix Potter's cunningly, charming miniatures.

Problem Identified

The genesis of this research paper grew out of a startling comment made by respected children's book reviewer Barbara Elleman who was speaking during a Booklist Open Forum at the 1983 American Library Association annual conference. She had been asked to speak on the topic of 'picture books'. No suggested approach beyond 'uses with school subjects' was provided to help her narrow her focus within this vast subject potential. She did, in fact, highlight the use of this genre of trade books throughout the school curriculum, and one of her suggestions seemed particularly intriguing. She commented that she could see no reason why picture books

could not be used to "intensify children's awareness of literary elements."⁵ Such awareness can begin as early as second or third grade.⁶

Elementary school aged students are expected to learn to recognize satire, irony, flashback, and other internal literary devices in the fictional literature they read. Picture storybooks can assist this process. Elleman contends that in like fashion, "but with more sophisticated tie-ins, picture books can be used for literature exploration with older children through junior high."⁷

Regardless of age and grade level, students, even older ones, need careful step-by-step learning experiences when comprehending a new concept. Ms. Elleman points out that in many ways picture books are much more usable sources for teaching literary elements than material usually designated for the older reader. "Short, they can be read aloud in their entirety; simple, they are understandable as a story; and illustrated, they contain pictures which expand the text, helping to clarify specific ideas."⁸

These special traits unique to picture storybooks enable sometimes obscure literary terms to be taught pleasantly in a single class session. By deliberately selecting a simpler

⁵ Barbara Elleman, "Picture Books: More than a Story," Booklist, 80 (1 October 1983), 292.

⁶ Ibid.

⁷ Ibid.

⁸ Ibid.

literary piece to illustrate the concept in question, students may not only more easily comprehend it, but they should be able also to understand its use more readily as it occurs in more challenging literature.

Students often fail to grasp difficult aspects of critical reading because complicated concepts are being taught in the context of taxing short stories or novels too esoteric for them to recognize the targeted concept let alone to internalize its meaning well enough to enable future recognition of it in other pieces of fictional literature. They are not being given literary selections that permit movement from a literal to an interpretive level.⁹

Since one acceptable goal of education ought surely to be to teach in such a manner that the learning experience becomes enjoyable as well as pedagogically sound, employing picture storybooks to intensify literary awareness in elementary and junior high school students might even "serve to build a closer alliance with the world of books and to help instill a discrimination for good literature."¹⁰

Consider the plight of the struggling eighth grade student attempting to internalize the concept of irony through a piece of literature regarded to be on grade level: the early 20th century short story "The Monkey's Paw" by W.W. Jacobs. How much easier and quicker the idea of irony

⁹ Jerry Watson, "Picture Books for Young Adolescents," Clearing House, 51 (January 1978), 209.

¹⁰ Elleman, "Picture Books: More Than a Story," p. 292.

unfolds in a carefully selected picture storybook such as Margaret Gordon's The Supermarket Mice (Dutton, 1984). In this delightfully humorous, well-written tale some mice on easy street living in a supermarket find their night life of free foraging in jeopardy when a cat is brought in to eliminate them. However, the resourceful mice ply the willing cat with the remains from their snacks as well as anything else they can lay paw to because they discover that this guard cat will devour absolutely anything. The cat fattens, the mice thrive in the style to which they have been accustomed, and the market manager is happy. He finds no more slightly knawed cracker boxes, so the cat must be successfully getting rid of those nasty mice. Students of all ages can readily see the irony in this situation! Besides which, the story is funny. It is just as appealing to a twelve-year-old as it is to an eight-year-old.

Purpose of the Study

With picture books no longer the exclusive province of pre- and early readers, the possibility of expanding their use into the educational curricular setting becomes a viable goal. When Greenlaw did a study using selected picture books with fifth graders in 1972, she found "no evidence of resentment, no feeling that the picture books were childish and should be limited to use with younger children."¹¹

¹¹ M. Jean Greenlaw, "Picture Books: No Age Limit for Enjoyment," Top of the News, 28 (January 1972), 197.

Astutely introduced to them so that students may recognize their educational purpose, picture books ought to be able to function in the school setting as well as any resource material.

Glazer points out that as children become more adept at reading, so also do they 'read' more in pictures as well.¹² Various readability studies, (Hunt & Rueter, Reading Teacher, October, 1978, pp. 23-7), have placed the reading level of some picture books as high as sixth grade.

Hence, the germination for this paper's hypothesis was conceived from the quite natural assumption that picture books have something of universal value which lend themselves to classroom incorporation in ways not met by informational books or even other fictional material. Specifically in this circumstance it is worthy to discover whether picture books might assist educators who teach common internal fictional literary devices to elementary and junior high school students.

It is the intention of this study to examine a selected population of original picture storybooks in order to discover whether they possess any of a predetermined list of literary devices most commonly found to be present in fiction for mature readers. If such elements do exist in picture storybooks, an annotated bibliography of such devices and the

¹² Joan I. Glazer and Gurney Williams III. Introduction to Children's Literature (New York: McGraw-Hill, 1979), p. 49.

books containing them will be prepared for teachers to use as resource aids with elementary and junior high school students.

Limitations of the Study

Since the purpose of the bibliography is to address literary devices found in fictional literature, only picture storybook material will do. A large portion of the total picture book population must necessarily be rejected because of its failure to qualify as picture storybooks. Not appropriate to this study, since they do not contain a storyline, are picture concept books with their emphasis upon elements of an abstract idea such as 'disobeying' or 'weather'; counting and alphabet books; word definitions such as up/down, inside/outside, etc.; mood pieces such as Alvin Tresselt's Hide and Seek Fog (Lothrop, 1965) because they are more concerned with an idea than with a plot involving characters; and self-help books which explore emotions and behavior such as Dorothy Chlad's Safety Town series or Joy Wilt Berry's Let's Talk About series (whining, tattling, lying, etc.). Due to their controlled vocabulary, 'beginning reader' books regardless of their subject content are also being rejected. All these kinds of picture books are eliminated from project consideration because in each case their foremost purpose is something other than telling for its own delight a story with plot, setting, and characters.

For much the same reason toy books which are manipulative or have special effects, i.e., textures, holes, smells, shapes, or pop-ups are also categorically eliminated from this bibliographical search. Needless to say, so are wordless picture books discounted since they have no interaction with text even though some may exhibit mature fictional subject content.

Three last categories of picture storybooks are also not being considered in this project although they do qualify as stories and usually are found shelved among other picture storybooks. These are fairy tales, folktales, and multiple-story story books.

Tales by the Grimm brothers and such other authors as have over the years entered into the 'common domain' of numerous adaptations, no longer possess one 'standard' unaltered-from-the-original text. Unlike Peter Rabbit, Cinderella has been reworked into a version for children of nearly every age and nationality on earth.

Traditional folktales, of course, never did have a single literary text since they evolved orally over the generations. Notwithstanding latter-day artist/adaptors who have chosen to embellish strategic segments of these stories with interpretative illustrations, the fact remains that they do not need pictures to make them understandable. They are not really picture storybooks. They are, instead, heavily illustrated folktales. Only original picture storybooks are being included in this bibliography in order to give the

literary devices found in them the authenticity of 'honest integrity'. Each book will be examined as it exists, not as the latest translator may have chosen to present it.

The special integral relationship between carefully orchestrated pages of text and pictures to achieve a picture storybook totality is absent in the multiple-story story book. Precise page by page arranged movement to create small moments of suspense is a luxury of space the multiple-story book cannot afford. The picture storybook format is missing. Only single stories between two covers are being included in this bibliography.

In summary, original picture storybooks which tell in prose, or occasionally in verse, a story possessing a recognizable opening situation, a conflict, and a resolution will be subject material suitable for this bibliography. 'New' folktales will be considered but not traditional ones whether reworked or not.

Definitions

The following terms and their definitions are not lifted from a standard dictionary, but rather are devised for the purposes of this paper only.

Art Work: Term used interchangeably with 'Illustration'.

Concept: The idea, meaning, or purpose of the literary device being employed in the work of fiction.

Genre: A literary term intending to signify a literary species or form of recognizable traits such as 'picture book', 'science fiction', or 'mystery novel'.

Illustrated story book: A mostly-text fiction story whose occasional few or many illustrations are not an integral part of the story and are not needed for its meaning but rather are supportive of a specific sentence or paragraph from the fairly lengthy narrative.

Illustration: The original artwork (photographs, drawings, paintings, prints, or collage) which functions in an integral manner with the text of a picture book to give it meaning. The term is used interchangeably with 'art work' and 'pictures' and 'picture book art'.

Literary device: The functioning of any of a number of internal literary activities alone or with others within the art and text of a picture storybook or in the text of other forms of literature. Examples include foreshadowing, ambiguity, satire, and irony.

Mature picture book: One whose theme, text, or illustrations is better suited to the understanding and appreciation of readers older than third or fourth grade and whose nuances may even be better comprehended by teenagers or adults.

Mood pieces: Those picture books which are not necessarily non-fiction informational books but which also do not qualify as fictional story books either. Their intention is to evoke a mood or focus upon a concept such as 'tree' or 'whining' or 'fire safety' instead of developing plot and character.

Narrative: Applied to the picture book, this refers to both the text and illustrations as they work together to tell the story.

Picture book: A slim volume whose meaning is dependent upon the interdependence of text and pictures to convey the message and would be incomplete without one or the other. It can be both fiction and nonfiction and can be designed for all age levels.

Picture book art: Term used interchangeably with 'Illustration'.

Picture storybook: A picture book which also pays attention to matters of character, action/plot, and setting and which engages in conflict and resolution in order to create a recognizable story-line."

Sophisticated picture book: See definition above for 'mature picture book'.

Text: The word portion of a picture book or any piece of literature.

CHAPTER TWO

Review of Literature

In order to better comprehend the unique manner in which picture books lend themselves to the same literary embellishments found in other forms of literature and to justify the use of this genre in today's educational setting, there is merit in reviewing the characteristics of the picture book in terms of its special capabilities, its literary quality and its service potential in the school curriculum.

This supposedly simple literary form turns out to be technically and artistically an extremely precise medium which depends for its success upon many integrated factors, from the inception of an inspired idea to its salable finished package. The process is composed of artistic, literary, technical, and commercial talent to a degree not quite required in any other form of literature.

Picture Book Characteristics

Much has been purported about the proper characteristics of a picture book. Some author/illustrators in the field like to view the well-done picture book as a sort of seamless entity. Pat Hutchins views her perception of the ideal picture book as being circular in form, where all is

explained with a satisfying conclusion.¹³

Another author/illustrator, Maurice Sendak declares that picture books require the attention of a good illustrator who can expand, collaborate and illuminate discreetly and make it all happen as though it were being tossed off casually, complete and whole.¹⁴ Joseph Low remarks, "Ideally a good picture book should look as if it had been done on the spur of the moment at one sitting, by someone with a fresh idea, ability to express it graphically, and a strong wish to give it to another."¹⁵

Traditional means of identifying picture books usually refer concretely to their physical elements. Such books may be said to be profusely illustrated, possess less text than a juvenile illustrated story, have generally, but not always, a larger typeface, be either smaller or larger than a standard size book, and have between 32 and 48 pages. On the more abstract level, a picture book is "text, illustrations, total design; an item of manufacture and a commercial product; a social, cultural, historical document; and, foremost, an

¹³ Hilary Thompson, "An Interview with Pat Hutchins," Literature Association Quarterly, 10 (Summer 1985), 58.

¹⁴ Walter Lorraine, "An Interview with Maurice Sendak," in Only Connect; Readings on Children's Literature, 2nd ed., ed. by Sheila Egoff et al., (New York: Oxford University Press, 1980), p. 328.

¹⁵ Joseph Low, "Picture Books," Horn Book, (December, 1967); rpt. in Lee Kingman, ed. The Illustrator's Notebook, (Boston: The Horn Book, 1978), p. 126.

experience for a child."¹⁶

Picture books have been variously compared to poetry and drama. Sarah Ellis, commenting on the picture book's similarity to stage writing says, "The words are written to be spoken aloud. Pacing is essential, each page heralding a new scene."¹⁷ William Scott, continuing in this vein but including the picture book's art, compares picture books to much condensed one-act plays. He notes that each double page spread of words and pictures is like a scene in a play, contributing one more significant action to the development. "As in a play, the timing and pace of the actions are subtle, but tremendously important, structured ingredients in a good picture book."¹⁸

Picture book creators recognize that the spare text gives only the bones to the story and that embellishing, dramatizing, elucidating, and expanding illustrations, while never obliterating the story's idea, do, nevertheless, flesh it out. The cooperating relationship between the two enables a full realization of the picture book potential. "The more pictures there are in proportion to the text, the more the illustrator becomes involved in partnership with the written

¹⁶ Barbara Bader, American Picturebooks from Noah's Ark to the Beast Within (New York: Macmillan, 1976), p. 1.

¹⁷ Sarah Ellis, "News from the North," The Horn Book, 61 (May/June 1985), 342.

¹⁸ William R. Scott, "Some Notes on Communication in Picture Books," Elementary English, 34 (February 1957), 72.

word until in the picture storybook, we speak of a composite verbal-visual narration."¹⁹

Most illustrators and critics agree that the illustrations should not copy exactly what is written in the text. The idea is to leave space in the text to juggle picture and word--the rhythm of one foremost and then the other. This requires a supple text which stops and waits for shrewdly interspersed pictures. Occasionally the illustrator may have something more important to say than the writer. Warren Chappel agrees that the illustrations ought not to "laboriously reconstruct those scenes which often are already adjective-laden and overdescribed."²⁰

Several other authorities express agreement with this basic principle of text/illustration relationship:

"There are things the author does not have to say, because the artist. . . will show them. Neither crowds out the other. The result is a great efficiency in communicating meaning."²¹

"Cut out writing where it's not necessary, and let the visuals take over; reduce visuals where the writing can do the job."²²

¹⁹ Schwarcz, Ways of the Illustrator (Chicago: American Library Association, 1982), p. 11.

²⁰ Warren Chappell, "Illustration Today in Children's Books," (Horn Book, November/December, 1941), rpt. in Lee Kingman, ed. The Illustrator's Notebook, (Boston: the Horn Book, 1978), p. 9.

²¹ Sonia Landes, "Picture Books as Literature," Children's Literature Association Quarterly, 10 (Summer 1985) 53.

²² Charles Keeping, "My Work as a Children's Book Illustrator," Children's Literature Association Quarterly, 8 (Winter 1983) 19.

Writers of picture books need a very sound instinct about what is best expressed in verbal language and what is best left for visual description and elaboration.²³

One Monday morning in Uri Shulevitz's book by that name (Scribner, 1967) could refer to a sunny day in the country. The picture completes the textual information by showing that it is a rainy day over dreary tenement houses in a city. Pictures and text together serve to complement and complete each other.

Quite simply, the illustrations in this literary genre play a major role in filling out and carrying the brief written text, allowing wide possibilities of interpretation.²⁴ They provide "visual clues which can take the reader beyond the confines of the printed word."²⁵

Perry Nodelman discusses the mechanical relationship between the text and pictures. Like a movie which is a collection of still pictures arranged to create the illusion of motion, many pictures that isolate moments in time tend to close the distance of isolation thus running them together and down-playing the inevitable jumpy rhythm of a picture storybook. By interfering with the forward thrust of the

²³ Edmund B. Feldman, "Art is for Reading: Pictures Make a Difference," Teachers College Record, 82 (Summer 1981), 651-2.

²⁴ Barbara Kiefer, "Looking Beyond Picture Book Preferences," The Horn Book, 61 (November/December 1985), 705-6.

²⁵ Ibid.

words, the pictures create small moments of suspense which enable us to see one moment in clear detail--much greater detail than the sparse text implies. Good picture books "concentrate our attention on a series of carefully perceived moments of stopped time."²⁶

Chris Van Allsburg is one author/illustrator whose books demonstrate so well this dramatic sequence. Each full-color scene in one of his recent artistic triumphs, The Polar Express (Houghton, 1985), depicts larger-than-life dream landscapes with impressive perspectives and his unique brand of sculptured forms, each as precisely controlled and carefully executed as a stage scene.

Ava Weiss likens picture books to sonnets in their need to be perfect as total entities. They have a limited space in which to unfold their message. She also uses the comparison to the moving art form. "They are a lot like movies: there must be motion from page to page."²⁷

Thus, although picture books contain painted pictures, they do much more than is usually required of a static, perfect 'pure' painting. "A picture book is not like a painting, or even like a sheaf of paintings; it is shaped as

²⁶ Perry Nodelman, "How Picture Books Work," in Proceedings of the Eighth Annual Conference of the Children's Literature Association, March, 1981, ed. Priscilla A. Ord (University of Minnesota, 1982), pp. 62-3.

²⁷ Ava Weiss, "The Artist at Work: The Art Director," The Horn Book, 61 (May/June 1985), 271.

a whole, from its beginning to its end."²⁸

Pulling together the elements attributed to the picture book genre, one begins to see this literary form as a book made up of text and pictures as a fused unity. "The messages or meanings presented depend upon both; if either were missing, the message would be limited or lost."²⁹

The notion that picture books are not only literary creations but also art forms is a view alluded to again and again by children's book authorities. "The perfect picture book is an art form in which two separate disciplines, literature and art, merge to create a new, integrated whole."³⁰ Lonsdale and Mackintosh express it this way, "Picture books are a happy combination of the pictorial arts and the writing arts which when properly combined produce a distinctive kind of literature."³¹ William Scott calls the picture book "the simplest, subtlest, most communicative, most elusive, most challenging book form of them all."³²

Basically, the picture book requires two conditions for

²⁸ John Rowe Townsend, Written for Children (Philadelphia: J.B. Lippincott 1974), p. 309.

²⁹ Shelley G. McNamara, "Children Respond to Satire in Picture Books," Reading Improvement, 21 (Winter 1984), 308.

³⁰ Weiss, "The Artist at Work", p 269.

³¹ Bernard J. Lonsdale and Helen K. Mackintosh, Children Experience Literature (New York: Random House 1973), p. 224.

³² Scott, "Some Notes on Communication," p. 72.

meeting picture book status:

1. It must contain a simple skillfully composed narrative which says best what accompanying pictures cannot. It must retain reader/listener interest through repeated exposures.
2. It must exhibit artwork appropriate to the textual mood and subject matter and be paced exactly into an integrated whole with the narrative.

Many picture book creators point out a pervasive confusion which they detect between the specialized form of the picture book family known as the picture storybook and the similar but technically different literary medium known as the illustrated story book. One author/illustrator who strongly feels affronted by the mixing of the two genres is Uri Shulevitz who contends that, "Unlike an [illustrated] story book which expresses sight and sound through words, a picture [storybook] separates the two, representing the sight by a picture and the sound by words."³³

He maintains that understanding the fundamental difference between illustrated story books and picture storybooks and applying this knowledge intelligently can be of considerable help in creating better picture storybooks or illustrated story books. Further he believes that in a true picture storybook, as is also the case in true picture books from whose format it derives, pictures provide information

³³ Uri Shulevitz, "What Is a Picture Book?" Wilson Library Bulletin, 55 (October, 1980), 101.

not contained in the words, and both pictures and words are 'read' which leads to the need for fewer words.³⁴ Another author/illustrator of children's books, Blair Lent, expresses this same view by saying that, "The difference between the picture [story]book and the illustrated [story] book [is that] the former needs pictures, while the latter does not."³⁵

Kay Vandergrift notes that illustrated story books are those in which, "The pictures are not really an integral and necessary portion of the basic meaning of the work but rather serve as an extension of an illumination of certain aspects or details of the text."³⁶ Most likely the illustrations will refer to an occasional key sentence or paragraph in the story with as many as two to a hundred intervening pages of type between illustrations.

There is the contention that illustrations which don't function harmoniously with the whole book become mere adornment. Referring to a 1951 quote from James Johnson Sweeney, former director of the Museum of Modern Art, Esther Averill quoted him as saying, "Where there is not a fusion of all elements of a book--text, illustrations, format,

³⁴ Ibid., p. 100.

³⁵ Blair Lent, "There's Much More to the Picture Than Meets The Eye," Wilson Library Bulletin, 55 (October, 1977) 161.

³⁶ Kay E. Vandergrift, Child and Story: The Literary Connection (New York: Neal & Schuman, 1980), p. 67.

typography--one element, or several, risks giving the appearance of a decoration, an applied embellishment in relation to the others."³⁷ This would apply most particularly to the picture storybook format which functions as a total entity.

Nor is the mere inclusion of many pictures alone, according to this view, sufficient reason to distinguish the picture storybook from the illustrated story book. Shulevitz contends that such classification by appearance and format is misleading because it does not differentiate "a true picture book from a profusely illustrated folktale in picture book format."³⁸

Cornelia Meigs also referred to this problem of heavily illustrated folktales masquerading as picture storybooks. She says they are the stuff of oral storytellers meant to be told and heard but really needing no visual enhancement.³⁹ Reviewers Richards and MacCann also agree that folktales "should have only slight or subtle ornamentation if they are to retain their power and mystical charm."⁴⁰

³⁷ Esther Averill, "What is a Picture Book?" article in Caldecott Medal Books: 1938-1957, Bertha Miller and Elinor Whitney Field, eds., (Boston: The Horn Book, 1957), p. 313.

³⁸ Shulevitz, "What is a Picture Book?" p. 99.

³⁹ Cornelia Meigs ed., et al., A Critical History of Children's Literature; a Survey of Children's Books in English, Prepared in Four Parts, rev. ed. (New York: Macmillan, 1969), p. 649.

⁴⁰ Olga Richards and Donnarae MacCann, "Picture Books for Children," column in Wilson Library Bulletin, 53 (June 1979), 711.

To these writers, the folktale in picture book format is a misnomer. The number of illustrations will not a picture storybook make when the book's basic essence is actually that of an illustrated story book being profusely illustrated.

In summary, an illustrated story book lacks that fusion of pictures and text which characterizes the 'true' picture storybook. Regardless of how many pictures it may have, it does not need the pictures to make sense of the story line. As Meigs sums it up, "The child to whom good picture books are not available misses a great deal of pleasure and the chance to grow in his appreciation of art. The child who has never heard a well-told story, who has never learned to listen, is also deprived. One cannot take the place of the other without loss to the child."⁴¹

Having thus drawn rather severe lines of distinction between the domains of the picture storybook and the illustrated story book, one quickly discovers the necessity of backing off from such a stringently narrow differentiation in order to successfully operate in the real world of the picture book craft. Few children's book authorities would deny the category of 'picture storybook' to Paul Galdone's thoroughly illustrated fairy tales simply because he chooses material from folklore as his subject matter. Nor are the tiny tales of Beatrix Potter with their pleasingly,

⁴¹ Meigs, A Critical History. . . , Ibid.

delightful water colors also refused 'picture storybook' status simply because they read complete sans the decorative art.

Despite purist views to the contrary, illustrated story books do, in fact, differ from the generally accepted definition of the picture storybook category precisely in relation to the amount of illustrations per text--the more pictures there are, the more likely it will be, for all practical purposes, designated a picture storybook. For example, an illustrated story book is not usually 'profusely' illustrated. Definitely the print will overshadow the pictures.

There are admittedly examples in the gray area. These stubborn thorns are neither quite illustrated story books (too many, too dominating pictures) nor are they really picture storybooks either (too much print between illustrations). Such an example is Judy Blume's Freckle Juice (Four Winds Press, 1971). It averages at least one illustration every two-page spread. The book's slim forty pages also puts it within picture storybook size range, but there are at least 240 words per page--considerably more than the usual 40-100 words generally considered average for picture storybooks. Should this book then be shelved with the fiction novels or with the picture books? It remains up to the hapless librarian to determine where such problems ought to belong. Suffice to say that even though text and illustration are of equal importance in picture storybooks,

these elements do vary from book to book because of the incredible range and diversity of the picture book. If the question,--'Do the text and illustrations together tell the story?'--can be answered to whatever degree that satisfies the professional, then the book may probably be classified as a picture storybook.

In addition to possessing characteristics unlike and quite separate from the illustrated story book, the picture storybook is also distinctly recognizable from its close relative, the picture book. Containing the basic elements of the picture book, the picture storybook must additionally attend to the creation of character and place and action, those ingredients essential to story-telling which are not essential to the picture book.

There is a caution here not to ascribe to this specialized form of the picture book, picture storybook status to those books that possess an organized series of events from beginning to rambling end but which really have only a minimal story line if at all. Such books fall into the category of slight mood pieces. They describe environment, feeling, and character to the extent that they create a memorable impression, but they do not tell a story--a beginning situation, leading to a climax and concluding with some sort of resolution. For example, the Caldecott winning A Tree is Nice by Janice Udry (Harper & Row, 1956) falls into this gray area of non-story status. It illustrates everything there is of interest about the concept

'tree' but does not involve trees in a story plot.

Mary Lou White, writing in a journal for elementary school educators, lists nine features of a picture storybook.

1. It must be an imaginative product of the author's thinking.
2. It must contain only one story in the entire book. Collections aren't considered picture storybooks.
3. It must be an original story, not a retelling. Folktales would not be included under these circumstances.
4. It must have a recognizable plot consisting of a set of discernible actions arranged in a logical pattern leading to a climax and denouement. This would eliminate concept books intended to develop an idea or theme.
5. It must contain a minimum of approximately one illustration on every other page. Books with more text than pictures, such as Russell Erickson's A Toad for Tuesday (Lothrop, Lee & Shepard, 1974), are considered to be illustrated story books rather than picture storybooks.
6. It must consist of pictures and text closely related to a story-line so that one must 'read' both text and pictures in order to gain all information intended in the story. Books that depend more on pictures than text or vice versa do not meet picture storybook criteria.
7. The general interest level must be pre-school to grade three.
8. It must impose no vocabulary restrictions. Thus, books following the Dolch controlled vocabulary guidelines are not included in the picture storybook category.
9. It must be written in prose form but may contain occasional refrains such as in Wanda Gag's Millions of Cats which are lovely enough to be 'poetic'.⁴²

⁴² Mary Lou White, "A Structural Description of Picture Storybooks," Elementary English, 52 (April 1975), 495-6.

Number 9 criterion needs to be slightly amended. 'Story poems' such as The Ghost-Eye Tree by Bill Martin and John Archambault (Holt, Rinehart & Winston, 1985) are picture storybooks in every sense of the word except that the dialogue and text happen to be in rhyme.

I dreaded to go...
 I dreaded the tree...
 Why does mama always choose me
 When the night is so dark
 And the mind runs free?

Referring to a picture storybook rendition of Alfred Noyes, The Highwayman, a reviewer in Horn Book (October, 1983, p. 565) said, "Storytelling ballads, unlike lyric poetry, can make successful picture books." It would seem unnecessarily wasteful to eliminate such stories from consideration as picture books simply because they are in verse rather than strictly prose.

Ms. White developed her picture storybook criteria in the mid 1970's. More recently, authorities are slowly beginning to recognize that this format can be used creatively to design stories for older students and even adults. Thus, number 7 is rejected as a picture storybook criterion for the purposes of this study since it does not fully reflect current application of this evolving genre.

As an art form, technical demands require that the picture book hinge upon the simultaneous display of two facing pages and the drama of the turning of the page-- how one picture follows another. As author/illustrator Edward

Ardizzone describes it:

At the turn of each page, and one rarely has more than 120 words between the turns, the text must end with a natural break, a note of interrogation or suspense. With rare exceptions, the professional writer who is no artist finds this extremely difficult. It is difficult to visualize how the picture will tell the story. This is why the best picture books have been created by artists who have written their own text. It is a one man job.⁴³

Certainly not all authorities would necessarily agree that it is always better for the author to be his own illustrator,--"Charles Keeping the writer is not in the same class as Keeping the artist. So also Brian Wildsmith is more painter than storyteller,"⁴⁴--they do acknowledge that, in providing a visual interpretation for a text, the illustrator needs to understand the written story in a very personal way and then be able to communicate this understanding through the picture, which must be prepared with the final printed page in mind.⁴⁵ "How well an illustrator transfers an author's ideas to his own medium is the measure of his success as an illustrator."⁴⁶

It is tempting to create words for one's own pictures

⁴³ Edward Ardizzone, "Creation of a Picture Book," in Only Connect, Readings in Children's Literature, 2nd ed., ed. by Sheila Egoff et al., (New York: Oxford University Press 1980), p. 291.

⁴⁴ Townsend, Written for Children, p. 320.

⁴⁵ Weiss, "The Artist at Work: The Art Director," p 270.

⁴⁶ Barbara Cooney, "An Illustrator's Viewpoint," The Horn Book, 37 (February 1961), 26.

since the text required is so brief; but, unfortunately, "Just as most authors are at best indifferent illustrators, so are most artists indifferent writers."⁴⁷

Although the picture book artist who can validly claim the writer's gift is obviously at an immense advantage, it should not be supposed that the artist who works on a text supplied by an author is necessarily any less the creator than one who goes it alone. As critic John Townsend points out, "Often the product of collaboration is much more satisfying than the one-man or one-woman job. Some of the best artists, denying themselves the benefits of an instantly recognizable style, have varied their approaches continually to meet different needs of their material."⁴⁸ Such artists include the versatile Marcia Brown, Barbara Cooney, and Margot Zemach.

Thus, the interlocking of text and pictures, the single most obvious advantage of a book produced by an author/illustrator, can in fact be achieved perfectly well by an author and an illustrator working together in partnership. Indeed, as Hilda van Stockum puts it, the "combination of a first-rate author and a first-rate artist working in complete harmony is one of the most beautiful things in the world, and very often it surpasses anything an author/artist can do by

⁴⁷ Townsend, Written for Children, p. 320.

⁴⁸ Ibid. pp. 317-18.

himself."⁴⁹

Several authorities recognize the capacity of the illustrations to participate in mood setting and, by implication, in other literary devices as well. "Picture books, too, need interesting style which awakens the interest of the young child in the nuances of meaning possible even with ordinary diction."⁵⁰

Nodelman attributes mood expressed in pictures as a by-product of artists being unable to avoid interpreting the things they depict.⁵¹ Barbara Elleman clarifies mood as emerging "through background detail, use of color, execution of line, and character expression."⁵² Edward Ardizzone acknowledges that besides drawing physical settings and characters, "The subtleties of mood and moment have to be suggested."⁵³ Illustration gives emotional depth to incidents and events. The most successful illustrations will leave a "residue of atmosphere and feeling, lingering long after the book has been read."⁵⁴

⁴⁹ Hilda van Stockum, "Through an Illustrator's Eyes," (Horn Book, May 1944), rpt. in Lee Kingman, ed. The Illustrator's Notebook, (Boston: The Horn Book 1978), p. 11.

⁵⁰ Rebecca Lukens, A Critical Handbook of Children's Literature, 2nd ed., (Glenview, Ill.: Scott, Foresman, 1982), p. 150.

⁵¹ Nodelman, "How Picture Books Work", p. 59.

⁵² Elleman, "Picture Books: More Than a Story," p 292.

⁵³ Ardizzone, "Creation of a Picture Book," p. 290.

⁵⁴ Ethel L. Heins ed., "Art and Text and Content," The Horn Book, 60 (April 1984), 158.

Apparently, the different ways pictures make us feel about the same information is a matter of style--not what is depicted, but how it is depicted. In the book The Visitors Who Came to Stay by Annalene McAfee (Viking Kestrel, 1984), the words themselves do not alone elicit the stark, prim barrenness of a child's life with her divorced father. Anthony Browne's illustrations, however, leave no doubt about the nature of Kathy's orderly, predictable, rather sad existence. Once her father's guests, the woman and her son, arrive the household quickly turns zany, exhaustingly disruptive, and with each passing scene more unlikely and surrealistic. The reader interprets Kathy's reactions to the intruders not only from the spare prose but even more from the mood-evoking art. This picture book exhibits a good deal of sophistication in its art which raises the maturity level of the story and which the text alone does not necessarily indicate. Here is an excellent example of superb author/illustrator collaboration working to produce something better than each could accomplish alone--a special creation which exactly suits the characteristics of the picture book.

Because of the special relationships possible between picture book text and art, there are unique capabilities these books can employ to achieve their interesting effects. One method requires a narrative and a closely corresponding and corroborating art. In this situation the illustrations contribute to the sequence and mood that pushes the story ahead. For example, in Robert McCloskey's Blueberries for

Sal, the text and pictures join to support one another scene by scene as the story progresses. What is said is supported by the accompanying pictures.

In other books another condition operates. Here what the pictures show is not support but rather is contrast to what is being said in the text. The story's meaning actually depends upon the juxtaposition of illustrations that say something opposite to the meaning of the words in the story. For example, in Ellen Raskin's Nothing Ever Happens on My Block (Atheneum, 1967) a kid stands on his home sidewalk with his back to the houses. He bemoans the fact that his street is dull; nothing goes on. All the while he laments this state of affairs, and unknown to him, many things are actually happening behind him--fires, burglaries, growing things, a witch's actions, etc. The reader knows something the book character does not. The story's effect, and incidentally its irony, is created by the contrast between what the words say and what the pictures show. Its humor is appealing to a wide age range. This book can be used to illustrate the literary device, irony, but the effect requires both the art and text together.

Another example of text and contrasting illustration is the classic British story Rosie's Walk by Pat Hutchins (Macmillan, 1968). The words make no mention of the villain stalking the blissfully unaware hen. Only the reader knows how close the fox comes to snapping her up. It is left to the picture to inform the reader what the text does not say.

"The dependence on pictures separates these books from illustrated books in which text alone is sufficient to tell the story."⁵⁵

What today's illustrators understand is that picture books can really deal with two story lines, the visual and the verbal, and each can be separately phased so as to reinforce, counterpoint, anticipate, or expand one another.

A good example of counterpointing is what author/illustrator John Burningham does with his 'Shirley books'. Especially in his Come Away From the Water Shirley (Crowell, 1977) each double page spread is divided into the left side, the parental reality of tedious cautionery, well-meaning patter, and the right side, Shirley's fantasy world of high adventure. The two side-by-side plates become the story depicting a child's isolation from her parents' wearisome rustle of words. There, again, is this deviation of illustration message from text message. Although there is illustration on the left page--the text side, the right page illustrations are Shirley's private fantasy world--the counterpoint to dull reality. Often it is the distance between the story the words tell and the story the pictures tell that makes a book interesting. Pleasure derives from our consciousness of the distance. Thus, parallel or contrasting visuals either correlate or contrast with text so

⁵⁵ Joan Glazer and Gurney Williams III, Introduction to Children's Literature (New York: McGraw-Hill, 1979) p. 58.

that illustrations tend to make the printed word more concrete facilitating "reader comprehension, identification, and experiencing--three important components of the literary experience."⁵⁶

One other function illustrations perform in picture books other than corroboration with the text or contrasting the text is their ability to provide clues to a more interesting story than the one going on in the text. Books by Richard Scarry and Mitsumasa Anno require one to pore over the pictures looking for interesting details. Anno especially uses physical objects in original ways. For example, he might use street signs to instruct, amuse, and puzzle. One sign might be a bottle which gradually empties as pages are turned; another is the opening bars of a Beethoven symphony. Information emanates from the sign shapes themselves.

Numerous picture book authors are known for their ability to take an idea and elaborate on it. Tomie de Paola, in his series of picture books on scientific topics, presents basic information on the topic, then richly enhances the text with a parallel story told in pictures which expands the central idea. Examples of his books which do this so well are The Quicksand Book, Carlie Needs a Cloak, The Cloud Book,

⁵⁶ Watson, "Picture Books for Young Adolescents," p. 210.

and The Popcorn Book.⁵⁷

In The Quicksand Book (Holiday, 1979), the literary device satire is readily observed. A self-important young fellow takes time to present a scientifically correct lecture about the nature of quicksand while a friend is meanwhile slowly sinking in it and is desperate for help. Of course the tables turn on him with his friend now enjoying the lecture activity while he attends to the quicksand inconvenience. Making the reader take time to examine page details and enjoy the delight of his discoveries is the whole point of such stories-within-a-story.

Visual puzzles such as animals hidden in foliage works in much the same way. Ann Jonas in The Trek (Greenwillow Books, 1985) pictures jungle creatures in the natural innocuous shapes of a city environment as a child uses her imagination on her daily walk to school.

Oddly, one does not read a picture book like other forms of fiction. As Perry Nodelman explains it, the fewer and more unlike each illustration is from one another, the more we tend to look at each more closely spending more time away from the story and less time involved in the events it describes by the text. However, we are repaid by a deeper more objective understanding of the events due to our close

⁵⁷ Nancy Polette, "Picture Books to Challenge Productive Thinking," School Library Media Activities Monthly, 1 (September 1984), 27.

attention to visual details.⁵⁸

The picture book of today has inherited the tradition established in the 19th century by the famous triumvirate of artists--Randolph Caldecott, Walter Crane and Kate Greenaway. However, there really was no precedent for picture story books that came into their own in the 1930's due mainly to lower production costs.

Generally considered the child's prelude to reading, the most legitimate reason for the existence of picture books is that before children learn words, they think in images--the object or action is embodied in the word. The changing status of children is reflected in the literature available to them. Importance of early childhood made it imperative that books be designed for young children, and in the publishing industry of the United States a strong philosophy that the child is entitled to the best that writers and artists can give has been evident for several decades.

Author/illustrators, who are recognizing the powerful visual impact widely successful in the film, tv, and video industry, are beginning to exploit on the printed page what after all was the picture's original medium of display. For good or ill, "Television conditions most preschool children to think of stories in visual terms."⁵⁹

Thus, reared as children are today on the influence of

⁵⁸ Nodelman, "How Picture Books Work," p. 63.

⁵⁹ Patrick Groff, "The Picture Book Paradox," PTA Magazine, 67 (March 1973), 26.

bright, colorful, and plentiful moving images, it is not surprising that enterprising publishers would capitalize on this existing situation by extending the picture book range beyond the limited age level originally intended for it.

In a 1984 study using the informal open-ended interview technique to describe fifth grade students' reactions to picture books, the researcher discovered that because these middle school subjects had limited opportunities to experience picture books after their primary school years, their response to them was arrested. They tended to regard them with nostalgic feelings as reading material for young children. This study, like Greenlaw's, concluded, however, that among other positive benefits, certain appropriate picture books can serve to contribute to fifth graders' literary and artistic awareness.⁶⁰

British children's book reviewer Elaine Moss, a long time advocate of sharing picture books with older students, declares that children between eight and thirteen lack the opportunity to see plenty of picture books all the time as a matter of course. Educators operate on the erroneous notion that "Five year olds begin with picture books and 'progress' towards unillustrated novels at the age of eleven."⁶¹

⁶⁰ Diane Driessen, A Description of a Select Group of Six Fifth Students Response to Picture Books (ERIC ED 250 707), p. 8.

⁶¹ Elaine Moss, "'Them's for the Infants, Miss,'" 1st in two-part article, Signal; Approaches to Children's Books, 26 (May 1978), 66.

The long-held, widely accepted opinion that picture books are suitable for children only is a difficult tenet to dislodge. Much the same view expressed in 1952 by Bettina Ehrlich is reiterated by Joseph Schwarcz in 1980.

The book in which the illustration has a predominant part will be considered babyish by the child over ten and though he may enjoy it, his dignity will forbid this enjoyment to become manifest.⁶²

Today it would be easy to place books for any age group on a sort of sliding scale beginning with books having only one illustration on the dust jacket or the cover through books having a number of illustrations, getting to books where more space is given to pictures than to text and ending up with wordless picture book.⁶³

The world somehow suspects "that a book of pictures is too pleasant, too easy to be really adult. . . Poring over a page of print is seen as an inherently more valuable experience than poring over a page of drawings or photographs."⁶⁴

Nevertheless, the picture book can serve the purposes of great intellectual and emotional depth. "If a story told in picture and text fulfils the criteria of a good picture book, that book can be read and enjoyed by any age group."⁶⁵

⁶² Ehrlich, "Story and Pictures in Children's Books, p. 89.

⁶³ Schwarcz, Ways of the Illustrator, p. 11.

⁶⁴ Patty Campbell, "The Young Adult Perplex," Wilson Library Bulletin, 55 (October 1980), 136.

⁶⁵ Joan Weller, "Sophisticated Picture Books," Canadian Library Journal, 41 (February 1984), 22.

A number of authorities readily admit that the subtleties of language and art found in some picture books are beyond the comprehension and appreciation of the very young child. Especially the humor expressed in some picture books escapes the understanding of very young children. Two noted children's book authorities individually point out this phenomena. Commenting on a version of Mother Goose rhymes, a topic normally within the interest range of only the youngest child, Patricia Cianciolo states that teenagers or adults would be better expected to appreciate the off-beat humor depicted by Charles Addams in his illustrations that fill The Chas Addams Mother Goose (Harper & Row, 1967).⁶⁶

Echoing this view, Johanna Hurwitz points out the clever puns and famous personages sprinkled throughout Granfa Grig Had a Pig by Wallace Tripp (Boston: Little, Brown, 1976). She also notes the work of author/illustrator James Marshall, for example, his George and Martha series, and finally she mentions Lilian Abligado's The Three Little Kittens, (Random House, 1974).⁶⁷ Successful author/illustrator Marcia Brown puts it this way, "Many books seem to be put out for oversized children in adult skins."⁶⁸

⁶⁶ Patricia Cianciolo, Illustrations in Children's Books (Dubuque, Iowa: Wm. C. Brown, 1970), p. 8.

⁶⁷ Johanna Hurwitz, "E is for Easy; E is for Enormously Difficult," Language Arts, 55 (April 1978), 511.

⁶⁸ Marcia Brown, "My Goals as an Illustrator," The Horn Book, 43 (June 1967), 308.

One London based children's book publisher, Harlan Quist, markets books which remold the entire format and design of picture books to appeal candidly to the social awareness of the reading public. The intended audience is not the primary aged child.

It is not surprising that intricate puns and allusions in picture book art exist and that the older child lucky enough to have access to such literature is exactly the appreciative audience meant to discover them. Several children's books creators such as Edward Ardizzone and Charles Keeping comment that they make books to please themselves and hope incidentally that children will also like them. The author/illustrator "does not primarily create his books for children, but rather to amuse that childish part of himself."⁶⁹

"Inclusion of material for adults is not an uncommon practice in books for children; their adult creators add elements unknown to most children, either for their own satisfaction or to catch the eye of adults who select these books and share them with children."⁷⁰ "I felt I was doing something that could be interpreted to children, even if the children didn't get the point themselves."⁷¹

⁶⁹ Ardizzone, "Creation of a Picture Book," p. 292.

⁷⁰ Vandergrift, Child and Story: The Literay Connection, p. 370.

⁷¹ Keeping, "My Work as a Children's Illustrator," p 16.

Wallace Tripp of Granfa Grieg fame, has come out with another mouthpiece for his mature visual fun-puns, Marguerite, Go Wash Your Feet (Houghton, Mifflin, 1985). It seems apparent that picture books can, in part, fill the older child's need for humor, sophisticated word play, social comment, and fantasy.⁷²

Although the format of large size and numerous illustrations have prevented many intermediate and teenaged children from looking at picture books which they perceive to be 'babyish', it would seem that, "There are quantities of picture books in which the theme or story line is so universal that children of all ages and even adults can identify readily with the story."⁷³

There is growing today a strong and desirable change in contemporary picture book publishing which is that of presenting a more sophisticated quality of content, theme, and illustrations.⁷⁴ An interesting development just emerging within the last several years, is the employment of the picture book medium as a vehicle to explore serious subjects. Several author/illustrators are using this artistic literary format to express sobering comments on such topics as nuclear weapons, war, and even worthwhile

⁷² Elaine Moss, "'Thems for the Infants, Miss,'" p. 67.

⁷³ Greenlaw, "Picture Books: No Age Limit for Enjoyment," p 190.

⁷⁴ Jerry Watson, "Picture Books for Young Adolescents," p. 209.

vocations. Hiroshima no Pika by Toshi Maruki (Lothrop, 1980) first broke ground with its stark depiction of the effects on one Japanese family when the atomic bomb struck.

More recently, Roberto Innocenti's haunting view of a German child's interpretation of Nazi Germany's affect upon her village in Rose Blanche (Creative Education, 1985) is a powerful set of painted images strung together to evoke war's random cruelty. This artistic gem possesses allusions and inferences well beyond the comprehension of the usual picture book audience. For example, a disguised reference in the book's title to the former underground German youth peace organization known as the 'White Rose' requires more knowledge of history than is generally found in elementary school social studies texts.

Charles Keeping's Sammy Streetsinger (Oxford, 1984) is a values tale about a simple street singer, turned big rock star, turned back into a humble street singer. Carefully orchestrated art parallels the changing fortunes of the main character. The message in this mature tale can hardly be said to be aimed at second graders.

The number of picture books designed for the older reader is increasing according to Patricia Cianciolo. She points out several titles, among them some by the British based Harlin Quist Books, which began coming out in the 1970's. The Pigeon Man by Jean-Pierre Abraham (New York: Harlin Quist Books, 1971) expresses society's intolerance of different and unusual individuals. The Geranium on the

Window Sill Just Died But Teacher You Went Right On by Albert Cullum (Harlin Quist, 1971) makes a cynical commentary about life in some of our classrooms. Ballad of the Burglar of Babylon by Elizabeth Bishop (Farrar, Straus & Geroux, 1968) tells the story in verse about the pursuit of a black burglar and killer by soldiers on the hill of Babylon in Rio de Janeiro.⁷⁵

It is interesting to note the copyright dates of these societal comments expressed through the picture book medium. Each belongs to its own era of time and had something of significance to say about the state of culture then.

It is also refreshing to find that many reviewing journals are at last noting this ageless quality in some picture books: ". . . an outstanding example of the picture book genre,. . . reaches out to children and to those who remain children at heart," (Horn Book, Nov./Dec., 1985, p. 724).

Literary Quality

Basically the same factors that count for quality in other forms of literature apply also to picture books. Some author/illustrators like Maurice Sendak and Charles Keeping advocate letting children choose their own books. "What they don't like they won't look at."⁷⁶ Charles Keeping drolly

⁷⁵ Cianciolo, Illustrations in Children's Books, p. 7.

⁷⁶ Lorraine, "An Interview with Maurice Sendak," p. 336.

observes that "The only book all children would like would be an exploding book. It'd blow up with a great bang."⁷⁷

Obviously since children are too young to think critically, willingly tolerating things illogical and other peculiarities they may meet in their literature, it is up to adults to provide quality books. "What he sees young he sees for his whole life. When he is older, he learns to look and forget; but at the age when he still pores over a picture book he is gathering treasures which he stores."⁷⁸

As art director Ava Weiss points out, large images are no better than small complex ones; detailed or stylized art is no better than quick brush strokes; intense primary colors are no better than soft washes—just different.⁷⁹ Diane Chapman points out that variety of style and media is of little value in picture books if the illustrations do not effectively match the text. "Even the best illustrations fall short in a book where content is shallow or treatment ineffectual."⁸⁰

Charges of triteness, thin anecdotes, expensive packaging, overblown illustrations that camouflage

⁷⁷ Keeping, "My Work as a Children's Book Illustrator," p 19.

⁷⁸ Stockum, "Through an Illustrator's Eyes," p. 11.

⁷⁹ Weiss, "The Artist at Work", p. 279.

⁸⁰ Diane Chapman, "The New Look of Children's Picture Books," paper delivered at the International Reading Association, (St. Louis, MO, 5 May 1980), 10.

shallow plots, tired visual formulas, simplistic harmful stereotypes, and other serious detriments to quality literature have been leveled at the picture book industry of late. For example, critics Olga Richard and Donnarae MacCann abhor the excessive reliance upon anthropomorphism so common in many picture books today. They declare that, "Animal stand-ins are often ideal for emphasizing human eccentricity, but this kind of fantasy is now crowding out everything else."⁸¹ While publishers have capitalized on the fact that children enjoy talking animal stories, they are being overdone these days. What is needed now are more stories which "feature human protagonists, including members of minorities."⁸² 'Minority' experiences mean any family or school experience deemed typical of contemporary minority life rather than the current tendency to focus always on poverty or Third World folklore subject content.

More substance is required of picture storybooks today. There must be something in them that invites the reader/listener to return and make new discoveries. "A book exhausted on a quick flip through is a poor picture book."⁸³

Agreeing with this view, author/illustrator Anthony Browne says, "I like to have something in illustrations that

⁸¹ Richards, and MacCann, "Picture Books for Children," p 710.

⁸² Ibid., p. 711.

⁸³ Townsend, Written for Children, p. 320.

might not be spotted the first time, so the child can go back and discover things in the pictures.⁸⁴ Kay Vandergrift also notes that the lasting appeal of picture books depends on the amount of detail in an illustration which allows one to go back and find something new in each of many subsequent viewings--subtle changes or an item in the background that wasn't noticed before.⁸⁵ Kenneth Marantz attributes the returning again and again of readers to favorite picture books as the totality of the art experience with the book. Obviously the novelty of the plot has worn off after the first time through. What remains is, "that somewhat mysterious and always personal reactivation of the book experience."⁸⁶

On a more sobering note, there are, quite bluntly, not a few authorities who view the picture book as undeserving of the claim to 'literature'. To them, "Literature starts where picture books end."⁸⁷

The very trait in picture books which gives this genre its unique character, the integral art, is often singled out

⁸⁴ Sylvia Marantz and Kenneth Marantz, "An Interview with Anthony Browne," The Horn Book, 61 (November/December 1985), 704.

⁸⁵ Vandergrift, Child and Story, p. 71.

⁸⁶ Kenneth Marantz, "The Picture Book as an Art Object: a Call for Balanced Reviewing," Wilson Library Bulletin, 52 (October 1977), 150.

⁸⁷ David Fletcher, "Pictures in the Mind," The Horn Book, 35 (December 1959), 466.

as precisely the reason why literature status is denied it. As one writer puts it, "To the degree that it dilutes the opportunities for a child to respond to a word story, the modern picture book becomes a nonliterary commodity limit[ing] a child's interest in real books and even impart[ing] a neutral or a negative attitude toward words."⁸⁸ This author goes on to decry the fact that, "A child can scarcely find words because of the forest of giant often overpowering illustrations."⁸⁹ He worries that excessive visual experiences might serve to remove the child from the values of written literature. This viewpoint fears that the text runs a poor second to the art and is merely providing 'caption for plentiful illustrations.'⁹⁰

Echoing this uneasiness about the picture book's heavy reliance upon illustrations, another commentator asserts that rather than be considered a literary work to be read, the picture book ought to be recognized as an art object to be experienced because it is not literature, i.e., a word dominated thing, but rather is instead a form of visual art.⁹¹

To these observers, 'true' reading cannot be fostered from a diet of picture books. The "very essence of reading

⁸⁸ Groff, "The Picture Book Paradox," p. 28.

⁸⁹ Ibid.

⁹⁰ Ibid.

⁹¹ Marantz, "The Picture Book as an Art Object: a Call for Balanced Reviewing, 150-1.

is the formation of a series of pictures in the imagination."⁹² "Modern children are bombarded on every side by the visual image; meanwhile they may be suffering from language impoverishment."⁹³ The best that can be said about the picture book genre so far as these writers are concerned is that it serves as a "halfway house between the seductions of tv, film, or animated cartoon and the less blatant charms of the full-page text."⁹⁴

Many such authorities apparently equate heavily illustrated stories with necessarily having also a poor or inadequate text--empty pictures, over colored, overtechniqued but adorning nothing. These "milk-and-cookie-table" books (Karla Kuskin in the Saturday Review of Education, August 19, 1972) have their counterpart in the like-named adult market coffee table, frothy, extravaganzas of visual delights from which no one expects to find any textual depth. It would, therefore, follow that if picture storybooks do indeed lack basic quality text in amount and substance, then finding examples in them of literary devices operating would be an exercise in futility.

Perhaps the difficulty in accepting picture books as

⁹² Fletcher, "Pictures in the Mind," loc. cit.

⁹³ Dorothy Butler, "Book Post Returns," Feature in Signal; Approaches to Children's Books, 25 (January 1978), 38.

⁹⁴ Selma Lanes, Down the Rabbit Hole, (New York: Atheneum, 1977) p. 18.

true literature lies in a basic misunderstanding of the relationship between picture book text and illustrations. These two operate as a combined unit. The illustrations become part of the text. "It is crucial when discussing picture books, that our notion of the 'text' be expanded to include all sequences of images."⁹⁵

Thus, the narrative really begins with character and action in whatever form they first appear. Sometimes the story actually begins on the flyleaf page or the title page with lead-in illustrations. For example, in a little book titled Fix It by David McPhail (Dutton, 1984) the playful roughhousing of a cat chasing a mouse behind the family tv set accidentally unplugs the set. The early illustrations are crucial to clue the reader in on what is actually wrong with the tv and how it happened, but no text is employed to get across the message. Nevertheless, the story must be said to begin with these pre-text pictures regardless of their physical placement in the body of the book. "Sometimes the whole traditional configuration-cover, title page, and frontispiece-is merged in new creative ways."⁹⁶

Acceptance of the growing importance, indeed even superiority, of the illustrative portion of the picture book

⁹⁵ Stephen Roxburgh, "A picture Equals How Many Words? Narrative Theory and Picture Books for Children." The Lion and the Unicorn, a Critical Journal of Children's Literature, 7/8 (1983-84), 22.

⁹⁶ Landes, "Picture Books as Literature," p 52.

story is a fairly recent awakening of the late 1970's. Prior to the last decade, authorities were still of the opinion that the "Story is the tune, the illustration its accompaniment."⁹⁷

What an about-face is this new recognition of the relationship between text and illustration! "The written text exists as a kind of musical accompaniment that anticipates, coincides with, and follows the image."⁹⁸

Far from condemning an excess of pictures in today's picture books, some writers express quite the opposite view. Blair Lent and Arnold Lobel praise the unique contribution of the illustrative portion of the text. "A child will learn to understand even more words when the words and pictures weave in and out of one another."⁹⁹ Pictures don't repeat; they continue the text. "The pictures and ideas are so interwoven they become one."¹⁰⁰ The issue becomes not a question of whether the word or the image dominates a particular picture book, but rather how best to exploit their interaction.

⁹⁷ Ehrlich, "Story and Picture in Children's Books," loc. cit.

⁹⁸ Feldman, "Art Is For Reading: Pictures Make a Difference," p 658.

⁹⁹ Lent, "There's Much More to the Picture Than Meets the Eye," 161.

¹⁰⁰ Arnold Lobel, et. al., "Children's Book Illustrators Play Favorites", Wilson Library Bulletin, 52 (October 1977), 168.

Picture books ought to no more be penalized for their interdependence of illustrations and words than should be poetry for its brevity and incomplete sentence structure. In both forms of literature the reader "comes away with an impression which is more than the sum of the parts."¹⁰¹

However, a practical dilemma regarding literary devices as they are often found in picture books does occur and must be solved to the teacher's satisfaction or else the feasibility of the project hypothesis becomes null. Sometimes a literary concept will occur within the picture portion of the story but does not occur at any point in the text. If the device is not expressed in the words, must it be denied usability, discounted, ignored? For example, in the picture book The Chocolate Chip Cookie by Barbara Douglass (Lothrop, Lee & Shepard, 1985) there is a visual allusion to a Charles Dickens-era chimney sweep, complete with black swallow coat tails and stove pipe hat. The reader 'reads' this allusion not in words but rather only in the illustration because it is never mentioned in the text. Is it any less a bonafide allusion because it is presented in this form instead of by written description?

If one accepts the premise that in the picture book genre the illustrations and text work together to synthesize the literary creation, then all literary concepts must be

¹⁰¹ Kiefer, "Looking Beyond Picture Book Preferences," 705-6.

acknowledged wherever they occur--text alone, pictures alone, or together as a combined unit of information. As Perry Nodelman expresses it, "The pictures in picture books do not convey information more automatically than words, but they do tell us some things that words can convey only inexactly--in particular, the way things look."¹⁰²

Today's picture books are powerful in conveying metaphor and other figurative language. Pictures, even more than words, communicate the symbolism and contribute a language of their own.¹⁰³ In Sarah Wilson's Beware the Dragons! (Harper & Row, 1985), there was 'dragon smoke' all over Spooner Bay on the morning Tildly was to take the boat out alone. By sunup the 'smoke' had cleared.

Large size indicates power and strength and ferociousness in some illustrations. Sendak, in Where the Wild Things Are (Harper, 1963) draws Max huge when he's king of the royal parade and small when he is just a child in his own room and no longer a wild thing. Picture books can with great efficiency make the illustrations communicate part of the mood-creating mechanism along with text.

The charge that picture books lack a well-designed text which contains observable literary merit must be countered by examples of such text and by reviewers' comments about the text of the picture books they review. In a recent reviewing journal such comments as "direct yet poetic language. . .

¹⁰² Nodelman, "How Picture Books Work", p 58.

¹⁰³ Landes, "Picture Books as Literature," p. 53.

opening lines are especially lovely, yet filled with foreboding,"¹⁰⁴ indicates that picture book text does possess literary merit expected in 'true' literature.

Another review in this same issue discusses a book by Mavis Jukes titled Blackberries in the Dark. In it reference to the text states, "The simple actions and genuine emotions are accentuated by subtleties of language and intertwining of phrases. Skillfully succinct descriptions shape the composition and the characterizations."¹⁰⁵ Such examples show that with careful selection, it is possible to find picture storybooks which exhibit not only fine illustrations but appropriately matching quality text. Being a picture book does not automatically preclude its having 'literary' traits.

That picture books have always presented examples which demonstrate sophisticated fine language is attested to by this passage from the 1963 book Wildfire by Valen Evans.

Daylight revealed charred ruins of the valley
sunk beneath a haze of sour smoke. A slow snow
of ash drifted down among the high black
tombstones that marked the death of firs and
cedars.¹⁰⁶

¹⁰⁴ Taken from page 72 of December, 1985 SLJ/School Library Journal referring to a review of Wanda Gag's The Earth Gnome.

¹⁰⁵ Taken from page 75 of December, 1985 SLJ.

¹⁰⁶ Evans G. Valens, Wildfire; Illus. by Clement Hurd; (Cleveland, Ohio: World, 1963), unpagged.

Carefully crafted language exists, as well, in books of recent copyrights. This passage from When I was Young in the Mountains by Cynthia Rylant is vivid with imagery.

When I was young in the mountains, we sat on the porch swing in the evenings, and Grandfather sharpened my pencils with his pocketknife. Grandmother sometimes shelled beans and sometimes braided my hair. The dogs lay around us, and the stars sparkled in the sky. A bobwhite whistled in the forest.¹⁰⁷

The poetically observant mood expressed in this muted story about a child's experiences on a rainy day walk is taken from a book by James Skofield titled All Wet! All Wet!.

Skunk passes spiders, sitting like black stars, motionless, at the hub of diamond webs. . . He sniffs¹⁰⁸ and grouches off back to his hollow log.

Picture books must individually face the same canons of judgement by which other forms of literature are measured. As Sonia Landes points out in her article for Children's Literature Association Quarterly, although the language in picture books can be characterized by extreme economy, this is not to say that such literature is exempt from good style. Good writing is good writing at any level. Picture books must stand on the merit of their words as well as their

¹⁰⁷ Cynthia Rylant, When I Was Young in the Mountains; Illus. by Diane Goode; (New York: E.P. Dutton, 1983), unpagued.

¹⁰⁸ James Skofield, All Wet! All Wet! Illus. by Diane Stanley; (New York: Harper & Row, 1984), pp. 12,16.

pictures.¹⁰⁹

Beatrix Potter in Peter Rabbit wrote that Mr. McGregor went to fetch a sieve "to pop upon the top of Peter." This sounds infinitely more interesting than if she had written, "to put a sieve over his head". In another spot in that story she discusses a cat watching the gold-fish in a pond. "The tip of her tail twitched as if it were alive." How dull and colorless it would have been if Potter had written, "Her tail waved back and forth".

If picture book text may be said to possess literary merit, then it necessarily follows that all such literary devices which occur in other forms of fictional literature would be present in picture books as well. One might, therefore, expect to discover incidents of satire, poetic justice, parody, and other devices in picture books as often as they might occur in fiction for more mature readers.

In her Through the Eyes of a Child; an Introduction to Children's Literature (Charles Merrill, 1983), Donna E. Norton lists eight evaluative questions which may be asked of picture books to ascertain their merit. Both illustrations and text must be considered as a unit in any examination.

1. Are illustrations accurate and do they correspond to the content of the story?
2. Do the illustrations complement the setting, plot and mood of the story?
3. Is characterization enhanced through the illustrations?

¹⁰⁹ Landes, "Picture Books as Literature", p. 54.

4. Do both text and illustrations avoid stereotypes of race and sex?"
5. Is the plot one that will appeal to children?
6. Is the theme worthwhile?
7. What is the purpose of sharing this book with children or recommending that they read it?
8. Is the author's style and language appropriate for children's interests and age levels?

Numbers 5 and 8 imply that the sole audience for picture books is the young child. These questions should be amended to infer appropriateness for whatever age the intended audience may be.

Potential for School Curricular Use

Surprisingly, there are relatively few studies supporting the concept of picture book use in the educational curriculum. Yet the implication is strong that picture books must be in use because of the many educational journals such as Language Arts, Social Education, Reading Teacher, Childhood Education, Art Education, Early Years, and many others which include articles promoting picture book incorporation into the various disciplines. One educator who feels that some picture storybooks are perfect for students of more sophistication than primary aged children declares that, "If I don't use [these books] with the older kids, they're going to miss some good stuff."¹¹⁰

¹¹⁰ Carol O. Hurst, "Picture That," Early Years, 14 (March 1984), 31.

Some journals even have a section listing notable trade books that are suggested as supports toward specific educational goals. Among these are a sizable proportion of picture books. Recent text book writers are also beginning to include picture books in their bibliographies of enrichment materials. Noted children's book authority Nancy Polette remarks, "Because children's books cover an infinite variety of ideas and topics, they belong in every area of the curriculum."¹¹¹

One periodical is devoted exclusively to suggestions for using trade books throughout the curriculum. The Web is an interesting concept put out by Ohio State University's College of Education in which professors of children's literature and Columbus area teachers show how the books they review may be 'webbed' throughout various school time learning experiences. Each quarterly issue has a theme or topic focus such as 'fairy tales' or 'snow' or 'Fighting for Survival', etc. Using trade books including picture books to plan follow-up activities, for example, with science concepts bridges related literature to a school discipline. Barrow and Salesi in an article for a school mathematics journal illustrate how Ezra Jack Keats' The Snowy Day (Viking, 1962) links to not only measurement and classification activities in science but to literary awareness, art awareness, and

¹¹¹ Nancy Polette, E is for Everybody, 2nd ed., (Metuchen, N.J.: Scarecrow Press, 1982), p. 123.

additional related pieces of literature and poetry.¹¹²

Actual examples of full studies using picture books to demonstrate the teaching of literary devices are rare to find. Shelly McNamara did a study with fourth and seventh graders using Tomie de Paola's Quicksand Book to learn whether students at various age levels could recognize and understand satire. Significantly, conclusions drawn from the study indicated that students gleaned information about the story's satirical devices through aspects of its artwork as well as its text.¹¹³

Peggy Sharp, a librarian's educator, does refer specifically to the teaching of literary elements through particular picture books. She states, "Picture books effectively illustrate many literary devices found in more difficult novels and should be considered by teachers working with students of all ages."¹¹⁴ She asserts that the picture book's short size, 32-48 pages usually, can stimulate interesting classroom projects and may increase the popularity of the written word for those who fear and distrust it. "Students of all ages learn these literary

¹¹² Lloyd Barrow and Rosemary Salesi, "Integrating Science Activities Through Literature Webs," School Science and Mathematics, 82 (January 1982), 65-70.

¹¹³ Shelley McNamara, "Children Respond to Satire in Picture Books," Reading Improvement, 21 (Winter 1984), 301-23.

¹¹⁴ Peggy Agostino Sharp, "Teaching with Picture Books Throughout the Curriculum," The Reading Teacher, 38 (November 1984), 134.

elements. Why not use quality picture books as examples?"¹¹⁵

Jerry Watson believes that students can only begin to move beyond the literal interpretation of a story and into its symbolic level through progressive practice in exploring how literary devices function. Unsophisticated readers may never achieve discriminating appreciation of profound literature unless they have first been well grounded in recognizing these devices in simpler clearly illustrated examples such as picture books can show.¹¹⁶

Possibly the reason picture storybooks are not now more regularly employed in the teaching of literary concepts is because teachers are unaware that they can be useful in this manner. Clearly neither the Media Center subject card index nor the list of suggested sources found in the back of literature texts are sufficient to fully address the relationship picture storybooks have with literary terms. There would appear to be demonstrable need for picture storybook titles to be organized under the literary devices they exhibit and for the list to be accessible to educators who desire it.

¹¹⁵ Ibid., p 133.

¹¹⁶ Watson, "Picture Books for Adolescents," p. 209.

Summary of Literature Review

The picture book is both simple and immensely complicated. It is a combination of literature and art fused into a totality which must be carefully conceived from its inception to its conclusion before the first word is written and the first illustration drawn. Like a perfect poem, every tightly, precisely executed page must add its bit to the whole effect. If either element, the art or the text, is weak, the book's quality is flawed and its value diminished.

The craft of distinctive picture book creation can be accomplished just as well by a partnership team of artist and author working together as it can by one person doing both tasks. Sometimes only superior work can be achieved by team effort.

Like all vital things alive, the modern picture book continues to evolve. Its audience can range from infancy through adult age. So powerful can its message impact be, that the picture book fits perfectly today's visually oriented society. It has come into its own.

Though closely related, there is a vital difference between the picture book and the picture storybook. The former does not contain a storyline having a problem, conflict, and resolution.

A major technical difference also exists between the

illustrated story book and the picture storybook. The illustrations are not an integral, necessary part of the text in an illustrated story book which could get across its message by the written word alone. Illustrations are absolutely essential to the meaning of a picture storybook and must be 'read' together with the words. In the real world, many illustrated story books actually do, however, effectively pass themselves off as picture storybooks because of their short size and many illustrations. The breach of domains is ignored by all but the picture storybook purists.

Picture books and picture storybooks face the same stringent quality standards that apply to all literature plus additional guidelines for their artwork. The special art/text relationship which functions in the picture book genre permits great versatility of story line.

Sometimes the illustrations support the text; sometimes they contrast the text; sometimes they parallel the textual story with one of their own. Always they set the mood of the story and serve to tell portions of the tale which are not told by the text. In this way the text and the illustrations complement each other by each performing a different but cooperating venture to get the story told.

Picture books are finding a respectable niche in the curriculum of our educational system. Their unique properties enable them to support, enhance, and illustrate school-taught concepts in virtually every discipline from

mathematics through music. Most especially are picture storybooks capable of demonstrating the application of literary concepts once thought to be possible only in the domain of more sophisticated fictional literature.

Elaine Moss, well known British librarian, author, and children's book critic knows that the allure of picture books does not end when a child can read, and she urges librarians to recognize that such books offer older readers many challenges and new ways of looking at life. To this end, she has created a guidebook of picture books for older students: Picture Books for Young People 9-13 (Thimble Press, South Woodchester, Glos. England, 1981) which is not, unfortunately, available in Iowa public or academic libraries. Moss justifies picture books for older readers by pointing out how they permit examination of various aspects of life openly, controversially, and humorously to a degree not possible by younger children who would ordinarily be the picture book's only audience.¹¹⁷

¹¹⁷ Moss, "'Them's for the Infants, Miss'," pp. 66-72.

CHAPTER THREE

Methodology

The basic activities of this research have centered upon three steps:

1. Selecting a working list of common internal literary devices that are found in prose fiction which children through 9th grade read.
2. Creating a precise, simple, working definition of each literary device so that educators who consult this bibliographical list will know whether a specific term is the one they wish to employ in a particular lesson.
3. Matching to this list of defined literary terms examples of appropriate picture storybooks which have been selected from a specific population of samples showing evidence of the concepts in question.

Selection of Common Literary Terms

So that a manageable list of realistic proportions might be developed which will be useful with school-aged students, several publishing firms' literature textbooks

for grades six-nine were examined to discover concepts they deemed necessary for students to comprehend at particular grade levels. The reason textbooks from grades lower than six were not used was because literary concepts were not singled out in them and specially listed. This is not to imply that literary devices should not be introduced to students in grades up to sixth nor that such lower grade level textbooks do not incorporate particular literary concepts within individual lessons.

Early on it was discovered that there was no agreement among the various companies regarding which terms ought to be introduced at any given grade level. Therefore a composite list of all terms which appeared in all grade levels of each company's series was compiled. The terms so gathered were compared for similarities and differences and choices of inclusion and exclusion. Terms which were put into the master list for this bibliography were generally those that appeared in all the companies' texts in at least one of their grade levels. When the master list was, therefore, finally selected, no suggested grade level was associated with any term since it would have served no purpose to delimit their use in this arbitrary manner.

Almost all texts defined and included the basic fictional elements of 'plot', 'character', 'setting', and 'style'. However, these terms are omitted from the bibliographical list because all picture storybooks would

be presumed to possess to some degree each of these basic elements. All picture storybooks appearing under all included terms would negate the purpose for creating a list of literary devices whose purpose is to discriminate certain concepts by highlighting evidence of them. Thus, the list is composed of only those terms that may be found in some but not necessarily all picture storybooks per se.

A similar case against the inclusion of 'atmosphere' and 'tone' might also be made. However, these particular terms are part of the bibliographical list because some picture storybooks demonstrate an especially striking example of their use. It is advantageous in this circumstance to point out to students how such terms operate within the context of the overall effect of the story.

Publishing companies whose series of literature text books were consulted are the following:

Adventures in Reading. (Chicago: Harcourt, Brace, Jovanovich, 1985)

America Reads. 7th ed. (Glenview, Ill.: Scott Foresman, 1985)

Focus on Literature. (Boston: Houghton Mifflin, 1981)

The McGraw-Hill Literature Series. Treasury ed. (New York: McGraw-Hill, 1985)

Types of Literature. (Lexington, Mass.: Ginn & Co., 1984)

Definitions for Literary Devices

Using the list of terms gleaned from the school texts

as a base, four reputable standard literary dictionaries were then consulted in order to help develop the best possible clear definition for each term. The four are the following:

Beckson, Karl and Arthur Ganz. Literary Terms, A Dictionary. New York: Farrar, Straus and Giroux, 1977.

Cuddon, John A. A Dictionary of Literary Terms. Garden City, N.Y.: Doubleday, 1977.

Holman, C. Hugh. A Handbook to Literature. 4th ed. Indianapolis: Bobbs Merrill, 1980.

Yelland, H. L., S.C. Jones, and K.S.W. Easton. A Handbook of Literary Terms. Rev. ed. London: Angus & Robertson, 1983.

Notable for its absence in all these worthy tomes was the basic term 'Picture Book' or any reference to it. The genre was simply not acknowledged, although such other forms of fictional literature as the mystery novel, science fiction and even the romance novel were included and defined.

A mix of different terms was found for the same literary concept in some instances. For example, 'Parallel Story', 'Story-Within-a-Story' and even 'Sub Plot' were each variously listed to mean a second story operating independently within and along side of the book's main story. The term chosen in such cases was the word the majority of the textbooks used for the concept. In this case, 'Parallel Story' was selected.

A fourth term related to the other three but with a

slightly different emphasis of meaning is the literary device known as the 'Framework Story'. Harcourt Company was the only text book publishing firm which included it among its list of literary concepts. It refers to the technique of connecting a series of otherwise disparate tales within the frame of an overall story. This is exemplified by Boccaccio's Decameron and Chaucer's Canterbury Tales. The individual inner stories add meaning to one another, and the outcome of the whole story is dependent on all these strung-together interior tales. The concept is not really used enough in modern literature to include in a bibliography of 'common' literary devices with which elementary and junior high aged students need to be familiar.

Certain literary concepts, which seem connected only to picture books and which, therefore, apparently have no further carry-over into other mature forms of fictional literature, were not found defined in these dictionaries. Neither were such terms included in this bibliography since its purpose is to expose literary devices in picture books which also are commonly found in mature fiction. Emphasizing those traits found exclusively in picture books would serve no useful function under the stated goals. Thus, for example, the term 'Cumulative Tale' which refers to the repetition of events only slightly altered from one episode to the next and which device so often occurs in picture book plots such as Epaminondas and

His Auntie by Sara Bryant, is not on this bibliographical list.

Some literary terms have, with general use, become almost interchangeable in meaning with one another. Although they may have referred to separate concepts in the past, their distinctions of meaning have now blurred. Such a combination is 'Atmosphere' and 'Mood'. 'Mood' is not defined as a separate entity by Cuddon, Yelland, or Beckson. It is incorporated instead into the definition of 'Atmosphere' as one of its aspects. Common usage as it refers to the 'mood' of a piece of literature is technically the work's 'atmosphere'.

'Tone', on the other hand, is a term frequently misused for 'Atmosphere'. Although they are related to each other, actually they refer to quite different meanings. While both rely upon descriptive words and details chosen by the author and also, in the case of picture books, by the illustrator, to appeal to the feelings and sensory perceptions evoked in a book, 'atmosphere' refers to the general mood of the piece--humorous, pensive, melancholy, etc., while 'tone' refers to the author's or illustrator's attitude toward his characters and also toward his reader. The counterpart to literary tone is one's tone of voice in speech--detached and clipped like a report, droll, condescending, satirical, bantering, etc. For example, it is possible to find instances of stories in which the

atmosphere and tone are distinctly different from each other. The atmosphere is light humorous banter in James Marshall's The Cut-Ups (Viking Kestrel, 1984), but the author's tone is satirical in his treatment of the two main characters who richly deserve their just rewards. Marshall's special talent for humorous understatement and droll comments combines with bright cartoon-like exaggerated sketches guaranteed to keep a grin on the face of any reader while its message is being conveyed at the same time. As Rebecca Lukens observes, "Any kind of tone can be found in any kind of children's literature."¹¹⁸

Despite a seemingly endless quantity of defined literary terms in all the resources consulted, there was still not a satisfactory definition for a rather common situation often found in humorous writing in whatever literary form. In lieu of a precise definition, a near-close one was finally chosen. 'Ambiguity' means "details of language that are effective in several ways at once." It unfortunately has some of the same connotations attached to it that double-entendre has. It implies a sly secondary meaning of an indecent or suggestive nature. To rid the concept of this perjorative aspect, some authorities advocate substituting 'multiple meaning' or 'plurisgnation' for conditions of 'ambiguity'. However,

¹¹⁸ Rebecca Lukens, A Critical Handbook of Children's Literature, 2nd ed., (Glenview, Ill.: Scott, Foresman, 1982), p. 150.

none of the dictionaries did, in fact, use either of those terms as a replacement. Hence 'Ambiguity' with its attendant fault remains the accepted term for referring to a statement that may be interpreted by two characters in different ways,--until unseated by a more discriminatory word.

An application of 'ambiguity' illustrates its relative commonness and also points to a need for correctly defining it with an appropriate term. In the book Like Jake and Me by Mavis Jukes (Knopf, 1984) there is a part in the story where the child is looking at a female spider crawling along his stepfather's shirt collar and comments idly, without mentioning who he is referring to, how pretty she is, how big her stomach is and how fuzzy her legs are. The capable, macho, stepfather meanwhile, as carefully shown in the illustration, is looking out the cabin window into the yard where his pregnant wife in leg warmers is standing beside a pear tree. He assumes the boy standing behind him is also watching the woman and he agrees with the boy's observations. They proceed to chat together for some time in apparent understanding of each other until something happens and the misunderstanding is exposed. By this time the spider has disappeared into the man's clothes and reduces this self-assured adult into a wildly scrambling caricature of a comedian frantically searching for the tiny beast he clearly cannot abide. Just what this highly

effective bit of humor is literarily called eludes
lexicographers. 'Ambiguity' will have to presently
suffice

Master List of Literary Devices

Alliteration:

Repeated consonant sound occurring at the beginning of words and within words as well; used to establish mood.

Ex. Miserable, mizzling, morning drizzle.

Allusion:

A reference in one literary work which calls forth within the reader an appropriate association to another work of literature, a well-known person, an event from history, or a place; used to enrich surface meanings.

Ex.- having the patience of 'Job' (well-known character)
- met his 'Waterloo' (historical site of Napoleon's defeat)
- 'Black Monday' (event: stock market collapse)
- 'Sour Grapes' (Aesop fable: work of literature)

Ambiguity:

Same expression which conveys more than one apparently unconnected meaning simultaneously.

Ex. 'Who' is on third base (Could be a question or a statement that someone with the last name of WHO is on third base.)

Analogy:

An illustrative example of something familiar to explain and make clear something which is unfamiliar by comparing the likeness of the known thing to the unknown thing.

Ex. The function of a windmill is likened to that of a gas turbine in order to demonstrate how the turbine works.

Aphorism:

A brief statement expressing some general truth--sometimes putting a twist into an old saying. Means same as 'Maxim'.

Ex. The proper study of mankind is man.
Don't count your Boobies before they've hatched.

Atmosphere:

Prevailing mood or feeling developed through descriptions of setting and details about how things look, sound, feel, taste, and smell in order to create an emotional climate which establishes a reader's expectations and attitudes.

Ex. referring to the celebrated jumping frog of Calaveras County: "like a solid gob of mud" (light, humorous)

Caricature:

Use of exaggeration or distortion (physical characteristic, eccentricity, personality trait, or exaggerated act) to make a figure appear comic or ridiculous.

Ex. 'droll little mouth drawn up like a bow...belly, that shook like a bowl full of jelly...("Night Before Christmas" Santa description)

Connotation:

All emotions and associations that a word or phrase arouses beyond a dictionary definition.

Ex. To describe 'Banana' the choice of gold or yellow could be used thus evoking different feelings about the banana.

Figurative Language:

Language not meant to be interpreted in a literal sense but used to expand meaning, achieve emphasis, or express a fitting relationship between things essentially unlike in order to furnish fresh insights into an idea or subject.

See specific 'Figures of Speech': Metaphor
Simile
Personification
Hyperbole

Flashback:

Interruption of present action to insert an episode that took place at an earlier time for the purpose of giving the reader information to make the present situation understandable or account for a character's current motivation.

Flashforward:

Sudden jump forward in time from the chronologically narrated events to a later time in which the story usually progresses to its conclusion.

Foreshadow:

Clues to alert the reader about events which will occur later in the narrative; serves to build suspense.

Ex. Nothing could go wrong on such a perfect day. Or so I, in my childlike innocence thought.

Hyperbole:

Obvious and extravagant exaggeration not meant to be taken literally.

Ex. I'm so hungry I could eat a horse.

Imagery:

Mental pictures summoned up by terms and expressions that appeal to the senses so that we see, hear, smell, feel, and taste much of what the characters experience; such images can create a writer's tone.

Ex. Even the usually cool green willows bordering the pond hung wilting and dry.

Inference:

Reasonable conclusions drawn by the reader about characters or events based upon certain limited clues or facts presented in the story by the author; allows the reader to make his own discoveries by himself without direct comment from the author.

Ex. It rained heavily and steadily for three full days. Mark had set out hours ago to cross the hundred year old weakened wooden bridge. Susan was startled when the phone rang; her faced paled as she listened to the caller.

Irony:

Contrast between expected outcomes or what appears to be and the actual way things turn out; useful to humorously comment upon the unpredictable nature of life. Three main literary forms of irony:

Verbal- Saying one thing; meaning its opposite.

Situation- Events turn out opposite to what is expected to happen or to what seems appropriate under the circumstances.

Dramatic- Reader perceives something which the characters in the story don't see or know.

Maxim:

See definition for 'Aphorism'.

Metaphor:

A suggested comparison between two unlike things for the purpose of pointing out an implied similarity of some sort between them; suggests that the thing is this other thing.

Ex. Tumbleweeds are the lost children of the desert.

Paradox:

A statement that reveals a kind of unlikely truth although it seems at first to be self-contradictory and untrue.

Ex. Good fences make good neighbors. (Fences do separate people, but since they define limits of people's property, fences prevent conflicts.)

Parody:

A humorous but recognizable imitation of another literary work for the sake of amusement or gentle ridicule; the copied work's language, style, characters, plot, or theme can be mimicked.

Parallel Story:

A narrative or picture story enclosed within another story upon which equal or primary interest is centered.

Personification:

A figure of speech which assigns human qualities, actions, characteristics, or personality to an animal, an object, a natural force, or an idea.

Ex. The two stores held a *tête-à-tête* across Main Street (conveys a close-knit leisurely atmosphere)

Poetic Justice:

An outcome to a situation in which vice is punished and virtue is rewarded, usually in a manner appropriate to the situation.

Ex. A bunch of hungry animals, each bent upon eating the one beneath him in strength and size are all frightened away from their purpose by an army of tiny red ants whom everyone had ignored until these ants spoil their opportunity to 'snack'.

Point of View:

The perspective from which the story is seen and told; three principal vantage points are most commonly employed.

Omniscient- All-seeing/knowing ability to see into minds and record thoughts of characters and make comments about either one or several of them so that the reader may come to know more of their situation than does any single character in it.

Ex. George, anxiously hoping that no one was watching him, placed a carefully wrapped package on an empty park bench. But Molly, who was walking home, saw him and couldn't help thinking that he was acting strangely.

3rd Person- Central observer of the story who limits interpretation to what is seen or heard without additional comment about character motive or thoughts; thus limits the knowledge available to the reader.

Ex. As George placed the carefully wrapped package on the park bench, he looked up and saw Molly walking across the street.

1st Person- View and thoughts solely through one character telling the story,(I); can only reveal what he sees and is told by others.

Ex. As I placed the carefully wrapped package on the park bench, I looked up and saw Molly walking across the street. I hoped that she hadn't seen me.

Pun:

A humorous use of a word or phrase to suggest two or more meanings at the same time; involves three kinds of word play.

1. Words spelled or pronounced the same but with different meanings.

Ex. I'll back you up.

How? By turning your back and running?

2. Words based on homonyms.

Ex. lone/loan

3. Words based on close similarities in sound or meaning.

Ex. Teacher to child: You're a disturbing element today, Mike.

Child to Mother: She called me a scurvy elephant today!

Satire:

Act of criticizing or ridiculing weaknesses, characteristics, and wrongdoings of humans (clothing, fads, political problems, etc.), groups, and institutions; exaggerating faults for the purpose of showing how absurd they are; can be in a tone of scorn, amusement or contempt to get across the point.

Simile:

Explicit comparison from one unlike thing to another which shares some common recognizable similarity; uses 'like',

'as', 'such as', and 'than' to set them off.

Ex. Mad as a hornet; laughed like a hyena; lower than a snake's belly in a wagon rut.

Stereotype/Reversed Stereotype:

Fixed generalized ideas about characters and situations such as plots of predictable formula or recognizable pattern; persons typed rather than unique, denied full range of qualities and characteristics.

The opposite of the expected stereotype (Reversed)

Ex. Instead of a lady's group creating a winning quilt at the fair, a man's group takes honors for the winning quilt.

Story-Within-A-Story:

See definition for 'Parallel Story'.

Subplot:

See definition for 'Parallel Story'.

Symbol:

Any person, object or action which has additional meaning beyond itself to represent or stand for a more abstract emotion or idea.

Ex. Great Conestogas, white against the sky:
Listen to the rumble as the East goes by...
from Jessamyn West's "Conestoga Wagons"

Theme:

The underlying meaning of a literary work, a particular truth about life or mankind which the author is trying to make the reader see; plot is a pattern of events--what happens, but theme is the meaning--what it's about.

Ex. plot- Young soldier during his first battle.
theme- War is futile; fighting solves nothing.

Tone:

Author's attitude toward his subject and his audience revealed by choice of words and details.

Ex. Afoot and light-hearted I take to the open road,
Healthy, free, the world before me,...
from Walt Whitman's "Song of the Open Road"
(Tone is joyous and up-beat.)

Understatement:

The act of presenting something as less significant than it really is.

Ex. There seems to be a slight discrepancy in your bookkeeping statements.

Matching Picture Storybooks to Literary Devices

The last step in the research project entailed finding picture books which match the literary devices chosen for the bibliography. The University of Iowa Curriculum Center, a housing depository of some credible inventory, was used as the resource center.

In order to select a viable population from which to locate appropriate samples, the last five years (1980 through 1985) of The Horn Book Magazine were examined for its picture books reviewed. Promising books were located, examined, and added to the bibliography if they were found to exhibit one or more of the concept terms.

Horn Book was chosen as a source list because it alone among the reviewing journals 'presifts' titles which are picture books and puts them under a heading especially for picture books instead of under a heading which lists books for grades K-2 or 2-4 or Pre-1 or some other designation which does not indicate whether the book is a 'beginning-reader' or an illustrated chapter book or a picture book. To have the designation already made was a major consideration favoring Horn Book.

Since immediacy was not a factor in selecting titles but currency was, it was felt that Horn Book's relative lateness in reviewing items was not a detriment to the

bibliographical list. So long as suggested titles are recent enough for educators to procure them from publishing houses or book jobbers, the list will have validity. Five years was considered the outside limit for book availability.

Another factor favoring Horn Book was its recent innovation beginning with the September/October, 1985 issue of separating the picture book reviews from other story books for ages six-twelve and listing all picture books under the revealing heading of 'Picture Books: Infancy Through Older Readers'. Previous to this time the heading for the picture book category was written as 'Stories for Younger Readers: Ages 6-8'. Now, the acknowledgement has been made that picture books can stand alone as a heading prior to the age designated categories. In a sense, the picture book category transcends the age identifying designations applied to other trade books for young people. It is gratifying that one reviewing journal has at last recognized this characteristic of picture books.

Data Gathering Procedures

A master list of literary terms was kept at hand from which to refer while examining sample books so that all possible devices inherent within a book would not be overlooked. During the searching process, a file box was

maintained to hold the complete set of predetermined alphabetically arranged literary terms on tabbed cards. Behind each heading card was then alphabetized on individual index cards those picture storybooks which demonstrate the employment of a particular concept. Included on most cards was the book's complete bibliographic citation, its brief summary as taken from Cataloging in Publication information on the verso of the book's title page, a notation (under 'Examples') showing how its literary designation is justified, and a list of any additional literary terms (under 'Other Devices') which may also be operating in the same book. For example, one book by Charles Keeping is listed under 'Atmosphere' because it especially has a noteworthy atmosphere. It is listed again under 'Flashback', a third time under 'Irony' and finally a fourth time under 'Satire' because each of these devices was prominently displayed in the same book. Separate entries were thus repeated under each of the literary device categories for all the devices operating in this one book.

In some entries there might also have been added within the annotation section or the 'Examples' area any special characteristic of the book's text or illustrations which would be of interest to the educator about to use a title from the list in a classroom lesson. Notations such as "very simple" would imply that this source might best be suitable for a younger aged child or an older child

needing a very basic example of the literary device. Naturally any selection of a particular picture book would depend upon the educator's perception of his/her students' needs regardless of their age level. For this reason there is no 'suitable' or 'suggested' grade or age level indicated for any picture books in this bibliography. Wherever irony, for example, needs to be taught, fourth grade or eighth grade, there should be found suitable picture books on the list from which to choose a lesson example.

It should be noted that in some few of the entries no delineation was made between the book annotation of contents (the plot) and the 'Examples' segment (whose purpose was to indicate the literary device occurring in the story). In such books the annotation and the literary device operate so closely that there was no need to separate them into two statements. Construction of the annotation incorporated the 'Examples' segment also, and the one statement sufficed for the two parts. A separate distinct heading for 'Examples' was thus eliminated. In addition, if a book happened to show no additional literary devices operating beyond the single entry, then no 'Other Devices' category was needed for that entry.

CHAPTER FOUR

Literary Devices in Picture Storybooks
Bibliography

ALLITERATION

Cole, Brock. The Winter Wren. N.Y.: Farrar, Straus & Giroux, 1984.

Two children in a modern folktale set out to discover why an overlong winter won't give up to spring.

Examples:

sowing the earth with sleet; threw down his sack of sleet and stomped away; whispered the winter wren; creep up close; who plants where I prune; blowing blossoms

Other Devices:

Personification- Foreshadow- Simile- Imagery

Kellogg, Steven. Chicken Little. N.Y.: William Morrow, 1985.

A traditional story of irrational fear is set in modern culture.

Examples:

flattened the fleeing fox; simmered in spices and sauce; Gosling Gilbert; foolish fowl; Hippo Hefty

Other Devices:

Parody

Lobel, Arnold. The Rose in My Garden. Illus. by Anita Lobel. N.Y.: Greenwillow Books, 1984.

A variety of flowers and creatures grow near a rose with a sleeping bee on it. Disruption sets in on this peaceful cumulative tale when a mouse chased by a cat enters the scene.

Examples:

shudders the sunflowers; quivers the pansies placed in a clump; pushes the peonies pleasingly plump; mangles the marigolds

Other Devices:

Inference- Imagery

Mayne, William. The Patchwork Cat. Illus. by Nicola Bayley. N.Y.: Alfred A. Knopf, 1981.

A cat braves frightening experiences to retrieve her favorite sleeping quilt which her mistress has unthinkingly decided to throw away.

Examples: (Much of these employ internal rhyme.)
snatchwork on Tabby's patchwork quilt which may call for
 angry scratchwork on her part; engines are shaking and
quaking; crush the patchwork quilt or crunch her bones;
 rats gnash their teeth and flash their eyes

Other Devices:

Metaphor- Point-of-View

Root, Phyllis. Soup for Supper. Illus. by Sue Truesdell.
 N.Y.: Harper & Row, 1986.

A wee small woman catches a giant taking the vegetables from her garden and finds that they can share both vegetable soup and friendship. (Merry internal rhyme in soup songs.)

Examples: Soup for supper- eat it with a scoop;
 parsnips, peas; blinked at the bushes; sprinkled
 sparsely

Stevenson, James. What's Under My Bed? N.Y.:
 Greenwillow, 1983.

Grandpa tells his two young houseguests a story about his own childhood when he was scared at bedtime.

Examples:

As Grandpa describes the many creatures after him at night, there are scratchers and catchers, growlers and howlers, things smelly or shaky like jelly, creatures that reached, pinched, poked, nibbled and dribbled, snapped, stomped, squished, etc.

Other Devices:

Flashback- Theme

ALLUSION

Aliki. Use Your Head, Dear. N.Y.: Greenwillow, 1983.
 Charles, a young alligator, means well but gets things mixed up until his father gives him an invisible thinking cap for his birthday.

Examples:

Story creatures are alligators and Charles' teacher is 'Miss Crock' which alludes to crocodile.

A visual reference to this author/illustrator's previous book Keep Your Mouth Closed, Dear occurs when Charles receives it for a birthday gift.

Other Devices:

Inference

Armitage, Ronda and David Armitage. Grandma Goes Shopping. London: André Deutsch, 1984.

This slight, cumulative tale has grandmother going out one Friday on a shopping trip. After her many specific purchases, she arrives back home in time for tea.

Examples:

Each two-page spread alludes by means of an illustration somewhere on the page to a nursery rhyme or, in one instance, to a fairy tale. Examples that can be identified are "Owl and the Pussy Cat", "Hey Diddle Diddle", "Ride a Cock Horse to Banbury Cross", "Humpty Dumpty", "Little Miss Muffet", "Mary Mary, Quite Contrary", "See-Saw Margery Daw", "Old King Cole", "Little Red Riding Hood", "Baa, Baa Black Sheep", "Frog Went A-Courting", and "Old Mother Hubbard".

Douglass, Barbara. The Chocolate Chip Cookie Contest.

Illus. by Eric Jon Nones. N.Y.: Lothrop, Lee & Shepard, 1985.

A boy and his young helper enter a cookie baking contest. The winner is a surprise to everyone.

Examples:

A visual reference to a chimney sweep character of the Charles Dickens era, with a twist -- she's female.

Other Devices:

Inference

Kellogg, Steven. Ralph's Secret Weapon. N.Y.: E.P. Dutton, 1983.

When eccentric Aunt Georgiana decides that nephew Ralph shows promise as a sea serpent charmer, Ralph is ready with a secret weapon.

Examples:

Book is dedicated to 'Kevin' and on a bust in Aunt

Georgiana's music room is a boy's head--'Kevin the Great' along with 'Lovable Ludwig', 'Wow, It's Wolfgang' and 'Jolly Gioacchino'. Other signs scattered throughout the illustrations evoke humorous visual jokes.

Other Devices:
Foreshadow

Mahy, Margaret. Jam, a True Story. Illus. by Helen Craig. Boston: Atlantic Monthly Press, 1985.
When Mrs. Castle finds a job as an atomic scientist, it's Mr. Castle who stays home to look after the children -- and make plum jam.

Examples:
Mother describes her husband as a "born artist . . . the Picasso of jam makers."

Other Devices:
Inference- Pun

Nesbit, Edith. The Deliverers of Their Country. Illus. by Lisbeth Zwerger. Natick, MA: Picture Book Studio, 1985.

Two children set out to rid the country of a nasty plague of dragons. (British orientation.)

Examples:
St. George; St. Andrew, who was awakened over the engineer's strike; St. Denis, who discussed a very pretty looking-glass that shows all the world and what is going on in it; Mentioned is a monument as high as 'Nelson's'.

Other Devices:
Tone- Analogy- Reverse Stereotype- Imagery

Parker, Nancy Winslow. The Christmas Camel. N.Y.: Dodd, Mead, 1983.

A boy receives a unique gift which possesses one special trait at Christmas time. (Very simple allusion.)

Examples:
Camel reverts to one of the Magi camels on Christmas eve and flies back to the event of the Holy birth of Jesus.

Other Devices:
Inference

Peet, Bill. No Such Things. Boston: Houghton Mifflin, 1983.

A description in rhyme of a variety of fantastic creatures such as the blue-snouted Twumps, pie-faced Pazeeks and the fancy Fandangos.

Examples:

Spooky-tailed Tizzy alludes to the like-appearing Prewitt Peacock Peet developed in an earlier tale. Also, Flubduds bear resemblance to the Wumps in his The Wump World.

Other Devices:

Pun- Paradox

Peppe', Rodney. The Mice and the Flying Basket. N.Y.: Lothrop, Lee & Shepard, 1985.

A family of mice decide to make an airplane out of a big basket and learn to fly.

Examples: As they plan their scheme to participate in an air show, they seek advice from two brothers named Orville and Wilbur. The flying fiend was Baron von Rathoven.

Willard, Nancy. The Marzipan Moon. Illus. by Marcia Sewall. N.Y.: Harcourt, Brace, Jovanovich, 1981.

The almonds in an old, mended, but magic crock produce a delicious, nourishing marzipan moon nightly for a poor parish priest until a visiting bishop decides the miraculous almonds need a more fitting home.

Examples:

The creatures who provided the daily marzipan were composed of 'church' elements (mufflers from the priest's yearly gifts from parishoners, sticks of firewood for the parish fireplace, heads like the animal carvings in the corners of the church nave). Other terms refer to being as tall as the bishop in his miter. A special box was prepared with the likenesses of Matthew, Mark, Luke, & John.

Other Devices:

Tone- Satire

Van Allsburg, Chris. The Wreck of the Zephyr. Boston: Houghton Mifflin, 1983.

A boy who reaches beyond his abilities ignores advice and ends up wrecking a boat. He feels compelled to tell his tale to any who will listen.

Examples:

The boat's name alludes to the fast-flying train of the past named Zephyr. Also, the word connotes something light, airy, or unsubstantial as was this 'air boat'.

Other Devices:

Inference- Foreshadow- Flashback- Theme

AMBIGUITY

Jukes, Mavis. Blackberries in the Dark. Illus. by Thomas Allen. N.Y.: Alfred A. Knopf, 1985.

A young boy and his grandmother must forge a new relationship together without Grandpa. (Very sensitive, gentle story.)

Examples:

Grandmother tells boy there is something for him in the corner cupboard. The boy takes the doll that was handed down generations instead of the knife his grandmother meant him to find. She is surprisingly pleased that he thought she meant the doll but tells him the knife is also his. (Very subtle well-done ambiguity.)

Gram says: ". . . belonged to someone special for many years/not really something for a boy to have but still and all I want it to be yours. Promise you'll handle it carefully/ not something to play with . . ." (This shows that Gram could as easily have been referring to the doll as to the knife.)

Jukes, Mavis. Like Jake and Me. Illus. by Lloyd Bloom. N.Y.: Alfred A. Knopf, 1984.

Alex feels that he does not have much in common with his macho stepfather Jake until a fuzzy spider brings them together.

Examples:

Both the boy and man converse together in apparent harmony about her fuzzy legs and her big size and how pretty she is. But the boy is talking about a spider crawling on the man's shirt collar, and the man is talking about his pregnant wife in leg warmers.

ANALOGY

Goffstein, M.B. A Writer. N.Y.: Harper & Row, 1984.

A writer uses sophisticated metaphors to show how the creative process of writing is like growing plants.

Examples:

A writer sometimes creates 'flowers', 'weeds', a 'slender tree' and plans even better more complex creations such as 'pansies'. A rabbit eats two small 'green leaves' close to the soil - (Perhaps a good idea the previous night won't stand up the next day and must be discarded).

Other Devices:

Metaphor

Jonas, Ann. The Trek. N.Y.: Greenwillow Books, 1985.
A little girl sees jungle animals in the natural shapes and environment of her cityscape as she and a friend walk the blocks to her school.

Examples:

Illustrations cleverly show how bushes, chimneys and other ordinary objects can be construed by an active imagination into animal shapes.

Nesbit, Edith. The Deliverers of Their Country. Illus. by Lisbeth Zwerger. Natick, MA: Picture Book Studio, 1985.

Two children set out to rid their nation of a plague of dragons.

Examples:

The dragons stuck fast 'as flies and wasps do on sticky papers in the kitchen'; wings pale, half-transparent yellow like 'gear-cases on bicycles'; rattling like a 'third class carriage'; dragons running all sorts of ways like 'ants if you are cruel enough to pour water into an ant-heap'; labeled with china labels like you see in baths. (British orientation.)

Other Devices:

Tone- Reverse Stereotype- Imagery- Allusion

Steig, William. Rotten Island. Boston: David R. Godine, 1984.

Rotten Island has always been a paradise for nasty creatures until one awful day a beautiful flower begins to grow and threaten to spoil the island's character forever.

Examples:

The island and its terrible inhabitants stand for a foul political or social or religious system which can be turned around by one brave new idea.

Other Devices:

Imagery

Steig, William. *Yellow and Pink*. N.Y.: Farrar, Straus, & Giroux, 1984.

Two wooden marionettes lying on a newspaper begin to speculate about how they came to be and invent a logical story for their existence which is, nevertheless, quite wrong.

Examples:

With great seriousness, trying and discarding a number of hypotheses, two dolls come to erroneous conclusions about how they came to exist - like man tries to account for life through scientific methodology.

Other Devices:

Satire

APHORISM

Garfield, Leon. *King Nimrod's Tower*. Illus. by Michael Bragg. N.Y.: Lothrop, Lee & Shepard, 1982.

During the construction of a tower to God, a boy and his small dog learn how to relate to each other.

Examples:

The boy and puppy have trouble understanding each other. After the mix of languages, they understand each other well - the boy wants only to be the dog's friend and to take him home. God says: 'My Kingdom of Heaven is better reached by a bridge than by a tower.'

Other Devices:

Parody

Levitin, Sonia. *Nobody Stole the Pie*. Illus. by Fernando Krahn. N.Y.: Harcourt, Brace, Jovanovich, 1980.

The annual lollyberry festival in Little Digby is marred because everybody sneaks a little taste of pie meant to be shared together at the celebration.

Examples:

'Though it is one thing to take a taste, a speck, a piece,--the whole pie is a terrible crime'. (Or is the crime actually taking the first taste itself?)

Other Devices:

Theme

Martin, Rafe. Foolish Rabbit's Big Mistake. Illus. by Ed. Young. N.Y.: G.P. Putnam's Sons, 1985.

A jungle version of the sky-is-falling theme.

Examples:

A story of fear and rumors. If one stops to see what is so frightening, it may turn out to be nothing important.

Other Devices:

Parody

Snyder, Zilpha. The Changing Maze. Illus. by Charles Mikolaycak. N.Y.: Macmillan, 1985.

A shepherd boy braves the evil magic of a wizard's maze to save his pet lamb.

Examples:

Granny's remark that "if you touch a wizard's gold, it stays forever in your hand, an evil golden wizard-brand," can be translated into the truth, 'Greed taints the owner and alters him forever'.

(Much internal rhyme.)

Other Devices:

Atmosphere- Inference- Flashforward- Imagery- Symbol- Personification

Stevens, Kathleen. Molly McCullough and Tom the Rogue. Illus. by Margot Zemach. N.Y.: Thomas Crowell, 1982.

Tom Devlin roams the countryside, charming the farmers' wives and tricking the farmers out of fruits and vegetables until he meets his match in a plain-faced, sharp-tongued, farmer's daughter.

Examples:

As the story progresses, several truths are noted in passing regarding the richest farmer around: "Rich with land, or rich with happiness?" "In my mind, it's pleasure in living that makes a man rich." As remarked by the

sharp-tongued farmer's daughter: "Stupid men merit sharp tongues. I've saved my soft words for a man clever enough to deserve them." As Tom notes: "My eyes were dull indeed when they failed to see the softness a smile would work on that face."

Other Devices:

Poetic Justice- Irony- Theme- Foreshadow

Turner, Ann. Dakota Dugout. Illus. by Ronald Himler.

N.Y.: Macmillan, 1985.

A woman describes her experiences living with her husband in a sod house on the Dakota prairie.

Examples:

At the close of her reminiscence about the first prairie home she had, she remarks: "Sometimes the things we start with are best".

Other Devices:

Flashback- Atmosphere- Inference- Metaphor- Imagery

Walsh, Jill. Lost and Found. Illus. by Mary Rayner.

London: Andre' Deutsch, 1984.

A series of episodes through time which involve things lost in one generation that are found by someone in the next generation.

Examples:

Things all turn out for the best and illustrate the truth: 'all things in their time'.

(Several good British historical terms for discussion: causeway, wooden henge, tump, sixpence, stone age barrow, by-pass flyover, pudding charm.)

Other Devices:

Flashforward

ATMOSPHERE

Aitken, Amy. Wanda's Circus. N.Y.: Bradbury Press, 1985.

Children use their fantasy to plan and execute a back yard circus.

Examples:

Illustrations in b/w before the big event occurs. Color is used when the performance begins, and the acts appear professional. Animals are real and the scene very circus-like. As story concludes, the art reverts to b/w ordinary humdrum world.

Aylesworth, Jim. Shenandoah Noah. Illus. by Glen Rounds. N.Y.: Holt, Rinehart & Winston, 1985.

Work is something Noah doesn't care for, but he is forced to go to the trouble of taking a bath when he catches fleas from his hounds.

Examples:

Lazy 'folktale' style.

Other Devices:

Caricature- Stereotype

Baylor, Byrd. The Best Town in the World. Illus. by

Ronald Himler. N.Y.: Charles Scribner's Sons, 1982. A nostalgic view of the best town in the world where dogs, chickens, waterholes, cooks, wildflowers, and food are remembered as being best.

Examples:

Descriptions reminisce about an idealistic world - just the place perfectly designed for the pleasures of a small boy.

Other Devices:

Hyperbole

Bunting, Eve. The Man Who Could Call Down Owls. Illus.

by Charles Mikolaycak. N.Y.: Macmillan, 1984. A stranger thinking he can, by wearing the owl caller's clothing, make owls come to him, kills the owl caller and tries to assume his position. The owls drive him off.

Examples:

Folklore-like style; mysterious, etherial; foreboding; eerie reminder of good and evil: "Owls everywhere. And the man in the middle, his cloak drifting about him like marsh mist, and Con, always Con, and the man with the Owls around him."

Other Devices:

Poetic Justice- Foreshadow- Theme- Simile

Dragonwagon, Crescent. Jemima Remembers. Illus. by Troy Howell. N.Y.: Macmillan, 1984.

Just before leaving for the winter, Jemima visits one last time her favorite places on the farm recalling the wonderful summer she spent with her aunt.

Examples:

Juxtaposed are images of summer then and fall now as girl sensitively remembers the physical and emotional landscapes of her happy summer. Awareness of time passing as seasons cycle again and again and her aunt's love makes her leave-taking endurable.

Other Devices:

Simile- Imagery

Innocenti, Roberto. Rose Blanche. Mankato, MN: Creative Education Inc., 1985.

Matter-of-fact reporting of the effect upon one German village and one little girl living there of World War II.

Examples:

Illustrations very photographic in detail. Colors somber military browns and greens except striking red Nazi arm band and little girl's hair ribbon. Text clipped but not devoid of war's random cruelty. (Mature content.)

Other Devices:

Inference- Tone

Keeping, Charles. Sammy Streetsinger. Oxford, Eng.: Oxford Uni., 1984.

A young street musician's career is told full circle from his start on sidewalks to big rock star video personality back to simple street singer.

Examples:

The illustrations show the changing mood of this rising 'success' story: the higher up he ascends, the more bizarre and psychedelic become the lines and colors. Thrusts back to reality are simple brown tones and lines.

Other Devices:

Flashback- Satire- Tone- Theme

McAfee, Annalena. The Visitors Who Came to Stay. Illus. by Anthony Browne. N.Y.: Viking Kestrel, 1984.

Katy's ordered predictable life is turned upside down when her father brings home a zany woman and her practical joker son to live with them.

Examples:

Almost surrealistic is the way Katy sees the world with the visitors in it. After they leave, the empty humdrum of ordinary life is no longer satisfying until she and Dad go to visit them. She even joins the boy's practical joking world by buying a trick to pull on him. The art mirrors Katy's internal world of emotions.

Other Devices:

Pun- Paradox

Maiorano, Robert. A Little Interlude. Illus. by Rachel Isadora. N.Y.: Coward, McCann & Geoghegan, 1980. In the interlude before Bobby's important ballet appearance, he sees a man called Jiminy Cricket playing a piano, and the two share a brief companionship.

Examples:

A momentary, private, uninhibited slice of life between two strangers is gently shown during pre-performance theater time before they each go their separate ways.

Other Devices:

Inference

Rylant, Cynthia. The Relatives Came. Illus. by Stephen Gammell. N.Y.: Bradbury Press, 1985. The visit of relatives from the hill country is humorously described in detailed text and illustrations.

Examples:

The bouncy active, round pictures depicting pleasure in common human interaction among comfortable ordinary family members illustrates homely enjoyment of simple life.

Other Devices:

Caricature

Snyder, Zilpha Keatley. The Changing Maze. Illus. by Charles Mikolaycak. N.Y.: Macmillan, 1985. A shepherd boy braves the evil magic of a wizard's maze to save his pet lamb.

Examples:

Sense of mysterious gloom and secretive lurking harm is present in text as people enter the maze to seek the gold reward. The simple purity of the boy and his innocent lamb contrasts with the menacing environment. (Many examples of internal rhyme.)

Other Devices:

Imagery- Aphorism- Inference- Flashforward- Symbol- Personification

Turner, Ann. Dakota Dugout. Illus. by Ronald Himler. N.Y.: Macmillan, 1985.

A woman describes her experiences living with her husband in a sod house on the Dakota prairie.

Examples:

The stark harshness of prairie life is simply and unemotionally evoked more by what is not said than by what is. (Excellent illustrations harmonize the matter-of-fact mood.)

Other Devices:

Flashback- Inference- Aphorism- Imagery- Metaphor

Van Allsburg, Chris. The Polar Express. Boston: Houghton Mifflin, 1985.

A magical train stopping right outside of a child's house on Christmas eve picks up a boy and whisks him and other children to the North Pole city where one child is picked to receive a gift personally from Santa.

Examples:

A hushed sacred feeling is evoked by the soft illustrations and clipped straight text. A majesty of moment belies the state of fantasy. Note the regal deer on Santa's sleigh rather than cute cartoon-like lovable creatures.

(Almost any Van Allsburg story illustrates interesting atmosphere.)

CARICATURE

Aylesworth, Jim. Hush Up! Illus. by Glen Rounds. N.Y.: Holt Rinehart & Winston, 1980.

Jasper is rudely awakened from his nap through a chain of events that were set off by a mean horse fly.

Examples:

Jasper Walker of Talula County is the laziest of hill country men doing nothing in particular and napping with his chair tilted back and feet propped up. All the barnyard animals are also lazily disjointed nappers.

Other Devices:

Stereotype

Gammell, Stephen. *Git Along, Old Scudder*. N.Y.:

Lothrop, Lee & Shepard, 1983.

Old Scudder doesn't know where he is until he draws a map and names the places on it. (Tall tale material.)

Examples:

In first person narration, the mountain Western man's speech dialect is exaggerated humorously.

Root, Phyllis. *Soup for Supper*. Illus. by Sue Truesdell.

N.Y.: Harper & Row, 1986.

A wee small woman catches a giant taking the vegetables from her garden and finds that they can share both vegetable soup and friendship. (Merry, internal rhyme in soup song.)

Examples:

Humorous gentle giant; name-calling, spunky, cleverness on the part of the little woman.

Other Devices:

Alliteration

Rounds, Glen. *Washday on Noah's Ark*. N.Y.: Holiday House, 1985.

When the forty-first day on the ark dawns bright and clear, Mrs. Noah decides to do the wash, and having no rope long enough, devises an ingenious clothesline.

Examples:

Tall-tale extremes among the ark inhabitants.

Other Devices:

Parody

Rylant, Cynthia. *The Relatives Came*. Illus. by Stephen Gammell. N.Y.: Bradbury Press, 1985.

Careful description of a mountain family get-together.

Examples:

The various family characters illustrate typically stereotyped views of relatives.

Other Devices:

Atmosphere

Yoeman, John. The Wild Washerwomen. Illus. by Quentin Blake. N.Y.: Greenwillow Books, 1979.

Seven washerwomen sick of their work go on an uncontrollable rampage only to meet their match in seven very dirty woodcutters. (Modern fairy tale.)

Examples:

Very funny revolt of women tired of filthy sheets, grubby hankies, horrid socks and ghastly towels. Typical stereotype of capable tough women and tough capable but uncivilized men, about whom the women said "they rather liked the look of" after they were tamed.

FLASHBACK

Friedman, Ina R. How My Parents Learned to Eat. Illus. by Allen Say. Boston: Houghton Mifflin, 1984.

Little girl narrates story with balance between beginning and ending but in between goes back in time to tell the story of how her mixed ethnic parents learned to eat in one another's native style. The result accounts for why their daughter can eat Japanese and American style equally well.

Other Devices:

Irony

Keeping, Charles. Sammy Streetsinger. Oxford, Eng.: Oxford Uni. Press, 1984.

The rise and fall of a superstar is examined in relation to his current state so that the reader may see how he got to his present situation and why he is happy being a simple street singer again instead of the big rock star he had become.

Other Devices:

Atmosphere- Satire- Tone- Theme

Levinson, Riki. Watch the Stars Come Out. Illus. by Diane Goode. N.Y.: E.P. Dutton, 1985.

A child at bedtime is getting a story from her grandma who describes the little girl's great grandma's tale of her journey to America as an immigrant child. (One illustration in the book is an allusion to the famous Stieglitz photograph of 1907 entitled "The Steerage".)

Marshall, James. Rapscallion Jones. N.Y.: Viking, 1983. In mature humorous language, a would-be writer fox can't think of anything to write to earn rent money until he recalls an incident from his youth which turns into the story he is looking for.

Mattingley, Christobel. The Angel With a Mouth-Organ.

Illus. by Astra Lacie. N.Y.: Holiday House, 1986. Just before the glass angel is put on the Christmas tree, Mother describes her experiences as a little girl during World War II when she and her family were refugees and how the glass angel came to symbolize a new beginning in their lives.

Other Devices:

Metaphor- Inference- Point-of-View- Understatement

Stevenson, James. What's Under My Bed? N.Y.:

Greenwillow, 1983.

Grandpa tells his two young houseguests a story about his own childhood when he was scared at bedtime.

Examples:

Children listen as grandpa retells the strange sounds of night time while they account for what probably actually made the noises.

Other Devices:

Alliteration- Theme

Turner, Ann. Dakota Dugout. Illus. by Ronald Himler.

N.Y.: Macmillan, 1985.

A woman describes her experiences living with her husband in a sod house on the Dakota prairie.

Examples:

A woman walking on a city street with a young girl responds to an apparently-asked question by referring back

to an earlier time as she describes how she and her new husband begin married life alone on the empty land.

Other Devices:

Atmosphere- Inference- Aphorism- Imagery- Metaphor

Van Allsburg, Chris. The Wreck of the Zephyr. Boston: Houghton Mifflin, 1983.

A boy disobeys advice trying out a new skill and lives to regret his behavior.

Examples:

Story opens with an old man in the present telling his tale through memory of a past incident until he returns to the present to end the story.

Other Devices:

Allusion- Theme- Foreshadow- Inference

FLASH FORWARD

Johnston, Tony. The Quilt Story. Illus. by Tomie de Paola. N.Y.: G.P. Putnam's Sons, 1985.

A pioneer mother lovingly stitches a beautiful quilt which warms and comforts her daughter Abigail. Many years later another mother mends and patches it for her little girl. (Only the illustrations show the time lapse.)

Martin, Charles E. Island Rescue. N.Y.: Greenwillow, 1985.

When Mae breaks her leg, she is taken by boat off the island where she lives to a mainland hospital. (Very simple example and story concept.)

Examples:

After Mae is at hospital and her island friends visit, the next page jumps to the end of vacation when Mae returns to her island healed and feeling better.

Snyder, Zilpha Keatley. The Changing Maze. Illus. by Charles Mikolaycak. N.Y.: Macmillan, 1985.

A shepherd boy braves the evil magic of a wizard's maze to save his pet lamb.

Example:

As the boy tells of his experience in the maze, he and the lamb are rushing to the gate toward freedom when suddenly in the next paragraph he is in the cottage kitchen talking to his granny about their narrow escape. (Much internal rhyme.)

Other Devices:

Atmosphere- Symbol- Imagery- Inference- Aphorism-
Personification

Walsh, Jill Paton. Lost and Found. Illus. by Mary Rayner. London: Andre' Deutsch, 1984.

A series of episodes at the same geographical location from early time to modern shows a similar situation occurring every time the incident happens. A stone age child is sent by his mother on a delivery errand. Along the way the child loses the item he is supposed to take to grandfather but finds something else which proves to be even more valuable to the grandfather. Another child at a later time in history is sent over this route, loses his delivery item but finds the long-ago stone-aged child's lost item and picks it up instead. So goes the tale through a long period of time constantly flashing forward an era of time. (Some British historical terms: causeway, wooden henge, tump, sixpense, stone-age barrow, by-pass flyover, pudding charm.)

Other Devices:

Aphorism

FORESHADOW

Allard, Harry. Miss Nelson Has a Field Day. Illus. by James Marshall. Boston: Houghton Mifflin, 1985.

The notorious Miss Swamp reappears at the Horace B. Smedley School, this time to shape up the football team and make them win at least one game.

Examples:

As Miss Nelson and Mr. Blandworth overhear students discuss how they need substitute Viola Swamp to get the football team in shape, each remarks 'Hmmm' and sets off to? - make Miss Swamp appear on the scene.

Later Miss Nelson "made an important phone call" to someone who remarked, "I'll be right there."

Other Devices:

Inference- Pun

Balian, Lorna. A Garden for a Groundhog. Nashville, TN: Abingdon Press, 1985.

Mr. O'Leary appreciates his groundhog's help in predicting the weather on Groundhog Day but tries to come up with a plan to keep him from eating all the vegetables in his garden.

Examples:

As the list of garden produce which comprises the family's menu is revealed early in the story before the new year's seeds are planted, every other vegetable dish named is zucchini thus indicating that there was a slight over supply of this particular item. Later on when the new garden is planted, signs indicate which part of the garden is reserved for the groundhog (who can't, of course, read). The vegetable Mr. O'Leary assigns to the groundhog for his very own is - zucchini!

Brett, Jan. Annie and the Wild Animals. Boston: Houghton Mifflin, 1985.

When Annie's cat disappears, she attempts friendship with a variety of unsuitable woodland animals, but with the emergence of spring, everything comes right.

Examples:

Something was wrong with Taffy, the cat - she stopped playing, ate more than usual, slept all day long and one day disappeared. The cause? Border pictures around the illustrations hint at the birth of kittens. (Simple concept.)

Brown, Ruth. The Big Sneeze. N.Y.: Lothrop, Lee & Shepard, 1985.

A chain of events is set loose when a fly lands on a sleeping farmer's nose on a hot lazy afternoon. (Very large good full-page pictures, few words, simple concept.)

Examples:

Each event is hinted at by the illustration preceding it. Good to illustrate cause and effect.

Bunting, Eve. The Man Who Could Call Down Owls. Illus. by Charles Mikolaycak. N.Y.: Macmillan, 1984.

A stranger thinking he can, by wearing the owl caller's clothing, call down owls, learns that the accouterments alone won't gain him the power he craves.

Examples:

The Owl Caller is described as having "shadows on his face but not in his eyes" which suggests his goodness. The boy Con is being groomed by the Owl Caller to assume his place. The Stranger wears the Owl Caller's hat & cloak - where is their owner? The Great Snowy Owl contains the spirit of the man.

Other Devices:

Poetic Justice- Theme- Atmosphere- Simile- Symbol

Christelow, Eileen. Mr. Murphy's Marvelous Inventions.

Boston: Houghton Mifflin, 1983.

Cornelius Murphy, a pig inventor, makes a unique housekeeping machine for his wife's birthday, but the entire family is shocked when they discover what the machine actually does.

Examples:

The reader is told in the opening page that Mr. Murphy the inventor, makes useful and not-so-useful gadgets. The family muses about whether it is safe to leave the latest untried invention running by itself as they leave home. The soup has a suspicious soap-like smell. The children, who do not like the birthday invention, stay up whispering late and spend the next afternoon in their room with a do-not-disturb sign on their door.

Other Devices:

Understatement- Inference

Cole, Brock. The Winter Wren. N.Y.: Farrar, Straus, & Giroux, 1984.

A boy and his sister go out in search of spring because winter has held the land in its grip too long. (Folktale-like story.)

Examples:

His sister weighed "hardly more than a bird" hints that later she will turn into a tiny brown winter wren. Spring was dressed all in green & gold just like his sister Meg who later sits up in a "spring" surrounded bed.

Other Devices:

Personification- Alliteration- Simile- Imagery

Collins, Meghan. The Willow Maiden. Illus. by Laszlo Gal. N.Y.: Dial Books, 1985.

A young farmer falls in love with a beautiful princess but

must accept that she lives as a willow tree during the spring and summer months. (Folktale-like story)

Examples:

During evening dancing, first hint that trouble is near is the king who follows the young couple's movements with "an uneasy frown."

Denis notices Lisane's face is no longer "so sparking and lighthearted as it had been."

Lisane recognizes Denis' intention to devise a private plan to keep them together year round when she gently remarks that he must learn to let her go free when she needs to.

Other Devices:

Simile

Flournoy, Valerie. The Patchwork Quilt. Illus. by Jerry Pinkney. N.Y.: Dial, 1985.

In a multigeneration home, grandmother is determined to make a quilt for her granddaughter even though family members aren't convinced it is necessary or worthwhile.

Examples:

Grandmother's illness is hinted when she expresses need to rest before beginning the quilt. Also her insistence to sit near the drafty window bodes danger.

Other Devices:

Inference- Tone- Theme

Kalan, Robert. Jump, Frog, Jump! Illus. by Byron Barton. N.Y.: Greenwillow, 1981.

Life for a pond frog is hazardous as creatures one after another hint at his successive perils to come.

Examples:

Pictures show the next problem for frog looming ahead on each page. (Simple large pictures and text.)

Kellogg, Steven. Ralph's Secret Weapon. N.Y.: E.P. Dutton, 1983.

When eccentric Aunt Georgiana decides that nephew Ralph shows promise as a sea serpent charmer, Ralph is ready with a secret weapon.

Examples:

On a secret foray into the kitchen for a snack, Ralph sees

a mouse get sick after nibbling on his aunt's gift to him - a banana spinach cream cake. He saves the cake in his closet. Later when he needs a secret weapon to fight the sea serpent, he brings along a bag about the size to hold this cake.

Other Devices:
Allusion

Stanley, Diane. A Country Tale. N.Y.: Four Winds Press, 1985.

An ill-fated visit to the city home of the elegant Mrs. Snickers teaches an impressionable country cat a little about herself and friendship.

Examples:

Cleo clearly is smitten by the stranger in her crinoline dress, and that fine lady's notice of her presages a change in Cleo's behavior.

The off-hand invitation for Cleo to come to see her in town sometime, which was not mentioned again, plus the departure of Mrs. Snickers without a good-bye to Cleo did not indicate a warm reception for her when she paid a surprise visit to the city cat.

Other Devices:
Theme

Stevens, Kathleen. Molly McCullough and Tom the Rogue. Illus. by Margot Zemach. N.Y.: Thomas Y. Crowell, 1982.

Tom Devlin roams the countryside, charming the farmers' wives and doing a fruit and vegetable scam until he meets his match in a plain-faced, sharp-tongued, farmer's daughter.

Examples:

While Tom was always more than willing to move on after bilking a farmer, just before his downfall he experiences for the first time twinges of regret as he looks at the lovely land and thinks of the roots growing in the rich soil. Perhaps he is psychologically ready to settle down.

Other Devices:
Poetic Justice- Irony- Theme- Aphorism

Turkle, Brinton. Do Not Open. N.Y.: E.P. Dutton, 1981. Living by the sea, an old woman and her cat find an

intriguing bottle washed up on the beach after a storm. They ignore the warning on it, 'Do not open'.

Examples:

Captain Kid, the cat, intimates that trouble is ahead for them by the fearsome expression on his face when the old woman picks up the genie's bottle which he adamantly does not want her to open.

Other Devices:

Parody- Inference

Van Allsburg, Chris. The Wreck of the Zephyr. Boston: Houghton Mifflin, 1983.

A boy disobeys advice and attempts a skill he can't achieve.

Examples:

A song about a man who crashed his boat when he tried to sail across land is sung before the boy decides to sail by himself in the air. The song warns that wind over land isn't steady or true. The boy's wreck is being hinted at.

Other Devices:

Inference- Allusion- Flashback- Theme

HYPERBOLE

Bauer, Caroline. Too Many Books! Illus. by Diane Paterson. N.Y.: Frederick Warne, 1984.

A child loves books and clutters up the house with them. (Simple text and concept.)

Examples:

Maralou had so many books her mom couldn't get out the front door and dad couldn't get in the back door.

After she gave some away to make room, the whole town was bulging with books.

Baylor, Byrd. The Best Town in the World. Illus. by Ronald Himler. N.Y.: Charles Scribner's Sons, 1982.

A nostalgic view of the best town in the world as described by an adult looking back on it as he saw it in childhood. Dogs, chickens, waterholes, cooks, wildflowers, and food are the best - exactly right, exaggeratedly perfect.

Other Devices:
Atmosphere

Brandenberg, Franz. Otto is Different. Illus. by James Stevenson. N.Y.: Greenwillow, 1985.
Otto Octopus learns the advantages of having eight arms instead of only two like everyone else.

Examples:

Amusing combination of logic and absurdity is shown as Otto can brush his teeth, tie his shoes, wash his face and blow his nose all at once or do his homework, sweep the floor and practice the piano all at once or play hockey all by himself.

Other Devices:
Theme

Domanska, Janina. What Happens Next? N.Y.: Greenwillow Books, 1983.

A baron who loves tall tales promises to free the peasant who can tell him a tale that will surprise him.

Examples:

Each episode in the peasant's tall tale adventure is hyperbolic wizardry - chaff twisted into a rope to slide down; landing in a swamp and running home to get a shovel to dig himself out of it, etc.

Other Devices:
Paradox

Hutchins, Pat. The Very Worst Monster. N.Y.: Greenwillow, 1985.

Hazel sets out to prove that she, not her baby brother, is the worst monster anywhere.

Examples:

All the details in picture and word show the absurd excesses of a monster baby sure to grow into the worst one of all - bends iron bars with his fangs, growls early, swings from curtains, scares the postman, and tries to eat the judge at the worst-baby-monster contest. (Funny.)

Other Devices:
Irony

McPhail, David. Pig Pig Rides. N.Y.: E.P. Dutton, 1982.
Over breakfast, Pig Pig informs his mother about all the wonderful feats he intends to accomplish that day.

Examples:

He will take his racing car for a speed record.
He will jump 500 elephants.
He will race his horse at 'Rocking Ham Park'.
He will take a train to China, rocket trip to the moon.
(In reality he is going outside to ride on his two-wheeler.)

Westcott, Nadine Bernard. The Giant Vegetable Garden.

Boston: Little, Brown & Co., 1981.

A town engages in a huge garden effort in order to win county fair money.

Examples:

Straightforward text is juxtaposed with extravagant, absurd, outrageous-sized garden produce grown to win prize money. A giant communal cooking spree and mammoth picnic follow. (Note town name: Peapack.)

IMAGERY

Baylor, Byrd. The Best Town in the World. Illus. by

Ronald Himler. N.Y.: Charles Scribner's Sons, 1982.

A nostalgic view of the best town in the world as recalled by an adult remembering it as it was during his youth.

Examples:

Many visual and other sensory statements about the perfect town.

Other Devices:

Hyperbole- Atmosphere

Carrick, Carol. Dark and Full of Secrets. Illus. by

Donald Carrick. N.Y.: Clarion Books/Ticknor & Fields, 1984.

A young boy tentatively enjoys a first experience in a pond.

Examples:

Pond reflects puffs of pale cloud; swam and turned together as though blown by a breeze; four furry legs

churned the water; explosion of water splashed over his back; bottom is all mucky; Ben slunk away; delicate sweep of its tail; floated above a meadow of waving plants. (Pictures enhance and clarify text--"something scratched his foot" - is shown as pond grasses.)

Other Devices:

Personification- Inference- Simile

Cole, Brock. The Winter Wren. N.Y.: Farrar, Straus, & Giroux, 1984.

A boy and his sister set out to find spring because winter is holding on extra long.

Examples:

Fresh green stalk of wheat; snap of his great black bill; new wheat turned yellow and rotted in furrows; air had a taste of iron.

Other Devices:

Personification- Alliteration- Simile- Foreshadow

Dragonwagon, Crescent. Jemima Remembers. Illus. by Troy Howell. N.Y.: Macmillan, 1984.

Just before leaving for the winter, Jemima visits one last time her favorite places on the farm, recalling the wonderful summer she spent there with her aunt.

Examples:

Moving sensuous text that shimmers with the essence of the seasons - tomato plants have fallen; zucchini brown and limp; spicy-scented leaves; green leaves gray with dust; heat glinted from ground; cider half-frozen, icy flecks.

Other Devices:

Simile- Atmosphere

Kennedy, Richard. Song of the Horse. Illus. by Marcia Sewall. N.Y.: E.P. Dutton, 1981.

Girl describes her ride with her horse. (Mature text and pictures.)

Examples:

Describes girl's world of color, her horse's opinion of her, sounds of his reaction to her, sensations of touching him.

Other Devices:

Simile- Tone- Point-of-View- Personification-
Understatement

Lobel, Arnold. The Rose in My Garden. Illus. by Anita Lobel. N.Y.: Greenwillow Books, 1984.

A variety of flowers (and creatures) grow near a rose with a sleeping bee on it. Disruption sets in on this peaceful cumulative tale when a mouse and cat enter the scene.

Examples:

Flower descriptions: daisies white as snow; marigolds orange and round; bluebells with petals like lace; lilies of elegant grace. (Internal rhyme.)

Other Devices:

Inference- Alliteration

Nesbit, Edith. The Deliverers of Their Country. Illus. by Lisbeth Zwerger. Natick, MA: Picture Book Studio U.S.A., 1985.

Two children set out to rid their land of pesky dragons.

Examples:

Dragons made themselves asbestos nests in flowering hawthorn hedges; Eton jacket; Snowdon railway. (British)

Other Devices:

Analogy- Tone- Reverse Stereotype- Allusion

Rylant, Cynthia. When I Was Young in the Mountains. Illus. by Diane Goode. N.Y.: E.P. Dutton, 1982.

An adult's tender vivid reminiscences of her simple treasured memories growing up in the rural mountains during the early 1900's.

Examples:

"Grandfather sharpened my pencils with his pocketknife."
"Grandmother sometimes shelled beans and sometimes braided my hair." etc.

Other Devices:

Tone

Skofield, James. All Wet! All Wet!. Illus. by Diane Stanley. N.Y.: Harper & Row, 1984.

A child takes a walk in the woods during a summer shower and text is full of sights, smells, and sounds of his experiences sensitively expressed. (Language is almost poetic in its simple beauty.)

Other Devices:

Simile- Metaphor- Personification

Snyder, Zilpha Keatley. The Changing Maze. Illus. by Charles Mikolaycak. N.Y.: Macmillan, 1985.

A shepherd boy braves the evil magic of a wizard's maze to save his pet lamb.

Examples:

Cottage on a sharp cold hill; "traveled the paths of everywhere and the years he had never known"; "twisting, curving, turning, bending, crammed with corners and dead endings"; tingly tinkle of glassy thorns. (Internal rhymes)

Other Devices:

Atmosphere- Inference- Flashforward- Symbol- Aphorism- Personification

Steig, William. Rotten Island. Boston: David R. Godine, 1984.

Rotten Island has always been a paradise for nasty creatures until one awful day a beautiful flower begins to grow and threatens to spoil the island forever.

Examples:

Vivid, plentiful sensory description: seething serpents; sharp-clawed crabs; fat or scraggly; dry or slimy with scales, warts, pimples, tentacles, talons, fangs, etc.

Other Devices:

Analogy

Turner, Ann. Dakota Dugout. Illus. by Ronald Himler. N.Y.: Macmillan, 1985.

A woman describes her experiences living with her husband in a sod house on the Dakota prairie.

Examples:

Spring-teasing slow; water booming in the lake; geese like yarn in the sky; ground was iron; like beavers in a burrow; wind scoured the dugout; paper window make the sun look greasy; wind-empty cries in the long grass; grass whispered like an old friend.

Other Devices:

Flashback- Atmosphere- Inference- Metaphor- Aphorism

INFERENCE

Aliki. Use Your Head, Dear. N.Y.: Greenwillow, 1983. Charles, a young alligator, means well, but gets things mixed up until his father gives him an invisible thinking cap for his birthday.

Examples:

Just why Charles seems to be so unusually scatterbrained and absent-minded is revealed in the illustrations whenever father is in a scene. As he hands a gift of an invisible thinking cap to Charles and remarks that he's worn his own for years, he is standing with one foot in the gift box. (Funny, simple and effective.)

Other Devices:

Allusion

Allard, Harry. Miss Nelson Has a Field Day. Illus. by James Marshall. Boston: Houghton Mifflin, 1985. The notorious Miss Swamp reappears at the Horace B. Smedley School, this time to shape up the football team and make them win at least one game.

Examples:

The identity of Viola Swamp is implied by the illustration and text on the last page.

Other Devices:

Foreshadow- Pun

Allen, Jeffrey. Nosey Mrs. Rat. Illus. by James Marshall. N.Y.: Viking Kestrel, 1985. Mrs. Rat makes a career out of spying on her neighbors, but the tables are unexpectedly turned on her.

Examples:

At the end Shirley Rat promises not to snoop anymore, but her eye gets a roving gleam when she says "Well, perhaps for special occasions. . ."

Other Devices:

Understatement- Poetic Justice

Bang, Molly. Dawn. N.Y: William Morrow & Co., 1983.
After rescuing a Canadian goose, a shipbuilder marries a mysterious woman who makes him promise never to look at her while she weaves sail cloth. (Folktale-like story)

Examples:

After rescuing the wounded Canadian goose and nursing it back to health, a young woman shows up at his door - dressed oddly in a brown cloak over rosy pink-as-cheeks dress. She has a long slender neck, scar on her arm - the goose reincarnated apparently.

Other Devices:

Parody

Carrick, Carol. Dark and Full of Secrets. Illus. by Donald Carrick. N.Y.: Clarion Books/Ticknor & Fields, 1984.

A boy's first tentative experiences with pond life is carefully described.

Examples:

Note dog's role in the tale. Rejected from getting into the canoe and sent back to the house, once the boy is close to shore and paddling in water, the dog leaps in too. Later when boy is drifting too far out, dog watches. Boy struggles when face mask fills with water. Dog swims over close. Boy grabs tail and dog tows him to shallow water - dog actually saves his life.

Other Devices:

Imagery- Personification- Simile

Christelow, Eileen. Mr. Murphy's Marvelous Inventions. Boston: Houghton Mifflin, 1983.

Cornelius Murphy, a pig inventor, makes a unique housekeeping machine for his wife's birthday, but the entire family is shocked when they discover what the machine actually does.

Examples:

A tall unsteady figure with floppy hat, glasses, and mustache tries to buy the invention. Mr. Murphy peers at the stranger suspiciously - before it collapses into the two children.

Later when father invents a replacement gift, a revolving vase, he declares the housecleaning machine was sold to a Professor Mortimer - then he winks at the children.

Other Devices:

Foreshadow- Understatement

Cohen, Barbara. Gooseberries to Oranges. Illus. by Beverly Brodsky. N.Y.: Lothrop, Lee, & Shepard, 1982.

A young girl reminisces about the journey from her cholera-ravaged village in Russia to the U.S. where she is reunited with her father.

Examples:

Soldiers tore the Mezzuzah off the door jamb; father reads Yiddish newspaper - implies family is Jewish. She undergoes a strange search at Ellis Island - during a health check her hair is snipped and examined for lice. She is detained in the infirmary - spots on her skin mean measles.

The symbols of the gooseberries and the orange represent setting aside the old life and embracing the new one.

(Translates history into intensely personal event.

Compare with Riki Levinson's Watch the Stars Come Out.)

Other Devices:

Point of View

de Paola, Tomie. The Knight and the Dragon. N.Y.: G.P. Putnam's Sons, 1980.

Pictures combine with text to show how a novice dragon and knight prepare to do battle for the first time. When it doesn't work out very well they plan a different activity, and the illustrations show who gives them the idea. (Funny and effective.)

de Paola, Tomie. Mariana May and Nursey. N.Y.: Holiday House, 1983.

Some thoughtful friends figure out a way that a sad little girl can enjoy her summer without worrying about getting her white dresses dirty. The illustrations provide the clues. (Simple concept.)

Douglass, Barbara. The Chocolate Chip Cookie Contest. Illus. by Eric Jon Nones. N.Y.: Lothrop, Lee & Shepard, 1985.

A boy and an assistant prepare to enter a cookie-making contest. The winner is no surprise to the reader.

Examples:

As the story progresses, the cookie helper's efforts to create a winning cookie for the contest are clearly better than the contest entrant's efforts. His winning is inferred on the last page. Step-by-step dressing of the

clown infers his involvement in the coming circus event.

Other Devices:

Allusion

Flournoy, Valerie. The Patchwork Quilt. Illus. by Jerry Pinkney. N.Y.: Dial, 1985.

Mother's attitude about Grandma as someone who only requires custodial care and is not worthy in her own right changes to respect and enthusiasm when Grandma's masterpiece quilt creation begins to involve the whole family.

Other Devices:

Theme- Foreshadow- Tone

Haywood, Carolyn. The King's Monster. Illus. by Victor Ambrus. N.Y.: William Morrow, 1980.

Only one man in the kingdom is willing to face the king's monster for the hand of the princess.

Examples:

Early on, there is real explanation for the 'monster's' bad smell - garbage in the moat. Those who work for the king have never seen the monster. Letters protesting the king's monster draw from him a huge laugh. When one suiter agrees to face the monster the king is momentarily at a loss as to where such a creature is kept - all implies that there is no monster.

Other Devices:

Symbol

Innocenti, Roberto. Rose Blanche. Text by Christophe Gallaz and Roberto Innocenti. Mankato, MN.: Creative Education Inc., 1985.

WW II is explored from a German child's perspective. Its random cruelty is exposed.

Examples:

She witnesses a child being captured and taken to a concentration camp - all the people there have yellow stars on their clothes. Later when the war begins to go badly for the Germans the soldiers are shown slinking back to the village in bad shape. The camp has disappeared on her last visit and soldiers "see the enemy everywhere in the fog". A shot is fired and Rose Blanche's mother waits and waits for her return. (Very mature perspective.)

Other Devices:
Atmosphere- Tone

Lobel, Arnold. The Rose in My Garden. Illus. by Anita Lobel. N.Y.: Greenwillow Books, 1984.

A variety of flowers (and creatures) grow near a rose with a sleeping bee on it. Disruption sets in on this peaceful cumulative tale when a mouse and cat enter the scene.

Examples:

When the cat chases the mouse into the garden and upsets the scene, the bee "wakes up on the rose in my garden"! The bee is shown resting on the cat's nose - the next picture shows a bandage on the cat's nose and no bee resting on the rose. (Simple concept.)

Other Devices:
Imagery- Alliteration

Low, Joseph. Mice Twice. N.Y.: Atheneum, 1980.

A devious hungry cat expects to feast on two mice when Mouse asks if she can bring a guest with her to Cat's invitational dinner. (Simple concept.)

Other Devices:
Poetic Justice- Irony

Mahy, Margaret. Jam, a True Story. Illus. by Helen Craig. Boston: Atlantic Monthly Press, 1985.

When Mrs. Castle finds a job as an atomic scientist, it's Mr. Castle who stays home to look after the children - and make plum jam.

Examples:

After finally using up the last of a very large batch of plum jam, the family goes out on the lawn and while at play . . . "Mr. Castle heard a soft thud on the roof. The plums were ripe again." It seems they will soon go through the great jam-making fiasco again.

Other Devices:
Allusion- Pun

Mairoano, Robert. A Little Interlude. Illus. by Rachel Isadora. N.Y.: Coward, McCann, & Geoghegan, 1980.

In the interlude before Bobby's important ballet

appearance, he sees a man called Jiminy Cricket playing a piano.

Examples:

Bobby assumes the man is from the orchestra until the man tells him he isn't - the reader then sees him standing with a tool box in his hand, a member of the stage crew.

Other Devices:

Atmosphere

Mattingley, Christobel. The Angel With a Mouth-Organ.

Illus. by Astra Lacia. N.Y.: Holiday House, 1986.
Just before the glass angel is put on the Christmas tree, Mother describes her experiences as a little girl during World War II when she and her family were refugees and how the glass angel came to symbolize a new beginning in their lives.

Examples:

Father wasn't taken into service because he had only one arm - but could hug almost as hard as he used to before the planes came.

They walked until the neighbor and their last cheese disappeared one night - later they saw someone wearing the neighbor's boots and her shawl. (Her thievery is repaid.) One day there was an empty place between sister and the narrator on the cart - grandma had gone to be with grandpa. (Many more, each as poignant as the one before.)

Other Devices:

Metaphor- Flashback- Point of View- Understatement

Parker, Nancy Winslow. The Christmas Camel. N.Y.: Dodd, Mead, 1983.

A child receives a letter describing the unusual gift of a camel with a special talent which arrives at Christmas time. The illustrations support the letter and extend it.

Examples:

Visually, the enchanting mysterious quality about this camel shows that it can take its rider back to the event of the Holy birth. (Simple concept.)

Other Devices:

Allusion

Pinkwater, Daniel. Devil in the Drain. N.Y.: E.P. Dutton, 1984.

A boy talks down the kitchen sink drain to the "devil".

Examples:

It must be the devil because he hears him rumbling and gurgling. He notices the devil appears to be orange in color - just like a gold fish he had accidentally allowed to slip away during its bowl cleaning. Boy faces his fear of the unknown and comes to terms with the loss of his pet.

Other Devices:

Tone

Pinkwater, Daniel. Roger's Umbrella. Illus. by James Marshall. N.Y.: E.P. Dutton, 1982.

Roger's umbrella has a mind of its own. Everyone has advice for him to get it to behave.

Examples:

The old ladies who matter-of-factly teach Roger how to deal assertively with his umbrella seem to have witch-like characteristics.

Snyder, Zilpha Keatley. The Changing Maze. Illus. by Charles Mikolaycak. N.Y.: Macmillan, 1985.

A shepard boy braves the evil magic of a wizard's maze to save his pet lamb.

Examples:

Hugh "traveled the paths of everywhere and the years he had never known" on wintry evenings at the cottage with his granny - implies that he listens to her tell stories. Hugh almost touches the chest of gold. His lamb's bleat calls him back as his hands are bent and numb - implies that he was nearly destroyed by the lure of the evil gold.

Other Devices:

Atmosphere- Flashforward- Symbol- Imagery- Aphorism- Personification

Turkle, Brinton. Do Not Open. N.Y.: E.P. Dutton, 1981.

Living by the sea, an old woman and her cat find an intriguing bottle washed up on the beach after a storm. They ignore the warning on it, 'Do not open'.

Examples:

Miss Moody dispenses with the evil genie, and when she returns to her cottage, finds the banjo clock working - a

sign that her unspoken wish has been fulfilled perhaps because the genie was overpowered by goodness.

Other Devices:
Parody- Foreshadow

Turner, Ann. Dakota Dugout. Illus. by Ronald Himler.
N.Y.: Macmillan, 1985.

A woman describes her experiences living with her husband in a sod house on the Dakota prairie.

Examples:

Shows changing attitude toward dugout life. Simple language implies loneliness, frustration, relentless nature, and their sturdy emotions - "Matt sat and looked two whole days, silent and long at the ruined corn field." Growing love of the dugout - "snuggled like beavers in our burrow". Gradual success - "Corn grew. We got dresses, buggies, some gold."

Other Devices:
Flashback- Atmosphere- Imagery- Metaphor- Aphorism

Van Allsburg, Chris. Jumanji. Boston: Houghton Mifflin, 1981.

Left on their own for an afternoon, two bored and restless children find more excitement than they bargained for in a mysterious and mystical jungle adventure board game.

Examples:

Directions clearly said that the game wouldn't end until one person reached the city square. After enduring fearsome adventures to get to the end, the children returned the game to the park where they found it. One of their parents' guests casually remarked to them that her two sons never read directions that went with games. They then watched out the window as the two boys were seen running off with the game - the experiences awaiting them could be inferred.

Other Devices:
Pun

Van Allsburg, Chris. The Wreck of the Zephyr. Boston: Houghton Mifflin, 1983.

An old story teller tells the tale of a youth who ignored advice and attempted alone a skill he had not mastered much to his sorrow.

Examples:

As the story concludes, it is apparent that the old story-teller is the boy sailor in the story's events.

Other Devices:

Theme- Allusion- Foreshadow- Flashback

IRONY

Friedman, Ina R. How My Parents Learned to Eat. Illus.

by Allen Say. Boston: Houghton Mifflin, 1984.

A young mixed ethnic couple each supposes that the other is not interested in marriage since they are unable to eat in one another's style. Unknown to each, the other practices up on correct eating in the unfamiliar style. Eventually they share eating styles and their daughter grows up using each style naturally.

Other Devices:

Flashback

Gordon, Margaret. The Supermarket Mice. N.Y.: E.P.

Dutton, 1984.

Mice living in a grocery store must cope with a cat set to eliminate them.

Examples:

They 'work' a guard cat to their own advantage so that they may continue to prowl the food market at night to their heart's content without leaving tell-tale crumbs for the manager to find. (Very humorous and simple concept.)

Hutchins, Pat. The Very Worst Monster. N.Y.:

Greenwillow, 1985.

Hazel sets out to prove that she, not her baby brother, is the worst monster anywhere.

Examples:

No one will notice Hazel's efforts to be the worst monster in the world until she gives away her baby brother. This earns her the title, but the baby is still the worst baby monster because the new owners didn't want him - he was too awful.

Other Devices:

Hyperbole

Low, Joseph. Mice Twice. N.Y.: Atheneum, 1980.
Cat plans for a mouse meal, maybe two mice. He ends up losing his chance at dinner and nearly his life. He is outwitted by his own cleverness.

Other Devices:
Poetic Justice- Inference

McPhail, David. Fix-It. N.Y.: E.P. Dutton, 1984.
Emma comes down early one morning to watch tv, but it won't work. Her parents and the repair man all try to fix it to no avail. Eventually Emma is distracted with a story book and her dolls so that when the true cause for the broken tv is found, she no longer wants to watch it.

Examples:

End papers reveal visually before the text that the family cat while chasing a mouse behind the tv set accidentally unplugs it. After fussing a great deal and getting everyone to try to fix the set, Emma doesn't care anymore to watch it after it finally is 'fixed'.

Modell, Frank. Tooley! Tooley! N.Y.: Greenwillow, 1979.
None of Marvin's ideas for finding movie money sound anything but silly to Milton. But when it comes to finding a lost dog for the reward money, Marvin is the one with logic that works.

Rose, David S. It Hardly Seems Like Halloween. N.Y.: Lothrop, Lee & Shepard Books, 1983.
A child talks about the things he expects to see at Halloween. Mournfully he laments their absence. But he doesn't turn around or he would see all of them behind him. He is oblivious to the strange creatures who seem to take on his gloomy mood about things as they listen to his complaints about how this Halloween is very dull.

Steig, William. Doctor De Soto. N.Y.: Farrar, Straus, & Giroux, 1982.
Although only a diminutive mouse, the resourceful dentist Dr. De Soto was able to treat all patients of all shapes and sizes except animals dangerous to mice. One day his kind nature gets him into danger with a fox.

Examples:

A dentist at the mercy of his patient turns potential

disaster to his own advantage - a fox out-foxed by a mouse.

Other Devices:
Theme

Stevens, Kathleen. Molly McCullough and Tom the Rogue.
Illus. by Margot Zemach. N.Y.: Thomas Y. Crowell,
1982.

Tom Devlin roams the countryside charming the farmers' wives and tricking the farmers out of fruits and vegetables until he meets his match in a plain-faced, sharp-tongued farmer's daughter.

Examples:

The Rogue, expecting to pull his scam on yet another dumb, greedy, farmer finds he's the victim this time.

Other Devices:
Poetic Justice- Aphorism- Theme- Foreshadow

Testa, Fulvio. Never Satisfied. London: Abelard/
North-South, 1982.

Two boys bemoan the dullness of their life while actually their unobservant eyes miss the drama around them. (Much like Nothing Ever Happens on My Block by Ellen Raskin and David Rose's It Hardly Seems Like Halloween.)

Examples:

Illustrations show a house being vandalized, a woman balancing on a clothes line as she hangs the wash, a huge snake they must step over, a panther leaning on a tree, etc, all while two boys wish they were having dangerous adventures in the Amazon.

METAPHOR

Goffstein, M.B. A Writer. N.Y.: Harper & Row, 1984.
A writer is compared to a gardener as she cuts, prunes, plans and shapes words, never sure of her ground or which seeds are rooting there. (Sophisticated.)

Other Devices:
Analogy

Skofield, James. All Wet! All Wet! Illus. by Diane

Stanley. N.Y.: Harper & Row, 1984.
A child experiences a rainy summer day walk in the woods.

Examples:

Very poetic language - diamond webs, etc.

Other Devices:

Simile- Personification

McNulty, Faith. The Lady and the Spider. Illus. by Bob Marstall. N.Y.: Harper & Row, 1986.

A spider who lives in a head of lettuce is saved when the lady who finds her puts her back into the garden.

Examples:

A lettuce is compared to hills, valleys, green cave, den.

Dew on leaves becomes a tiny pool.

Footsteps become an earthquake to the spider.

Mattingley, Christobel. The Angel with a Mouth-Organ.

Illus. by Astra Lacie. N.Y.: Holiday House, 1986.
Just before the glass angel is put on the Christmas tree, Mother describes her experiences as a little girl during WWII when she and her family were refugees and how the glass angel came to symbolize a new beginning in their lives.

Examples:

The village is likened to a garden as fire 'flowers' turn haystacks into 'poppies', church spires into 'scarlet salvia' and 'petals' of flame result from the bombs. 'Seeds' of fear, hate, courage and love exist. (Very moving text.)

Other Devices:

Flashback- Inference- Point of View- Understatement

Mayne, William. The Patchwork Cat. Illus. by Nicola Bayley. N.Y.: Alfred A. Knopf, 1981.

A cat must undergo frightening experiences to retrieve an old blanket which her owner had unwisely tried to throw away.

Examples:

The garbage truck is likened to a cat for benefit of the cat's point of view - it lifted its back and hissed.

Other Devices:

Alliteration- Point-of-View

Turner, Ann. Dakota Dugout. Illus. by Ronald Himler.

N.Y.: Macmillan, 1985.

A woman describes her experiences living with her husband in a sod house on the Dakota prairie.

Examples:

She saw dresses and buggies in the gold grain they were growing and putting their hopes into.

Other Devices:

Flashback- Atmosphere- Inference- Imagery- Aphorism

PARADOX

Domanska, Janina. What Happens Next?. N.Y.:

Greenwillow, 1983.

A baron who loves tall tales promises to free the peasant who can tell him a tale that will surprise him.

Examples:

Though full of illogical events - "I dried in the water and went on my way", the one sane occurrence - the baron's father pictured as a sheep herdsman, is refuted by the baron and the peasant thus earns his freedom. (Good for picking out the tall-tale paradoxes as well as the final one - pictures evoke medieval eastern European setting in geometric exuberant comedy. Fun, interesting illustrations - two for each segment of text, the larger one emphasizing a salient detail in the plot.)

Other Devices:

Hyperbole

McAfee, Annalena. The Visitors Who Came to Stay. Illus.

by Anthony Browne. N.Y.: Viking Kestrel, 1984.

A small girl's calm, predictable life is upended when her father brings home a zany woman and her practical joker son to share their lives.

Examples:

Although Katy dislikes their uncomfortable intrusion into her world, she finds that after they have gone she is no longer content with her humdrum life and actually needs their kooky presence to feel happy again.

Other Devices:

Atmosphere- Pun

Peet, Bill. No Such Things. Boston: Houghton Mifflin, 1983.

Describes in rhyme a variety of fantastic creatures such as the blue-snouted Twumps, pie-faced Pazeeks and the fancy Fandangos.

Examples:

One of the invented sea creatures is part plant and part animal. It loves to catch fish which frightens them, but it can't eat them since it doesn't have a gullet. Therefore, the frightened fish "cannot possibly know that they will not be eaten, until they're let go."

Other Devices:

Allusion- Pun

PARODY

Bang, Molly. Dawn. N.Y.: William Morrow, 1983.

After rescuing a Canadian goose, a shipbuilder marries a mysterious woman who makes him promise never to look at her while she weaves sail cloth.

Examples:

Unlike the Crane Wife or Crane Maiden, this version of the Japanese folktale is set in 19th century New England.

Other Devices:

Inference

Berson, Harold. Charles and Claudine. N.Y.: Macmillan, 1980.

The witch Grisnel helps Charles, a handsome young man, and Claudine, an exquisite little frog, overcome their differences and live happily ever after.

Examples:

Rather than be separated from his friend, the young man in the reversal of the 'Frog Prince' tale decides to be changed into a frog to enjoy life in frog world.

Gammell, Stephen. Once Upon MacDonald's Farm. N.Y.: Four Winds Press, 1981.

This farmer had no animals on his farm so he got some - an elephant, baboon and a lion. He put them to farm chores, but they didn't plow well nor provide eggs, and they ran away. A neighbor gave him proper farm animals - a cow,

horse, and chicken. However, MacDonald is not likely to fare any better this time either since the closing picture shows him hitching the chicken to a plow. (Funny.)

Garfield, Leon. King Nimrod's Tower. Illus. by Michael Bragg. N.Y.: Lothrop, Lee & Shepard, 1982.

This is a play on the Biblical "Tower of Babel" story but places a boy who is trying to make friends with a stray puppy in the foreground of the story. God is more interested in them than in the effrontery of King Nimrod and his tower. To avoid harming the boy and dog, God mixes languages instead of casting down the tower.

Other Devices:
Aphorism

Kellogg, Steven. Chicken Little. N.Y.: William Morrow, 1985.

The traditional characters are alarmed that the sky is falling and are easy prey for the fox who poses as a police officer in hopes of tricking them into his truck. He doesn't count on a patrol helicopter. (Lots of humorous language.)

Other Devices:
Alliteration

Lorenz, Lee. Big Gus and Little Gus. Englewood Cliff, N.J.: Prentice Hall, 1982.

This play on the traditional folktale Epaminondas is built on cumulative episodes. Big Gus never carries his day's wages in the right way. He's always one piece of advice behind. This is also a play on The Princess Who Couldn't Laugh because it includes the incident of a princess who couldn't speak until she saw Big Gus carrying one of his day's wages in a ridiculous manner.

Other Devices:
Poetic Justice- Understatement

Martin, Rafe. Foolish Rabbit's Big Mistake. Illus. by Ed Young. N.Y.: G.P. Putnam's Sons, 1985.

This jungle version is a play on Chicken Licken. (Note examples of Onomonopeia.)

Other Devices:
Aphorism

Myers, Bernice. Sidney Rella and the Glass Sneaker.
N.Y.: Macmillan, 1985.

Sidney Rella becomes a football player with a little help from his fairy godfather. (Humorous twist on the Cinderella formula with allusions to that tale.)

Other Devices:
Pun

Pinkwater, Daniel. Ducks!. Boston: Little, Brown, 1984.
In a candy store, a boy encounters a duck who claims to be an angel and in return for granting it its freedom, endures some bizarre adventures with a chariot and other duck angels. (This is a parody of the style which is vaguely reminiscent, in a skewed way, of both folklore and mythology - wacky, understated humor.)

Other Devices:
Satire

Rounds, Glen. Washday on Noah's Ark. N.Y.: Holiday House, 1985.

When the forty-first day on the ark dawns bright and clear, Mrs. Noah decides to do the wash and having no rope long enough, devises an ingenious clothesline.

Other Devices:
Caricature

Turkle, Brinton. Do Not Open. N.Y.: E.P. Dutton, 1981.
Living by the sea an old woman and her cat find an intriguing bottle washed up on the beach after a storm. They ignore the warning on it, 'Do not open'.

Examples:

An evil genie is released willing to grant her a wish, but her cleverness renders it ineffective, besides which, her unexpressed wish is granted anyway.

Other Devices:
Foreshadow- Inference

Vesey, A. The Princess and the Frog. Boston: The Atlantic Monthly, 1985.

Set in a European court in the the early 1900's, a frog who retrieves a princess's ball is invited by the scheming mother to live at the palace where she is sure he will turn into the handsome prince for her daughter since she's heard about this. The frog remains a frog and is a demanding guest besides. Even kissing him fails to do the trick. Instead, he announces that he is already married and plans to move his children into the palace too.

PARALLEL STORY

Ormerod, Jan. The Story of Chicken Licken. N.Y.: Lothrop, Lee & Shepard, 1985.

"Chicken Licken" is retold in drama by school children with an audience of parents and family watching.

Examples:

While the stage story is going on, in the audience a baby escapes its basket and crawls about doing mischief before finally ending up on stage with the performers.

(Note earlier than 1980 works by Tomie de Paola entitled: The Quicksand Book, Charlie Needs a Cloak, The Cloud Book, and The Popcorn Book.)

PERSONIFICATION

Carrick, Carol. Dark and Full of Secrets. Illus. by Donald Carrick. N.Y.: Clarion Books/Ticknor & Fields, 1984.

A boy's first tentative experiences with pond swimming are described.

Examples:

The shore cedar trees are described as having drowned and fallen into the water. (Pictures enhance and clarify text.)

Other Devices:

Inference, Simile, Imagery

Cole, Brock. The Winter Wren. N.Y.: Farrar, Straus & Giroux, 1984.

Two children set out to find spring because winter is hanging on too long.

Examples:

Spring was dressed all in green and gold. Spring's asleep at Winter's farm and can't wake up. Winter is sowing the earth with sleet...threw a handful of ice.

Other Devices:

Alliteration- Foreshadow- Simile- Imagery

Kennedy, Richard. Song of the Horse. Illus. by Marcia Sewall. N.Y.: E.P. Dutton, 1981.

A girl's near poetic experience riding her horse is narrated from her point of view.

Examples:

Fence posts are struck dumb by our speed. Sheep argue our existence. Chickens think we're supernatural. Dust tells stories of our passing.

Other Devices:

Simile- Imagery- Point-of-View- Understatement- Tone

Skofield, James. All Wet! All Wet! Illus. by Diane Stanley. N.Y.: Harper & Row, 1984.

A child's walk on a rainy summer day is described.

Examples:

Whispering rain- Sleeping meadow- Crows' scolding taunts.

Other Devices:

Simile- Metaphor

Snyder, Zilpha Keatley. The Changing Maze. Illus. by Charles Mikolaycak. N.Y.: Macmillan, 1985.

A shepard boy braves the evil magic of a wizard's maze to save his pet lamb.

Examples:

Lost winds sigh and worry. Gray stones weep.

Other Devices:

Atmosphere- Inference- Flashforward- Symbol- Aphorism- Imagery

(Many picture books use animals in the place of people and are too numerous to list.)

POETIC JUSTICE

Allen, Jeffrey. Nosey Mrs. Rat. Illus. by James Marshall. N.Y.: Viking Kestrel, 1985.
Mrs. Rat makes a career out of spying on her neighbors, but the tables are unexpectedly turned on her.

Examples:

After spying on all her neighbors, Shirley ends up watching a movie of herself spying as all her neighbors witness her humiliation.

Other Devices:

Inference- Understatement

Bunting, Eve. The Man Who Could Call Down Owls. Illus. by Charles Mikolaycak. N.Y.: Macmillan, 1984.

A stranger thinking he can, by wearing the owl caller's clothing, call down owls kills the owl caller and tries to assume his position. For his efforts the very creatures who responded lovingly to the owl caller turn on the interloper and drive him off just as he turned on the owl caller.

Other Devices:

Atmosphere- Foreshadow- Theme- Simile- Symbol

Cazet Denys. Lucky Me. N.Y.: Bradbury Press, 1983.
Beginning with the lucky chicken who finds a donut, each subsequent animal feels he's found a tasty morsel until the army of red ants spoils everyone's "snack".

Examples:

The attempt to eat an animal smaller than themselves is muffed when the smallest animal of all drives all of them off and fleeing for their own safety.

Hutchins, Pat. One-Eyed Jake. N.Y.: Greenwillow, 1979.
A greedy pirate who overfills his ship with the spoils of war must lighten the load or lose his ill-gotten gains.

Examples:

To relieve weight from the boat, he throws overboard his various crew members who are actually delighted to leave his employ and go where their talents can be better appreciated. Jake, too, gets his appropriate "reward".

Kroll, Steven. Friday the 13th. Illus. by Dick Gackenbach. N.Y.: Holiday House, 1981.

Unlucky Harold's tidy sister constantly chides him for being a walking disaster. On Friday the 13th she gets her just rewards by ending up making a mess to match any that Harold ever did.

Lorenz, Lee. Big Gus and Little Gus. Englewood Cliffs, N.J.: Prentice Hall, 1982.

Big Gus, who did all the work while Little Gus schemed up money-making ideas, got to marry the rich Princess.

Other Devices:

Parody- Understatement

Low, Joseph. Mice Twice. N.Y.: Atheneum, 1980.

Each animal invited by the next smaller one to be a "dinner guest" expects to feast on those smaller than himself, but each is foiled in his desire by a worse threat to himself. In the end, the mouse enjoys a fine meal unhampered by anyone trying to eat him when he invites the most menacing guest of all who drives away all the others. (Similar theme to Denys Cazet's Lucky Me.)

Other Devices:

Inference

Marshall, James. The Cut-Ups. N.Y.: Viking Kestrel, 1984.

Two practical jokers get away with every trick in the book until Mr. Spurgle, the man whose flower bed they destroy, turns out to be their school principal in the Fall - and he never forgets a face.

Other Devices:

Tone

Stevens, Kathleen. Molly McCullough & Tom the Rogue. Illus. by Margot Zemach. N.Y.: Thomas Crowell, 1982.

Tom Devlin roams the countryside, charming the farmers' wives and tricking the farmers out of fruits and vegetables until he meets his match in a plain-faced, sharp-tongued farmer's daughter.

Examples:

The clever trickster himself gets tricked out of both his bonus vegetables and into marrying the one who bested him at his own game.

Other Devices:

Irony- Aphorism- Theme- Foreshadow

Wood, Audrey. King Bidgood's in the Bathtub. Illus. by Don Wood. N.Y.: Harcourt, Brace, Jovanovich, 1985. All the King's court can't persuade the King to get out of his tub as the lowly page begs for someone to do something. He is exhausted fetching warm water to the tub. Eventually he alone must come up with the solution to remove the King - he pulls the plug. (Merry, well-constructed detailed pictures; simple text.)

POINT-OF-VIEW

Blegvad, Lenore. Anna Banana and Me. Illus. by Erik Blegvad. N.Y.: Atheneum, 1985. Anna Banana's fearlessness inspires a playmate to face his own fears.

Examples:

Without explanatory comment, the first person narrator gets across his female friend's intrepidity as well as his own sensitivity and timidity as the two explore their city park together.

Other Devices:

Stereotype(Reverse)- Theme- Tone

Cohen, Barbara. Gooseberries to Oranges. Illus. by Beverly Brodsky. N.Y.: Lothrop, Lee, & Shepard, 1982.

A young girl reminisces about the journey from her cholera-ravaged village in Russia to the U.S. where she is reunited with her father.

Examples:

The interpretations for each event are those from the mind of a child as she experiences at 8-years old the trip to America and the strange city life in New York as well as the reasons behind the need for the trip to a new land. (Translates history into intensely personal event. Note also Riki Levinson's Watch the Stars Come Out.)

Other Devices:

Inference

Dunrea, Olivier. Eddie B. Pigboy. N.Y.: Atheneum, 1983.
After mama pig wanders off to have her babies, it is Eddy B's job to find them and bring them safely back to the pigsty on his father's farm.

Examples:

Pictures and text show simply how a boy goes about his chores and how he's paid - very direct, easy-to-follow and ingenious conversation.

Guthrie, Donna. The Witch Who Lives Down the Hall.
Illus. by Amy Schwartz. San Diego: Harcourt, Brace, Jovanovich, 1985.

A child narrates the activities of the "witch" neighbor while the pictures and mother's explanations are juxtaposed with his own interpretation of events. The reader sees the truth of mother's mature views until the last page casts a doubt on all things logical.

Edwards, Linda Strauss. The Downtown Day. N.Y.:
Pantheon Books, 1983.

Linda describes her day shopping with her two tiresome aunts for school clothes. Her record shows the teasing that goes on between the three and the family love and understanding as well.

Kennedy, Richard. Song of the Horse. Illus. by Marcia Sewall. N.Y.: E.P. Dutton, 1981.

A girl's poetic view of her horse and her passionate riding experience puts thoughts into her horse's mind as well as reactions from farm animals, clouds, fence posts, birds, and other non-human objects.

Other Devices:

Simile- Imagery- Personification- Understatement- Tone

Mattingley, Christobel. The Angel With A Mouth-Organ.

Illus. by Astra Lacie. N.Y.: Holiday House, 1986.
Just before the glass angel is put on the Christmas tree, Mother describes her experiences as a little girl during World War II when she and her family were refugees and how the glass angel came to symbolize a new beginning in their lives. Events are seen through the eyes of a child who can only report but not understand the myriad details of a near impossible existence. The effect is intense enough to cause her bickering children to leave off with family hostility and treat the Christmas ornament as the treasure it is.

Other Devices:

Flashback- Inference- Metaphor- Understatement

Mayne, William. The Patchwork Cat. Illus. by Nicola

Bayley. N.Y.: Alfred A. Knopf, 1981.
During the careless tossing away of a beloved blanket, a cat's view of life and her logical, hardly ever anthropomorphic views and opinions are shown in the retrieval of the prized possession as she endures frightening experiences.

Other Devices:

Alliteration- Metaphor

Parker, Nancy Winslow. Poofy Loves Company. N.Y.: Dodd, Mead, 1980.

Sally is overwhelmed by a large, over-friendly dog when she and her mother visit a friend for afternoon tea.

Examples:

Monologue by the dog's owner contrasts with the devastation going on in the pictures. (Very humorous and suitable for dramatic reading or acting.)

Petroski, Catherine. Beautiful My Mane in the Wind.

Illus. by Robert Andrew Parker. Boston: Houghton, Mifflin, 1983.

Imagining herself to be a horse, a young girl escapes from the loneliness and frustrations of everyday life into the smooth green windy world of horses.

Examples:

Girl describes her behavior as a horse and why she prefers being a Mustang to being a 'girlygirl'.

Say, Allen. The Bicycle Man. Boston: Houghton, Mifflin, 1982.

The amazing tricks two American soldiers perform on a borrowed bicycle are a fitting finale for the school sports day festivities in a small rural Japanese village after World War II.

Examples:

The narrator, a Japanese student, describes the peculiar-looking Americans from an uncommon perspective.

Other Devices:

Similie

Schwartz, Amy. Her Majesty, Aunt Essie. Scarsdale, N.Y.: Bradbury Press, 1984.

A little girl bets her dog that her Aunt Essie is really a Queen because her behavior is so 'Imperial'. Everything works to indicate the truth of her belief but doesn't prove it definitively until the evening of Aunt Essie's date. (Very funny and indicative of childish interpretation.)

PUN

Allard, Harry. Miss Nelson Has a Field Day. Illus. by James Marshall. Boston: Houghton, Mifflin, 1985.

The notorious Miss Swamp reappears at the Horace B. Smedley School, this time to shape up the football team and make them win at least one game.

Examples:

The term "field day" in the title refers to Viola Swamps's fun whipping the mediocre football team into shape.

The wimpy principal is Mr. Blandsworth.

The school name - Horace B. Smedley harks back to school educator Horace B. Mann.

Team's fullback tried to "pussy foot" away as the Swamp grabbed him by the foot in a great tackle.

Other Devices:

Inference- Foreshadow

Blos, Joan. Martin's Hats. Illus. by Marc Simont. N.Y.: William Morrow, 1984.

A variety of hats afford an imaginative boy many play experiences.

Examples:

At the end of his busy day, he goes to his room and finds on his bed post one last appropriate cap to top off his day fittingly - a nightcap.

Kellogg, Steven. A rose for Pinkerton. N.Y.: Dial, 1981.

The giant Great Dane's owner brings home a pet for Pinkerton to emulate. The small cat is the "rose" he receives.

Other Devices:

Stereotype(Reverse)

Kraus, Robert. Another Mouse to Feed. Illus. by Jose Aruego and Ariane Dewey. N.Y.: Windmill Wanderer, 1980.

Mr. and Mrs. Mouse, exhausted from overwork, are invited to rest as their 31 children take over.

Example:

The play on 'mouth' is made in the book's title.

McAfee, Annalena. The Visitors Who Came to Stay. Illus. by Anthony Browne. N.Y.: Viking Kestrel, 1984.

A young girl's simple world is invaded by her father's lady friend and her son.

Examples:

Visually, a surrealistic scene as dad and Katy visit dad's friends shows a tulip bed, a rubber tree, a crabapple tree etc, - literally.

A picture of a muscle-man gorilla alludes to other books by the illustrator about gorillas - Willy the Wimp and Gorilla.

Other Devices:

Atmosphere- Paradox

Mahy, Margaret. Jam, a True Story. Illus. by Helen Craig. Boston: Atlantic Monthly Press, 1985.

When Mrs. Castle finds a job as an atomic scientist, it's Mr. Castle who stays home to look after the children - and make plum jam.

Examples:

Family name is 'Castle'. Children are known as little 'cottages'.

Other Devices:
Inference- Allusion

Myers, Bernice. Sidney Rella and the Glass Sneaker.

N.Y.: Macmillan, 1985.

Sidney Rella becomes a football player with a little help from his fairy godfather.

Examples:

Sidney's fairy godfather misunderstands when he states that he wants to play on the football team and believes that he hears that the wish is for a milking machine. Sidney eventually becomes president of a large corporation that manufactures laces for footballs - on the wall is a plaque with "First lace" on it. Fairy godfather was there to help him go to the ball - the football tryouts.

Other Devices:
Parody

Peet, Bill. No Such Things. Boston: Houghton, Mifflin, 1983.

Describes in rhyme a variety of fantastic creatures such as the blue-snouted Twumps, pie-face Pazeeks and the fancy Fandangos.

Examples:

Referring to weeds sprouting on their backs upon which young ones feed - the creatures support their young as both fodder and mother.

Pie-face Pazeeks - feed on cherries and are shaped like a slice of cherry pie complete with fork feet.

(Look for each creature's pun shape.)

Other Devices:
Allusion- Paradox

Pomerantz, Charlotte. The Half-Birthday. Illus. by DyAnne DiSalvo-Ryan. N.Y.: Clarion Books/Ticknor & Fields, 1984.

Daniel can't think of a half-gift for his little sister's 6-month birthday until he spots the crescent moon outside his window and offers her that half moon. Mom asks him if he knew all along that was the gift he had planned for

her. He said it was 'half-true'.

Examples:

During a party in which a brother decides to host a half birthday for his six month old baby sister, two guests, grandma and Mr. Bangs, talk about how "the best things come last". They refer ostensibly to Daniel's gift for his little sister, but one can see from the pictures that they also mean equally their own relationship occurring in their latter years.

Van Allsburg, Chris. Jumanji. Boston: Houghton, Mifflin, 1981.

Left on their own for an afternoon, two bored and restless children find more excitement than they bargained for in a mysterious and mystical jungle adventure board game. (Pun of situation.)

Other Devices:
Inference

Yorinks, Arthur. It Happened in Pinsk. N.Y.: Farrar, Straus, Giroux, 1983.

A complaining man wishing always to be someone else suddenly loses his head and becomes mistaken for many others after his wife makes a pillowcase head for him.

Examples:

A play on real Slavic cities is 'Pinsk' and on real Russian names - 'Leo Totski'. A mix of nonsense with cockeyed fact. (Shows the importance of being one's self.)

SATIRE

Gerrard, Roy. The Favershams. N.Y.: Farrar, Straus, Giroux, 1983.

Born more than 130 years ago in England, Charles Agustus Faversham's life is depicted in whimsical, Victorian style as he goes to school, joins the Army, is wounded, meets wife Gwen, serves in India, and retires to become an author and family man.

Examples:

Ambience is the heyday of the British empire, with allegiance to Queen and country, regimental balls, large country houses, cultivation of stiff upper lip and

appropriate convention. Doggeral poetry and stumpy squat red and brown figures make the era laughable.

Keeping, Charles. Sammy Streetsinger. Oxford, Eng.:
Oxford Uni. Press, 1984.

The foolish quest for stardom is examined from its humble beginnings, through its heights, into its inevitable decline, and finally back to its original state of happy simplicity as the career of a rock star is catalogued.

Other Devices:

Atmosphere- Flashback

Kent, Jack. Joey. Englewood Cliff, N.J.: Prentice-Hall,
1984.

Parent and child relations are spoofed when a bored child gets permission to invite his friends over to play. Mrs. Kangaroo soon regrets her invitation.

Pinkwater, Daniel. Ducks!. Boston: Little, Brown & Co.,
1984.

In a candy store, a boy encounters a duck who claims to be an angel and, in return for granting it its freedom, endures some bizarre adventures with a chariot and other duck angels.

Examples:

Parental truth and accuracy is faintly under attack as the boy is doubtful about the ducks who tell him that parents aren't to be trusted.

Other Devices:

Parody

Pinkwater, Daniel. I Was a Second Grade Werewolf. N.Y.:
E.P. Dutton, 1983.

Though he has turned into a werewolf, his parents, teacher, and classmates still don't really see him as anything but Lawrence Talbot, second grader. (Statement about society failing to notice the individual.)

Pinkwater, Daniel. Roger's Umbrella. Illus. by James
Marshall. N.Y.: E.P. Dutton, 1982.

No one believes the difficulty Roger has with umbrellas. Some 'old ladies' rather like witches teach him how to treat umbrellas so that they will mind. (Other people's problems are dismissed too easily.)

Other Devices:
Inference

Snow, Pegeen. Mrs. Periwinkle's Groceries. Illus. by Jerry Warshaw. Chicago: Children's Press, 1981. Several well-meaning younger folk try to 'help' an older lady carry her groceries home. She didn't need any help and was more than able to do for herself. The so-called 'helpful' people end up hindering.

Other Devices:
Stereotype

Steig, William. Yellow & Pink. N.Y.: Farrar, Straus, & Giroux, 1984.

Two wooden marionette dolls lying on newspaper begin to speculate about how they came to be and invent a logical story for their existence.

Examples:

The futility of man's poking into his reason for being is illustrated. The causes of life are ridiculed and shown as puny, foolish speculations that are hopelessly off-base just like the carefully considered reasoning of the wooden headed dolls. (Mature level.)

Other Devices:
Analogy

Willard, Nancy. The Marzipan Moon. Illus. by Marcia Sewall. N.Y.: Harcourt, Brace, Jovanovich, 1981.

The almonds in an old, mended, but magic crock produce a delicious, nourishing marzipan moon nightly for a poor parish priest until a visiting bishop decides the miraculous almonds need a more fitting home.

Examples:

Variation of the theme of greed spoiling a good piece of simple luck. A parish priest quickly recognizes too late that his ill-thought wish for a marzipan moon every morning could have been a wish for something important. The greedy bishop, pleased with the confectionary alone, wants to make it exclusively available to himself and in

so-doing loses it entirely. Story may have overtones of spoofing the church hierarchy for its grasping ways. The box built especially to house the magical almonds was decorated with likenesses of "all the best people in heaven".

Other Devices:

Tone- Allusion

Yorinks, Arthur. It Happened in Pinsk. N.Y.: Farrar, Straus, Giroux, 1983.

A complaining man wishing always to be someone else suddenly loses his head and becomes mistaken for many others after his wife makes a pillowcase head for him.

Examples:

The importance of being one's self is examined.

Other Devices:

Pun

SIMILE

Bunting, Eve. The Man Who Could Call Down Owls. Illus. by Charles Mikolaycak. N.Y.: Macmillan, 1984.

A stranger thinking he can, by wearing the owl caller's clothing, call down owls in the same way finds the owls unwilling.

Examples:

Cloak drifting about him like marsh mist. Stranger's smile as cold as death.

Other Devices:

Atmosphere- Foreshadow- Theme- Poetic Justice

Carrick, Carol. Dark and Full of Secrets. Illus. by Donald Carrick. N.Y.: Clarion Books/Ticknor & Fields, 1984.

A boy's first hesitant experience with a pond is explored.

Examples:

Early morning mist rose from pond like steam from a witch's brew. In the ocean the waves rose clear green like glass. School of tiny fish hung together like the mobile in his classroom. Trees had fallen into the water sinking like ancient ships. Pond was like a dark mirror.

Other Devices:

Inference- Imagery- Personification

Cole, Brock. The Winter Wren. N.Y.: Farrar, Straus & Giroux, 1984.

Two children set out to find spring after winter hangs on longer than it should.

Examples:

At end of story - Spring rolled before them like a great green wave.

Other Devices:

Personification- Foreshadow- Alliteration- Imagery

Collins, Meghan. The Willow Maiden. Illus. by Laszlo Gal. N.Y.: Dial Books, 1985.

A young farmer falls in love with a beautiful princess but must accept that she lives as a willow tree during the spring and summer months.

Examples:

Air warm as milk. Pitiless stare like a fox. Pain tightened like a strong belt around his chest. Like trying to catch trout with bare hands. Parting was for each of them like a tearing of roots. New moon - slow as apples growing.

Other Devices:

Foreshadow

Dragonwagon, Crescent. Jemima Remembers. Illus. by Troy Howell. N.Y.: Macmillan, 1984.

Just before leaving for the winter, Jemima visits one last time her favorite places on the farm recalling the wonderful summer she spent there with her aunt.

Examples:

Small tomato hard as a marble. Fat zucchini lying like crocodiles in the shade. Hair floated like seaweed. Crow circled the sky like a splash of spilled paint. Pond like a still black mirror.

Other Devices:

Atmosphere- Imagery

Kennedy, Richard. Song of the Horse. Illus. by Marcia Sewall. N.Y.: E.P. Dutton, 1981.
A girl describes her rapturous ride on her horse.

Examples:

Sides like breathing mountains. Blows through his nose like a locomotive. Legs like mighty wheels. Tail like spouting steam. Eyes like shining lights. Nerves like trembling strings of a great instrument. Hoofs like diamonds. Lick the earth like a dark flame.

Other Devices:

Imagery- Tone- Point-of-View- Personification- Understatement

Say, Allen. The Bicycle Man. Boston: Houghton, Mifflin, 1982.

The amazing tricks two American soldiers do on a borrowed bicycle are a fitting finale for the school sports day festivities in a small village in Japan.

Examples:

Trees made the sound of waves. Building creaked like an old sailing ship. Mountains echoed like rumbling thunder. White man with bright hair like fire. Face as black as the earth. Shoes shone like polished metal. Legs like a huge dancing spider. Cruising like an enormous dragonfly. (Reflects guileless joy that celebrates human friendship.)

Other Devices:

Similie

Skofield, James. All Wet! All Wet!. Illus. by Diane Stanley. N.Y.: Harper & Row, 1984.

A child's rainy summer day walk in the woods is described.

Examples:

Grass flashing like a jewel. Spider-like black stars.

Other Devices:

Metaphor- Personification

STEREOTYPE

Aylesworth, Jim. Hush Up!. Illus. by Glen Rounds. N.Y.: Holt, Rinehart, & Winston, 1980.

Jasper is rudely awakened from his nap through a chain of events that were set off by a mean horse fly.

Examples:

The mountain people and animals are lazy and shiftless.

Other Devices:

Caricature

Blegvad, Lenore. Anna Banana And Me. Illus. by Erik Blegvad. N.Y.: Atheneum, 1985.

Anna Banana's fearlessness inspires a playmate to face his own fears.

Examples:

A girl and boy of dissimilar temperaments delve into the offerings of an urban park. He is content to be a step or two behind and marvels at her intrepidity. (Reverse Stereotype of male/female role.)

Other Devices:

Tone- Point-of-View- Theme

Kellogg, Steven. A Rose for Pinkerton. N.Y.: Dial, 1981.

A tiny kitten takes over giant dog Pinkerton's world commandeering his sunny spot, eating his dinner, chewing his bone. Pinkerton in turn begins to act like a kitten, drinking milk and sitting on laps. (Illustrations help the mood by showing Pinkerton as a kitten and Rose as a tiger-striped dog.)

Other Devices:

Pun

Nesbit, Edith. The Deliverers of their Country. Illus. by Lisbeth Zwerger. Natick, MA: Picture Book Studio, 1985.

Two children set out to rid their land of nasty dragons.

Examples:

The menace of dragons was a problem in daylight but not at night after dark - reverse stereotype.

A famous historical knight of ages past, when awakened, wouldn't do anything to save the country, but mere kids do the job - reverse stereotype.

There was no reward for delivering the nation from its dragon plague - also reverse stereotype.

Other Devices:

Tone- Analogy- Imagery- Allusion

Sharmat, Marjorie Weinman. Gila Monsters Meet You at the Airport. Illus. by Byron Barton. N.Y.: Macmillan, 1980.

A boy traveling from an eastern city to a new home out west has some misconceptions about the West that eventually change when he meets a boy heading East who also has equally awful misconceptions about the East.

Snow, Pegeen. Mrs. Periwinkle's Groceries. Illus. by Jerry Wasshaw. Chicago: Children's Press, 1981.

A boy precipitates comic confusion when he attempts to aid an old lady by carrying her groceries.

Examples:

The older person in this story is a physical fitness teacher and ends up helping all her would-be 'helpers'.

Other Devices:

Satire

SYMBOL

Bunting, Eve. The Man Who Could Call Down Owls. Illus. by Charles Mikolaycak. N.Y.: Macmillan, 1984.

A stranger thinking he can, by wearing the owl caller's clothing, call down owls, kills the owl caller, and tries to assume his position of power. The owls drive him off.

Examples:

The white cape and white Snowy Owl stand for purity and goodness.

The owl caller's assistant, the youth, stands for innocence.

The hard-faced stranger stands for evil.

(Comparisons between the fairy tale Snow White can be made.)

Other Devices:

Atmosphere- Foreshadow- Theme- Simile- Symbol- Poetic Justice

Haywood, Carolyn. The King's Monster. Illus. by Victor Ambrus. N.Y.: William Morrow, 1980.

Only one man in the kingdom is willing to face the king's monster for the hand of the princess.

Examples:

The unseen 'monster' stands for the irrational fears

perpetuated by people's imaginations in this allegory.

Other Devices:

Inference

Heine, Helme. The Pearl. N.Y.: Atheneum, 1985.

As Beaver finds a pearl mussel, he is overjoyed at the prospective wealth it undoubtedly holds. He dozes and dreams about its effect learning the other side of supposed good fortune.

Examples:

The pearl stands for the greed that is engendered when jealousy among the haves and have-nots disrupts peaceful harmony. (Older students might profit from this picture book before taking on Steinbeck's book of like title.)

Lionni, Leo. Cornelius, a Fable. N.Y.: Pantheon Books, 1983.

A crocodile named Cornelius was different. He walked upright. Eventually his unimpressed family was moved by tricks a monkey taught him.

Examples:

His open-minded outlook finally rubs off as he sees things no crocodile has ever seen before - the skeptics are observed trying the new skills when they don't think they're being watched.

Snyder, Zilpha Keatley. The Changing Maze. Illus. by Charles Mikolaycak. N.Y.: Macmillan, 1985.

A shepard boy braves the evil magic of a wizard's maze to save his pet lamb.

Examples:

The boy and his lamb represent simple innocence untarnished by greed - this is the only combination which can break the evil spell.

The green maze is the lure of easy wealth.

Granny is possibly the wisdom of conscience.

The wizard is evil. (Note internal rhyme that builds sense of menace.)

Other Devices:

Atmosphere- Aphorism- Imagery- Inference- Flashforward- Personification

THEME

Blegvad, Lenore. Anna Banana And Me. Illus. by Erik Blegvad. N.Y.: Atheneum, 1985.

Anna Banana's fearlessness inspires a playmate to face his own fears.

Examples:

Daily chance meetings with a jaunty friend enables a timid child to finally face his restricting inhibitions and fears as he is forced to call upon his resources and find that he can be just as brave as Anna Banana.

Other Devices:

Stereotype- Point-of-View- Tone

Brandenberg, Franz. Otto is Different. Illus. by James Stevenson. N.Y.: Greenwillow, 1985.

Otto Octopus learns the advantages of having eight arms instead of only two like everyone else.

Examples:

Learning to appreciate one's own abilities rather than wishing always to be like others. (Simple basic humorous lesson.)

Other Devices:

Hyperbole

Browne, Anthony. Willy the Wimp. N.Y.: Alfred A. Knopf, 1984.

A young chimpanzee, tired of being bullied by the suburban gorilla gang, decides to build up his muscles so he won't be a wimp anymore.

Examples:

Although Willie does all the accepted routines to build up his body, and although he does look powerful, his personality didn't change. The new Willy is only skin deep. Changing appearances doesn't necessarily change internal reality.

Bunting, Eve. The Man Who Could Call Down Owls. Illus. by Charles Mikolaycak. N.Y.: Macmillan, 1984.

Eerie reminder of the struggle between good and evil. When a stranger takes away the powers of an old man who has befriended owls, the vengeance wrecked on him is swift and fitting.

Other Devices:

Atmosphere- Poetic Justice- Foreshadow- Tone- Simile

Christian, Mary Blount. The Devil Take You, Barnabas Beane! Illus. by Anne Burgess. N.Y.: Thomas Crowell, 1980.

The similarity between the footprints of a long-tailed mouse and the traditional descriptions of the devil's cloven hooves frightens a miser out of his ways.

Examples:

Wit triumphs over greed - metamorphosis of a lonely miser into a convivial host. (Note- Good to share at Christmas time.)

Flournoy, Valerie. The Patchwork Quilt. Illus. by Jerry Pinkney. N.Y.: Dial, 1985.

A grandmother's determination to create a quilt for her grand daughter finally rouses the whole family in support of the project.

Examples:

Intergenerational awareness develops through the story's progress. Role individuality is expressed.

Other Devices:

Foreshadow- Inference- Tone

Frascino, Edward. My Cousin the King. Englewood Cliffs, N.J.: Prentice-Hall, 1985.

A snobbish cat brags about being related to the King of the Beasts. The 'King's' visit is more than the barnyard animals bargain for. The cat learns a lesson in brotherly love and humility.

Gackenbach, Dick. Little Bug. N.Y.: Houghton Mifflin/Clarion Books, 1981.

Along with all its dangers, the world is filled with pleasure. Little Bug happily discovers that the only way to experience pleasure is by taking chances. (Simple basic concept.)

Graham, Bob. Pete and Roland. N.Y.: Viking Press, 1981.
Pete finds a sleepy blue parakeet in his back yard and

enjoys keeping the bird as a pet until the day it decides to become independent again.

Examples:

Love and possession are not inextricably linked. Delight can come from brief casual encounters.

Jukes, Mavis. Blackberries in the Dark. Illus. by Thomas Allen. N.Y.: Alfred A. Knopf, 1985.

A boy keenly feeling the loss of his grandfather learns to develop a new, different and admiring relationship with his grandmother.

Other Devices:

Ambiguity

Keeping, Charles. Sammy Streetsinger. Oxford, Eng.: Oxford Uni. Press, 1984.

Story follows the fortunes of a musician from humble beginnings, to stardom, and back to simple humility.

Examples:

Social commentary on the ephemeral, empty success of the musical entertainment industry.

Other Devices:

Atmosphere- Tone- Satire- Flashback

Kimmel, Eric. Why Worry? Illus. by Elizabeth Cannon. N.Y.: Pantheon Books, 1979.

A pessimistic cricket and an optimistic grasshopper disagree about what will happen to them during a day's busy adventures.

Examples:

Worrying won't alter events. It's best to take life as it comes and make the best of it.

Levitin, Sonia. Nobody Stole the Pie. Illus. by Fernando Krahn. N.Y.: Harcourt, Brace, Jovanovich, 1980.

The annual lollyberry festival in Little Digby is marred because everybody sneaks a little taste of pie meant to be shared together. Everyone justifies his 'taste' by thinking there will be plenty left for the celebration.

Examples:

When one takes a tiny piece and this action is magnified by others, then everyone has caused the loss.

Other Devices:

Aphorism

Meddaugh, Susan. Maude and Claude Go Aboard. Boston: Houghton, Mifflin, 1980.

Two young foxes are alone on a ship to visit relatives far away. Admonished to look after her brother, the two have adventures which cause older sister to declare "how caring can grow even when it starts out with your brother."
(Some use of puns - Phox-en-ville, France.)

Peet, Bill. Pamela Camel. Boston: Houghton, Mifflin, 1984.

A tired and dejected circus camel finds long-sought-after recognition along a railroad track.

Examples:

This is a toast to the ornery and the ordinary who can, given a chance, become super special.

Stanley, Diane. A Country Tale. N.Y.: Four Winds Press, 1985.

An ill-fated visit to the city home of the elegant Mrs. Snickers teaches an impressionable country cat a little about herself and friendship.

Examples:

A bit of the City Mouse, Country Mouse theme in which simple honest life is forsaken, then reclaimed.

Other Devices:

Foreshadow

Steig, Willaim. Doctor De Soto. N.Y.: Farrar, Straus, & Giroux, 1982.

Although a diminutive mouse, the resourceful dentist Dr. De Soto was able to treat all patients of all shapes and sizes except animals dangerous to mice. One day his kind nature gets him into danger with a fox.

Example:

Wit versus might is used to outfox a fox. (Very funny text.)

Other Devices:
Irony

Stevens, Kathleen. Molly McCullough, and Tom the Rogue.
Illus. by Margot Zemach. N.Y.: Thomas Y. Crowell,
1982.

Tom Devlin roams the countryside charming the farmers' wives and tricking the farmers out of fruits and vegetables until he meets his match in a plain-faced, sharp-tongued, farmer's daughter.

Examples:

Greed in its turn always gets its just desserts in whatever form, whether it's the stranger bilking the farmer or the farmer thinking he's besting a city fool.

Other Devices:

Irony- Aphorism- Poetic Justice- Foreshadow

Stevenson, James. Monty. N.Y.: Greenwillow, 1979.
Everyday Monty (an alligator) took Tom, Doris, and Arthur across the river so that they could go to school. Every day they gave Monty instructions for a faster, smoother, straighter crossing. One morning Monty was not there. . .

Examples:

Shows what can happen when friendship is too much taken for granted.

Stevenson, James. What's Under My Bed? N.Y.:
Greenwillow, 1983.

Grandpa tells his two young house guests a story about his own childhood when he was scared at bedtime.

Examples:

Children hear tale of fear similar to their own nighttime anxieties and realistically account for and deflate each fearsome episode as Grandpa tells it. Thus they defuse their own imagined fears at the same time.

Other Devices:

Flashback- Alliteration

Van Allsburg, Chris. The Wreck of the Zephyr. Boston:
Houghton, Mifflin, 1983.

Obsessive desire to be the greatest sailor leads to humbling defeat when a skill is misused.

Other Devices:

Inference- Allusion- Foreshadow- Flashback

Wells, Rosemary. A Lion for Lewis. N.Y.: Dial Press, 1982.

When Lewis plays make-believe with his older siblings, he always gets the least desirable role until a lion suit found in a corner turns him into a king.

Examples:

The resilience of a little brother who has been left out once too often is explored.

TONE

Blegvad, Lenore. Anna Banana And Me. Illus. by Erik Blegvad. N.Y.: Atheneum, 1985.

Anna Banana's fearlessness inspires a playmate to face his own fears.

Examples:

Simple sensitivity without maudlin sentimentality eschews unnecessary embellishment as it focuses with directness upon the young narrator's here and now actions without explanatory comment. Present tense narration gets across the girl's abrupt effusive joy with life juxtaposed with the boy's timidity. Though he is less forward and admires her radiant energy, he is possibly the more thoughtful and complex person.

Other Devices:

Stereotype- Point-of-View- Theme

Dumas, Phillipe. Lucie, a Tale of a Donkey. Englewood Cliffs, N.Y.: Prentice-Hall, 1980.

Edward's daughter Lucie befriends a small boy and runs off to Paris with him.

Examples:

A confidential tongue-in-cheek, personal, present tense narration talks to the reader with droll humor and understatement. - "They visit the zoo where they come upon a colony of foreigners. ."

Other Devices:
Understatement

Flourney, Valerie. The Patchwork Quilt. Illus. by Jerry Pinkney. N.Y.: Dial Press, 1985.

A grandmother's determination to make her grand daughter a quilt wins the support of her whole family.

Examples:

Great respect for the value of the individual is gently but not 'sermonizingly' expressed.

Other Devices:

Theme- Foreshadow- Inference

Hest, Amy. The Crack-of-Dawn Walkers. Illus. by Amy Schwartz. N.Y.: Macmillan, 1984.

Every other Sunday Sadie and her grandfather go for their special early morning walk.

Examples:

Quiet respect for the old man, dignity without a maudlin approach, is shown as he expresses soft understanding toward his energetic grand daughter whose rivalry with her brother can't be hidden.

Innocenti, Roberto. Rose Blanche. Text by Christophe Gallaz and Roberto Innocenti. Mankato, MN.: Creative Education Inc., 1985.

A village's experience during WW II is shown through the view of a German child.

Examples:

Terse, stark statements imply more than they say. Carefully orchestrated pictures allow the author's perception of war's random cruelty to tell itself. (Extremely mature content.)

Keeping, Charles. Sammy Streetsinger. Oxford, Eng.: Oxford Uni. Press, 1984.

The fortunes of a simple street singer are shown from humble beginnings, through stardom, and back down to simple street singer.

Examples:

Author ridicules the musical entertainment industry with

word choices - Big Chance Circus, Ivor Chance had a "sly idea", Palace of Dreams, Micky Raker the critic, Daily Muck the tabloid, Syd Slicker and the Oil Slicks.

Other Devices:

Atmosphere- Flashback- Satire- Theme

Kennedy, Richard. Song of the Horse. Illus. by Marcia Sewall. N.Y.: E.P. Dutton, 1981.

This poetic praise describes the powerful impassioned experience of a girl's ride on her horse.

Other Devices:

Simile- Imagery- Point-of-View- Personification- Understatement

Marshall, James. The Cut-Ups. N.Y.: Viking, Kestrel, 1984.

Two boys play their pranks until they run up against someone who can pay them back.

Examples:

Ridiculing humorous attitude toward the two main characters - "Lamar J. Spurgle, who'd had enough of kids to last him a lifetime," - "There's that brat Mary Frances Hooley."

Other Devices:

Inference- Poetic Justice

Nesbit, Edith. The Deliverers of Their Country. Illus. by Lisbeth Zwerger. Natick, MA: Picture Book Studio, 1985.

Two children set out to rid their land of a dragon plague.

Examples:

The dragons are discussed in understated, slightly macabre humor - . . . "was not very easy to poison a dragon, because you see they ate such different things. The largest kind ate elephants as long as there were any, and then went on with horses and cows. Another size ate nothing but lilies of the valley, and a third size ate only Prime Ministers if they were to be had, and if not, would feed freely on boy's buttons." Personal one-on-one with the reader.

Other Devices:

Analogy- Allusion- Stereotype- Imagery

Pinkwater, Daniel. Devil in the Drain. N.Y.: E.P. Dutton, 1984.

Iconoclastic treatment in humorous contemporary language concerning a devil which supposedly lives in a kitchen sink drain. Interesting visual perspectives are drawn in cartoon-like scrawl.

Other Devices:
Inference

Pinkwater, Daniel. Ducks!. Boston: Little, Brown, 1984. In a candy store, a boy encounters a duck who claims to be an angel, and, in return for granting it its freedom, endures some bizarre adventures with a chariot and other duck angels.

Examples:
Tongue-in-cheek humorous satire of parents and interpretation of life's situations.

Other Devices:
Parody- Satire

Ryder, Joanne. The Snail's Spell. Illus. by Lynne Cherry. N.Y.: Frederick Warne, 1982. The reader is invited to imagine how it feels to be a snail.

Examples:
This poem of change invites the reader to live for a short time like a different creature in an ever-changing garden world. Pictures illustrate the imaginative journey.

Rylant, Cynthia. When I was Young in the Mountains. Illus. by Diane Goode. N.Y.: E.P. Dutton, 1982. Tender, gentle, simple reflection of life's pleasures and love of mountain living as seen through the eyes of a child in the early 1900's. (Rounded, detailed, delicate, brown and blue-toned period pen/ink drawings.)

Other Devices:
Imagery

Willard, Nancy. The Marzipan Moon. Illus. by Marcia Sewall. N.Y.: Harcourt, Brace, Jovanovich, 1981. The almonds in an old, mended, but magic crock produce a

delicious Marzipan Moon nightly for a poor parish priest until a visiting bishop decides the miraculous almonds need a more fitting home.

Examples:

Tongue-in-cheek, humorous spoof about greed getting in the way of common sense. Direct talk to the reader - "a diet likely to kill you if you stick to it long enough." "But the clay pot, now, that's the one you want to get hold of. And if you do, remember the priest's story. Wish for something sensible."

Other Devices:

Allusion- Satire

UNDERSTATEMENT

Allen, Jeffrey. Nosey Mrs. Rat. Illus. by James Marshall. N.Y.: Viking, Kestrel, 1985.

Mrs. Rat makes a career out of spying on her neighbors, but the tables are unexpectedly turned on her.

Examples:

"Shirley's hobby kept her very busy." - snooping!
Says she of life - "There is nothing worse than a nose neighbor" - not recognizing herself!

Other Devices:

Inference- Poetic Justice

Christelow, Eileen. Mr. Murphy's Marvelous Inventions. N.Y.: Houghton Mifflin, 1983.

Cornelius Murphy, a pig inventor, makes a unique housekeeping machine for his wife's birthday, but the entire family is shocked when they discover what the machine actually does.

Examples:

Mr. Murphy stays up late at night trying to fix the birthday machine and Mrs. Murphy stayed up late hoping he wouldn't be able to fix it.
The machine doesn't mend very well, wash the car well, make beds or treat Mrs. Murphy well - as the pictures clearly show!

Other Devices:

Foreshadow

Cole, Babette. The Trouble With Mom. N.Y.: Coward-McCann, 1983.

A child describes how his mom seems to be different from other folks.

Examples:

Mom wears hats that repel respectable folk - hers is pointed and has lizards crawling on it.

Mom looks funny taking her son to school - she rides a broom.

The other parents at PTA don't get along with mom - they suddenly find themselves turned into frogs.

Mom just doesn't seem to be accepted until she puts out the school fire faster than the fire engines - she lassos some clouds and 'speaks' to them to make them rain on the burning building.

Dumas, Phillipe. Lucie, a Tale of a Donkey. Englewood Cliffs, N.J.: Prentice-Hall, 1980.

Edward's daughter Lucie befriends a small boy and runs off to Paris with him.

Examples:

Interpretation of sights comes by way of donkey-view.

Paris offers a parade of cars along side a parade of men on horseback for them to admire. In Paris, 'certain clues' put Edward on to Lucie's trail - a street of wrecked stands and broken windows!

Other Devices:

Tone

Kennedy, Richard. Song of the Horse. Illus. by Marcia Sewall. N.Y.: E.P. Dutton, 1981.

After describing a thrilling dithyrambic ride with her horse, a girl comes into her house answering her mother's question about how the ride was with the inadequate, "It was all right."

Other Devices:

Simile- Imagery- Point-of-View- Tone- Personification

Lorenz, Lee. Big Gus and Little Gus. Englewood Cliffs, N.J.: Prentice-Hall, 1982.

Big Gus, who did all the work while Little Gus schemed, got to marry the rich Princess.

Examples:

Though little Gus was the dreamer/schemer, "Big Gus was

just big" - also implied: dense, obtuse, and slow to catch the way of things.

Other Devices:

Poetic Justice- Parody

Mattingley, Christobel. The Angel With a Mouth-Organ.

Illus. by Astra Lacie. N.Y.: Holiday House, 1986.

Just before the glass angel is put on the Christmas tree, Mother describes her experiences as a little girl during WW II when she and her family were refugees and how the glass angel came to symbolize a new beginning in their lives.

Examples:

Narrated events underplay the stark horror of war and make no descriptive comment on facts as they are presented. Much more is implied than is ever said. (Moving and mature.)

Other Devices:

Flashback- Inference- Point-of-View- Metaphor

Noble, Trinka Hakes. The Day Jimmy's Boa Ate the Wash.

Illus. by Steven Kellogg. N.Y.: Dial Press, 1980.

In this cumulative tale a child offhandedly describes her class trip to Mom. Each casual statement leads to more hilarious confusion about the day's really wild events.

CHAPTER FIVE

Summary

An average of about fifteen picture books per issue was reviewed in each year's six issues of The Horn Book Magazine from 1980 to date. Several 1979 copyrights appeared in early 1980 issues and were also included in the examination. In more recent years the percentage of picture books covered per issue has grown over those reviewed in the early 1980's. For example, the July/August 1985 Horn Book contained twenty-eight picture books as compared to only nine such books in the February 1980 issue. It seems evident that the evolution of the picture book genre is a growing literary phenomena.

From among picture books reviewed in each issue, about eight or nine would qualify as picture storybooks. For various reasons several of these might not fit any of the literary device categories. Some are too obviously designed as baby's first books. Others might be reissued adaptations of folktales. A few simply fail to meet any of the literary device specifications even though they tell an otherwise interesting story. Usually about four or five picture storybooks per issue would serve as examples suitable to include in this bibliography.

Noticeable was the observation that some literary devices appeared to occur oftener in picture storybooks

than other devices. This numerical inequity might be due in part to several factors: the basic nature of this picture/text genre, the youth of the generally intended picture book audience, the current subject content and style of picture books after 1980, and this researcher's particular biases in the analyses process. For whatever combination of reasons, perhaps the resultant product ought to be regarded as a nucleus of literary device resources to which the individual using it may choose to add appropriate additions as deemed useful.

Since so many picture storybooks contain humorous content in either or both the text and illustrations, it is not surprising that those literary devices such as satire, pun, irony, and hyperbole which employ humor to convey their message, enjoyed abundant examples. Also plentiful were devices such as allusion, foreshadow, and inference which allow for the operation of illustrative effects. Due to the picture book's unique art/text relationship, points not explicitly stated by words can be shown. Especially can visual contrasts to textual content be highlighted. This is particularly effective in surprise endings so popular in recent years' stories. In Helen Craig's Halloween story The Night of the Paper Bag Monsters (Alfred Knopf, 1985) there is a contest for best costume. The three winners are shown on the last page with this observation, "Nobody knew the little person who came in third. He must have come from the other side of

town." Among the line-up of costumed children, the reader clearly infers that the small green creature with antennae is a personage obviously not of this planet.

Literary devices found to demonstrate relatively few examples were 'Ambiguity', 'Paradox', and 'Parallel Story'. The first two are fairly complex concepts to carry off in limited text and only thirty-two pages. Interestingly, the two firm examples discovered for ambiguity were both by the same author who has apparently developed an affinity for expressing this device successfully.

Paradox, which depends upon truth achieved through seemingly illogical means, is understandably ill-suited to the comprehension abilities of very young children. This device is therefore eschewed by most authors of picture books, for whom the traditional audience has, until recently, mainly been very young children. One of the few examples of paradox found in this study employs the format of tall-tale hyperbole. In Janina Domanska's What Happens Next? (Greenwillow, 1983) a baron promises a reward to anyone who can surprise him. Although he willingly swallows such absurdities as "I dried in the water . . .", he is completely dumbfounded and cannot believe that his father could possibly be a simple sheep herdsman.

An excellent earlier example of paradox occurring before 1980, and thus not meeting the parameters for inclusion in this study, is Robert Welber's The Winter

Picnic (Pantheon, 1970). In it a child badgers his mother for a picnic. Since it's a snowy winter day, she quite sensibly replies that a picnic won't work. The undaunted child proceeds with his picnic plans anyway making snow plates, snow cups, and snow bowls for his sandwiches, chips, and lemonade. After finally agreeing to go outside to take a look at his elaborate preparations, the story closes with his mother standing for a sensitively quiet moment before softly commenting that she was wrong. It was indeed possible to have a winter picnic.

The literature implied that the literary device Parallel Story was fairly commonplace in picture books. Actually, except for Tomie de Paola's series of not-quite-nonfiction science stories of the 1970's which each included a central story of basic information and an additional subplot expanding the scientific facts presented in the main story, very few Parallel Story examples were found. De Paola's The Quicksand Book, Charlie Needs a Cloak, and The Popcorn Book were also too early to be included in this survey.

Perhaps the single plot picture storybook does not serve well as a medium to display Parallel Story. Concept picture books by Mitsumasa Anno show the device operating to the extent that a multiple visual parade of mini-plots may be followed from page to page in virtually wordless illustrated stories. So also does Richard Scarry indulge in busy page-by-page progression of several plot sequences

all at once. Remy Charlip does this to extreme exactness in her book titled Thirteen (Parents' Magazine Press, 1975). Thirteen separate wordless picture stories are situated sequentially in the same position on every page so that the eye may follow each story line by 'reading' a specific spot throughout all the pages.

However, in none of these examples is the sense of one main plot with a secondary supporting story present. Even the book touted in recent literature as exhibiting Parallel Story, upon close examination, did not quite do so. Susan Hoguet's I Unpacked My Grandmother's Trunk (Dutton, 1983) contained a surface story naming all kinds of unlikely things which emerged from the trunk. As the pages became more and more cluttered with them, they began to change positions and make fleeting, random contact with one another. This movement never really amounted to a discernable secondary sub-plot.

Research did confirm the presence in picture storybooks of most common literary devices. Surprisingly, despite a direct, generally unadorned writing style designed within a thirty-two page format, features that result in beauty of language such as imagery, simile, metaphor, analogy, tone, symbols, and atmosphere abound naturally in the picture book. Most all the elements expected from sophisticated literature seem to find their way into picture books too so that one is tempted to infer that the presence of literary devices in literature is not

very much a reflection of the length, simplicity or complexity of a specific literary genre.

Additional Suggested Picture
Book Research Topics

Picture books provide fertile ground for many kinds of analyses. One interesting study might be an examination of them in terms of the host of 'inside' jokes and puns they exhibit. Various author/illustrators insert such allusions, especially in the artwork, for the observant reader to discover. Ann Jonas in her book Holes and Peaks (Greenwillow, 1984) plugs her husband Donald Crew's book Truck (Greenwillow, 1980) by drawing in her story, identical to his art style, a toy truck with the label/title TRUCK on it.

Daniel Pinkwater drew on the t-shirt of a young character in one of his later stories the face of the yellow werewolf he featured in his earlier I Was a Second Grade Werewolf (Dutton, 1983). Bill Peet recycles some of his successful animal creatures from earlier stories into later books as he did with Prewitt Peacock and The Wump World. Characters from these two earlier stories found likenesses of themselves in his later No Such Things. Chris Van Allsburg frequently slips cameo appearances of his family's pet dog into various books. Stephen Kellogg dedicated one of his books to a 'Kevin'. Later in that story a music room is shown with busts of such musical

geniuses as 'Lovable Ludwig' and - 'Kevin'. Aliko alludes to her previous Keep Your Mouth Closed, Dear in her more recent Use Your Head, Dear by illustrating her central character reading a book with the earlier title visible on it.

Elementary school social studies and science curriculums would lend themselves to a bibliographic search in much the same way that literary devices were found in picture books. Dorothy Hennings outlines ways to use picture books in social studies. She asserts that picture books "capture the reader or listener so that attention to important concepts is assured . . . [and] can provide not only a new perspective on an idea under discussion but also a change of pace."¹¹⁹ Equally significant, she claims, is the fact that the picture storybook message is generally implied rather than stated explicitly which means that students "must think through relationships and formulate conclusions that go beyond the text, . . ."¹²⁰

Such skills, she asserts, are particularly important in the social science discipline. Distinctive glimpses and understandings of life in the Middle Ages can be gleaned from Donald Carrick's Harold and the Giant Knight

¹¹⁹ Dorothy Grant Hennings, "Reading Picture Storybooks in the Social Studies," The Reading Teacher, 36 (December 1982), 288.

¹²⁰ Ibid.

(Clarion, 1982) and from Alikì's sumptuously detailed A Medieval Feast (Thomas Crowell, 1983).

Barbara Elleman contends that nuances and reflections more easily found in picture books are also more attractively displayed than in reference books. "Furthermore, illustrations display well-executed carefully researched scenes full of authentic detail."¹²¹

It is appropriate that a return to Barbara Ellemen's stimulating ideas should close out this research paper since it was her suggestions that started its hypothesis. Personal correspondence with her has pointed out unique topics of study from among the picture book's fecund possibilities. She suggests identifying picture book illustrations with "various artistic terms (composition, texture) as well as mediums (watercolor, oil, pencil) and schools (Impressionist, Abstract, Primitive)."¹²²

One fascinating adjunct to this artistic examination is to identify direct borrowings in picture books from famous art styles, paintings, or even photographs. Surrealism abounds in Annalena McAfee's The Visitors Who Came to Stay (Viking, Kestrel, 1984). In this same book there is also evidence that a Norman Rockwell cover from a November 2, 1951 issue of Saturday Evening Post entitled

¹²¹ Elleman, "Picture Books: More Than a Story," p. 293.

¹²² Letter received from Barbara Elleman, Editor of Children's Books for Booklist, 9 September 1985.

"Saying Grace", was likely the inspiration for one of Anthony Browne's illustrations in McAfee's picture book. Also evident are similarities between an illustration in Riki Levinson's immigration story Watch the Stars Come Out (Dutton, 1985) and the famous 1907 photograph by Stieglitz showing a ship's hold entitled "The Steerage". Again, Roberto Innocenti in his Rose Blanche (Creative Education, 1985) surely had access to the much-reproduced Warsaw Ghetto photographs from the Stoop Report (Pantheon, 1979) when he illustrated the capture of an escaping Jewish boy in his World War II story.

Picture books truly present a variety of study possibilities. Nancy Polette, Professor of Education at Lindenwood College in Missouri and expert on uses of the picture book genre, has long advocated their study with both older students and with gifted and talented students of all ages. She is convinced that picture books can promote critical thinking skills among other positive benefits. At the very least, picture books deserve a longer life span for students than second grade. The school setting provides ideal circumstances for a variety of educational possibilities for their use.

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ABSTRACT

Both elementary and secondary aged school students are required to recognize and understand various common literary devices that are employed in the fictional literature they read. In order to facilitate this learning process, using appropriate trade picture storybooks combined with traditional textbook literature may better serve to enhance student comprehension of literary devices. An examination of the past five (1980-1985) years of picture storybook reviews from The Horn Book Magazine has revealed that the picture book genre does exhibit a broad spectrum of common literary devices such as satire, analogy, flashback, and metaphor. During a single class session carefully selected picture storybooks, because of their concise simplicity, may aid students at all grade levels from elementary through at least junior high to more successfully internalize new and complex literary concepts faster and more easily than by using textbook literature or on-grade-level literary material alone.

To this end, an annotated bibliography of useful picture storybooks which demonstrate the presence of specific literary devices has been prepared for class study, as needed, by teachers of elementary or junior high school aged students. Picture storybook examples have been alphabetically arranged by author under twenty-nine, also alphabetically listed, topic categories ranging from 'Alliteration' through 'Understatement'. Books which exhibit more than one literary device are listed again in each additional category. Each entry includes complete bibliographic information, a brief annotation describing the book's plot, and enough information to illustrate how the literary device is operating in the book. Rather than to assign arbitrary grade level designations to each picture storybook example, enough book selections exist per category to permit the professional educator and media specialist suitable choices from which to select books helpful to individual class needs regardless of student age. No grade level designation has thus been assigned to any picture storybook example. It is suggested that this bibliography be added to by the professional user as new trade material becomes available.