The background of the cover is a light yellow-green color. It is decorated with several stylized, light green leaf motifs that appear to be floating or falling from the top left towards the bottom right. These motifs are scattered across the cover, adding a natural and organic feel to the design.

# USING PICTURE STORYBOOKS TO TEACH LITERARY DEVICES

Recommended Books for Children and  
Young Adults

Volume 3

Susan Hall

# Using Picture Storybooks to Teach Literary Devices

## **Recent Titles in Using Picture Books to Teach**

Using Picture Storybooks to Teach Literary Devices: Recommended Books for Children and Young Adults

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Using Picture Storybooks to Teach Character Education

*Susan Hall*

# Using Picture Storybooks to Teach Literary Devices

Recommended Books  
for Children and  
Young Adults

Volume 3

**Susan Hall**

Using Picture Books to Teach



**ORYX PRESS**

Westport, Connecticut • London

*The rare Arabian Oryx is believed to have inspired the myth of the unicorn. This desert antelope became virtually extinct in the early 1960s. At that time several groups of international conservationists arranged to have nine animals sent to the Phoenix Zoo to be the nucleus of a captive breeding herd. Today the Oryx population is over 1,000, and over 500 have been returned to the Middle East.*

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# INTRODUCTION

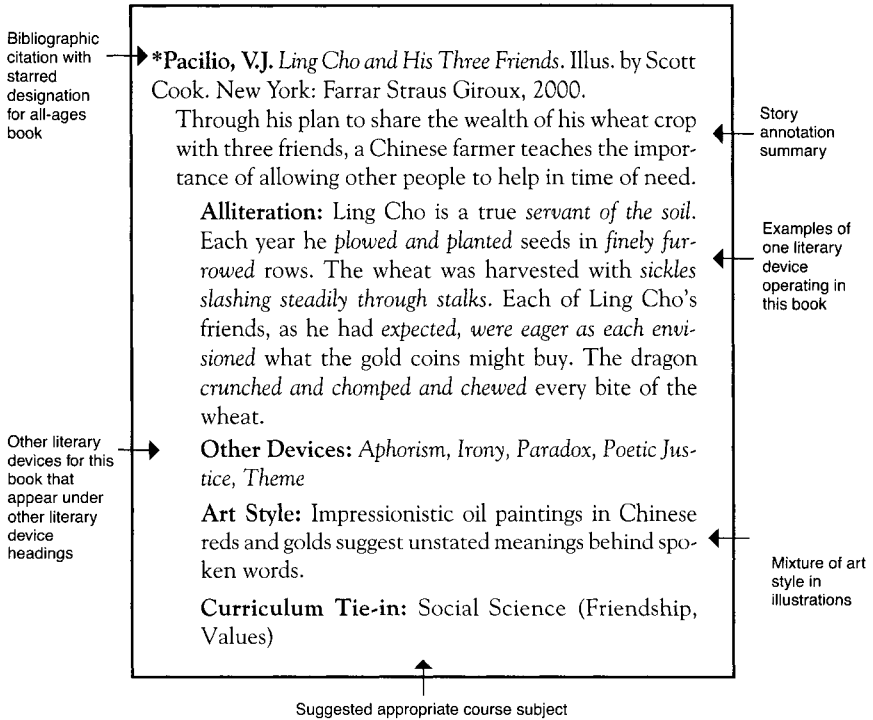


In K–12 language arts programs, among other curriculum objectives, students are expected to develop the ability to read with discriminating appreciation and understanding. They are also expected to be able to organize their thoughts and write clearly with some stylistic awareness. Understanding, recognizing, and applying literary devices is part of this education. To meet curriculum objectives, educators frequently use supplemental materials to enhance textbook content. Although textbooks usually include “suggested resources” in conjunction with specific class assignments, such lists are often dated, and materials are often unavailable.

One dependable teaching resource for teaching literary devices is this book, *Using Picture Storybooks to Teach Literary Devices*. This edition, volume three in the series, is a detailed index to 120 picture storybooks published through the year 2000, which are either in print now or very likely accessible through inter-library loan. All clearly demonstrate literary devices, such as irony, or metaphor, or tone, and all are published by mainstream book publishers and have received favorable reviews from professional book reviewing journals such as *The Horn Book* and *School Library Journal*. The first of the two books of the series, published in 1990, includes picture storybooks published mainly in the mid- to late 1980s. Volume 2, published in 1994, features books published from 1990 through 1994, as well as many older, still available, picture storybooks considered classics, such as *Angus and the Ducks*, *How the Grinch Stole Christmas*, and *Where the Wild Things Are*.

As in previous volumes, the focus of this index to literary devices is on picture storybooks, that core of a genre the public recognizes simply as a “picture book.” Except for blurring “storybook” standards a bit in order to accommodate the occasional Randolph Caldecott Medal winner, all entries in *Using Picture Storybooks to Teach Literary Devices* are truly fictional picture storybooks.

Entries in this book are organized by author name under 41 alphabetically arranged literary devices, from alliteration through understatement, according to the following sample. Starred entries indicate an “all-age” resource. Shown below as a sample of the format used is an entry for a book listed under “Alliteration.”



## TEACHING WITH PICTURE STORYBOOKS

In teaching any skill, moving from simple to complex is one sound method. For language arts educators (of any grade level), abundant examples of good literary models exist in the form of very readily obtainable picture storybooks. Teachers should not underestimate this astonishingly versatile resource to enhance student reading and writing skills. Consider these situations:

- An elementary reading teacher is trying to show students how to recognize simile and metaphor or flashback and foreshadowing.
- A middle school language arts instructor is attempting to instill the concept of atmosphere in the short story.

- A high school literature class needs assistance with ambiguity in character dialogue or with paradox in the plot of a novel.
- A creative writing instructor wants to help students include strong imagery in their work.

Large truths come from small stories. Far from being trivial or trite, picture books can readily supply a sophisticated lesson in understanding satire as well as in recognizing how motif can strengthen a story's message.

Even at the picture storybook level, note the special mirror that satire holds up to life. An eye-opening perspective on our culture's manic pursuit of recreational entertainments is shown for what it is in Russell Hoban's *Trouble on Thunder Mountain* (Orchard Books, 2000). The O'Saurus (as in dino-saurus), family receives a letter from a "developer" regarding their property.

I am delighted to tell you that Thunder Mountain has been bought by Megaflight International. We are going to make it flat and build a hi-tech plastic-mountain theme park on the flat place. We are ready to start work now, so you have twenty-four hours [beginning yesterday] to get out.

A conscious use of literary devices captures the reader's spirit and serves as writing models. Note the uplifting motif represented in the parable about an eagle raised as a chicken in Christopher Gregorowski's retelling of an African tale. In *Fly, Eagle, Fly!* (Simon & Schuster, 2000) children learn they are not bound to a humdrum existence, but are made for something truly glorious. "You belong not to the earth, but to the sky. Fly, Eagle, fly!" is the refrain that finally enables the bird to lean forward and be swept upward into its potential.

No literary genre can so easily instill an awareness of style as can these thirty-two-page wonders. Educators know that powerful language exists in picture books exactly as it can be found in other forms of literature. Perhaps brevity forces authors to choose just the right words.

See this in George Ella Lyon's *One Lucky Girl* (Dorling Kindersley, 2000). In the aftermath of a tornado, a mother suddenly realizes that in the general destruction around her, her baby has been swept away. The author describes her awareness thus: "All the screams nobody had screamed tore out of my mother's mouth."

Regardless of grade level, picture storybooks, under pedagogical direction, help students focus with attention and purpose to recognize an author's tone toward his audience, attitude toward his subject, and overall theme. Short as picture storybooks are, it requires only a single class period to make inference apparent, irony realized, caricature obvious, and allusions recognized, because such devices occur at a level "even a child" can perceive.

A whole genre of fine writing is lost when educators focus only on “grade-level” material. Before introducing Charles Dickens or Mark Twain, or Edgar Allen Poe, see what the quirky mind of David Wisniewski or Anthony Browne has to offer. Study the sociology of Byrd Baylor or Mem Fox. Face the reality issues Eve Bunting highlights. Enjoy the wise slapstick of Brock Cole. Rejoice in Kevin Henkes, the champion of every small person. Surround yourself in the quiet, straight, but great language of Allen Say. And, marvel at the freshness of the enduring contributions of perennial voices like Russell Hoban, William Steig, and James Howe, who can still say it best. Thank goodness there are picture storybook writers who create clearly, succinctly, and even with some stylistic and linguistic brilliance.

Teachers in other disciplines should also use picture storybooks to provide background for character studies, to set the mood for historical topics, to introduce a specific scientific lesson, or even to illustrate human relations issues. And don’t forget to share picture storybook art to teach artistic medium and style.

Picture storybooks ought to be part of a student’s precollege educational career from beginning to end, and even beyond. Liberal use of picture storybooks throughout the school curriculum will ensure that the wrestling team, the honors physics students, the debater, and the no-nonsense future farmer will not miss the charming vignette about Henry David Thoreau in *Henry Hikes to Fitchburg* by D.B. Johnson (Houghton Mifflin, 2000) even if they never wade through *Walden*. Tim Myers’ *Basho and the Fox* (Marshall Cavendish, 2000) might inspire someone to become an aficionado of haiku poetry.

Picture books should not be the exclusive domain of the preschool crowd and those who are hurrying to reach chapter-book status. Give picture storybooks to mature readers, who can truly appreciate their quality. Teach from them, and do it often.

## SCOPE

Picture storybooks were deliberately chosen to illustrate literary devices. A picture storybook should not be mistaken for a picture concept book, which might set a rainy afternoon mood, describe a walk on the beach, show what a bird’s day is like, define and give examples of geometric shapes, describe occupations that use heavy equipment, or otherwise share any of an endless assortment of quasi-informational topics.

A picture storybook should also not be mistaken for an illustrated storybook. A surfeit of words punctuated with only occasional illustrations at key junctures along the way would suggest an illustrated storybook, even if it has a picture storybook’s shape and size. Text and artwork are balanced and work

together in a picture storybook in a cooperative way that does not happen in an illustrated storybook.

As opposed to the picture concept book, the short story, or the illustrated storybook, the content of a picture storybook is roughly equal in text and art. The story has a recognizable beginning that sets up a problem to be resolved, a middle that describes means to that end, and a conclusion that resolves the problem. Art is vital to picture storybooks, because it enhances and clarifies the text.

At their best, picture storybooks always mesh visual and auditory components into a complete creative experience. Each supplies its half of the whole. Without one or the other there would not be that interlocking harmony in which the illustrations augment and tell those parts of the story line that the text omits.

This is readily apparent in Marie-Louise Fitzpatrick's simple tale *Lizzy and Skunk* (DK Ink, 2000). Lizzy's hand puppet Skunk becomes lost. The text does not state how this happens, but the reader can see in the illustrations that a cat is carrying the puppet out a window. Later, while passersby are looking up in a tree and seeing Skunk, the reader notices the marauding cat, escaping at the base of the tree.

Art and text also mesh in picture storybooks for more mature readers as in Carmen Agra Deedy's powerful and dignified story of heroic justice, *The Yellow Star: The Legend of King Christian X of Denmark* (Atlanta, Peachtree, 2000). The king devises a plan to thwart the Nazi goal of divisive politics. The author does not describe the plan; she shows it. During his regular morning ride before his subjects in Copenhagen, the king appears wearing a yellow star. The people quietly understand his intent. Soon, everyone in the city is prominently displaying a yellow star on his or her clothing. The message is clear. There are only Danes living in Denmark.

## LITERARY FORMS AND LITERARY DEVICES

The distinction between *literary form* and *literary device* is significant. Forms of literature such as the legend or parable or tall tale are excluded as index entries in this book. Devices in literature such as hyperbole or poetic justice or caricature are included as index entries. Form is the whole effect; device is one specific element that adds to the whole effect. Thus, tall tale is a literary form. Within it one might expect to find such specific literary devices as hyperbole or poetic justice or caricature.

Having made this distinction, there is in this index to literary devices one *form* that has been included as a *device*. "Parody" creates an overall effect as a tall tale does, and so it's a literary *form*. But parody that comically imitates a

well-known work can also operate as one separate device within a literary piece. For example, among other devices, such as analogy, and stereotype, which are also operating in this book, consider the hilarious parody of the classic detective image in David Wisniewski's *Tough Cookie* (Lothrop, Lee & Shepard, 1999).

They call me a tough cookie. I guess I am. Came from a regular batch.  
Lots of dough. Lived the high life. Top of the Jar. Then I hit bottom and  
stayed here. It was rough. Still is. But you get used to it. Life's still sweet.  
Just a little stale.

## ALL-AGES STORYBOOKS

Many picture storybooks possess universal appeal. Books that speak to all ages were deliberately selected for inclusion in this latest volume of *Using Picture Storybooks to Teach Literary Devices*. Sibling rivalry, childish fears, friendship dilemmas, and other classic "picture book" subjects are not excluded from this compendium. But when they are included, such books offer a writing style and message that set them apart by exhibiting more than a predictable, simple resolution to a baby problem. These books contribute fresh awareness to the world's store of knowledge.

Some picture storybooks take the all-ages characteristic to an added dimension of mature content through choice of subject or treatment of a topic, as in the aforementioned *The Yellow Star*. Denmark was the only European nation to universally reject the Nazi propaganda against Jews. Simple respect for all humanity prevailed, a lesson young and old can appreciate.

Byrd Baylor's *The Table Where Rich People Sit* (Charles Scribner's Sons, 1994) makes nonsense of the prevailing attitude that people need possessions to merit worth. A disgruntled daughter learns to see the true wealth her impoverished family possesses when they sit down to list what they have of value.

And the growing awareness that human beings have not acquitted themselves very well in their treatment of animals, the "lesser" creatures they share earth with, is addressed in a lyrical, highly symbolic story by Laura Berkeley. *The Spirit of the Maasai Man* (Barefoot Books, 2000) could serve as a new paradigm. Maybe future generations will begin to reject dominance as the natural relationship between humans and animals.

Not one book listed in this book is just a plodding story buttressed with grand illustrations to capture a buyer's attention. These books delight with delicious humor and chill with wonderfully expressed truths. They all resonate within the reader's soul. They are "keepers."

In fact, more than one adult is sure to purchase a picture storybook as a gift—for another adult. Kalamazoo, Michigan, public librarian Mary Calletto

Rife said the 2001 Caldecott Medal winner *So You Want to Be President?* will be around for a long time, not only because of the illustrations but also because of the subject matter. “It appeals to everybody.” She bought a copy for her twenty-two-year-old grandson, a history buff.

## PICTURE STORYBOOK ART STYLES

The complex sophistication of today’s book art makes identification of specific art styles and media sometimes difficult for those of us who are not artists. Nevertheless, since art is usually the first thing about a picture book that captures reader (child or adult) attention, and since art contributes so much to the emotional and cognitive impact of a story, some limited reference to general art forms and elements will be included with each entry.

Matching the right style of art to a story’s text can mean the difference between a book’s being a memorable success or a short-lived failure. David Small’s caricature style of cartoon art was especially suited to the 2000 Caldecott winner, Judith St. George’s *So You Want to Be President?* (Philomel, 2000), because it offers insights into the lives and careers of various American leaders. Small noted in a *Kalamazoo Gazette* article by James Sanford that this project “gave me a chance to put together the adult and the kid sides of my career.” He is also an editorial artist for such publications as the *New Yorker* and the *Atlantic Monthly*.

*Cartoon* is an art form that produces simple, lively line drawings, colored or not, like those of comic book drawings. The cartoon style is employed to depict both serious and humorous topics. Imaginative, exaggerated features and wonderful detail are possible through this art style.

*Collage* is the technique of arranging and mounting such diverse materials as fabric, paper, photographs, and paint on a two-dimensional surface in order to create a multitextured scene.

*Expressionism* exhibits distorted proportions and perspectives. There is exaggeration of natural color, shape, and line to produce a variety of emotional effects such as exuberant joy or somber anxiety. Images may be bold and splashy or free flowing and delicate.

*Folk* is a term that refers to generally recognized ethnic or cultural influences that adhere to perpetuation of a regional collective awareness. Traditional decorative patterns are employed, which depend not on the particular artist’s interpretation but rather on common design elements and common media. This style produces art in which the work of one artist is largely indistinguishable from that of others who choose to depict the same specific society and era. This is true, for example, of Japanese scroll art, which remains distinctly similar through the centuries.

*Impressionism* emphasizes artistic play with light through color application. Usually figures and objects are depicted in fuzzy outlines rather than in precise detail. Instead of blended strokes, paint is stippled closely in dabs, which depends upon the eye to mix them into a recognizable image. The effect demonstrates the scintillating and changeable quality of light through shadows and fleeting glimpses.

*Naïve style* is sometimes called “primitive” because of its unsophisticated, childlike, clear outlines that often disregard perspective. Human or animal figures are usually depicted in frontal or profile views with little differentiation in facial detail. Every inch of the page seems filled with simple drawings of extremely detailed intricate scenes. Colors are brilliant rather than a subtle mix of tones that attempt to create shading.

*Realism* is an attempt to depict figures and objects in close approximation to lifelike color, texture, proportions, and arrangements as perceived in the visible world. This style does not necessarily attempt to produce photographically exact images. Objects are permitted the artist’s special vitality of expression.

*Surrealism* is the deliberate and unexpected combination of incongruous but meticulously rendered, realistic appearing objects assembled in an improbable supernatural atmosphere that defies everyday logic. Impossibly startling, haunting, somewhat repellent imagery is juxtaposed for shock value. The ancient Egyptian sphinx is a sculptural example of surrealistic design.

# LITERARY DEVICES



## LITERARY DEVICES INCLUDED

To broaden the range of teaching opportunities, this third compendium of *Using Picture Storybooks to Teach Literary Devices* includes forty-one devices to emulate as reading and writing models, which adds ten devices to the lists in the first two volumes in the series. Besides the thirty-one used in previous editions, Anachronism, Antihero, Antithesis, Black Humor, Cliché, Connotation, Motif, Oxymoron, Parallelism, and Serendipity are included.

Alliteration	Flash-forward	Parody
Allusion	Foreshadowing	Personification
Ambiguity	Hyperbole	Poetic Justice
Anachronism	Imagery	Point of View
Analogy	Inference	Pun
Antihero	Internal Rhyme	Satire
Antithesis	Irony	Serendipity
Aphorism	Metaphor	Simile
Atmosphere	Motif	Stereotype/Reverse
Black Humor	Onomatopoeia	Stereotype
Caricature	Oxymoron	Symbol
Cliché	Paradox	Theme
Connotation	Parallel Story	Tone
Flashback	Parallelism	Understatement

Definitions for literary devices in this volume have been created with help from J.A. Cuddon's *The Penguin Dictionary of Literary Terms and Literary Theory*, 4th edition, revised by C.E. Preston (Penguin Books) 1999.

## ALLITERATION

A repeated consonant sound occurring at the beginning of neighboring words or within words to establish mood.

Example: To sit in solemn silence in a dull, dark dock,  
In a pestilential prison, with a life-long lock . . .

W.S. Gilbert, *The Mikado*

**Altman, Linda Jacobs.** *Amelia's Road*. Illus. by Enrique O. Sanchez. New York: Lee & Low, 1993.

Tired of moving around so much, Amelia, the daughter of migrant farmworkers, dreams of a stable home.

**Alliteration:** Amelia thinks of the migrant cabins as *grim, gray* shanties.

**Other Devices:** *Antithesis, Connotation, Serendipity, Simile, Symbol*

**Art Style:** Acrylics on canvas in blocky, ethnic folk style depict the farm laborers' nomadic life.

**Curriculum Tie-in:** Social Science (Migrant Workers)

**Bradbury, Ray.** *Switch on the Night*. Illus. by Leo and Diane Dillon. New York: Alfred A. Knopf, 1983.

A lonely little boy, who is afraid of the dark, is introduced to a whole new world by his new friend, a little girl.

**Alliteration:** The child likes *lanterns and lamps, torches and tapers, beacons and bonfires, flashlights and flares*. He won't go outside at night, but inside he can be found in *parlors and pantries, cellars and cupboards, attics and alcoves, and hollering in halls*. The child switches off *porch lights, parlor lights, pale lights, pink lights, and pantry lights*.

**Other Devices:** *Antithesis, Internal Rhyme, Irony, Metaphor, Motif, Paradox, Simile, Symbol*

**Art Style:** Surrealistic pastel drawings match the rhythmical text of this slightly magical, slightly scientific, and quite ethereal night world.

**Curriculum Tie-in:** Science (Astronomy), Social Science (Fears)

**Givens, Terryl.** *Dragon Scales and Willow Leaves*. Illus. by Andrew Portwood. New York: G.P. Putnam's Sons, 1997.

Although they are twins, Jonathan and Rachel neither look the same nor see things the same way—especially in the forest.

**Alliteration:** The children come to a rushing stream, where they hear *sloshing and slapping*. Rachel discovers *boisterous bullfrogs*. Jonathan comes upon a pirate ship, where *bursting bombs* shower them with spray.

**Other Devices:** *Antithesis, Imagery, Metaphor, Point of View, Simile*

**Art Style:** Impressionistic watercolor pictures celebrate and exuberantly express the different ways we perceive our surroundings.

**Curriculum Tie-in:** Social Science (Individuality)

**\*Gralley, Jean.** *Hogula, Dread Pig of Night*. New York: Henry Holt, 1999.

Although he lives high on the hog in his castle on Grimy Pork Chop Hill, Hogula is unhappy because he has no friends—until he meets Elvis Ann, Dread Queen of Kissyface.

**Alliteration:** Great *sufferin' sausage* links! Hogula realizes, too late, that his new friend, Elvis Ann, may have an even worse character trait than his own. Her lips, like a water *balloon* shot from a *bazooka*, smack kisses around the room. The two must come to an agreement to keep their friendship *perfectly porky*. Together they decide whom to kissyface and whom to *snort* and *send* into a deep, *snoring*, *piggie-snoozie snooze*.

**Other Devices:** *Allusion, Antihero, Aphorism, Cliché, Foreshadowing, Inference, Irony, Poetic Justice, Pun, Simile, Stereotype, Understatement*

**Art Style:** Appropriately repulsive expressionistic cartoons in gouache and ink on watercolor paper fit this humorously gentle Dracula-style relationship.

**Hesse, Karen.** *Come On, Rain!* Illus. by Jon J. Muth. New York: Scholastic Press, 1999.

A young girl eagerly awaits a coming rainstorm to bring relief from the oppressive summer heat.

**Alliteration:** Mama *lifts* a *listless* vine. It hasn't rained in three weeks. She sags over her *parched plants*. Children don't play out in such heat. Not a *peep* from the girl's *pal* Jackie-Joyce. Then the gray clouds *bunched* and *bulging* appear under a purple sky. The girl *crosses* the *crackling-dry* grass. People are *slick* with *sweat* in the nearly *senseless sizzling* heat. Mama *sinks* onto a kitchen chair and *sweeps* off her hat while *sweat* trickles down her neck. Once it begins, the children *splash* up the block, *squealing* in the *streaming* rain. Everyone dances to the phonograph music that *shimmies* and *sparkles*, and *streaks*. People are *romping* and *reeling* in the moisty green air.

**Other Devices:** *Foreshadow, Hyperbole, Imagery, Metaphor, Paradox, Simile*

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\*Asterisks are used throughout to indicate all-ages books.

**Art Style:** Buoyant, ebullient, expressionistic pen/ink watercolors lend emotional credibility to the nervous anxiety of relentless heat accompanied by worrisome drought and the tremendous sense of relief that accompanies a thorough, nourishing rain.

**Curriculum Tie-in:** Science (Meteorology)

**Johnston, Tony.** *Alice Nizzy Nazy, the Witch of Santa Fe*. Illus. by Tomie dePaola. New York: G.P. Putnam's Sons, 1995.

When Manuela's sheep are stolen, she has to go to Alice Nizzy Nazy's talking roadrunner-footed adobe house and try to get the witch to give the flock back.

**Alliteration:** The adobe hut sat on *sizzling sand* surrounded by a *prickly pear* fence. Draped over the witch's shoulder was a *huge horned* lizard. The *sly crone* *croaked* her replies to Manuela. In anger, the witch called her own pet lizard a *bloated bag* of scales. Desperate to find a special flower that would keep her young, the witch flew off in a huge mortar over *mountains* and *mesas*. Thunder *clapped* and *clashed*. The witch cackled a cackle that could *gouge* out *gorges*. The sheep were *baa-ing* and *bleating* and *bumping* around. Manuela *happily* *herded* them home.

**Other Devices:** Connotation, Foreshadowing, Hyperbole, Internal Rhyme, Motif, Poetic Justice, Simile

**Art Style:** Bright pastel and acrylic cartoons illustrate the western folk motif in this good vs. bad character tale.

**Curriculum Tie-in:** Geography (New Mexico), Literature (Fairy Tales—America), Social Science (Values)

**Laden, Nina.** *Roberto the Insect Architect*. San Francisco: Chronicle Books, 2000.

Roberto the architect, who also happens to be a termite, sets off to the city to find success.

**Alliteration:** "Like most termites, he *melted* over *maple*, and *pined* for *pine*. Oak was *okay*, too." He went to the "*busy, buzzing* hive of the *big* city." After he built them new homes, the roaches remarked, "You won't find us *sleeping* in *salads* anymore." Later his *bug buddies* threw him a *big bash*.

**Other Devices:** Allusion, Antithesis, Cliché, Parallelism, Pun

**Art Style:** Astoundingly detailed mixed-media collage of paper, wood, blueprints, and gouache paint creatively brings this carefully crafted, witty text to life.

**Curriculum Tie-in:** Social Science (Values)

**Lowell, Susan.** *Cindy Ellen: A Wild Western Cinderella*. Illus. by Jane Manning. New York: Joanna Cotler Books (HarperCollins), 2000.

Cindy Ellen loses one of her diamond spurs at the square dance in this retelling of a classic fairy tale.

**Alliteration:** Cindy Ellen irons her stepsisters' *frilly* shirts and *frizzes* their hair for them. Her fairy godmother tells her to get some *gumption* and *gravel*.

in her gizzard to fight for her rights. The *rich rancher's* son wears the *biggest belt buckle* you ever saw. Cindy Ellen's *bronc* has a *bellyful* of *bedsprings*. At the stroke of midnight she has to leave because her fine duds have *shriveled* into sorry rags again.

**Other Devices:** *Aphorism, Foreshadowing, Internal Rhyme, Parallelism, Parody, Simile, Tone*

**Art Style:** Action-packed expressionistic acrylic cartoons hilariously support the story's western flavor.

**Curriculum Tie-in:** Social Science (Self-esteem)

**Mahy, Margaret.** *Simply Delicious*. Illus. by Jonathan Allen. New York: Orchard Books, 1999.

A resourceful father engages in all kinds of acrobatic moves to keep an assortment of jungle creatures from getting the double-dip, chocolate-chip-and-cherry ice cream cone he is taking home to his son.

**Alliteration:** Mr. Minky must *baffle the butterflies, taunt the toucan, muddle the monkey, and trick the tiger* to keep the ice cream safe. This is not easy. The *butterflies fluttered*. The *toucan tweedled*. The *spider monkey swooped*. Mr. Minkey *bounced, balanced and biked* home with the ice cream.

**Other Devices:** *Foreshadowing, Hyperbole, Internal Rhyme, Poetic Justice, Simile, Understatement*

**Art Style:** Lively line and gouache cartoons in lush jungle colors satisfyingly follow the father's adventures as he delivers his son an appreciated treat.

**Curriculum Tie-in:** Literature (Cumulative Tale)

**\*Myers, Christopher.** *Black Cat*. New York: Scholastic Press, 1999.

Black Cat ambles on an eye-opening journey of exploring feelings about identity, beauty, and home.

**Alliteration:** On Black Cat's poetic journey, he can be found on rooftops *seeking sun-soaked spots*. He *leaps* onto *ledges*. He can sit on sills, *balanced* like *bottles* left on a wall.

**Other Devices:** *Imagery, Internal Rhyme, Metaphor, Simile*

**Art Style:** Bold combinations of collage, ink and gouache with striking perspectives lend an intensity to the peculiarities of metropolitan life.

**Curriculum Tie-in:** Art (Media and Techniques)

**\*Pacilio, V.J.** *Ling Cho and His Three Friends*. Illus. by Scott Cook. New York: Farrar Straus Giroux, 2000.

Through his plan to share the wealth of his wheat crop with three friends, a Chinese farmer teaches the importance of allowing other people to help in time of need.

**Alliteration:** Ling Cho is a true *servant of the soil*. Each year he *plowed and planted* seeds in *finely furrowed* rows. The wheat was harvested with *sickles slashing steadily* through stalks. Each of Ling Cho's friends, as he had *expected*,

were eager as each envisioned what the gold coins might buy. The dragon crunched and chomped and chewed every bite of the wheat.

**Other Devices:** Aphorism, Irony, Paradox, Poetic Justice, Theme

**Art Style:** Impressionistic oil paintings in Chinese reds and golds suggest unstated meanings behind spoken words.

**Curriculum Tie-in:** Social Science (Friendship, Values)

**Pawagi, Manijusha.** *The Girl Who Hated Books*. Illus. by Leanne Franson. Hillsboro, OR: Beyond Words, 1998.

Although she lives in a house full of avid readers, Meena hates books—until she discovers the magic inside them.

**Alliteration:** The books that Meena hates are in *dressers* and *drawers* and *desks*, in *closets* and *cupboards* and *chests*. When a pile of books tumbles to the floor, out comes *princes* and *princesses*, *fairies* and *frogs*. There are *elephants*, *emperors*, *emus*, and *elves*. Monkeys tear down the *curtains* and use them as *cap*es.

**Other Devices:** Allusion, Antithesis, Foreshadowing, Hyperbole, Inference, Internal Rhyme, Pun, Tone

**Art Style:** Pen/ink watercolor expressionistic cartoons emphasize emotion and background action that complement the text.

**Ruurs, Margriet.** *Emma and the Coyote*. Illus. by Barbara Spurll. New York: Stoddart Kids, 1999.

Emma thinks chickens are smarter than coyotes, and she struts boldly where no chicken should go to prove it.

**Alliteration:** Out in the garden, Emma *ran* around *radishes* and *munched* on *marigolds* and picked *bugs* off *beets*. In the pig pen she *wrestled with worms* and *picked at potato peels*.

**Other Devices:** Foreshadowing, Imagery, Inference, Irony, Motif, Parallelism, Serendipity, Simile

**Art Style:** Bright, primary-color acrylic paintings expressionistically follow the fortunes of Emma and the barnyard animals.

**Curriculum Tie-in:** Social Science (Self-Esteem)

**Steig, William.** *Wizzil*. Illus. by Quentin Blake. New York: Farrar Straus Giroux, 2000.

A bored witch causes trouble when she decides to take revenge on an old man, but her mischief leads to a happy ending.

**Alliteration:** The story begins, “Wizzil the *witch* was *busy biting* her *nails*.” Her parrot, Beatrice, suggests something to alleviate her boredom. “Now, go make *somebody suffer*!” She points toward *Frimp Farm*, where a *Frimpy* family lives. Wizzil checks them out. She finds old DeWitt *snoozing and snoring* with a *flyswatter* in his fist. He’d *swing* and he’d *swat*, and he’d hear the *swatter swoosh*. Missing a fly would make DeWitt *dippy*. The witch turns

herself into a glove and becomes a *happy harpy* on *his hand*. Eventually DeWitt, who *witnessed* the *weird* things happening, figures the cause is related to the glove he'd found, and *wrenched* it from his *wrist*. The glove lands in a stream and turns back into the *hateful hag*. Disliking water, she has never washed any part of herself except her two *horrid hands*. Later, after the witch's personality change, Beatrice's parrot resigns herself to living with these *humdrum humans*: "It'll be a *whole new hayride*."

**Other Devices:** *Ambiguity, Connotation, Foreshadowing, Internal Rhyme, Irony, Serendipity, Tone*

**Art Style:** Delightfully awful watercolor cartoons capture the personalities and behaviors of the rotten witch and the hillbilly family she pesters.

**Curriculum Tie-in:** Social Science (Love)

**Waite, Judy.** *Mouse, Look Out!* Illus. by Norma Burgin. New York: Dutton Children's Books (Penguin Putnam), 1998.

Inside an old, abandoned house a mouse searches for a safe place to hide from a cat.

**Alliteration:** When the wind comes calling, it *bangs*, and *bashes*. The hallway is *dusty, damp*, and *dark*. *Cobweb* curtains pull apart. The tattered carpet is *frayed* and *faded*. The kitchen is *grubby, grim*, and *gray*. The *wind* *wailes* through and around the *piles* of *pots*. The little mouse goes *scrabbling* and *scratching* and *struggling* up the stairs. A bed is *jumbled* up with *junk*.

**Other Devices:** *Atmosphere, Internal Rhyme, Metaphor, Poetic Justice, Simile*

**Art Style:** Realistic acrylic paint with shadowy hues is a perfect complement to the pleasingly ominous, gently scary text.

**Zagwijn, Deborah.** *Apple Batter*. Berkeley, CA: Tricycle Press, 1999.

Because of their persistence, Delmore succeeds in learning to hit a baseball and his mother Loretta succeeds in growing apples.

**Alliteration:** As his skills gradually improve, *Daring Delmore* *clouts* the balls *closer* and *closer* to Loretta's orchard.

**Other Devices:** *Analogy, Antithesis, Foreshadowing, Inference, Irony, Parallelism, Pun, Simile*

**Art Style:** Expressionistic watercolor cartoons compare the changing fortunes of mother and son as they struggle toward their respective goals.

**Curriculum Tie-in:** Athletics (Baseball), Science (Apple Production)

## ALLUSION

A brief, casual reference that calls forth within the reader an appropriate association to a presumably familiar person, historical event, place, literary work, or object.

Examples: having the patience of Job (biblical character)  
 met his Waterloo (historical site: Napoleon's defeat)  
 Black Monday (event: stock market collapse in 1929)  
 sour grapes (Aesop fable)

**Ernst, Lisa Campbell.** *Goldilocks Returns*. New York: Simon & Schuster Books for Young Readers, 2000.

Fifty years after Goldilocks first met the three bears, she returns to fix up their cottage and soothe her guilty conscience.

**Allusion:** Her hobby as a child was to snoop in houses where no one was at home—until, of course, “all that dreadful trouble with the bears.” She returns to dump their porridge and replace the cooked cereal with Rutabaga Breakfast Bars and Tart-N-Tasty Celery Juice, so they won’t have to “eat their nasty tasting stuff anymore.” She takes the broken baby chair that has been turned into a rocking horse and cobbles it back into a chair. She “fixes those other ghastly chairs.” She “adjusted the stuffings” in the bears’ beds. She even naps on the smaller bed, just as the long-ago story of her adventures describes.

**Other Devices:** *Antihero, Connotation, Flash-forward, Inference, Irony, Parallelism, Tone, Understatement*

**Art Style:** Large, bulky cartoons emulate the story’s original atmosphere, intended for young listeners, while the language and picture complexity expand the interest level for more savvy audiences.

**Fearnley, Jan.** *Mr. Wolf’s Pancakes*. Waukesha, WI: Little Tiger Press, 1999.

When Mr. Wolf seeks help from his neighbors about how to make pancakes, he is rudely rebuffed and must rely upon his own efforts.

**Allusion:** Mr. Wolf’s experiences are similar to those of the fairy tale “Little Red Hen.” Nobody helps him, and in the end he eats, all by himself, all the pancakes, among other things. His neighbors turn out to be familiar storybook characters. There are Chicken Little, Wee Willy Winkle, the Gingerbread Man, Little Red Riding Hood, the Three Little Pigs, and, for good measure, Old Mother Hubbard, who runs the general store. Close observation of the art reveals such humorous tid-bits as a wanted poster regarding a lost sheep and whom to contact for a reward if found—L. Bo Peep, of course.

**Other Devices:** *Antihero, Black Humor, Irony, Poetic Justice, Stereotype*

**Art Style:** Detailed cartoons in pen/ink, watercolor drawings virtually cover the pages not only with the story in progress but also with humorous nods to many Mother Goose rhymes and fairy tale personalities.

**Curriculum Tie-in:** Social Science (Conduct and Behavior)

\***Gralley, Jean.** *Hogula, Dread Pig of Night*. New York: Henry Holt, 1999.

Although he lives high on the hog in his castle on Grimy Pork Chop Hill, Hogula is unhappy because he has no friends—until he meets Elvis Ann, Dread Queen of Kissyface.

**Allusion:** Hogula's castle, like his character, is reminiscent of the legend of Dracula, friend to bats and fond of the necks of his victims. (Hogula snorts on his victim's necks, sending them into sleeping swoons.) When Elvis Ann, who is determined to make the acquaintance of Hogula, goes from house to house, trying to find the owner of the shoe he leaves behind at the mall, there is similarity to the Prince's quest for the girl who fits the glass slipper in the story of Cinderella. There is also a suggestion of the wicked witch in *The Wizard of Oz* when Hogula says to his bats, "Dance, my pretties." Hogula's two companions, Chad and Igoretta, would be right at home in a Frankenstein story. Hogula discovers going to the mall is great fun, for he has chosen October 31. He finds that he fits right in with all the weird costumes he sees, which he finds perfectly ordinary.

**Other Devices:** Alliteration, Antihero, Aphorism, Cliché, Foreshadowing, Inference, Irony, Poetic Justice, Pun, Simile, Stereotype, Understatement

**Art Style:** Appropriately repulsive expressionistic cartoons in gouache and ink on watercolor paper fit this humorously gentle Dracula-style relationship.

**Curriculum Tie-in:** Social Science (Friendship)

\***Hamanaka, Sheila.** *Peace Crane*. New York: Morrow Junior Books, 1995.

After learning about the Peace Crane created by Sadako, a survivor of the bombing of Hiroshima, a young African-American girl wishes it would carry her away from the violence of her own world.

**Allusion:** The young narrator says, "When the sun fell on Hiroshima, you rose like a phoenix from the fire." The crane arose from atomic destruction like the mythical Arabian phoenix, which is said to live a number of years, at the end of which it makes a nest of spices, flaps its wings to set fire to the pile, and burns itself to ashes. From the ashes it comes forth as new life. The crane, a symbol for renewal and long life, became the focus of hope for a devastated Japan after World War II. The American child has adapted the crane as a symbol of peace and hope in her crime-filled neighborhood.

**Other Devices:** Antithesis, Flash-forward, Imagery, Pun, Simile, Symbol

**Art Style:** Luminous, expressionistic oil paintings on canvas celebrate the spirit of the Peace Crane's hope for a troubled world.

**Curriculum Tie-in:** History (War and Peace—Japan and America)

**Howe, James.** *Horace and Morris but Mostly Dolores*. Illus. by Amy Walrod. New York: Atheneum Books for Young Readers (Simon & Schuster), 1999.

Three mice friends learn that the best clubs include everyone.

**Allusion:** The three friends love adventure. They sail the “seven sewers” (seven seas). They climb “Mount Ever-Rust” (Mount Everest). They “dared to go where no mouse had gone before,” which alludes to the popular television science fiction series *Star Trek*.

**Other Devices:** *Internal Rhyme, Parallelism, Pun, Stereotype, Theme*

**Art Style:** Acrylics and collage cartoons, occasionally aided by additional funny aside notes, humorously provide a lesson in social interaction.

**Curriculum Tie-in:** Social Science (Gender Equality)

**\*Johnson, D.B.** *Henry Hikes to Fitchburg*. Boston: Houghton Mifflin, 2000.

While his friend works hard to earn train fare to Fitchburg, young Henry Thoreau walks the thirty miles through woods and fields, enjoying nature.

**Allusion:** In the mid-1800s in New England, when this incident occurred, the author contrasts Henry’s day on the road with his friend’s day, which is spent here and there earning his train fare. The friend fills Mrs. *Alcott*’s kitchen wood box and weeds Mr. *Hawthorne*’s garden and moves bookcases in Mr. *Emerson*’s study. He even cleans out Mrs. *Thoreau*’s chicken house. These names figured prominently in that time of American history.

**Other Devices:** *Irony, Paradox, Theme, Understatement*

**Art Style:** Colored pencil and acrylic paint in stylishly simple, expressionistic designs contrast interesting visual perspectives and provide period detail.

**Curriculum Tie-in:** Literature (Henry David Thoreau), Philosophy (Quality of Life)

**\*Kaplan, Howard.** *Waiting to Sing*. Illus. by Hervé Blondon. New York: DK Ink, 2000.

A family, who loves music and spends many hours at the piano, is devastated by the death of the mother, but those still living find consolation in the beautiful music that remains.

**Allusion:** When life is still pleasantly normal, the boy speaks of harvesting clams on the beach. “If it was small enough to pass through a metal ring you had to throw it back.” Later, in a haunting, terse revelation of his mother’s death, the boy says, “I loved her by heart, but one late summer evening she passed through the ring of the world and died.” In both instances, there is loss. The clam cannot be kept as food; the mother cannot be kept as a loving member of the family. Continuing with beach images, he says he “missed the blue beach glass of her eyes.” He had earlier enjoyed collecting such glass during walks along the sand—“blue was my favorite.” His family’s favorite piano piece is Beethoven’s *Für Elise*. It has always been in the boy’s life. As the healing begins, this song is the first one the boy’s father is able to play again, and becomes the symbol of their

mutual recovery. When the boy hears the familiar opening notes, E and D, “it had such a pull on me, it made me think of the bread dropped in a fairy tale when you’re finally ready to turn around and leave the woods.” As in *Hansel and Gretel*, he will follow the notes as a road to recovery from his grief. Before becoming a competent piano player, the boy had observed that the difficult notes “looked like a thousand birds had landed in front of us.” At the end of the story, when he, like his sister before him, is ready to perform *Für Elise* at his first recital, he harks back to his first impressions, noting that, “when I opened the sheet music, my thousand birds were waiting to sing.”

**Other Devices:** *Antithesis, Aphorism, Atmosphere, Foreshadowing, Imagery, Inference, Metaphor, Parallelism, Simile, Symbol*

**Art Style:** Full-page sepia tone pastel cartoon drawings expressionistically evoke a fragile emotional period in the life of a family coping with wrenching loss.

**Curriculum Tie-in:** Music (Piano), Social Science (Death, Family Relationships, Feelings)

**Krensky, Stephen.** *The Youngest Fairy Godmother Ever*. Illus. by Diana Cain Bluthenthal. New York: Simon & Schuster Books for Young Readers, 2000.

Mavis tries to pursue her goal of playing fairy godmother and granting wishes to those around her, but she finds the process trickier than she thought.

**Allusion:** On career day at school, most kids see so many interesting job possibilities, they can’t decide what they like best. Cindy “felt like she had too many jobs already.” When the class pet mouse gets out of its cage and creates havoc trying to escape, Cindy helps Mavis clean up. “I do a lot of cleaning up at home,” she says. Later, when the discussion turns to Halloween costumes, Cindy says she doesn’t have one. Her stepsisters will be wearing the new outfits. Mavis, the would-be fairy godmother, has a modern Cinderella story before her wand.

**Other Devices:** *Irony, Understatement*

**Art Style:** A mix of ink and paint produces lively cartoons that complement the wry humor in this funny tale of determination to succeed.

**Curriculum Tie-in:** Social Science (Values)

**Laden, Nina.** *Roberto the Insect Architect*. San Francisco: Chronicle Books, 2000.

Roberto the architect, who also happens to be a termite, sets off to the city to find success.

**Allusion:** Roberto goes on a train to “Bug Central Station” in the city to begin his destiny. He can’t find work with any of the big-name architects like “Hank Floyd Mite” or “Fleas Van Der Rohe” or “Antonia Gaudi.” So he decides to build homes, anonymously, for those in need, like the ladybug

with a problem: "My house is on fire and my children are gone!" The home he built for "Tudor" the house fly resembles a fine English mansion. Soon he is in demand. "Barbara Waterbugs" wants an exclusive interview. "Robin Leech" promises to make him rich and famous. "Seven Shieldbug" wants the movie rights. "Diane Spider" searches the World Wide Web for the scoop. The "Insect Inquirer" offers a reward to the first bug that brings him to light.

**Other Devices:** *Alliteration, Antithesis, Cliché, Parallelism, Pun*

**Art Style:** Astoundingly detailed mixed-media collage of paper, wood, blueprints, and gouache paint creatively brings this carefully crafted, witty text to life.

**Curriculum Tie-in:** Social Science (Values)

**McNaughton, Colin.** *Yum!* New York: Harcourt Brace, 1998.

Preston Pig suggests that Mr. Wolf get a job so he can buy what he wants to eat, but as he considers different lines of work, Mr. Wolf has a one-track mind.

**Allusion:** As Mr. Wolf contemplates being an astronaut, he pictures himself sitting at the controls of a space ship and thinks, "Beam me up, Scotty!" an allusion to the television series *Star Trek*.

**Other Devices:** *Ambiguity, Pun, Satire, Tone, Understatement*

**Art Style:** Detailed cartoons and humorous sidebars add to the impish joy of this wolf and pig encounter.

**Curriculum Tie-in:** Social Science (Values)

**\*Meddaugh, Susan.** *Hog-Eye.* New York: Walter Lorraine Books (Houghton Mifflin), 1995.

A young pig uses her ability to read to outwit a wolf that intends to eat her.

**Allusion:** The piglet casts a "hog-eye" (evil eye) on the wolf. Sure enough, when she finishes reciting her spell, the wolf begins to feel a dreadful itch and cannot stop scratching. Of course, she has taken precaution that her magic spell will be a success. She has conned him into rolling around and rubbing himself with "green threeleaf" (i.e., poison ivy).

**Other Devices:** *Antithesis, Flashback, Foreshadowing, Hyperbole, Inference, Irony, Understatement*

**Art Style:** Split page watercolor cartoons tell the "true story" of a schoolchild, who dislikes her daily bus ride.

**Curriculum Tie-in:** Literature (Tall Tale)

**Modarressi, Mitra.** *Yard Sale.* New York: DK Pub., 2000.

When Mr. Flotsam has a yard sale in the quiet town of Spudville, his neighbors are first upset, then delighted by their purchases.

**Allusion:** Each of the mundane sale items proves to possess capabilities beyond their expectations. For example, there is a phone that connects the listener to the dearly departed. One of the townspeople finds himself

talking “with a singer named Elvis.” The two enjoy a “rocking version of ‘Blue Suede Shoes’ together.” Later, that same phone rings with “Amelia Earhart” on the line. A certain Mr. “Rotelli” tries out his purchase, a pasta maker that eventually enables him to go into a new business—his Ristorante Rotelli. Miss “Milton” becomes an overnight success as an author when her typewriter zips off page after page of its own writing.

**Other Devices:** *Antithesis, Connotation, Hyperbole, Inference, Paradox, Serendipity, Understatement*

**Art Style:** Lively full page watercolor naïve art accompanies an understated text.

**\*Nolen, Jerdine.** *Big Jabe*. Illus. by Kadir Nelson. New York: Lothrop, Lee & Shepard, 2000.

Momma Mary tells stories about a special young man who does wondrous things, especially for the slaves on the Plenty Plantation.

**Allusion:** “Addy saw something bobbing in the water. It was a wicker basket, and something was inside it.” Just when the American southern slaves need help most, their Moses comes to save them like the ancient Hebrew slaves in Egypt were saved from a harsh pharaoh. This little child, too, grows up to serve the downtrodden as he performs miracles on their behalf. Later, in the fashion of John Henry, work around the plantation seems to get done in half the time, due to his superhuman strength.

**Other Devices:** *Anachronism, Antithesis, Flashback, Flash-forward, Foreshadowing, Hyperbole, Imagery, Inference, Parallelism, Simile, Symbol, Understatement*

**Art Style:** Strong, detailed pen/ink, watercolor and gouache drawings provide wonderful expressionistic period ambience to this folk tale.

**Curriculum Tie-in:** History (Slavery—America), Literature (Tall Tale)

**Pawagi, Manjusha.** *The Girl Who Hated Books*. Illus. by Leanne Franson. Hillsboro, OR: Beyond Words, 1998.

Although she lives in a house full of avid readers, Meena hates books—until she discovers the magic inside them.

**Allusion:** Meena attempts to climb a pile of books to rescue her cat. It topples over, and creatures fall from the pages. There are combinations of animals that allude to particular familiar stories, such as a wolf and three pigs. There is a troll on a log and a nervous white rabbit with a hat. There is allusion to details in the Humpty Dumpty tale. He “went flying and then broke in half,” just as he does when he falls in the famous Mother Goose rhyme. And, finally, there is one rabbit “in a little blue coat” that is, of course, Beatrix Potter’s Peter.

**Other Devices:** *Alliteration, Antithesis, Foreshadowing, Hyperbole, Inference, Internal Rhyme, Pun, Tone*

**Art Style:** Pen/ink watercolor expressionistic cartoons emphasize emotion and background action.

## AMBIGUITY

A verbal nuance that simultaneously gives room for alternative interpretations of the same word or statement.

**Example:** In the Bible at Luke 2:49, the child Jesus chastises his parents when they believe he is lost and then find him in the temple with teachers. He asks them, “Did you not know I must be about my Father’s business?” They are confused; his “father” is a carpenter.

**Alexander, Lloyd.** *The House Gobbaleen*. Illus. by Diane Goode. New York: Dutton Children’s Books (Penguin Books), 1995.

Unhappy over what he considers his bad luck, Tooley ignores his cat’s warnings and invites a greedy little man into his home in the mistaken hope of improving his fortunes.

**Ambiguity:** Tooley wants so much for the “Friendly Folk” to help him change his luck that he is willing to believe that the first creature who comes along will help him. “I can just feel the luck stirring already,” he enthuses. “Stir, is it?” says the little man. “Stir me some porridge, and put a nice lump of butter in it.” Later, Tooley hints about receiving a “pot of gold.” The little man declares, “Pot of stew!” These two are clearly not connecting in their purposes. When Tooley’s cat begins a brainwashing program to pry the little nuisance from their home, he deliberately befuddles the fellow about whether a Gobbaleen has invaded the house. The cat appears to agree with the little man’s protestations against such a being as a Gobbaleen. “There’s no such thing as a Gobbaleen. You said so yourself.” The worried little man squints shrewdly at the cat. “Unless there is and you’d have me think there isn’t,” he says. “Unless there isn’t and I’d have you think there is,” replied the cat, who continues, “There might be a Gobbaleen I didn’t want you to know about. But in that case, I might say there was and have you think there wasn’t. Unless, of course, there was one. But there’s none at all, as I’ve been telling you.”

**Other Devices:** *Foreshadowing, Hyperbole, Inference, Irony, Simile, Theme, Tone, Understatement*

**Art Style:** Humorous gouache and watercolor cartoons illustrate this modern folktale.

**Curriculum Tie-in:** Social Science (Values)

**Bunting, Eve.** *Can You Do This, Old Badger?* Illus. by Le Uyen Pham. New York: Harcourt, 1999.

Although Old Badger cannot do some things as easily as he used to, he can still teach Little Badger the many things he knows about finding good things to eat and staying safe and happy.

**Ambiguity:** After a busy day of learning important things, Little Badger has been told by Old Badger that someday he, too, will be an old badger and “You will teach a little badger what you know. That’s the way it was planned.” Little Badger asks if the young one he’ll care for will “love me as much as I love you.” Old Badger assures him he will. “That’s part of the plan, too.” Then, Old Badger tells him, “Now it’s nap time.” Little Badger asks, “Is that another part of the plan?” Old Badger replies, “It’s another part of my plan.” Wordplay with *plan* is used to good effect.

**Other Devices:** *Foreshadowing, Theme*

**Art Style:** Detailed, expressionistic gouache on watercolor paper lovingly shows this special age/youth relationship.

**Curriculum Tie-in:** Social Science (Intergenerational Relationships)

**\*Bunting, Eve.** *The Memory String.* Illus. by Ted Rand. New York: Clarion Books (Houghton Mifflin), 2000.

While still grieving for her mother and unable to accept her stepmother, a girl clings to the memories represented by forty-three buttons on a string.

**Ambiguity:** It gets dark before the family finds the one remaining button from the string that the cat broke. After Laura goes to bed, her father and stepmother go out into the yard to hunt one more time. Laura’s stepmother, Jane, finally finds the lost button. Her father tells Jane to give it to her at breakfast the next morning, but Jane says, “I don’t think so. She won’t like it that I’m the one who found it. Let’s just leave it on the porch. Like a gift from a good fairy.” Laura overhears this exchange. The next morning she of course knows the button is awaiting her. She picks it up and engages in a special exchange with her stepmother. “A good fairy must have brought it,” she says. Laura now knows what a “good fairy” her stepmother really is, and she means to express her appreciation of the woman when she says so. Her stepmother assumes she is probably only speaking traditionally, as a little girl would in the usual concept of the “good fairy,” who pays a child a mysterious nighttime visit.

**Other Devices:** *Antithesis, Aphorism, Foreshadowing, Imagery, Inference, Parallelism, Simile*

**Art Style:** Shadowy, impressionistic watercolor paintings detail the emotional changes the child experiences as she feels both separation from and reconnection to her family.

**Curriculum Tie-in:** Social Science (Family Relationships, Grief)

**Dahan, André.** *Squiggle's Tale*. San Francisco: Chronicle, 2000.

Squiggle sends a letter assuring his parents that he is being a good pig while visiting his cousins in Paris, but the pictures tell another story.

**Ambiguity:** The kids are having a fun time at the park, though they do miss some of the reality around them. They find ponies and climb on, not realizing that there is a fee for this pleasure. "A man with a cap came chasing after us shouting, 'the money, the money!' I looked down but I didn't see any money."

**Other Devices:** *Understatement*

**Art Style:** Impressionistic pastels and pencil serve nicely to reveal the truth of Squiggle's Parisian adventures.

**\*Hayes, Joe.** *A Spoon for Every Bite*. Illus. by Rebecca Lear. New York: Orchard Books, 1996.

A poor husband and wife ask their rich neighbor to be godfather to their child, and once they are compadres, prey upon his pride and extravagance to trick him out of his fortune.

**Ambiguity:** The term "compadre" in this story serves the meaning of both "godfather" and "friend." And, in this instance, "compadre" has something of an adversarial connotation. The poor "friend" consciously tries to use the powerful, rich friend's greed to bring about his ruin. The rich man is asked to be compadre (godfather) to the poor couple's baby. After baptism the neighbors become compadres (friends). Now that the rich man is their compadre (godfather and friend), the young couple invite him to supper. At this meal the young couple become insulted when the insensitive rich man laughs because they have only three spoons. He brags that he could use a different spoon every day of the year. To get back at him, they tell him they have a friend who uses a different spoon for every bite of food he eats. The rich man does not wish to be bested, so he foolishly embarks on a path to personal ruin. He throws away all his spoons after eating one bite, and eventually must sell his assets to keep replacing spoons. Too late he discovers it is impossible to sustain such a lifestyle, and finally, after exhausting his resources, accuses the young couple of lying to him. No one can use a new spoon for every bite. They prove they are not lying by taking him to the friend who uses a new spoon for every bite. The friend "broke off a piece of tortilla and scooped up some beans. The beans and the spoon disappeared into his mouth." He'll never use that spoon again.

**Other Devices:** *Antihero, Antithesis, Foreshadowing, Hyperbole, Motif, Poetic Justice*

**Art Style:** Realistic pastel drawings depict the striking differences in circumstances between the compadres and their different emotional responses to these circumstances.

**Curriculum Tie-in:** History (American Southwest), Literature (Folktales—Hispanic), Social Science (Values)

**Lawson, Julie.** *Emma and the Silk Train*. Illus. by Paul Mombourquette. Buffalo, NY: Kids Can Press, 1997.

After seeing the beautiful silk blouse her mother made, Emma dreams of having a piece of silk for herself, so when the opportunity arises, she determinedly pursues it.

**Ambiguity:** When Emma's rescue is completed, and she and the silk have been fished out of the fast-moving river, Emma asks her mother, "Will it be all right?" Her mother, who has just finished admonishing her for putting her life at risk to acquire a piece of silk from the train wreck, replies, "Now that you're safe and sound? Of course." But Emma was not talking about her own safety. She was referring to the cloth. "I meant"—Then, her mother satisfies her real concern. "And the silk will be grand, you'll see."

**Other Devices:** *Foreshadowing, Imagery, Inference, Parallelism, Simile*

**Art Style:** Lush, impressionistic oil paintings capture the time and adventure of the silk train era.

**Curriculum Tie-in:** History (Railroads—Silk)

**Lyon, George Ella.** *One Lucky Girl*. Illus. by Irene Trivas. New York: Dorling Kindersley, 2000.

Even though their trailer is destroyed by a tornado, a young boy's family is grateful because they find his baby sister alive.

**Ambiguity:** When the danger is past and the family is reunited, the boy remembers the loss of their home. "Where are we going to live?" he asks. His father, with one arm around his wife and daughter, and the other around his son, replies, "Together." The boy is thinking about the physical problem of a place to live; the father can only think about the fact that having his family together is all that matters.

**Other Devices:** *Antithesis, Foreshadowing, Imagery, Inference, Metaphor, Parallelism, Simile*

**Art Style:** Smudgy pastel illustrations impressionistically assist the story line through use of both dark and bright colors.

**Curriculum Tie-in:** Science (Tornadoes), Social Science (Family Relationships)

**McKissack, Patricia.** *The Honest to Goodness Truth*. Illus. by Giselle Potter. New York: Atheneum Books for Young Readers (Simon & Schuster), 2000.

After promising never to lie, Libby learns it's not always necessary to blurt out the whole truth either.

**Ambiguity:** Having had some unpleasant experiences telling her friends the truth lately, Libby tries to clear up her confusion by asking Miss

Tusselbury, “Can the truth be wrong?” Miss Tusselbury answers, “Oh no. The Truth is never wrong. Always, always tell the truth!” This causes a “smile of relief” to light up Libby’s face. She feels correct in proceeding to tell Miss Tusselbury that her garden looks like a jungle. Suddenly, Miss Tusselbury becomes angry. If telling the truth is always right, why does it seem to be wrong? Apparently, Libby’s truth and Miss Tusselbury’s conception of truth are not quite the same.

**Other Devices:** *Antithesis, Aphorism, Foreshadowing, Paradox, Simile, Understatement*

**Art Style:** Pencil, ink, gouache and watercolor are combined in a luxuriant, expressionistic, naïve style in this tale of honesty.

**Curriculum Tie-in:** Social Science (Values)

**McNaughton, Colin.** *Yum!* New York: Harcourt Brace, 1998.

Preston Pig suggests that Mr. Wolf get a job so he can buy what he wants to eat, but as he considers different lines of work, Mr. Wolf has a one-track mind.

**Ambiguity:** When Preston suggests that Mr. Wolf could become a soccer player, Mr. Wolf imagines kicking a pig to “soften him up.” Mr. Wolf likes the idea of becoming an astronaut, too. He sees his spaceship heading to giant pig planets. As a teacher of piglets, Mr. Wolf imagines the lunch menu. Preston suggests pilot; Mr. Wolf thinks pig “pie in the sky” as he imagines an aerial battle in which his plane chases a pig in another plane. And so it goes. Every job Preston suggests becomes, in Mr. Wolf’s mind, a good way to access pigs, his favorite food. There is no meeting of minds here.

**Other Devices:** *Allusion, Pun, Satire, Tone, Understatement*

**Art Style:** Detailed cartoons and humorous asides add to the impish joy of this wolf and pig encounter.

**Curriculum Tie-in:** Social Science (Values)

**Meggs, Libby Phillips.** *Go Home! The True Story of James the Cat.* Morton Grove, IL: Albert Whitman, 2000.

A homeless cat spends several seasons trying to survive the elements until at last a suburban family adopts him.

**Ambiguity:** When James is taken to the veterinarian after being attacked by a dog, the doctor comments, “He’s lucky you found him.” He means the cat could have died from his injuries if left unattended. The woman, however, has a different take on who’s “lucky.” She says, “I have a feeling we are the lucky ones.” She is recognizing in this loving animal the potential for a wonderful household companion.

**Other Devices:** *Antithesis, Connotation, Inference, Metaphor, Point of View, Simile*

**Art Style:** Realistic pastel illustrations follow James's admittance into a family that provides what has been missing in his life for a long time.

**Curriculum Tie-in:** Social Science (Animal Companions)

**\*Myers, Tim.** *Basho and the Fox*. Illus. by Oki S. Han. New York: Marshall Cavendish, 2000.

A Japanese poet is challenged by a fox to create his best haiku.

**Ambiguity:** The foxes ask Basho for "one good haiku." They give him three chances. "We only ask for one, and it needn't be great—only good." They have in mind only one concept that will be acceptable; the haiku must say something about foxes. Basho doesn't know this. He smiles happily to himself. "One good haiku—that would be easy!" He has written many excellent haiku examples upon a wide range of topics. But can he please the foxes, not knowing what constitutes their concept of "good" poetry?

**Other Devices:** *Aphorism, Antithesis, Imagery, Irony, Motif, Parallelism, Theme*

**Art Style:** Mischievous watercolor folk paintings convey the Eastern sensibility of feudal Japan.

**Curriculum Tie-in:** History (Japan), Social Science (Self-esteem)

**\*Say, Allen.** *The Sign Painter*. Boston: Walter Lorraine Books (Houghton Mifflin), 2000.

An assignment to paint a large billboard in the desert changes the life of an aspiring artist.

**Ambiguity:** The man and the boy have differing attitudes about their labor. The man paints to fulfill a job; the boy paints to express his skills. When their task is finished, the man looks back at one empty billboard frame following a storm that has broken out the billboard panels, leaving the frame open to the sky. A cloud floats by. "There it goes, just passing by, like you and me." The boy echoes the phrase to himself later, when he decides to strike out on his own to pursue his own dream. "And as the last bus came around the corner he said softly to the empty street, 'Just passing by . . .'" The two have used the same words, but they mean separate realities. The man is just passing by to the next lucrative job; the boy is passing by on the way to his artistic destiny.

**Other Devices:** *Antithesis, Imagery, Inference, Point of View, Theme, Tone*

**Art Style:** Magnificent realistic acrylic paintings unfold the contrasts in this provocative story about personal choices between security and dreams.

**Curriculum Tie-in:** Philosophy (Quality of Life)

**Steig, William.** *Wizzil*. Illus. by Quentin Blake. New York: Farrar Straus Giroux, 2000.

A bored witch causes trouble when she decides to take revenge on an old man, but her mischief leads to a happy ending.

**Ambiguity:** DeWitt Frimp interprets the glove he finds as a good thing. “It’s your lucky day!” he says to himself as he traipses home, unknowingly, with a “happy harpy on his hand.” The witch, resolved on revenge, has turned herself into a glove. She, too, is pleased with herself as she thinks ahead to the trouble she is planning. For entirely different reasons the two are both looking forward to the glove’s potential.

**Other Devices:** *Alliteration, Connotation, Foreshadowing, Internal Rhyme, Irony, Serendipity, Tone*

**Art Style:** Delightfully awful watercolor cartoons capture the personalities and behaviors of the rotten witch and the hillbilly family she pesters.

**Curriculum Tie-in:** Social Science (Love)

**Strete, Craig Kee.** *The Lost Boy and the Monster*. Illus. by Steve Johnson and Lou Fancher. New York: G.P. Putnam’s Sons (Penguin Books for Young Readers), 1999.

With the help of a rattlesnake and a scorpion, a lost boy gains two names and defeats the horrible foot-eating monster.

**Ambiguity:** Stuck and tangled by the monster, the lost boy doesn’t recognize that the one pulling him up into the tree is not a benefactor. He calls out, “Could you please help me get free?” The monster replies, “I’d be happy to help you out of that rope.” The boy expects freedom; the monster expects lunch. The boy thanks the monster “for saving me.” The monster says he deserves a reward for saving the boy, and asks, “How about a nice lunch?” The boy says he’d be glad to provide lunch, but he doesn’t have any food with him. “Oh yes you do. You’re standing on them!” says the monster, who plans to cook and eat the boy’s feet.

**Other Devices:** *Connotation, Internal Rhyme, Motif, Poetic Justice, Simile, Theme, Tone*

**Art Style:** Textured paste, oil paint, potato stamping, and scratching tools create expressionistic paintings in brown and yellow tones reminiscent of American Indian art.

**Curriculum Tie-in:** Art (American Indian), Literature (Folktales—American Indian)

## ANACHRONISM

Something inappropriately placed outside its proper time in history.

Example: the clock in *Julius Caesar*

**Johnson, Angela.** *Down the Winding Road*. Illus. by Shane Evans. New York: DK Ink, 2000.

The annual summer visit to the country home of the Old Ones, the uncles and aunts who raised Daddy, brings joy and good times.

**Anachronism:** Nothing changes with the Old Ones or where they live. The world around them has changed, but they go on with their same lifestyle. Every year the boy's family eagerly leaves the city behind and steps back into the same world Daddy lived in as a child. The Old Ones are there waiting "all in a row, looking just alike," all seven of them. These enduring folk, Daddy's people, "have been the Old Ones since he could remember, and since I can remember, too," says the young narrator. They always serve food, tell family stories that they all know by heart, and always take a walk through the grassy woods to the pond.

**Other Devices:** *Atmosphere, Inference, Irony*

**Art Style:** In expressionistic pen/ink drawings and oil paintings, the gentle, loving life of a caring family is made believable.

**Curriculum Tie-in:** Social Science (Family Relationships)

**\*Nolen, Jerdine.** *Big Jabe*. Illus. by Kadir Nelson. New York: Lothrop, Lee & Shepard, 2000.

Momma Mary tells stories about a special young man who does wondrous things, especially for the slaves on the Plenty Plantation.

**Anachronism:** "Jabe opened his little-boy mouth and laughed a big man-sized laugh." As a promise of things to come, this child performs his first miracle at the site at which he was discovered when he calls fish from the river to jump into Addy's empty wagon.

**Other Devices:** *Allusion, Antithesis, Flashback, Flash-forward, Foreshadowing, Hyperbole, Imagery, Inference, Parallelism, Simile, Symbol, Understatement*

**Art Style:** Strong, detailed pen/ink, watercolor, and gouache drawings provide wonderful expressionistic period ambience to this folktale.

**Curriculum Tie-in:** History (Slavery—America), Literature (Tall Tale)

**\*Yaccarino, Dan.** *Deep in the Jungle*. New York: Anne Schwartz Book from Atheneum Books for Young Readers (Simon & Schuster), 2000.

After being tricked into joining the circus, an arrogant lion escapes and returns to the jungle, where he lives peacefully with the animals he used to terrorize.

**Anachronism:** One day the monkeys "were picking bananas for the almighty king," the lion. This carnivore would not be eating bananas.

**Other Devices:** *Antihero, Antithesis, Black Humor, Foreshadowing, Irony, Motif, Parallelism, Poetic Justice, Pun, Tone*

**Art Style:** Expressionistic, gouache naïve cartoons against white backgrounds, reminiscent of the "Curious George" series, accent the droll language in this lesson in humility.

**Curriculum Tie-in:** Literature (Parable), Social Science (Values)

## ANALOGY

For purposes of illustrative example, the likening of one thing to another on the basis of some similarity between the two.

Example: 'Tis with our judgments as our watches,  
None go just alike,  
Yet each believes his own.

Alexander Pope, *An Essay on Criticism*

**\*Gregorowski, Christopher.** *Fly, Eagle, Fly! An African Tale.* Illus. by Niki Daly. New York: Margaret K. McElderry Books (Simon & Schuster), 2000.

A farmer finds an eagle and raises it to behave like a chicken, until a friend helps the eagle learn its rightful place in the sky.

**Analogy:** An eagle chick is trained early by a farmer to live the life of a village chicken. It learns to walk, talk, eat, and think like a chicken. First attempts by the visiting friend to reintroduce the bird to its life in the sky are laughable in their failure. Placed on the top of the thatch on a village hut, the eagle ignominiously slides down the roof “and sailed in among the chickens.” But when the determined visitor introduces the grown eagle to its mountain habitat early one morning as the sun is rising, the eagle, without really moving, feels the updraft of a wind “more powerful than any man or bird.” It leans forward and is effortlessly swept upward into the brightness of the new day, “never again to live among the chickens.” Children, too, must strain to rise to their potential, to gaze at the rising sun, lift off, and soar above their humdrum existence. They are destined for freedom, goodness, and love.

**Other Devices:** *Antithesis, Foreshadowing, Imagery, Motif, Parallelism*

**Art Style:** Expressionistic watercolor line washes in brown and blue tones satisfyingly re-create the ambience of an African village.

**Curriculum Tie-in:** Literature (Parable)

**\*Wisniewski, David.** *Golem.* New York: Clarion Books (Houghton Mifflin), 1996 (Caldecott-1997)

A saintly rabbi miraculously brings to life a clay giant who helps him watch over the Jews of sixteenth-century Prague.

**Analogy:** The rabbi chants a spell and the words soar aloft to unleash the power of Life itself. “As lightning strikes iron and flashes to earth, so the infinite energy of creation blazed through the rabbi into the coarse clay,” turning it into a live man.

**Other Devices:** *Atmosphere, Foreshadowing, Imagery, Inference, Irony, Motif, Paradox, Simile*