

Choose two picturebooks you consider to
be postmodern. Examine what defines
them as such.

by Margaret Ann Hastings

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Margaret Hastings

Image, Book, Text
Assignment 1
Tutor: Delyth Lloyd-Evans

'What is reality after all?' Nikolajeva claims that this is 'the most central question' of postmodern thought.¹ Lewis agrees: 'In the postmodern world we are a lot less sure about the nature of objective reality.'² Postmodern picturebooks play with this notion: they, 'disrupt and blur distinctions between the represented worlds of reality and fantasy,'³ asking, 'What is real? The story? The page? The book itself?'⁴ They consciously and humorously remind the reader that a book is a material object, not, 'a window onto, or a mirror of, the real world,'⁵ and they do this by demonstrating a, 'playful interrogation of their own conditions of existence.'⁶ Such self-aware, self-conscious fiction has been given the title of, "metafiction;" this is the defining characteristic of postmodern texts including the postmodern picturebook. This essay will examine how a variety of metafictional devices are used in two picturebooks to blur the lines between reality and fiction and draw attention to the story as a construct and the book as an artefact.

The most prolific, popular and readily available subgenre of the postmodern picturebook is the "fractured fairytale,"⁷ in which well-known folk

¹ Maria Nikolajeva, 'Play and Playfulness in Postmodern Picturebooks', in *Postmodern Picturebooks: Play, Parody, and Self-Referentiality*, ed. By Lawrence R. Sipe and Sylvia Pantaleo (Abingdon: Routledge, 2008), pp. 55-74 (p. 72)

² David Lewis, *Reading Contemporary Picturebooks: Picturing Text* (Abingdon: Routledge, 2001), p.88

³ Robyn McCallum, 'Would I Lie to You?: Metalepsis and Modal Disruption in Some "True" Fairy Tales', in *Postmodern Picturebooks: Play, Parody, and Self-Referentiality*, ed. by Lawrence R. Sipe and Sylvia Pantaleo (Abingdon: Routledge, 2008), pp. 180-192, (p. 182)

⁴ Bette Goldstone, quoted in Laura J. Colker, 'The Postmodern World of Children's Book Illustration', *Reading is Fundamental* (2008), pp. 1-3 (p. 3) (http://www.rif.org/educators/articles/childrens_book_illustrations.msp) [accessed 16 November 2009]

⁵ David Lewis, *Reading Contemporary Picturebooks: Picturing Text* (Abingdon: Routledge, 2001), p.93

⁶ Margaret Mackey, 'Postmodern Picturebooks and the Material Conditions of Reading', in *Postmodern Picturebooks: Play, Parody, and Self-Referentiality*, ed. by Lawrence R. Sipe and Sylvia Pantaleo (Abingdon: Routledge, 2008), pp. 103-116, (p. 103)

⁷ Robyn McCallum, 'Would I Lie to You?: Metalepsis and Modal Disruption in Some "True" Fairy Tales', in *Postmodern Picturebooks: Play, Parody, and Self-Referentiality*, ed. by Lawrence R. Sipe and Sylvia Pantaleo (Abingdon: Routledge, 2008), pp. 180-192, (p. 181)

or fairy tales are parodied and their conventions subverted. The wide-spread familiarity with the details of the stories on which these books are based allows for easy use of intertextuality as the author, 'does not have to reinvent the tale and provide additional context for the readers.'⁸ Martin Salisbury is not polite about this subgenre as a whole: 'we have seen a plethora of pale imitations and endless inverted and subverted folk tales.'⁹ The best of these, however, including the two books that are the subject of this essay, have become classics of the postmodern picturebook. Witty, humorous and anarchic to varying degrees, they are creative and amusing in their use of a wide range of metafictional devices and in the way that they involve the reader in a game by taking their knowledge of the traditional stories and then undermining their expectations.

The Three Pigs (2001) by David Wiesner (born 1956) is particularly postmodern in its use of frame-breaking, metalepsis and modal shifting. The book begins traditionally enough, for on the first page there is no clue, verbal or visual, that this is not going to be a completely typical retelling of a familiar tale. The layout is conventional – the illustration is in a frame with white borders, and the text is neatly contained and centred in rows near the top of the frame. Nor does the illustrative style disrupt expectations in that the drawings have simple outlines picked out in brown ink, and the colour is provided by a watercolour wash in a suitably muted and limited palette of browns, yellows, greens and greys (Fig. 1).

⁸ Susan S. Lehr, 'Lauren Child: Utterly and Absolutely Exceptionordinarily', in *Postmodern Picturebooks: Play, Parody, and Self-Referentiality*, ed. by Lawrence R. Sipe and Sylvia Pantaleo (Abingdon: Routledge, 2008), pp. 164-179, (p. 175)

⁹ Martin Salisbury, 'The Artist and the Postmodern Picturebook', in *Postmodern Picturebooks: Play, Parody, and Self-Referentiality*, ed. by Lawrence R. Sipe and Sylvia Pantaleo (Abingdon: Routledge, 2008), pp. 22-40, (p. 37)

Fig. 1. *The Three Pigs*, David Wiesner, 2001

On the third page, however, the conventions are suddenly disrupted as the pig is blown out of the frame, "right out of the story," as the pig himself states (in a speech bubble) (Fig. 2). From then on, *The Three pigs*, is revealed to be, 'a book about the making of (and the nature of) stories as much as it is about three pigs and their adventures.'¹⁰ In other words, it is revealed to be a postmodern picturebook.

Fig. 2. *The Three Pigs*, David Wiesner, 2001

A large part of the action now takes places in the borders around the illustrations, in the white space between the frames; as Margaret Mackey states, '*The Three Pigs* draws (literally!) on the concept of the margin.'¹¹ This places it firmly in the postmodern camp, for Nikolajeva and Scott believe that, 'the notion of framing... is central in the theory of metafiction,'¹² and Lawrence Sipe agrees: 'continual frame-breaking is characteristic of many postmodern picturebooks.'¹³ Once the pigs escape from their original story, they find themselves in a 'liminal space, a "place between,"'¹⁴ and it is this liminal space that is the main part of the genius of this book. Denoted by the use of white

¹⁰ Lawrence R. Sipe, 'First Graders interpret David Wiesner's *The Three Pigs*: A Case Study', in *Postmodern Picturebooks: Play, Parody, and Self-Referentiality*, ed. by Lawrence R. Sipe and Sylvia Pantaleo (Abingdon: Routledge, 2008), pp. 223-237, (p. 234)

¹¹ Margaret Mackey, 'Postmodern Picturebooks and the Material Conditions of Reading', in *Postmodern Picturebooks: Play, Parody, and Self-Referentiality*, ed. by Lawrence R. Sipe and Sylvia Pantaleo (Abingdon: Routledge, 2008), pp. 103-116, (p. 113)

¹² Maria Nikolajeva and Carole Scott, *How Picturebooks Work* (New York: Routledge, 2001), p. 224

¹³ Lawrence R. Sipe, 'First Graders interpret David Wiesner's *The Three Pigs*: A Case Study', in *Postmodern Picturebooks: Play, Parody, and Self-Referentiality*, ed. by Lawrence R. Sipe and Sylvia Pantaleo (Abingdon: Routledge, 2008), pp. 223-237, (p. 234)

¹⁴ Lawrence R. Sipe, 'First Graders interpret David Wiesner's *The Three Pigs*: A Case Study', in *Postmodern Picturebooks: Play, Parody, and Self-Referentiality*, ed. by Lawrence R. Sipe and Sylvia Pantaleo (Abingdon: Routledge, 2008), pp. 223-237, (p. 223)

space, on pages without frames, this world between the worlds is a place without boundaries or borders which allows the pigs to 'discover new worlds with alternate realities and a freedom to go beyond their intended destiny'¹⁵ (Fig. 3).

Fig. 3. *The Three Pigs*, David Wiesner, 2001

From this place the pigs are actually able to manipulate the pages of their own story (Fig. 3) and even enter other stories and interact with the characters that they find there (Fig. 4).

Fig. 4. *The Three Pigs*, David Wiesner, 2001

The infinite potential of this place can be seen in the illustration shown in Figure 5, where great use is made of vertical lines which, 'rebel against the earth's gravity. They imply energy and a reaching toward heights of the heavens.'¹⁶ In addition, by dispensing with frames and borders, Wiesner has created a place with a, 'timeless quality,'¹⁷ a place in which,

the boundary between the visual world and the viewer's reality is blurred; the viewer is invited to step into the image and become an active part of the story; the book intrudes into the viewer's space.¹⁸

Fig. 5. *The Three Pigs*, David Wiesner, 2001

¹⁵ Bette Goldstone, 'The Paradox of Space in Postmodern Picturebooks', in *Postmodern Picturebooks: Play, Parody, and Self-Referentiality*, ed. by Lawrence R. Sipe and Sylvia Pantaleo (Abingdon: Routledge, 2008), pp. 117-129, (p. 120)

¹⁶ Molly Bang, *Picture This: How Pictures Work* (San Francisco: Chronicle Books LLC, 2000), p.44

¹⁷ Scott McCloud, *Understanding Comics: The Invisible Art* (New York: HarperCollins Publishers Inc, 1994), p. 102

¹⁸ Maria Nikolajeva, 'Play and Playfulness in Postmodern Picturebooks', in *Postmodern Picturebooks: Play, Parody, and Self-Referentiality*, ed. By Lawrence R. Sipe and Sylvia Pantaleo (Abingdon: Routledge, 2008), pp. 55-74 (p. 64)

Bette Goldstone describes the process thus: 'The picture surface is porous and permeable... the page now is a dynamic, interactive surface that permits movement,'¹⁹ and she designates the space beneath the physical page a, 'fifth dimension.'²⁰ According to her, this ability of characters to, 'cross boundaries between notional worlds,'²¹ is new to the postmodern picturebook, for the traditional picturebook was restricted to only, 'three hypothetical planes of spaces.'²² This extraordinary mobility of characters in postmodern picturebooks is known as metalepsis: 'Metalepsis refers to the disruption of logical and hierarchical relations between different levels of narration and between the world of "story" and that of "reality."'²³

The Three Pigs expresses this metalepsis visually by use of a device Robyn McCallum calls, 'modal shifting.'²⁴ Each story within the book is portrayed using a different illustrative style, one appropriate to the nature of each story. For example, the nursery rhyme is illustrated with simple line drawings and coloured in the flat, bright colours which are considered to be attractive to very young children and therefore suitable for the conventional illustration of nursery rhymes (Fig. 4). These different illustrative styles can be

¹⁹ Bette Goldstone, 'The Paradox of Space in Postmodern Picturebooks', in *Postmodern Picturebooks: Play, Parody, and Self-Referentiality*, ed. by Lawrence R. Sipe and Sylvia Pantaleo (Abingdon: Routledge, 2008), pp. 117-129, (p. 122)

²⁰ Bette Goldstone, 'The Paradox of Space in Postmodern Picturebooks', in *Postmodern Picturebooks: Play, Parody, and Self-Referentiality*, ed. by Lawrence R. Sipe and Sylvia Pantaleo (Abingdon: Routledge, 2008), pp. 117-129, (p. 118)

²¹ John Stephens and Ken Watson (eds.), *From Picture Book to Literary Theory*, p. 42

²² Bette Goldstone, 'The Paradox of Space in Postmodern Picturebooks', in *Postmodern Picturebooks: Play, Parody, and Self-Referentiality*, ed. by Lawrence R. Sipe and Sylvia Pantaleo (Abingdon: Routledge, 2008), pp. 117-129, (p. 117)

²³ Robyn McCallum, 'Would I Lie to You?: Metalepsis and Modal Disruption in Some "True" Fairy Tales', in *Postmodern Picturebooks: Play, Parody, and Self-Referentiality*, ed. by Lawrence R. Sipe and Sylvia Pantaleo (Abingdon: Routledge, 2008), pp. 180-192, (p. 192)

²⁴ Robyn McCallum, 'Would I Lie to You?: Metalepsis and Modal Disruption in Some "True" Fairy Tales', in *Postmodern Picturebooks: Play, Parody, and Self-Referentiality*, ed. by Lawrence R. Sipe and Sylvia Pantaleo (Abingdon: Routledge, 2008), pp. 180-192, (p. 189)

analysed in terms of their degree of reality; this is called their, "modality".

Nikolajeva and Scott are dismissive of what they see as,

a simple spectrum that ascribes photography a higher degree of modality ("closer to the truth") and abstract or surrealist art a lower degree ("far away from truth"),²⁵

but in fact this 'simple spectrum' is useful in the analysis of *The Three Pigs*.

As the pigs move in and out of different stories, they are portrayed in the style of each particular story and they can be seen to, 'mutate visually when they cross into a new fictional universe,'²⁶ or pass into the liminal space between stories. The pigs actually possess their highest modality, their greatest degree of reality, when they are outside the stories in the white liminal space, the place of potential; here their colouring and the mark-making which represents their fur gives them a higher degree of realism (Figs. 3 and 5) than when they are in their own story where they are outlined in brown pen (Fig. 7). In complete contrast, when in the nursery rhyme, the pigs' bodies are much more cartoon-like (Fig. 4). Thus the pigs undergo a 'modal shifting.' This can be seen most clearly when the pigs are actually in transition between stories, for the part of their body that sticks out of the frame of a story is of a different style and modality than that which remains within it (Fig. 4).

As Bette Goldstone remarks, space in the postmodern picturebook has been reconceptualized.²⁷ This also applies to the postmodern approach to text: 'The function of the text has expanded to go beyond the job of narration

²⁵ Maria Nikolajeva and Carole Scott, *How Picturebooks Work* (New York: Routledge, 2001), p. 174

²⁶ Margaret Mackey, 'Postmodern Picturebooks and the Material Conditions of Reading', in *Postmodern Picturebooks: Play, Parody, and Self-Referentiality*, ed. by Lawrence R. Sipe and Sylvia Pantaleo (Abingdon: Routledge, 2008), pp. 103-116, (p. 113)

²⁷ Bette Goldstone, 'The Paradox of Space in Postmodern Picturebooks', in *Postmodern Picturebooks: Play, Parody, and Self-Referentiality*, ed. by Lawrence R. Sipe and Sylvia Pantaleo (Abingdon: Routledge, 2008), pp. 117-129, (p. 125)

to now entering into the illustration's spatial domain.²⁸ As Goldstone goes on to point out, the result of this is that characters are now able to manipulate the text that is narrating the story of which they are a part, another manifestation of metalepsis. Thus in *The Three Pigs*, we see the dragon scatter some letters with his head (Fig. 7). Clearly this, 'breaches boundaries between the fictional world and the "real" world, while drawing attention to the artifice of the text itself.'²⁹

Fig. 7. *The Three Pigs*, David Wiesner, 2001

This ability of characters to have an effect on the text that is narrating their own story is a much more prominent feature in another fractured fairytale, *The Stinky Cheese Man and Other Fairly Stupid Tales* (1992) by Jon Scieszka and Lane Smith (born 1959). Simandan claims that in this book, 'typographic experimentation is taken to extremes.'³⁰ This is a reasonable statement, as the text is actually an integral part of the plot (such as it is) within the story (or stories). To give just one example, Chicken Licken is hit on the head by page numbers that have been thrown from the Table of Contents which is, 'falling'. This then squashes all the animals, thus becoming a prop of importance in this parody of the Chicken Licken story (Fig. 8).

Fig. 8. *The Stinky Cheese Man and Other Fairly Stupid Tales*, Lane Smith, 1992

²⁸ Bette Goldstone, 'The Paradox of Space in Postmodern Picturebooks', in *Postmodern Picturebooks: Play, Parody, and Self-Referentiality*, ed. by Lawrence R. Sipe and Sylvia Pantaleo (Abingdon: Routledge, 2008), pp. 117-129, (p. 123)

²⁹ Robyn McCallum, 'Would I Lie to You?: Metalepsis and Modal Disruption in Some "True" Fairy Tales', in *Postmodern Picturebooks: Play, Parody, and Self-Referentiality*, ed. by Lawrence R. Sipe and Sylvia Pantaleo (Abingdon: Routledge, 2008), pp. 180-192, (p. 190)

³⁰ Voicu Mihnea Simandan, 'Voices of the Stinky Cheese Man: A Comparison Study of Two Postmodern Picture Books', *Educatia PLUS* (An. IV, no. 1 (11), 2010, pp.157-168), p. 165

This highlighting of the text as a material object that can be manipulated is only one aspect of the way that *The Stinky Cheese Man*, to a greater degree than *The Three Pigs*, continually brings to the foreground the, 'sense of the book as a physical entity.'³¹ This is a trait of the postmodern picturebook:

Materiality is one of the most self-evident features of any picturebook, yet it is not until the postmodern phase that picturebook creators started paying special attention to and utilize this possibility.³²

The Stinky Cheese Man, 'is commonly considered to be one of the quintessential postmodern picturebooks.'³³ More anarchic in tone than *The Three Pigs* and generally more extreme in its indeterminacy and seemingly random eclecticism, it feels like it is a progression from *The Three Pigs*, although in fact it is the older book by nine years. In scholarly terms: 'The text is a postmodern reflection of the picture book as an artefact and the fairy tale as a genre,'³⁴ it is a book in which, 'the artificiality of the fairy tale is dispelled by exposure.'³⁵ These statements are true, but Margaret Mackey more nearly captures the spirit of *The Stinky Cheese Man* when she describes it thus:

There is no way to read this book into neatness of linearity. It is designed to be read as mayhem and uproar.... Fragments of story

³¹ Deborah Cogan Thacker and Jean Webb, *Introducing Children's Literature from Romanticism to Postmodernism* (Abingdon: Routledge, 2000), p.158

³² Maria Nikolajeva, 'Play and Playfulness in Postmodern Picturebooks', in *Postmodern Picturebooks: Play, Parody, and Self-Referentiality*, ed. By Lawrence R. Sipe and Sylvia Pantaleo (Abingdon: Routledge, 2008), pp. 55-74 (p. 57)

³³ Deborah Stevenson, referenced in Sylvia Pantaleo and Lawrence R. Sipe, 'Introduction: Postmodernism and Picturebooks', in *Postmodern Picturebooks: Play, Parody, and Self-Referentiality*, ed. by Lawrence R. Sipe and Sylvia Pantaleo (Abingdon: Routledge, 2008), pp. 1-8, (p. 4)

³⁴ Deborah Cogan Thacker and Jean Webb, *Introducing Children's Literature from Romanticism to Postmodernism* (Abingdon: Routledge, 2000), p.157

³⁵ Deborah Cogan Thacker and Jean Webb, *Introducing Children's Literature from Romanticism to Postmodernism* (Abingdon: Routledge, 2000), p.162

remain hurled in all directions and the ensuing chaos is one source of the pleasure of this book.³⁶

In fact, the authors stomp all over prevailing picturebook and fairy tale conventions in their heavy hobnailed boots (Fig. 9), twisting them completely out of shape, grinding their bones so that the Little Red Hen can make her bread. Intertextuality and intratextuality have gone mad: all is grist to their mill and familiar tales are chopped up into little pieces (Fig. 9), scattered every which way, and rearranged without rhyme or reason (Fig. 10), creating in the process a patchwork which is something completely new (Fig. 11).

Fig. 9. *The Stinky Cheese Man and Other Fairly Stupid Tales*, Lane Smith, 1992

Fig. 10. *The Stinky Cheese Man and Other Fairly Stupid Tales*, Lane Smith, 1992

Fig. 11. *The Stinky Cheese Man and Other Fairly Stupid Tales*, Lane Smith, 1992

Thacker and Webb are correct when they claim that *The Stinky Cheese Man* is a complex text, both in the narrative and with 'multiple layers of meaning communicated through the illustrations,'³⁷ for both the author and the illustrator work together to create a book that is playing games with the reader through all means at its disposal.

³⁶ Margaret Mackey, 'Postmodern Picturebooks and the Material Conditions of Reading', in *Postmodern Picturebooks: Play, Parody, and Self-Referentiality*, ed. by Lawrence R. Sipe and Sylvia Pantaleo (Abingdon: Routledge, 2008), pp. 103-116, (p. 114)

³⁷ Deborah Cogan Thacker and Jean Webb, *Introducing Children's Literature from Romanticism to Postmodernism* (Abingdon: Routledge, 2000), p.157

The illustrations are bold, surreal, often grotesque and always humorous, matching the qualities of the narrative. The colours are rich and there is a variety of textures. There is a range of media with a mixture of different modalities, often in the same picture. For example, Figure 12 is a richly textured, painted illustration which also includes photographs of real watches, thus there is a mixing of modalities.

Fig. 12. *The Stinky Cheese Man and Other Fairly Stupid Tales*, Lane Smith, 1992

Similarly, Figure 13 contains the picture of a zany and grotesque cartoon-like parody of a duck surrounded by more realistic illustrations of ducks that seem to have been collaged on top of the picture, again an interweaving of modalities.

Fig. 13. *The Stinky Cheese Man and Other Fairly Stupid Tales*, Lane Smith, 1992

This eclecticism and modal mixing is a visual expression of the intertextuality which is at the heart of this book, and 'which naturally brings to our attention the existence of other "realities" outside the given text.'³⁸ The double-page spread shown in Figures 10 and 11 is the illustration which portrays most clearly in visual form the patchwork nature of this book, taking as it does images and phrases from many sources and cobbling them together ad hoc. Similarly, the interweaving of different narratives, the intratextuality, also occurs on the visual level, with visual elements connecting

³⁸ Maria Nikolajeva and Carole Scott, *How Picturebooks Work* (New York: Routledge, 2001), p. 227

otherwise unconnected stories.³⁹ An example of this is the way that Rabbit's hair, from the story *The Tortoise and the Hair*, meanders across several pages (Fig. 12) and into another, otherwise unrelated, tale. In addition, there is an interweaving of illustration into the space occupied by narrative text, although in traditional picturebooks these two elements are kept separate (Fig. 12).

A final example of a visual joke from this playful book is shown in Figure 14. This is a most amusing picture in which empty white silhouettes show where a couple of disgruntled characters have walked out of their story. What a perfect illustration of metalepsis! To conclude in the words of Thacker and Webb, '*The Stinky Cheese Man* is a postmodern collection of fairy tales for a postmodern time which creates a postmodern reader.'⁴⁰

Fig. 14. *The Stinky Cheese Man and Other Fairly Stupid Tales*, Lane Smith, 1992

This essay has treated the terms "metafictive" and "postmodern" as synonymous, and indeed they are closely intertwined:

Common features of both postmodernism and metafiction include "narrative fragmentation and discontinuity, disorder and chaos, code mixing and absurdity" as well as openness, playfulness and parody.⁴¹

³⁹ Voicu Mihnea Simandan, 'Voices of the Stinky Cheese Man: A Comparison Study of Two Postmodern Picture Books', *Educatia PLUS* (An. IV, no. 1 (11), 2010, pp.157-168), p. 162

⁴⁰ Deborah Cogan Thacker and Jean Webb, *Introducing Children's Literature from Romanticism to Postmodernism* (Abingdon: Routledge, 2000), p.163

⁴¹ Robyn McCallum referenced and quoted in Sylvia Pantaleo and Lawrence R. Sipe, 'Introduction: Postmodernism and Picturebooks', in *Postmodern Picturebooks: Play, Parody, and Self-Referentiality*, ed. By Lawrence R. Sipe and Sylvia Pantaleo (Abingdon: Routledge, 2008), pp. 1-8, (p.3)

Lewis, however, feels that a clear distinction should be made between metafiction and postmodernism.⁴² Although “postmodern picturebooks” do make use of many metafictional devices, he doubts that they truly possess the necessary, ‘apocalyptic, endgame quality – that feeling of pirouetting gaily on the edge of an abyss,’⁴³ although surely this is a perfect description of *The Stinky Cheese Man*? Nicolajeva also disagrees with Lewis, believing that these books, ‘are in perfect correspondence with postmodern views of the world.’⁴⁴ In fact, there is considerable disagreement about what exactly constitutes postmodernism and whether or not postmodern picturebooks truly fulfil the criteria.⁴⁵ The general consensus, however, seems to be that, ‘postmodernism is characterised by a generally recognised bundle of features,’⁴⁶ and that any book which contains enough of these metafictional features can be called “postmodern”. This is the case with both of the books examined in this essay.

⁴² David Lewis, *Reading Contemporary Picturebooks: Picturing Text* (Abingdon: Routledge, 2001), p.94

⁴³ David Lewis, *Reading Contemporary Picturebooks: Picturing Text* (Abingdon: Routledge, 2001), p.99

⁴⁴ Maria Nikolajeva, ‘Play and Playfulness in Postmodern Picturebooks’, in *Postmodern Picturebooks: Play, Parody, and Self-Referentiality*, ed. By Lawrence R. Sipe and Sylvia Pantaleo (Abingdon: Routledge, 2008), pp. 55-74 (p. 73)

⁴⁵ Sylvia Pantaleo and Lawrence R. Sipe, ‘Introduction: Postmodernism and Picturebooks’, in *Postmodern Picturebooks: Play, Parody, and Self-Referentiality*, ed. By Lawrence R. Sipe and Sylvia Pantaleo (Abingdon: Routledge, 2008), pp. 1-8, (p. 1)

⁴⁶ John Stephens and Ken Watson (eds.), *From Picture Book to Literary Theory*, p. 42

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GRADEMARK REPORT

FINAL GRADE
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GENERAL COMMENTS

PAGE 1

PAGE 2

PAGE 3

PAGE 4

PAGE 5

PAGE 6

PAGE 7

PAGE 8

PAGE 9

PAGE 10

PAGE 11

PAGE 12

PAGE 13

PAGE 14

PAGE 15