

The Drama of Potentiality in Metafictive Picturebooks: Engaging Pictorialization in *Shortcut*, *Ooh-la-la*, and *Voices in the Park* (with Occasional Assistance from A. Wolf's *True Story*)

Andrea Schwenke Wyile

• • • • •

In metafictive picturebooks the process of becoming engaged in the story is often due to a realization of its marvellous artifice and a negotiation of the playful collision of multiple sign systems readers are confronted with. In books such as Anthony Browne's *Voices in the Park* and David Macaulay's *Shortcut*, Maira Kalman's *Ooh-la-la (Max in Love)*, and Jon Scieszka and Lane Smith's *The True Story of the Three Little Pigs*, the narrative whole is the result of the contrasts and comparisons set up between the narration and the pictorialization.¹ Readers are drawn in, pushed back, or allowed to participate from a comfortable distance by the pictures' focus, layout, and detail. The narrative engagement in these books is overt; readers engage in an active puzzling together of information, clues, and cues: the drama of potentiality, which results from the interanimation of narration and pictorialization, is a sensory and literary mind game for any number of players. Picturebooks² engage their readers in some level of performance every time they are read. One can draw a number of parallels between picturebooks and drama, some of which allow us to consider what it means to engage with characters in metafictive picturebook narratives. The textual combination of pictures and words creates what Murray Smith, a film theorist, calls the "structure of sympathy" that encourages, permits, or prohibits our alignment with and allegiance to characters in the drama of potentiality constructed by the picturebook's narrator and pictorializer and realized by its reader(s). An examination of the parallels between plays and metafictional picturebooks in section one draws on *Shortcut* to outline the basics of this always somewhat improvisational text-based game. Section two provides a consideration of some of the games readers have to play in the reading process exemplified by some of the forms of meaning depicted in *Ooh-la-la*. Together, these two sections provide a framework for the application of Smith's structure of sympathy to the picturebook *Voices in the Park* in section three. The structure

Andrea Schwenke Wyile is assistant professor at Acadia University in Wolfville, Nova Scotia. She and Teya Rosenberg are co-editors of the forthcoming *Considering Children's Literature: A Reader*, from Broadview Press.

© 2006 Children's Literature Association. Pp. 176–96.

of sympathy enables and informs the concept of engaging pictorialization—quite a different kettle of conceptual fish than engaging narration—providing a productive intersection with the terms *immediate-engaging*, *distant-engaging*, and *distancing narration* by broadening their application to the pictorialization of metafictional picturebooks (see Schwenke Wyile, “Expanding the View”).

Picturebooks and Plays

There are a great many profitable parallels to be drawn between the production of a play and the reading of a picturebook. Several critics have noted some of these to provide analogies or points of comparison to further the critical consideration of picturebooks, which are obviously unlike word-only literature.³ Like actors, readers bring to the text⁴ both personal and imposed experience and knowledge. Paradoxically, adult readers’ greater experience and knowledge is often more of a hindrance than an asset to their reading of picture books. Depending on the context, of course, children tend to be more relaxed and playful in their reading—they are less hampered by their expectations,⁵ and this is often enough to make up for their narrower field of reading experience. According to Stanislavsky, method actors must go through an involved process of “work on the self” before they embark on their “work on the role” they are rehearsing to act (qtd. in Migliarisi 4–6). Much of this work is an exploration of possibilities that is similar to the process of reading most established readers take for granted. Readers of picturebooks are part audience, part actors, and part director-producer, though the degree of involvement required is somewhat contingent on the picturebook in question—some make more demands than others.

A few of the basic connections between picturebooks and theatre productions are helpful for drawing links between these different narrative forms. The words in a picturebook are like the script of a play. In both cases the facts and clues of characters’ feelings are not usually explained because the pictures or the actors can express them much better. Occasionally the picturebook narrator will give a detail or two, rather like a script sometimes includes stage directions. The words in a picturebook come alive in relation to the pictures, as they do in relation to the action in a play. The effectiveness of words is related to their placement on the page in conjunction with the placement of the pictures, which is a form of artistic direction like the elements of direction and blocking in a play. The narrative tension is further created and/or enhanced by the pace of the production that is set by the timing of action, lighting, and sound effects in a play and by the combination of page layout and page turn in a picture book—typically the words pull us forward because we can read them faster and the pictures hold us back as our eyes scan for details (see Nodelman, “How Picture Books Work”). However, while there is a certain momentum of pace factored into the construction of page openings and turns, readers are ultimately in control of the pace (and order). The pace is obviously intrinsically connected to the setting of a play and also contributes to its mood and atmosphere. Set-

ting is ultimately a combination of physical and sensory factors like properties, costumes, sound, and lighting in a play. In a picturebook the setting is marked by the pictorializer's style, medium or media, and choice of colors.

Both picturebooks and dramatic productions inevitably affect their audiences on more levels than they may be aware of. The effect of participatory theatre, like that of reading these contemporary metafictional picturebooks, is more overtly demanding because the audience is called upon to perform in the production of meaning. While there is a drama of potentiality in all picturebooks, it differs significantly in degree and scope depending on the word-picture relationship, with the greatest potentiality in what Maria Nikolajeva and Carole Scott categorize as a "counterpointing picturebook." As an example, let us follow through the dramatic production connections in Macaulay's *Shortcut*.

A picturebook always provides readers with a number of pre-story-proper clues, rather like being handed a program upon arriving at the theatre. On the front cover of *Shortcut* we are presented with the basic title and a glimpse of a moment in the story proper—the mad driver; the back cover gives us a further clue about the title and this driver. Both pictures are from Chapter 5, the middle chapter. Clearly these two clues are meant to indicate that this driver is in a hurry to get somewhere—immediately we wonder where and why. The answer is revealed on the fourth opening, where we discover that the jacket hanging on the sign on the back cover obscures important information; therefore, this picture presents false, or obstructed, information—the entire story plays on such notions of appearance and reality and on the many variations in perceptions. On the first opening, the half title page, we again get the basic title and another clue: the empty birdcage. On the next opening with the full title page, again as in a theatre program, we are given a cast list with "photos."⁶ The full title on the right-hand side includes the all-important arrow clue and a watermelon, which is what the mad driver is after. Thus, between the covers and title pages, we have already been given the premise of the story. What remains to be told in the full story is how these pivotal details are connected, and, unlike most movie previews these days, not that much has been given away yet. Indeed, these initial clues provide considerable pleasure in recognition as readers progress through the story. The cast pictures have also been truncated so that we do not immediately know that June is a horse and Pearl a pig, or why Clarinda is crying, Bob is underwater, or there are numbered headshots of Sybil. The ambiance is set, however, and our curiosity is piqued.

The details on the cast page provide the character relations in a nutshell. The top two pictures indicate their importance to the overall story: Albert and June are responsible for the three causational events (CE) that connect the five story strands, and their story frames the central story of Patty and Pearl. The story strands relate as follows: Albert and June (strand 1) are headed to market with a load of watermelons. On their way to market, they obscure a sign (CE I), switch a train track (CE II), and cut loose a hot air balloon (CE III), thus initiating the adventures of Patty and Pearl (strand 2), Professor Tweet (strand

3), and Sybil (strand 4). Professor Tweet's story line links into Clarinda's (part of strand 3) and Bob's (strand 5). Sybil drives to the same market quite recklessly, assuming she is taking a shortcut; really she has misread the sign, which was obscured by Albert's jacket, and is taking the long, long way (she arrives too late and acquires multiple driving infractions rather than watermelons). Patty and Pearl are separated when Pearl is swept away by the train traveling down an abandoned track—their story is really the central one. Clarinda is reunited with her cockatoo as a result of Professor Tweet's aeronautic dilemma, and Bob profits by it, too.

As when one awaits the beginning of a play, the cast has been introduced in the program and the audience often has the chance to contemplate the set and a brief written commentary. The parallel to the set, the picture of the train station, is presented on the second page opening, with the dedication and publishing information, as a further visual clue; thus, even before the story-proper begins we have been introduced to four of the five story strands and hints regarding two causal events. The old adage that one must not judge a book by its cover does not apply to picturebooks! The first of the nine chapters of *Shortcut* is a self-contained story that is also responsible for everything that happens in all the other chapters, although the responsible characters remain entirely oblivious to this. Chapter 1 functions somewhat like a prologue because it provides all the necessary information for the reader to understand and appreciate the dramatic irony the rest of the story hinges on. The chapter opens with a classic first-person shot showing us Albert and June looking at themselves in the mirror. The Paris postcard tucked into the mirror makes one assume that the trestle bridge, featured on another postcard, is in some other well-known place, but it is in fact a clue to where the train on the facing page is headed—the train responsible for Patty and Pearl's adventure.⁷ The structure of the story is made up of five strands, which I have numbered (above) according to their order of appearance, and Albert and June's three actions, which are the causal events that link the five strands together. There are also some additional secondary characters who are not identified on the cast list.⁸

These combinations of story strands and actions provide clues to the story's narrative entanglements that Albert and June initiate and by which Bob, unsuspectingly, benefits. Although six chapters begin with a double-spread of the chapter characters in relation to five chapter openings that begin on a single (recto) page, only Albert and June, Patty and Pearl, and Bob are represented in the double-spread chapter openings. Of these, only Patty and Pearl are part of more than one chapter, supporting their centrality to the story. Three of their five chapters begin as double-spreads, including the last two chapters (8 and 9). The cover story and the first chapter do, therefore, throw us off the main storyline to a point, but such diversions and layering are telling in and of themselves, as Macaulay's story demonstrates.

Shortcut presents a number of "unrealistic" details in an otherwise relatively plausible storyline. These details emphasize the overall primacy of story and

storytelling as the point of this picturebook, which is structured as a comedy and narrated by a dramatic/objective third-person narrator. Readers have to make sense of the information provided, an endeavor that requires them to integrate the pictorial clues into the narrated account. These clues are cleverly framed and laid out so that they must be pieced together. Although the narration accounts for the basic movement of the characters through the story, it is selective in its objective description of events and actions. Thus, readers are unlikely to be satisfied by a linear read through the book; some active page flipping and perusal is required. Unlike participatory theatre, there are no other audience members to be chosen instead of you.

Of the four books I am considering, *Shortcut* has the most obvious physical parallels to a play performance, particularly in the presentation of its opening pages. However, unlike a play script or production, there is no dialogue. The characters' performance is therefore like silent film or mime. Indeed, like a folktale, the narration provides the story in a nutshell summary, which its audience is free to elaborate on; its interanimation with the pictorialization, however, provides a more complex story. Nevertheless, the other three picturebooks are all narrated as dramatic monologues, which are set in broader scope upon the page. *Voices in the Park* is actually four first-person monologues that readers must consider and combine in order to get the bigger picture of what transpired during the "walk in the park" (to use the phrase that served as the title for Browne's first version of this picturebook) for each of the four characters. As in *Shortcut*, the pictorializer's role is integral in providing key details that open out the limitations of the first-person character-narrators. Such amplifying and often ironic counterpointing also operates in *The True Story of the Three Little Pigs*, where A. Wolf, the narrator, seeks sympathy by recounting his misrepresented version of events—a version called into doubt by pictorial details. In *Voices* and *True Story* the drama of potentiality is partly derived from readers' processing of the dramatic irony between the narration and pictorialization, whereas in *Ooh-la-la* the drama of potentiality is fueled by word play and graphic display of pictorial ironies and absurdities. *Ooh-la-la* is one of those books that seems to defy categorization as it crosses so many possible categories, including performance poetry, various forms of art, graphic representation, and spectacle. All of these books suggest that polysystemy is integral to the drama of potentiality in metafictional picturebooks.

Drawing on Perry Nodelman's chapter on "The Relationships of Pictures and Words" (*The Pleasures of Children's Literature*) and Margaret Meek's comment that "pictures and words on a page interanimate each other" (qtd. in Lewis, *Reading Contemporary Picturebooks* 35), Lewis remarks, "If we are prepared to see language and image working productively upon each other then we have the beginnings of a model upon which to build an account of the picturebook that fits our experience of reading. What is lacking at the moment is a way of acknowledging and examining differences" (37). After spending considerable time pondering how to talk about *Ooh-la-la*, including reading up on irony

and watching Jacques Tati films among other things, I come back to David Lewis's earlier work, which I realize I should credit with my plea for keeping the term *reader* for picturebooks.⁹ In "Going Along with Mr Gumpy: Polysystemy & Play in the Modern Picture Book," Lewis comments: "the important point is simply that all the metaphors for the picture book cited earlier may be rooted in a condition that we might call *polysystemy*—the piecing together of text out of different kinds of signifying systems. . . . the polysystemic nature of text requires that we attend to, and try to integrate, different kinds of meaning drawn from different sources" (108–9). The basis of the concept of interanimation is, quite simply, that "once pictures and words are juxtaposed on the page they begin to work upon each other" (109). This fact was recently brought home to me again as I read "The Shrinking of Treehorn" in *The Oxford Treasury of Children's Stories*. While I tried to read the words with fresh eyes and be open to new pictures, I do not think I will ever extricate Florence Parry Heide's words from Edward Gorey's pictures. Although I agree with Nikolajeva and Scott that polysystemy is not particularly useful as a category, it is vital to picturebook studies as a concept.

Playing Reading Games

The collision of polysystemic details in each book is where its ironies, drama, and potentiality are born. *Shortcut's* metafiction is "staged" in fairly traditional form as far as word placement and picture size go. The objective narrator's account clearly collides with the subjective expressions of the pictorialized characters' actions. Though multistranded, the words provide us with no voices but the narrator's (but the pictures provide a couple of different voices). By contrast, *True Story* and *Voices* provide a productive site of comparison in terms of the number of voices, viewpoints, and social implications. The duality of *True Story* is doubled again in *Voices*, moving beyond a basic dichotomy toward a more complex synthesis of ideas. While *Ooh-la-la* is primarily narrated by two voices, this comedy of the absurd is enlivened by many others that practically defy you not to say their parts out loud. Kalman's work also pushes the boundaries of graphic representation in this sample of books. Browne combines what Jane Doonan calls calligrams ("Hans Christian" 124)—the different font for each narrator/voice (see Figure 1)—to bridge the verbal and pictorial content and representation of character, and Lane Smith combines elements of collage and graphic design to deliver a synergetic level of meaning that tends toward the satiric, evident on the page that announces the "real" story. Perhaps I am biased, but these graphic choices, especially "real," spell out a story of eating pigs to me. Kalman, however, blasts us into another dimension of graphic play: all the words are always part of the picture. Here we have a *mélange* of concrete poetry and picturebook conventions; all the details build on one another and are fully integrated so that words are pictures and pictures are words. Rather than forming a counterpoint, the words participate in the ironies being extrava-

gantly and self-consciously dished out. Like in concrete poetry, the placement of the words suggests their meaning, and their graphic representation suggests the sort of oral interpretation these pieces would be given in performance. The words and pictures simultaneously reveal volumes of information about scene and character in a variety of ways. As an unabashed celebration of the self-conscious romantic imagination, *Ooh-la-la* includes excess, indeterminacy, parody, and performance, four of the five categories Lewis devises (*Reading Contemporary Picturebooks* 94–98) to identify the postmodern markings of novels and picturebooks. Although it is not a boundary-breaking book as none of the characters “wander beyond the narrative level to which they properly belong” (94), it certainly stretches the boundaries of picturebook conventions and invites one to reconsider the meaning of “performance text.” For example, Max describes the heart-stopping scene on the eighth opening: “A man had written poems all over the sidewalk and the buildings and the cars and trees. As the cars left, parts of his poems went whizzing around Paris.” Should we add nonsense verse to the list of postmodern pictorializations, take our glasses off, and be amazed and delighted by the marvellous silliness of it all (see Nodelman, “Nursery Rhymes”)? (“Why not?” say the words on the dog.) Otherwise you might be asking yourselves, how do we negotiate such wide-ranging narrative collisions and convergences?

One answer is that many of us will initially look to the narration as a guide to the pictorialization. In the example above the words inscribed upon the figures belong to the pictorialization; thus, we look to Max’s narration and are perhaps relieved to read that his “heart stand[s] still” and that he is “in a funny mood,” unsure of what he is expecting because his bewilderment and amazement are surely matched by our own to some degree. The more we become embroiled in the complexities of the relationship between narration and pictorialization, the closer we get to the text, which is the result, as Lewis says, of “what happens when words and pictures meet on the page” (*Reading Contemporary Picturebooks* 68). Following his lead, I suggest that words and pictures need not “necessarily have a combative relationship” (*Words About Pictures* 221) as Perry Nodelman has claimed. Rather, these books, which are all fantasies of a sort, support the claim Dieter Petzhold makes in “Taking Games Seriously: Romantic Irony in Modern Fantasy for Children of All Ages”:

But then, pervasive irony need not necessarily be nihilistic. In particular, fantasy, since it does not pretend to imitate reality, allows for a use of irony which is less a comment on the contradictory nature of the real world than a celebration of the powers of the imagination. By reminding their readers that they are participating in a game, the authors of ironic fantasy allow themselves and their readers to have their cake and eat it too: to remember that the fictional world they are enjoying is just make believe and to realize at the same time that it is, nevertheless, profoundly meaningful. (90–91)

I called his name...
I settled on a bench...
I was amazed...
I felt really, really happy...

Fig. 1. From *Voices in the Park* by Anthony Browne, published by Doubleday/Picture Corgi. Used by permission of the Random House Group Ltd.

The game in any one of these books consists of language games connected to graphic games connected to visual games connected to literary games, all of which play with forms of representation and meaning and which we, as readers, are expected to engage in, much in the same way as improvisation is the basis of theatre games. Lewis's interpretation of Wittgenstein's "four different ways in which human beings make sense of the world" (*Reading Contemporary Picturebooks* 129) offers us new ways of "having" and "eating" the delightfully varied meanings in picturebook cakes. Lewis introduces these four ways as follows:

to look at picturebooks in a new way[, we first need] to recognize that exactly the same argument about forms of life and language games can be applied to the concept of meaning itself. . . . So when I pose the question, "how do picturebooks come to have meaning?" we must not necessarily expect to find a single answer. . . . [Wittgenstein] returns time and again to four distinctive dimensions, or aspects, of meaning. These are: meaning as physiognomy, or what he sometimes calls "face"; meaning as use; meaning as custom; and meaning as rule-following. (127)

This approach to meaning supports my notion of the drama of potentiality that marks many innovative picturebooks.

To explore this link with regard to meaning as face, in which "we often recognize what something 'means'" (Lewis, *Reading Contemporary Picturebooks* 127), without really having to think about it, the following two actual faces from *Ooh-la-la* demonstrate how graphic meaning can be directly delivered because they rely on our willing participation in the game of meaning making. The long moustache on the fourth opening is easy to "read off" without much thought because its meaning is explicitly delivered through the superimposi-

tion of narration and pictorialization, which combine due to the pictorial play of words, calligraphy, and typography. We can practically hear the “k-k-k-k-knocking,” and we are certainly given a memorable view of the flounce and twirl of the incredibly long, and somewhat imbalanced, handlebar moustache. Meaning as use, custom, and rule-following all combine to further inform our certainty. The scrawled words, like textbook graffiti, are in the right place to signify moustache, and the elongated curly writing follows the unwritten rules of such defacement with reverent panache. (Or is this a kind of “re-facement” in which the word superimposed on the face shows and tells us about the moustache?) On the next page opening, the predominant feature of the face we meet is sound. Here, Charlotte Russe teaches Max to say “non” in a specific tone and style: “Put this clothes pin / on your nose, / make your mouth, ze bouche / into a little bonbon shape.” The letters on either side of her mouth are a word she is saying, not a facial feature. There is a corresponding picture on the same page of Max saying “Ooo,” minus the quotation marks, in which his mouth forms the last o. Here again we just know this, but why? Because of the narration? The visual rules change from one page to the next, and readers must be willing to play along if they are to enjoy “the show.” In these two faces from *Ooh-la-la*, the words inscribed upon them serve different functions. According to Lewis’s explanation of Wittgenstein’s “meaning as use,” “[t]he function, the use to which a word is put, gives us the meaning” (*Reading Contemporary Picturebooks* 130). In the first instance, the words “long moustache” are the long moustache itself, and in the second instance, the narrative instructions on pronunciation are enacted in the picture, which uses quotation marks as well so that we can literally see Charlotte Russe saying “non.”

There are also examples of “face” that do not include words and that overlap with rule-following, or conventions. When Max first sees Crêpes Suzette, his mouth forms an open square and he suddenly has two sets of eyes and three hats one above the other, the hats floating above his head in the comics convention to convey surprise. Browne uses similar conventions in his close-up depictions of the mother’s open-mouthed fear (fourth opening) and her head-steaming, hat-lifting anger (thirteenth opening) (see Figure 2). *Ooh-la-la* does not lack in drama or remarkable characters, and the combination of pictures and delightfully preposterous poetic prose practically performs itself as you read. The meaningful part of Kalman’s irony is its utter joy and abandon in the remarkable feats of the imagination—the potentiality of its drama is vast because it encourages delight in possibilities rather than in getting “it” right. The difference between Kalman’s graphically conveyed dimensions of meaning and the similar strategies employed in *True Story* is the narrator’s stance. A. Wolf is concerned to convert us to his version of the story, and this somewhat circumscribes the meanings available in the text, whereas the narrators in *Ooh-la-la* do not have as defined an agenda. They leave the text more open despite the “happily ever after” closures between Max and Crêpes Suzette, and Mimi and Jacques. The text is also more of an impressionist account of particular moments during

Max's time in Paris rather than the artful plea for a reconsideration of what really happened according to Alexander Wolf, which is rendered suspicious by evidence of his food fixation, such as the sausage N (twelfth opening), despite all his (desperate) rationalizations.

In these books the objective of the pictorialization is to depict events in a playful way that requires readers to work with the details that are presented—these are not stories that can be read passively. Because the pictorializer clearly presents various forms of counterpoint to the narrator in *Voices*, *Shortcut*, and *True Story*, the pictures layer irony onto the words, and readers are engaged by the contradictions between the narrator-focalizer and the pictorial-focalizer. Out of these contradictions readers piece together their understandings of the story, understandings that are directed by what can be found on the page. *Shortcut*, *True Story*, and *Ooh-la-la* provide closure to this process, whereas *Voices*, likely because of its story matter and social commentary, is a more open-ended text. As in the process of working toward “good acting” (Migliarisi), these books require readers to use themselves *and* reach beyond themselves to be “good readers.” Children do a fair bit of this unconsciously because they have not yet been trained to resist their immediate impulses as adults have. However, as with actors, a good director/teacher can help child readers to realize their potential as readers. Because these books require more than a linear read through in order to reveal their possibilities and meanings, they remind us that just as there is no one way into a role, there is not just “one way” into a book. Picturebooks make demands on readers they often do not even fully realize—we respond to them on an emotional level that we cannot always articulate. There is a similar doubleness of experience in reading picturebooks that actors must negotiate in playing a role. Because readers and characters are important in this game, the structure of sympathy plays a vital part in the drama of picturebook potentiality.

The Structure of Sympathy

In *Engaging Characters: Fiction, Emotion, and the Cinema*, Murray Smith argues, “As the ultimate ‘organizer’ of the text, the narration is the force which generates recognition, alignment, and allegiance, the basic components of the structure of sympathy” (75). Smith’s use of narration involves all aspects of the telling, like Lewis’s use of pictorialization does. According to Smith, this structure of sympathy is what enables us to perceive characters as “continuous wholes” rather than “fragmentary bundles of relations” (83), and so become engaged with them in a three-part process. First, “[r]ecognition describes the spectator’s construction of character. . . as integral, discrete textual constructs” (82). As Smith says, recognition seems a fairly obvious or self-evident step in our involvement in fiction; we tend to only pay attention to it when it is frustrated in some fashion. Thus, we are easily persuaded to accept Alexander T. Wolf, ingénue par excellence, and Max Stravinsky, dog poet extraordinaire,

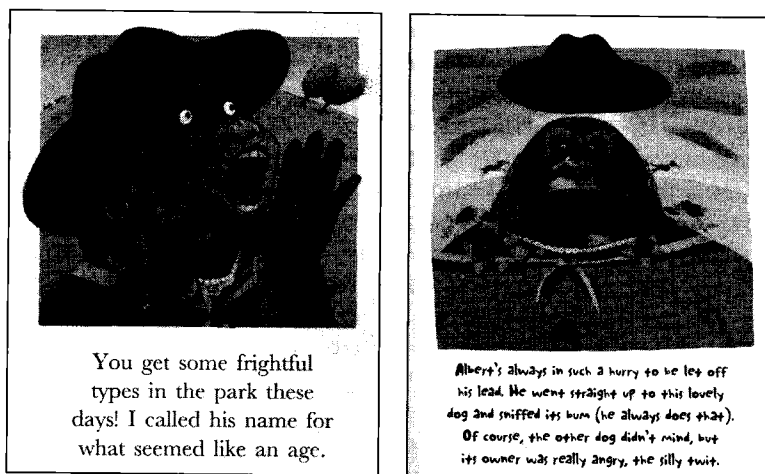


Fig. 2. From *Voices in the Park* by Anthony Browne, published by Doubleday/Picture Corgi. Used by permission of the Random House Group Ltd.

because, canines though they are, they are recognizable characters. Second, in film “The term *alignment* describes the process by which spectators are placed in relation to characters in terms of access to their actions, and to what they know and feel. The concept is akin to the literary notion of ‘focalization’” (83). Because picturebooks, like cinema and theatre, include access to characters in more ways than through the “lens” of literary focalization, I feel alignment is an important concept to pursue further. While what A. Wolf tells us about being framed and what we see him do, from baking to sneezing houses down, helps us follow his logic, we know better due to the incongruous pictorial details that present all those piggy rumps as meals just waiting; we are unlikely, then, to go the third step, to feel allegiance with him. Smith states, “[a]llegiance pertains to the moral evaluation of characters by the spectator. Here we are perhaps closest to what is meant by ‘identification’ in everyday usage” (84). So, while we might identify with the Wolf’s hunger at first, we ultimately view him as morally suspect as he gorges himself on a second helping, presented in the picture with wooden utensils at the ready. Because Max is not morally suspect like hungry A. Wolf, and because we are given reasonably “reliable access to [his] state of mind” and the “context of [his] actions” (Smith 84) in “leafy lilacy Paris” (sixth opening), we can move from alignment to allegiance almost effortlessly. However, the “doubleness” of *Ooh-la-la* is also based on the immediacy and distance that comes about due to what might be described as engagement and estrangement; while we are keen to find out how Max’s poetic séjour à Paris will unfold, we cannot help observing it with a certain awe of the bizarre. We can likely identify to some degree with his sudden love for the incomparable Crêpes Suzette and her “hotty spotty body” (fifteenth opening). Yet since allegiance takes us “beyond understanding” because here we “evalu[ate] and resp[ond]

emotionally to the traits and emotions of the character, in the context of the narrative situation" (85), it is unlikely that we progress to allegiance. Kalman's style and metafictional text keep us at somewhat of a remove so that although we become involved in the text in many ways, the involvement is not particularly emotional. The emphasis on performance in *Ooh-la-la* is part of what keeps us at a remove; this is perhaps most aptly conveyed on the fifteenth opening, which depicts Crêpes Suzette's piano performance and Max's impromptu poetic response. Although we may feel differently about them, both Max and A. Wolf are a source of wonder and amusement and are easy characters to align oneself with, given the premise of their respective stories.

The better example of how the process of allegiance works, however, is to consider how we negotiate the shifting perspectives and cumulative detail in *Voices in the Park* (Browne), which might be described as a story in four scenes as well as in four voices. While it can be argued that all four characters in *Voices* are presented in the same way as far as recognition and alignment goes, our allegiance clearly changes from voice to voice—one might be tempted to say that the characters go from least sympathetic to most sympathetic. Part of the explanation for this changing allegiance is that the individual stories build on one another so that our moral evaluation alters. The mother seems okay—if cold and dominating—when we only have her story to go by, but by the time we have accumulated details and perspectives in Smudge's story, our allegiance has shifted dramatically. This process is part of the ironic structure of the book—the more you know, the more complicated the explanations become and the more questions you realize there are.

A brief analysis of how the objective details of word and picture placement in *Voices* serve to sway our subjective responses informs its drama of potentiality. A picturebook is usually more like a one-act play than the multiple act play a novel or a film can convey. Pictorial detail notwithstanding, compression is of the essence as there is little time or room to develop character in a picturebook of standard length. Yet, *Voices* presents us with four scenes or vignettes. Although the narration is first-person in each vignette, our interest in the subjective voices and characters is simultaneously affected by an objective pictorialization of the characters, so we measure what we are told by what we see, noting details of setting and other actors/characters. A comparison of the characters' preoccupations and sense of self-worth based on what and how much they say, as well as on the placement and size of pictures in the mother's and father's stories, reveals how our alignment and allegiance are informed. The mother speaks about propriety, routines, and perceived threats on six of her seven pages. There is only one full-page picture at the very end of the mother's story, which emphasizes the silence of her walk home. By contrast, the father speaks about despair, admiration, and hope on only three of his six pages, the other three being full-page pictures, one of which is devoted to the dog and the other two picturing the very different moods of the walk to and from the park. Although the mother figuratively occupies more space, she

does not compel our allegiance as the father does. While his disgruntlement is perhaps initially off-putting, he reveals himself to be a more overtly caring and likeable character than the mother. However, the allegiance he fosters is likely replaced by an ongoing change in allegiance as the story progresses. In the third voice, Charles's story, like his mother's, only includes one full picture at the end; however, we are likely to align ourselves with him more than with his mother because in the first two pictures we look *with* him more than *at* him. In the fourth voice we come the closest to pictorial first-person focalization; only three out of the nine pictures are frontal views of Smudge in action, further enhancing our allegiance with her because the result of seeing what she sees in conjunction with her narration of her feelings about it allows for a more intuitive understanding of her character. There is a reservation to the adult characters that makes it harder for readers to move beyond alignment into allegiance.

Yet, although allegiance can certainly be encouraged, it cannot be dictated. In reading this book with various elementary classes, I noted that every character or voice in this book has its fans—the mother, for example, garners a lot of sympathy when she fears Charles is lost. The emotions and action details conveyed in the pictures as well as their style combine to determine whether recognition sparks alignment and whether alignment will be transformed into allegiance. A good example of the mixture of objective and subjective perspectives that underpin focalization and allegiance is the contrast in the pictorialization of the mother's reaction to the "scruffy mongrel" that "bothers" her dog, Victoria, at the park. In "First Voice" the mother is shown as implacable and long suffering. In "Fourth Voice" she is presented as a steaming "silly twit" (see Figure 2). By this point in the story, the layers of meaning and irony have likely made readers less sympathetic to Mother and her closed-minded ways. Ironically, the story deconstructs the very views and certainties that inform her "correct" behavior.

Didactic narratives are often closed because their purpose is to ensure that a specific lesson is conveyed. While *Voices* is clearly suggestive about the social barriers that obstruct human interactions, particularly among adults, these "lessons" are suggested rather than explicitly stated; thus, readers are left to draw their own conclusions. This is achieved because of the use of a first-person narrator and a more "writerly," to use another Barthesian term, style of pictorialization that involves the reader as a co-producer of meaning. While the pictures encourage many interpretations, particularly due to contrasts, there are also many ludic details that foil our desire to arrive at definite meanings—a penchant Browne picked up from René Magritte, one of his main influences. Our understanding ultimately derives from the weaving together of all four voices and the pictorial details that accompany them. While there is some dramatic irony at work in *Voices* (as when the mother claims that the "horrible" other dog chased Victoria all over the park and the facing picture shows readers the opposite fact going on behind the mother's back), the strongest irony is

structural and romantic and results from the intratextual references between the four stories and their cumulative effect. Because the social critique is not actually being stated, one might say *Voices* has a didactic open ending; readers can infer that it is good to ask questions and be more open-minded, but they are not provided with a specific conclusion.

In a way, *Shortcut* has the opposite effect—its ending is playful and closed. Perhaps because the story is not so much about social relations and perspectives as it is about a chain of events and choices and intersections, we have less invested in the characters, and the comic distance we discern is partly due to the narration and its focus on “the big picture.” Paul Copley’s explanation of the progress of fictional narrative aptly describes the point Macaulay demonstrates through the story *Shortcut*:

The progress of fictional narrative must, necessarily, be impeded; and this is the key point. Narrative must entail some kind of delay or even diversions, detours and digressions. Moreover, these can yield a certain amount of pleasure for the reader. Crucially, however, such delays or digressions are not foolproof mechanisms which guarantee enjoyment; instead, the space between beginning and end in narrative is where the reader will be involved in doing work. (12)

There is a greater overall sense of authorial restraint in *Shortcut*, surely a function of the objective third-person narration and the set pattern of page layout: one full-page picture facing a smaller, centered, framed picture with plenty of white space that includes the words below the picture (these vary between recto and verso). Also, our allegiance is not as clearly defined. Although we likely hope Patty and Pearl will be reunited, we are more interested in how the puzzle fits together, whereas in *Voices* we become embroiled in the politics of friendship, which involves us in an allegiance with the children against adult restrictions. These details in *Shortcut* emphasize the overall primacy of story and storytelling as the point of this book. *Shortcut* is a bit like a magic trick: it provides the satisfaction of making or watching an object disappear, even after you know the steps. *Shortcut* shows us the links in stories while deliberately telling the gaps and leaving us to put these two together, while possibly asking questions as well. In *Voices*, on the other hand, the primary goal seems to be to comment on various social issues through the use of animal characters—or what Doonan terms zoomorphized characters (“Hans Christian” 124)—multiple narrators, and a similar mixture of plausible and inexplicable details. In a sense, *Voices in the Park* is a study in the multivalence of perspective and the plural nature of human experience, and *Shortcut* provides an exemplum of the connections and gaps that make up all stories and also demonstrates many of the links between picturebooks and the performing arts, particularly theatre. The structure of sympathy is not only important in the context of the drama of potentiality in metafictional picturebooks; it provides another means of distinguishing between immediate-engaging, distant-engaging, and distancing pictorialization.

Engaging Pictorialization

In most first-person and third-person limited narration, readers' engagement depends on their allegiance to the main character, a relationship that is shaped by the narrator (see Schwenke-Wyile, "The Value of Singularity"). In objective third-person narration the narrator is not usually a character; nevertheless, in a picture book the relationship between narrator, readers, and character(s) is significantly complicated because we react to what we are told *and* to what we see. The formula

Narration + Pictorialization = Narrative Engagement

expresses this process. Generally speaking, we consider what we are told by a first-person narrator as subjective and what the pictures show us as objective. Deborah Stevenson notes,

Nor are the authorities of text [words] and illustration identical. (We believe what we see, not what characters say—I just watched a show where we saw what the character did and then heard him deny it, which "means" that he's lying. How does this work? When did I learn this?) If, for instance, you see a television character saying one thing and pictures demonstrating another, the picture is generally "the truth." This can also be true in picturebooks. (74)

However, the words and the pictures both consist of objective *and* subjective details that combine to produce what I am calling a "drama of potentiality." Here the word *drama* serves to invoke or underscore the acting on the potential that defines potentiality. But I also use drama to suggest the enactment of meaning that comes about through what narrators and characters say in relation to the scene and actions depicted. To follow on Roland Barthes's distinction between the work and the text, we can say that the work has potential and the text has potentiality because the full drama comes into being in the act of reading—in the interaction between the reader and the page; yet that drama is subject to change with every performance. Actors bring characters to life in a similar process from the page to the stage and also rely on their audience's response and energy. Nevertheless, the elements of drama are already on the page; they are present as apparently objective information such as words and their arrangement in conjunction with visual representations of characters, setting, actions, and so forth. We can also consider elements such as color, line, shape, and direction to be objective on the surface. However, the interplay between the words and the pictures begins the process of interpretation that leads all these elements to have subjective meanings as well. These interpretations first play off the intentions, assumptions, and visions of the book's creators and then the intentions, assumptions, and reactions of the readers as the work becomes a text. The ironies at work in a story can also be divided into objective and subjective categories. While irony is inevitably an interpretive act, we can certainly identify various kinds once we are armed with definitions; in that sense we can say that

these examples of dramatic, verbal, or romantic irony are objective because we can clearly identify them. However, how readers understand such ironies varies to some degree and therefore also makes them subjective.

By drama of potentiality in picturebooks I mean to foreground the plurality of possibilities made available by the collision between objective and subjective details through the interanimation of pictorialization and narration. David Lewis suggests, "One of the reasons pictorialization—the promiscuous mixing together of words and images—is able to shake loose generic bonds and derail expectations, is that it enables the picturebook to look in two directions at once and sometimes permits picturebook makers to play off one perspective or view against another" (*Reading Contemporary Picturebooks* 68). Lewis further suggests that this "potentiality" is "immanent in all picturebooks" (68). The drama of potentiality, then, comes about in the space between production and reception where readers become co-producers (or co-creators) while still being an audience. Picturebooks, like plays, are informed by notions of presentation as well as representation, of performance and resonance, and of an active presence on the part of the actor that is termed "in the moment" in acting theory (Migliarisi). What the stories tell and show us through subjective and objective details is often difficult to disentangle from our own subjective response to the combined effect of those details. Further, the "moment" of character action can also easily become entangled with the reader's in-the-moment process of producing meaning.

The experience of reading a picturebook has a number of double effects, one of which is the curious and potent tension between immediacy and distance, or tension between participating in a present moment while being aware that the moment is retrospective; this tension is largely effected by the pictures. The pictures provide an immediacy of experience, as does the acting of a play, because we see them as if they are happening right then, but they also provide a distancing of experience because what we see often affects our understanding of what we are told, causing us to take a step back. Because the pictures are frozen, even when the motion they depict is palpable, a certain degree of distancing is built in, somewhat like the convention of telling stories in the past tense, which leads to an underlying implication of inevitability—the course of the story is already set. The dramatic and/or romantic irony comes into the equation because the pictorializer is not the narrator and therefore has the immediate freedom—on the same page—to show us things about the characters that they or their narrators would not tell. Although Lewis's brief definition of pictorialization I used earlier could be construed to suggest that picturebooks are pictorialized rather than narrated, because words and images are mixed, I think that maintaining a distinction between the narrator and the pictorializer, however theoretical, allows us to identify the contradictions that inform our understanding of dramatic and ironic intentionality. Nevertheless, when referring to the mixture, it makes sense to use the term *pictorialization* rather than *narration* as this is a picturebook-specific term. This also allows for

an expanded application of my distinctions between different types of reader relations to the development of characters in picturebooks (see Schwenke Wylie "First-Person Engaging").

As the drama of potentiality is shaped by the cumulative process of recognition of, alignment with, and allegiance to characters, readers' engagement in metafictional picturebooks increases proportionately to their involvement, and this participation occurs in more ways than in a more conventional form of limited telling, or narration, be it first person, third-person limited, or third-person objective. The primary premise of immediate-engaging narration is that it does not include any form of dramatic, structural, or romantic irony, so one might wonder how such a term could apply to a metafictional picturebook, which inevitably includes irony. The answer is that it depends on who the irony is directed toward. As already demonstrated in my discussion of *Voices*, readers likely form an allegiance with the children rather than the parents. Any ironic pictorialization of the children is gentle and therefore not distancing because it does not undermine the narrator. Even though Smudge climbs much higher up the tree than Charles, there is nothing to contradict his claim that he is "good at it" (twelfth opening), and he is clearly more confident here than he is on the climbing frame on the previous page. A metafictional picturebook, in which readers achieve some form of allegiance with the central characters, then, qualifies as immediate-engaging pictorialization. When readers do not move past alignment, as in *True Story* and *Ooh-la-la*, the pictorialization is distant-engaging, and when the relationship with characters stops at recognition (a fairly rare phenomenon), the pictorialization is distancing. Ellen Raskin's Chester in *Nothing Ever Happens on My Block* is one such recognizably distancing character. Pantaleo argues that "The common element of the various [metafictional] devices . . . is their power to distance readers from the text" (3), yet not all metafictional texts distance readers to the same degree. Some, like *Voices*, I would argue, achieve an engaging immediacy despite the distancing power of various metafictional devices. However, it must be understood that the term *metafictional immediate-engaging pictorialization* is not equivalent to immediate-engaging first-person or third-person limited narration as I previously defined them because this new term can apply to picturebooks with a variety of narrators and with variations in pictorial perspectives.

Unlike the engaging narration of prose texts, premised on some form of identification with or scepticism about the narrator alone, metafictional picturebooks demand active participation of their readers on a number of converging levels: only by playing reading games can they make sense of the narration, the pictorialization, and the text as a whole. Although the postmodern uses of metafiction can often be alienating, the active puzzling required of readers in these books is an empowering experience. Because they present us with a positive and playful view of plurality and of irony and require us to play various roles in their dramas of potentiality, the construction of recognition, alignment, and allegiance to characters in picturebooks can be made accessible to readers

of all ages. Under this new regimen, all such play is legitimate work, Jack and Jill are not dull children, and multiplicity and polysystemy replace the limited problems and solutions thought to be sought in school books.¹⁰ Thus, we might also broaden our approach to speak of the drama of potentiality as sensory literacies in the sense that picturebooks are tactile, olfactory, visual, and often auditory experiences that combine to leave us with a taste for books and the unbounded reading possibilities they offer.

Notes

1. I prefer David Lewis's term *pictorializer* to Nikolajeva and Scott's *visual narrator* because it is both a single word and clearly distinct from the narrator. Another compelling reason to adopt Lewis's term is suggested by the closing comment and questions in Philip Pullman's "Invisible Pictures": "there is plenty to be said about why one picture pleases and another doesn't, or about the difference between pictures that do what words can't and pictures that do what words could. Are all pictures pictorial? Or are some of them literary—as if they were drawn words?" (185–86).

2. The current consensus, which kicked off the century in David Lewis's and Maria Nikolajeva and Carole Scott's books, is that the single word *picturebooks* refers to those particular books in which the pictures are an integral part of the overall text. The term is used in Barbara Kiefer's *The Potential of Picturebooks: From Visual Literacy to Aesthetic Understanding*, but she does not comment on her usage, which is all-inclusive rather than distinctive. The advantages to the theoretical distinction is that the single word *picturebook* signals symbiotic variations or the synergetic integration of pictures and words in the book, whereas the space between the two words—*picture book*—signals the division, or degrees of separation, between the pictorial and the verbal within their host, the book.

3. Perry Nodelman has two brief but suggestive sections in *Words about Pictures* (81–82, 231–32); Deborah Stevenson uses a variety of performance arts analogies in "Narrative in Picture Books or, The Paper That Should Have Had Slides." David Lewis includes consideration of performance and participation in his chapter "Postmodernism and the Picturebook" in *Reading Contemporary Picturebooks*; however, these notes are not extensive. Jane Doonan also explores some of these parallels in "Defining Edges and Closing Gaps: Notes on Structural Features in the Sequential Art of the Picturebook."

4. Although the word *text* is more typically used to refer to the printed type text of words, I use the distinction between the work (that which sits on the shelf) and the text (that which is brought to life in the act of reading) outlined by Roland Barthes in *Image—Music—Text* (157–59), as it is flexible enough to include whatever is contained between the covers of a book. With the addition of prefixes, like *para* and *peri*, *intra*, and *inter*, the text can refer to that around and outside it, to itself, and to other texts.

5. This is a generalization, of course. The older and more experienced they become, the more defined expectations become. Readers who favor the predictable will be more hampered.

6. I was pleased to note that Sylvia Pantaleo uses a similar sentence in "The Long, Long Way: Young Children Explore the Fabula and Syuzhet of *Shortcut*": "The frontispiece in

Shortcut (1995) provides readers with an introduction to the book's *cast* of characters" (6; emphasis added). She uses this and other theatre terminology, like "the rabbits' pantomime" (8), to express some of her points in her discussion of how adeptly first grade children negotiate this text.

7. Part of Patty and Pearl's adventure is becoming separated. While they technically have separate adventures, I consider Patty's search for Pearl part of their overall adventure.

8. Pantaleo also rightly identifies the train, the Darlington-Cannonball, and the silent but communicative rabbits and frogs as characters, to which I might add the birds who do not think much of June and Albert's singing. These gaps in the program are all part of the narrative puzzle, of course.

9. Despite Jane Doonan's sensible plea for the term *beholder* rather than *reader* (see *Looking at Pictures*), I continue to use the word *reader* in the hope that it can evolve in its meaning to include the understanding of visual art, just as I hope that picturebooks will be considered part of the literary body, hybrid though they are.

10. Rosemary Wells's books about Max and Ruby provide clear examples of how the concepts of the drama of potentiality, the structure of sympathy, and engaging pictorialization combine to provide a means of talking about readers' responses to the story and the characters. In *Max's Dragon Shirt*, for example, like in *Voices*, the central characters are easily recognizable children with whom readers are soon aligned, particularly given the setting in a large department store. The book's title suggests that our allegiance should be with Max, but it could also be given to Ruby or shared with her. Because the story is fairly straightforward, the scenes on each page provide good examples of the subtle variations possible in word-picture interanimation in the cumulative building of tension as the situational drama unfolds. Such a book uses fewer metafictional elements and can therefore fit the concept of immediate-engaging pictorialization more easily, as can books like Ian Whybrow and Tony Ross's *Little Wolf's Book of Badness* and Lauren Child's books about Clarice Bean, like *My Uncle Is a Hunkle Says Clarice Bean*. Child's approach to picturebooks, like Kalman's, clearly delights in excess. The Clarice Bean books are sort of in-your-face graphic scrapbooks, and their overwhelming pictorial demands certainly qualify as immediately engaging. Eve Bunting and David Diaz's *Smoky Night* provides an interesting contrast because while it is also visually full and uses collage pictorialization, there is not the same calligraphic and compositional play of words, and the meanings of the elements on the page are not as immediately evident (that is, readers need to play a little harder). The first-person narration in all of the last three examples definitely contributes to the immediacy of the engaging pictorialization, as does the use of direct address that is the basis of the second-person narration in Tan's *The Red Tree*. As one looks to a broader selection of books, it becomes clear that there are degrees of metafictionality, that the elements of which it is made up can be present in either the words or the pictures, and that within the picture, metafictional elements can even be divided between visual images and graphic representation: all these variations affect the drama of potentiality, the structure of sympathy, and our engagement. (Someone should write another article.)

Works Cited

- Barthes, Roland. *Image—Music—Text*. Trans. Stephen Heath. New York: Hill & Wang, 1977.
- Bunting, Eve, and David Diaz. *Smoky Night*. New York: Harcourt Brace, 1994.
- Browne, Anthony. *Voices in the Park*. London: Picture Corgi, 1998.
- . *A Walk in the Park*. 1977. London: Macmillan, 1988.
- Child, Lauren. *My Uncle Is a Hunkle Says Clarice Bean*. 2000. London: Orchard, 2001.
- Cobley, Paul. *Narrative*. New York: Routledge, 2001.
- Doonan, Jane. "Defining Edges and Closing Gaps: Notes on Structural Features in the Sequential Art of the Picturebook." *Signal* 100 (2003): 27–49.
- . "Hans Christian Andersen Award 2000 to Anthony Browne." *Signal* 92 (2000): 119–25.
- . *Looking at Pictures in Picture Books*. South Woodchester, Stroud Gloucester: Thimble P, 1993.
- Heide, Florence Parry. "The Shrinking of Treehorn" *The Oxford Treasury of Children's Stories*. Ed. Michael Harrison and Christopher Stuart Clark. London: Oxford UP, 1994. 135–43.
- and Edward Gorey. *The Shrinking of Treehorn*. New York: Holiday House, 1971.
- Kalman, Maira. *Ooh-la-la (Max in Love)*. New York: Viking, 1991.
- Kiefer, Barbara. *The Potential of Picturebooks: From Visual Literacy to Aesthetic Understanding*. New York: Prentice Hall, 1995.
- Lewis, David. *Reading Contemporary Picturebooks*. New York: RoutledgeFalmer, 2001.
- . "Going Along with Mr Gumpy: Polysystemy & Play in the Modern Picture Book," *Signal* 80 (1996): 105–19.
- Macaulay, David. *Shortcut*. Boston: Houghton Mifflin, 1995.
- Migliarisi, Anna. "The Unveiled Self: In Praise of Method Acting." Panel Presentation by Anna Migliarisi and Andrea Schwenke Wyle: Converging Narratives & the Production of Meaning. Narrative Matters Conference, St-Thomas University, Fredericton, NB, May 2002.
- Nikolajeva, Maria, and Carole Scott. *How Picturebooks Work*. New York: Garland, 2001.
- Nodelman, Perry. "How Picture Books Work." *Only Connect: Readings on Children's Literature*. 3rd ed. Ed. Sheila Egoff et al. Toronto: Oxford, 1996. 242–53.
- . "The Nursery Rhymes of Mother Goose: A World without Glasses." *Touchstones: Reflections on the Best in Children's Literature, Volume Two: Fairy Tales, Fables, Myths, Legends, and Poetry*. West Lafayette, IL: Children's Literature Association Publishers, 1987. 183–200.
- . *The Pleasures of Children's Literature*, Second Edition. White Plains, New York: Longman, 1996.
- . *Words About Pictures: The Narrative Art of Children's Picture Books*. Athens: U of Georgia P, 1988.

- Pantaleo, Sylvia. "The Long, Long Way: Young Children Explore the Fabula and Syuzhet of *Shortcut*." *Children's Literature in Education: An International Quarterly* 35.1 (2004): 1-20.
- Petzhold, Dieter. "Taking Games Seriously: Romantic Irony in Modern Fantasy for Children of All Ages." *Literature and the Child: Romantic Continuations, Postmodern Contestations*. Ed. James Hold McGavran. Iowa City: U of Iowa P, 1999. 87-104.
- Pullman, Philip. "Invisible Pictures," *Signal* 60 (1989): 160-86.
- Raskin, Ellen. *Nothing Ever Happens on My Block*. New York: Atheneum, 1978.
- Schwenke Wyile, Andrea. "Expanding the View of First-Person Narration." *Children's Literature in Education: An International Quarterly* 30.3 (1999): 185-202.
- . "First-Person Engaging Narration in the Picture Book: Verbal and Pictorial Variations." *Children's Literature in Education: An International Quarterly* 32.3 (2001): 191-202.
- . "The Value of Singularity in First- & Restricted Third-Person Engaging Narration." *Children's Literature* 31 (2003): 116-41.
- Scieszka, Jon, and Lane Smith. *The True Story of the Three Little Pigs*. New York: Puffin, 1999.
- Smith, Murray. *Engaging Characters: Fiction, Emotion, and the Cinema*. New York: Clarendon Press, 1995.
- Stevenson, Deborah. "Narrative in Picture Books or, The Paper that Should Have Had Slides." *STORY: From Fireplace to Cyberspace: Connecting Children and Narrative*. Ed. Betsy Hearne, Janice M. Del Negro, Christine Jenkins, and Deborah Stevenson. Champaign, IL: Publications Office of Grad School of LIS, U of Illinois, 1998. 66-77.
- Tan, Shaun. *The Red Tree*. 2001. South Melbourne: Lothian, 2002.
- Wells, Rosemary. *Max's Dragon Shirt*. New York: Puffin, 1991.
- Whybrow, Ian, and Tony Ross. *Little Wolf's Book of Badness*. 1995. London: Harper Collins, 1999.