

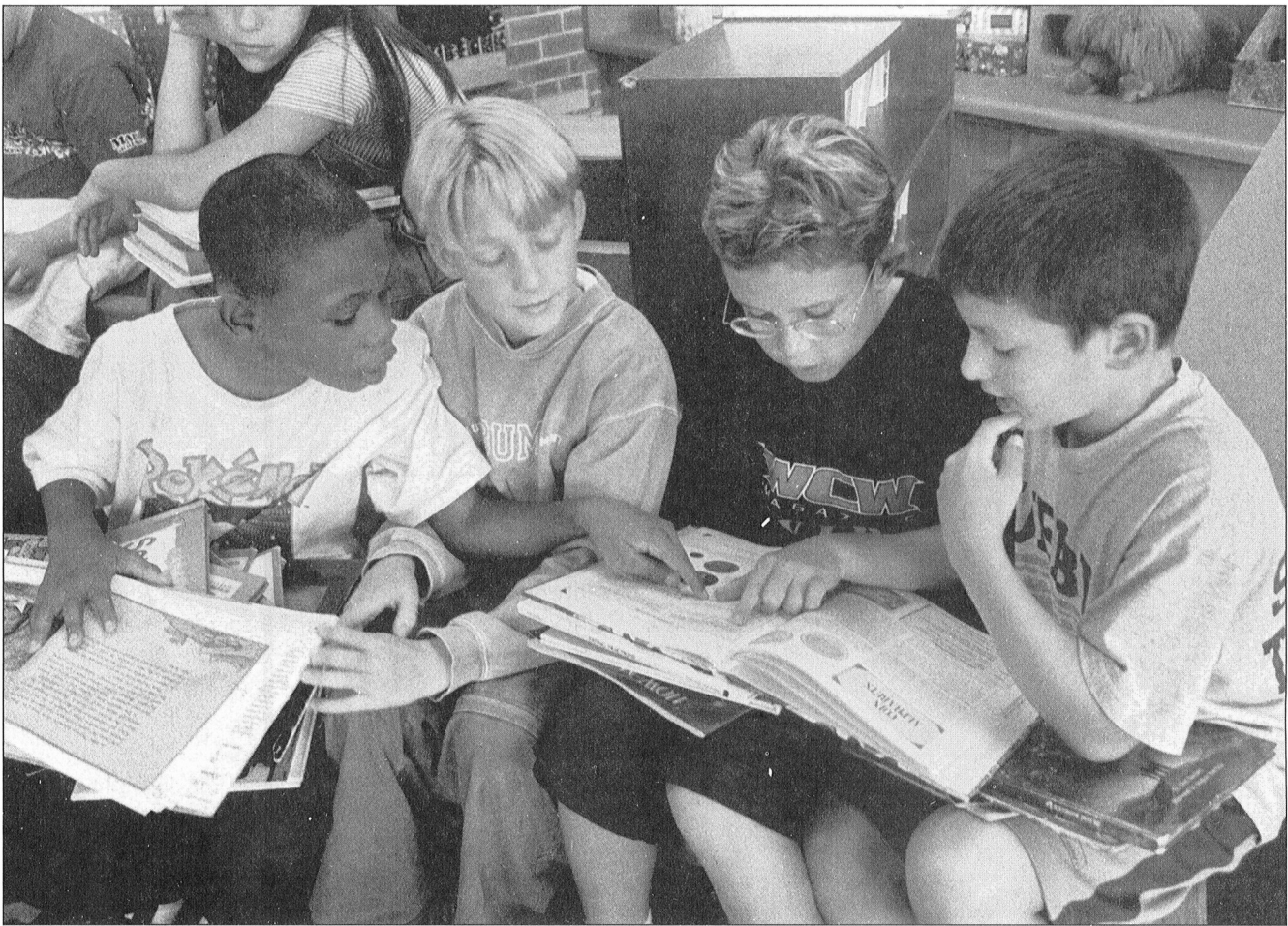
The Postmodern Picture Book: A New Subgenre

196

The Postmodern Picture Book

Authors and illustrators are playing with multiple story lines, narrators, and perspectives to create books that are exciting because of their unpredictability.

Bette P. Goldstone



Once upon a time there was a story about three little pigs. These little pigs remained steadfast over the cen-

turies building their respective houses and having their respective encounters with the wolf. As in all

good oral tradition tales, the stories vary slightly but the underlying structure and central concepts

remain constant. There once were three little pigs. They built houses of sticks, straw, and bricks. The wolf stopped at each house. The classic verbal interchange then ensued, "Little pig, little pig, let me come in." "No, no, not by the hair of my chiny, chin, chin." "Then I'll puff, and I'll huff, and I'll blow your house in."

And the wolf did, with success two-thirds of the time. These stories, told through an omniscient narrator, proceed in a linear pattern from beginning to end and come to a clear, optimistic resolution. The illustrations and text work synergistically, reflecting and extending each other's meaning. The pictorial elements are designed with foreground, mid-ground and background spatial planes, with most of the action occurring in mid-ground space. This organization of the narration and illustrations is true not only for this familiar folktale but for most picture books (Hearne, 1998; Norton, 1999; Huck, Kiefer, Hepler, Hickman, 2004; Galda and Cullinan, 2002).

David Wiesner won the Caldecott Medal in 2002 for his rendition of *The Three Pigs*. In the tradition of retelling oral tales, Wiesner added his own interpretation. But this story is qualitatively different. Not only are details and descriptive components altered, but the underlying structure and the semiotic codes are also changed. The story does not go in a progressive linear pattern and the illustrations at times contradict rather than support the text. The artificiality of fiction is revealed. Book pages become elements of the story rather than passive backgrounds for words and pictures. The images now are designed with five potential spatial planes—background, mid-ground, foreground, space that exists off the page (the space between the surface of the page and the book's audi-

ence), and space under and around the individual pages.

Something quite dramatic is happening in this book. *The Three Pigs* crystallizes a trend in children's literature that has been occurring for the past three decades. Authors and illustrators such as John Burningham, Janet and Allen Ahlsburg, Chris Van Allsburg, Jan Brett, Chris Rascka, Jon Scieszka, and Lane Smith have been playing with the traditional picture book form. Their books shatter readers' expectations, demand active coauthoring, and raise questions about what is real. As these books were being published, children's book critics noted the changes and recognized similar themes were found in both these picture books and adult literature designated as postmodern (Bodmer, 1989; Moss, 1990; Paley, 1992; Trites, 1994; Nikola-lisa, 1994; Evans, 1998; Goldstone, 1999; Dresang, 1999; Mikkelsen, 2000).

A DEFINITION OF POSTMODERNISM IN CHILDREN'S LITERATURE

Postmodernism is a term that describes theoretical and fundamental changes in attitudes, styles, and academic disciplines that emerged in Western culture after World War II (Goldstone, 2002). It rejects canons and universal truths of earlier 20th-century movements, philosophies, and artistic traditions (Winch, Johnston, Holliday, Ljungdahl, & March, 2001), and in

characterized by five salient and recurring concepts:

- Life is fragmented (Paley, 1992), so the artistic whole is nonlinear, has missing components, or jumps from one subplot to another.
- Human action is ruled by chance and often borders on the absurd (Moss, 1992). This translates into an artistic whole with an unusual degree of playfulness and a narration that has the most unexpected interruptions and additions.
- Human motivation is driven by contradiction and irony (Lucy, 1997). This is demonstrated when story threads and themes in either text or illustration contradict the main plot.
- Rather than having a hierarchical structure of authority, a postmodern world has a more horizontal power order. The reader now has the authority to coauthor the story by idiosyncratically configuring plot organization and creating subplots (Fish, 1994).
- Citizens of a postmodern world are privy to information previously secreted away. There is no longer information that is considered sacrosanct. In literature, the creative act of writing and illustrating is now overt, allowing the reader's attention to be directed to the actual process of story telling (Georgakopoulou, 1991).

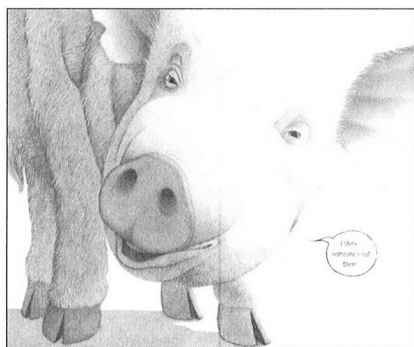
Although all five motifs may not be seen simultaneously in the same text, they are clearly present in today's children's picture books.

**Their books shatter readers' expectations,
demand active coauthoring, and raise questions
about what is real.**

their place inserts anarchy, fragmentation, chance, play, and anti-authoritarianism (Siegel, 2001). In literature, these changes can be

Children's picture books may be nonlinear, having multiple storylines running concurrently or containing multiple perspectives. They

may display an unusual degree of playfulness, bordering on the absurd with unusual twists and turns. Irony slips into the books both in tone and contradictory story lines. These books can be self-referential, exposing the artistic act of the book's creation. These picture books also invite coauthoring—the power of telling the story is shared between the author and the young reader. *The Three Pigs* is quintessentially postmodern.



Illustrations from *The Three Pigs* by David Wiesner. Copyright © 2001 by David Wiesner. Adapted and reprinted by permission of Clarion Books/Houghton Mifflin Company. All rights reserved.

These five themes appear to be highly sophisticated and, therefore, unsuitable for a child audience. Quite the contrary. As seen in *The Three Pigs* and other postmodern picture books, the resulting presentations are very intriguing and actively involve readers and viewers. Children's books, those stories written by adults for younger members of society, act as socializing agents, helping children to better understand their world and preparing them to be capable adults (Darton, 1982). As such, they truly are artifacts of the culture reflecting societal, moral, emotional, and cognitive tenets (Bader, 1976). Children's books are also sociolinguistic in nature, "with roots in the living ex-

perience of the world" (Yaxley, 2002, p. 3). Postmodernism is seen all around us—in movies such as *Shrek* and *The Minority Report*; in promotional materials seen on television, billboards, and in magazines; in all sorts of TV programming such as MTV, Third Watch, and the Preview Channel. Computer programs and the World Wide Web are both postmodern phenomena. As Nikola-Lisa (1994) wrote, "We live in a postmodern, postliterate age; an age of doubt, and an age of uncertainty; an age of playfulness" (p. 37). It is not surprising that children's picture books show postmodern characteristics, nor is it odd that these books have high child appeal—the nature of the text is highly playful and highly engaging (Metcalf, 1997).

A NEW CLASSIFICATION IN THE PICTURE BOOK GENRE

Postmodern picture books have different functions, different formats, and different semiotic codes. They "reveal new principles of organization" (Landow, 1992, p. 101). I propose that these books be classified as a new subgenre—postmodern picture books. Genre is a set of similar characteristics shared by a group of literary works that acts as a mediating framework between texts, authors/illustrators, and the audience. The structure of each genre guides the reader toward appropriate reading expectations for that particular book category (Chandler, 2000). Familiarity with a genre provides the reader with distinct information about the unique qualities of the book, the authoring process, the interpretative process of reading the text and viewing the illustrations, and understanding the roles of both author/illustrator and reader (Mason, 2000). It enables the reader to predict plausible future events and consequences of action,

as well as helping readers sort salient from nonsalient information (Chandler, 2000). Genre knowledge also helps foster a cohesive and congenial literary community by providing a shared set of beliefs and vocabulary about how that text works. Understanding genre builds a frame of reference or schemata, which, in turn, leads to deeper comprehension and metacognitive insights into the particular genre. It is this kind of knowledge that empowers students to independently investigate new texts (Stoodt, Amspaugh, Hunt, 1996; Temple, Martinez, Yokota, Naylor, 1998; Galda and Cullinan, 2002).

In a traditional picture book, the plot follows an introduction of setting and characters, establishment of a problem, characters' response to the problem, consequences to the responses, and resolution. The story unfolds sequentially. The pictures and text mutually support each other, enhancing the meaning. The author and illustrator have control over the story, guiding the reader to move in a linear direction and to draw specific knowledge, insights, and themes from the story. Moebius (1986) found that illustrations have their own set of communication codes to guide in the interpretive process:

- the position and size of the characters on the page;
- how and why perspective is being used;
- the function of the picture frame and how the image is positioned in relationship to the page edges; and
- the symbolic use of color and line

These features are not eliminated in postmodern picture books, but additional features are equally or more important for understanding the integrity, charm, and the meaning of these texts. The subgenre of post-

modern picture books can be characterized by the same motifs found in postmodern literature for adults:

- nonlinearity in terms of the story line and multiple narrators;
- irony;
- exposure to the artistic act of the book's creation and coauthoring.

Nonlinearity of Narratives

The most common characteristic found in postmodern books is nonlinearity. Nonlinearity is frequently demonstrated through multiple story lines presented in words or pictures, or one narrative text that is disrupted and goes in its own unique directions. The postmodern world of stories is not whole and predictable but is fragmented and uncertain. What makes these stories so alluring is that they give overt power to the reader, inviting the reader to actively construct whole new stories and make decisions about how to read the story. The reader is the stabilizing force and brings order to the seemingly chaotic narrative. In Wiesner's *The Three Pigs*, the story begins with a traditional opening of "Once upon a time there were three pigs who went out into the world to seek their fortune. The first pig decided to build a house, and he built it out of straw." Very soon the story loses its linearity because the three pigs literally step out of the book and move into a Mother Goose rhyme, then into a fantasy storybook, and then back into the story of the three pigs. The reader must make connections between the traditional story and the text's unique deviations for this piece of fiction to make sense.

In *Time to Get Out of the Bath*, Shirley, John Burningham (1978) presents two stories simultaneously. On each left hand page, Mother is seen in the bathroom addressing her little daughter, Shirley, in a most

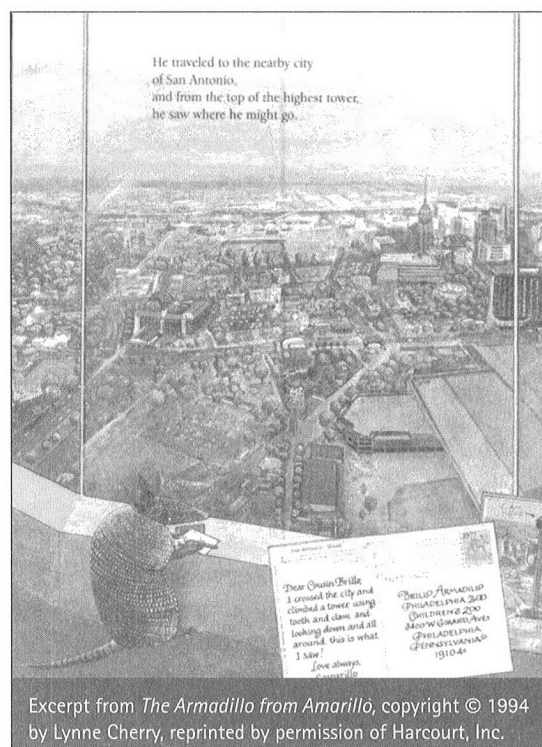
absentminded way. On the right hand page, Shirley is taking a bath, preoccupied with her thoughts. The mother's complaining monologues are depicted on pages that have few details and are ostensibly monotone. This is in sharp contrast to the world that Shirley is constructing in her daydream. The right hand pages are in technicolor, filled with details and lush scenes of a kingdom far away. Shirley's daydream has no text accompanying the pictures. The reader creates the text, and the reader decides whether to read the story sequentially, or to read the daydream story first and then go back to read Mother's dialogue or vice versa.

In *The Armadillo from Amarillo*, Lynne Cherry (1994) locates the main text on the top quarter of each page. This is a story about an armadillo named Sasparillo, living in Amarillo, Texas. He ponders, "Where in the world am I? What's out beyond these tangled woods? What's out beyond the sky?" So he

packs up and goes adventuring. Richly detailed and colored two-page spreads illustrate each new place he ventures. Superimposed on the main illustration are the front and back of picture postcards written to a fellow armadillo residing in the Philadelphia Zoo. These postcards highlight each city's landmarks. Readers have the discretion of reading this book in a number of ways. Second-grade students I know always look at the postcards first and then go back to hear the story and look for connections between the main text and the messages on the cards.

While Lynne Cherry provides a second story in words and pictures, Jan Brett often creates a secondary story through pictures alone. She arranges a linear text moving from left to right, along with full-page illustrations that support and enhance the main story line. Then she supplies a second set of illustrations, which do not directly match the accompanying text. These are set apart

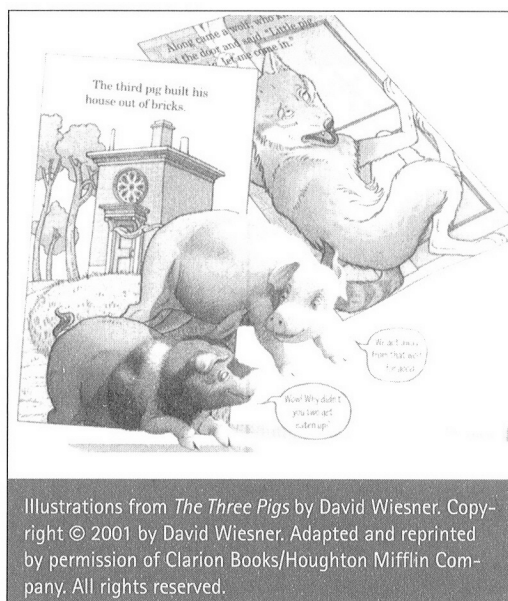
from the main story by placing them as side panels in *Comet's Nine Lives* (2001), through windows in *The Mitten* (1989), or running across the bottom of the page in *The Trouble with Trolls* (1992). This set of other pictures provides interesting insights into the story, but here again, there is not a specific text to guide the reader's comprehension. These are not stories for passive reading. Readers must create stories, ferret out connections, and investigate how the narrative strands or pictures support or contradict one another.



Excerpt from *The Armadillo from Amarillo*, copyright © 1994 by Lynne Cherry, reprinted by permission of Harcourt, Inc.

Multiple Perspectives

Multiple perspectives, another distinguishing characteristic found in postmodern picture books, often manifests through multiple narratives. By doing this, postmodern stories distribute power from the narrator to major and minor characters. This should not be confused with traditional dialogue, which fits securely and sequentially into the plot and is immersed in the story's imaginary world. For example, in the traditional picture book, *The Polar Express*, Chris Van Allsburg (1995) weaves a magical tale of a boy whisked away on a train to the North Pole. Much to the boy's surprise on Christmas Eve, a train wreathed in smoke appears outside his bedroom window. " 'All aboard,' the conductor cried out. I ran up to him. 'Well,' he said, 'Are you coming?' 'Where?' I asked. 'Why to the North Pole, of course,' was his answer . . . I took his outstretched hand and he pulled me aboard." In *The Three Pigs*, the narrator is interrupted frequently by the pig characters. The pigs talk to each other, to the reader, and to themselves. As the confused wolf moves through the story, each of the three pigs steps out of the story and out of danger. As the wolf approaches the third house made out of bricks, the pig-owner moves off the page and says to his two brothers, "Wow! Why didn't you two get eaten up?" The straw house pig rejoins, "We got away from that wolf . . . for good." The third pig says more to himself than his brothers, "Now we have room to move. Watch this—oops!" This dialogue is certainly not a part of the story time or space of the wolf and the abandoned, blown down houses. Added to this melee are comments from the fiddling cat in the nursery rhyme, "Hey Diddle, Diddle," and a great scaly dragon who has stepped out of a fantasy tale.



Illustrations from *The Three Pigs* by David Wiesner. Copyright © 2001 by David Wiesner. Adapted and reprinted by permission of Clarion Books/Houghton Mifflin Company. All rights reserved.

In Carolivia Herron's (1997) *Nappy Hair*, the reader hears different people exclaim over a little girl's hair texture. The different voices are shown through word placement on the page, quotation marks, and a variety of different fonts. These voices cajole, tease, contradict, reaffirm, and provide relevant information. The overall effect is one of a loving community, comfortable with one another and proud of their heritage. Another technique used is when two narrative voices discuss the topic in different ways. One is more playful, conversational, and informal, while the other provides additional facts and is encyclopedic in tone. This is seen in *Snowflake Bentley* (Martin, 1998), *The Emperor's Egg* (Jenkins, 1999) and *Silly Galah!* (Brian, 2001). In *Silly Galah!*, the author presents five- and seven-line verses about different animals living in Australia. For the echidna, the verse reads "He doesn't eat meals with a knife and fork, / or nibble like you and me, / but uses the snout / he carries about / to snuffle up ants for his tea." Around the edges of the page, the text states, "The echidna uses

its long sticky tongue to catch its food—ants and termites. If danger is about, it curls into a small, spiky ball or digs itself into the ground. An echidna baby hatches from an egg and lives in its mother's pouch." These books validate the child's natural playfulness and comfort with informality. The playful, informal tone is as important and relevant as more serious didactic messages.

Irony and Contradiction

In an uncertain postmodern world, irony and contradiction are frequent

components of the confusion. Irony is quite conspicuous in the many examples of fairy tales that are fractured and spoofed. *Cinderella's Rat* (Meddaugh, 1997), *The Stinky Cheese Man* (Scieszka & Smith, 1991), *Sleepless Beauty* (Minters, 1996), *Cindy Ellen* (Lowell, 2000) and *Little Red Riding Hood—A New Fangled Prairie Tale* (Ernst, 1995), all poke fun at time-honored stories. In the *Frog Prince Continued* (Scieszka, 1991), the story opens with the princess and her husband (the frog turned into a man) not living happily ever after. The couple is downright grumpy. The prince has not lost all of his frog-like characteristics, which displeases the princess. And the prince misses his prior existence. As the story draws to a close, the two kiss again. Now, both are changed into frogs. One wonders if this transformation will lead to everlasting happiness!

Irony and contradiction are also seen when the illustrator presents images that run contrary to the text. In *The Three Pigs*, the text says, "and he huffed and he puffed and

he blew the house in and then ate the pig." The poor wolf in the picture is most distressed as he looks amidst the rubble and doesn't see a pig in sight! (That is because the pig

The function of illustrations has also changed. Illustrations in traditional picture books help to build a unified story. Illustrations in postmodern picture books deconstruct

In postmodern picture books, the viewer looks for discrepancies, additional story lines, and unexpected elements.

has slipped off the page and now exists in the reader's space.) In *We Are All in the Dumps with Jack and Guy*, Maurice Sendak (1993) contrasts two innocent, naïve nursery rhymes with images of homelessness, unequal distribution of wealth, and martyrdom of those who try to rectify societal ills. Pat Hutchins (1968) provides a simple narrative of a hen, Rosie, walking through the countryside in *Rosie's Walk*. Unbeknownst to Rosie, but all too clear to the reader, is the imminent danger that lurks within the story. A fox has picked up the hen's scent and is now following her. Not to worry, though, for the fox's evil designs are squelched at every turn. The excitement and danger seen in the illustrations are in sharp contrast to Rosie's peaceful stroll.

All good picture books invite the reader to take careful notice of the illustrations. This creates a tension between the need to move forward and learn what will happen next in the text and the desire to linger over the pictures (Nodelman & Reimer, 2003). This tension remains in postmodern picture books, but the role of the viewer has shifted. In traditional picture books, the viewer searches for elements that support, validate, and enrich the story line. In postmodern picture books, the viewer looks for discrepancies, additional story lines, and unexpected elements. The viewer must recognize these new pictorial elements and decide how to use them.

the main story because these images interrelate with the narrative to alter the original plot.

Uncovering the Artistic Process of Book Making

An innovative characteristic of this new subgenre is the revealing of the act of storybook creation. By exposing the acts of writing, illustrating, and the physical aspects of the book—pages, typography, covers, and end pages—the reader is put in the position of questioning reality. What is real here? The book? The story? The reader's perceptions? In *The Three Pigs*, the pigs step out of the pages, knock over pages, and turn a page of the story into a paper airplane. On the last page, two pigs and their newfound friends, the cat with her fiddle and the dragon, sit down to dinner while the third pig is carefully placing letters to read, "and they all lived happily ever after." On the last page of *Black and White*, David Macauley (1990) drew a hand lifting the train station (an important component of the story) off of the page. In *Bad Day at Riverbend* by Chris Van Allsburg (1995), a town out of the old west is plagued by some greasy stuff that appears out of nowhere and covers the streets, cattle, and residents. As the book draws to a close, we see that this story is really a coloring book, and a little girl in cowgirl regalia is scribbling with crayons across the pages. The concept of story has significantly changed. In traditional pic-

ture books, the story invites the reader into its newly created world of words and images. The reader gives up the "here-and-now" and is swept away by the story's unfolding plot. When I read *Thank You, Mr. Falker* (Polacco, 1998) to preservice and inservice teachers, many become misty-eyed. They were truly touched by this autobiographical story. Mr. Falker helps his young student, Patricia Polacco, recognize her own special artistic talents and teaches her to read despite her dyslexia. Our class becomes a literacy community as we move into the story, momentarily losing an awareness of the real world.

Postmodern picture books keep the reader aware of the surrounding physical world. True, these books invite the reader into the story, but they provide reminders to keep one foot grounded in reality. These books do not blanket the reader with their stories, rather they prod and tease the reader with questions like "What do you make out of this story? Did we trick you? Can you get the connections?" By disclosing how the book is created, using physical parts of the book as props, and reminding the reader that there is another world outside the narrative, these books highlight two significant aspects of the reading process:

- Reading should connect directly with everyday life.
- The written word is not above questioning.

An interesting consequence of this postmodern characteristic is the addition of two new spatial planes within the illustrations. When reading a picture book such as Faith Ringgold's *Tar Beach* (1991), the illustrations remain in traditional pictorial space. They do not break the surface plane. Imagine a TV screen. The programs exist behind the screen. Sometimes the camera

zooms in for close-ups in the foreground space. Sometimes characters move about in the middle space, and sometimes the camera pans out to shoot events taking place in the distance or background. Characters do not break out of the TV and into our houses.

Postmodern illustrations, on the other hand, do break the surface plane and move into the reader's space. In *Officer Buckle and Gloria* (Rathmann, 1995), Officer Buckle slips out of the framed illustration, moving toward the reading audience. In *The Three Pigs*, the characters actually acknowledge the existence of a world outside the book. One pig peers out at the reader saying, "I think . . . someone's out there."

Postmodern characters can also move into another new spatial plane that exists under and around the pages. In *The Story of a Little Mouse Trapped in a Book* (Felix, 1988), a little mouse is trapped in the book. He nibbles his way through the pages and finds a green world below. The mouse (like the three pigs) makes an airplane out of a book page and sails to freedom. When characters step off pages, move into the viewer's space, or use the pages of the book as props, the author/illustrator is reminding the audience that fiction is not real, but is a wonderful mechanism to see the world in new and unexpected ways.

FINAL REFLECTIONS

Wolfgang Iser (1978) writes that each text has an "implied" or ideal reader, whose tastes and prior knowledge enable full involvement and utilization of the text. To take on the role of this ideal reader, one must have specific language, life, and literature knowledge for that text (Nodelman and Riemer, 2002). The life knowledge constitutes the information that

Seeking Synergy between Postmodern Picture Books and Digital Genres

When children view computer screens, they encounter a convergence of multimedia, symbolic forms including images, voices, music, video, animations, and text. When children read a computer screen, they do so in various digital genres that link together symbolic forms in formats such as interactive games, storybooks, e-mail, and Web sites. Children who are digitally literate use, understand, and manipulate content to suit their communicative, personal, academic, social, and cultural purposes. Educators who appreciate children's sophisticated comprehension processes as they interact with new digital genres on computer screens are better equipped to support children's comprehension of new print-based genres, such as the postmodern picture book. These processes include:

- Making sense of digital content is a postmodern endeavor requiring readers to strategically navigate through the multiple, dynamic, *nonlinear*, and hypertextual pathways available on the Internet. For example, 20 students in a classroom may assemble and synthesize knowledge in 20 different ways that reflect 20 different paths the children charted through informational resources in cyberspace.

- Differences in comprehension processes also surface in the level of critical literacy children exhibit when they determine or fail to determine the reliability of the informational sources they read. The very nature of information on the Internet entails *multiple perspectives*. Children need strategies to critically read information, assemble knowledge, consider multiple perspectives, and represent learning from the Internet.
- Meaning-making processes in cyberspace involve high levels of cognitive engagement that are *participatory*. Participating in a narrative world may involve immersing the reader as a role-player in a story world. In other digital genres, such as an interactive, hypertextual storybook, the reader is a navigator and coauthor who may transform the story message by following different intratextual links.

In light of the widespread accessibility of computers and growing awareness that print is only one of many symbol forms used in digital genres, the time has come to explore the synergy that exists among postmodern print-based and digital genres.

—Linda D. Labbo

will help the reader understand the specifics of the content. Language knowledge includes the needed sophistication in decoding, semantic, and lexical skills. Literature knowledge focuses on the structure of the text, the unique features for that genre, and how one should approach the book. Postmodern picture books have specific features that mark them apart from the broader genre of picture books. Multiple storylines, narrators, and perspectives, deliberate contradiction between illustration and text showing the book as it really is, and allowing the reader to be privy to the act of the book's creation are communication or semiotic codes that signal to the reader that postmodern picture books need to be read differently.

These linguistic codes are not automatically understood. We need to provide our students with specific stances and strategies for approaching and understanding postmodern texts. Brian Cambourne (1999) suggests that we need to "deliberately [demonstrate and bring] to the learners' conscious awareness those covert and invisible processes, understandings, knowledge, and skills over which they need to get control if they want to be effective readers" (p. 126). The following list contains reading behaviors and text expectations that can guide students through postmodern literary experiences to make these new semiotic codes more visible and understandable:

- The reader should recognize that he/she now has the power to determine which story line to follow and in what order. These books destroy the most elemental proposition that books should be held upright, read left to right, and in a sequential manner.
- The reader should not expect to be immersed in the time and space of the story world. Readers are con-

scious that the story world is juxtaposed to reality.

- Readers are no longer invisible observers of the story's events. Characters may move into the reader's space and/or talk to the audience. Readers work with the author to build a meaningful text.
- Readers are presented with a story told from multiple perspectives. There is not necessarily one lens through which to view the story.
- Readers must actively make connections within the text. How do the story lines, the multiple narrators, and the illustrations connect to or disconnect with one another? A central question in a postmodern picture book is "How do these seemingly unrelated parts connect?" rather than "What comes next?"

Just as postmodern picture books reveal the secrets of authoring and

**Rather than providing
order, these books
show the quixotic
nature of the world.**

illustrating a text, we also should reveal the special structures and stances of this unique subgenre to our students. This will promote successful text interaction, and, in turn, provide confidence for readers to venture into new reading challenges. There are two fundamental ways to gain pleasure from the reading experience. Pleasure is sometimes derived from seeing reality mirrored and affirmed in literature (Sipes, 2000). In traditional stories, the text offers opportunities to explore and comprehend our world, either by carefully examining the world we know or offering vicarious experiences of unknown places, people, and events. This helps to order and stabilize the chaotic human condi-

tion. A second pleasure of reading occurs when the story upsets, unsettles, or disturbs one's expectations (Sipes, 2000). This is what the postmodern picture book does. Rather than providing order, these books show the quixotic nature of the world. Then they reassure the young reader that this uncertainty can be overcome and that the world is a wondrous and surprising place.

References

- Bader, B. (1976). *American picture books: Books from Noah's ark to the beast within*. New York: Macmillan.
- Bodmer, G. (1989). The post-modern alphabet: Extending the limits of contemporary alphabet books, from Seuss to Gorey. *Children's Literature Association Quarterly*, 14, 115-117.
- Cambourne, B. (1999). Condition for literacy learning: Explicit and systematic teaching of reading—a new slogan? *The Reading Teacher*, 53(2), 126-127.
- Chandler, D. (2000). An introduction to genre theory. Retrieved Aug. 12, 2002 from <http://www.aber.ac.uk/media/Documents/intgenre/gentrgenre1.html>
- Darton, F. J. H. (1982). *Children's books in England: Five centuries of social life*. Cambridge: Cambridge U.P.
- Dresang, E. (1999). *Books for youth in a digital age*. New York: H. W. Wilson.
- Evans, J. (1998). Introduction to illustration in picture books. In J. Evans (Ed.), *What's in the pictures* (pp. xiii-xviii). London: Paul Chapman.
- Fish, S. (1994). Is there a text in the class? In D. Richter (Ed.), *Falling into theory: Conflicting views on reading literature* (pp. 226-237). New York: St. Martins.
- Galda, L., & Cullinan, B. (2002). *Literature and the child*. Belmont, CA: Wadsworth.
- Georgakopouku, A. (1991). Discursive aspects of metafiction: A neo-aura. *Edinburgh Working Papers in Linguistics*, 2, 1-13. (ERIC Document Reproduction Service No. ED 353781).
- Goldstone, B. (1999). Brave new worlds: The changing image of the picture book. *The New Advocate*, 12(4), 331-343.
- Goldstone, B. (2002). Whaz up with our books? Changing picture book codes and

- teaching implications. *The Reading Teacher*, 55(4), 362–370.
- Hearne, B. (1998). Perennial picture books seeded by oral tradition. *Journal of Youth Services in Libraries*, 12(1), 26–33.
- Huck, C., Kiefer, B., Hepler, S., and Hickman, J. (2004). *Children's literature in the elementary school* (8th ed.). Boston: McGraw Hill.
- Iser, W. (1978). *The act of reading: A theory of aesthetic response*. Baltimore: Johns Hopkins.
- Landow, G. (1992). *Hypertext: The convergence of contemporary critical theory and technology*. Baltimore: Johns Hopkins.
- Lucy, N. (1997). *Postmodern literary theory*. Oxford: Blackwell.
- Mason, J. (2000). From Gutenberg's galaxy to cyberspace (Doctoral dissertation, McGill University, Montreal, Quebec).
- Metcalfe, E. (1997). The changing status of children and children's literature. In S. Beckett (Ed.), *Reflection of change: Children's literature since 1945* (pp. 49–58). Westport, CT: Greenwood Press.
- Mikkelsen, N. (2000). *Words and pictures: Lessons in children's literature and literacies*. Boston: McGraw.
- Moebius, W. (1986). Introduction to picture book codes. *Words and Images* 2(2), 141–158.
- Moss, G. (1990). Metafiction and the poetics of children's literature. *Children's Literature Association Quarterly*, 15(2), 50–52.
- Moss, G. (1992). My teddy bear can fly: Postmodernizing the picture book. In P. Hunt (Ed.), *Literature for children: Contemporary criticism* (pp. 51–66). London: Routledge.
- Nikola-lisa, W. (1994). Play, panache, pastiche—Postmodern impulses in contemporary picture books. *Children's Literature Association Quarterly*, 19, 35–40.
- Nodelman, P., & Reimer, M. (2003). *The pleasures of children's literature*. New York: Allyn & Bacon.
- Norton, D. (1999). *Through the eyes of a child*. Upper Saddle, NJ: Merrill.
- Paley, N. (1992). Postmodern impulses and the contemporary picture book: Are there any stories to these meanings? *Journal of Youth Services in Libraries*, 5, 151–161.
- Siegel, K. (2001). Literary trends and influences. Retrieved January 21, 2003 from <http://www.kristisiegel.com/theory.htm>
- Sipes, L. (2000). The construction of literary understanding of first and second graders in oral response to picture story-books read-alouds. *Reading Research Quarterly*, 35(2), 252–275.
- Stoodt, B., Amspaugh, L., & Hunt, J. (1996). *Children's literature: Discovery for a lifetime*. Scottsdale, AZ: Gorscuh Scarisbrick.
- Temple, C., Martinez, M., Yokota, J., & Naylor, A. (1998). *Children's books in children's hands*. Boston: Allyn & Bacon.
- Trites, R. (1994). Manifold narratives: Metafiction and ideology in picture books. *Children's Literature in Education*, 25, 225–242.
- Winch, G., Johnston, R., Holliday, M., Ljun-dahl, L., & March, P. (2001). *Literacy: Reading, writing, and children's literature*. Melbourne, Australia: Oxford.
- Yaxley, B. (2002). Insights and possibilities: Summary of the 2001 AATE/ALEA Joint National Conference, *Leading Literate Lives*, Hobart, Tasmania. Retrieved September 7, 2002 from <http://www.alea.edu.au/docs/Literacy%20and%20English%20Insights%20and%20Possibilities.doc>
- Felix, M. (1988). *The story of a little mouse trapped in a book*. La Jolla: Green Tiger.
- Herron, C. (1997). *Nappy hair*. New York: Dragonfly.
- Hutchins, P. (1968). *Rosie's walk*. New York: Scholastic.
- Jenkins, M. (1999). *The emperor's egg*. New York: Scholastic.
- Lowell, S. (2000). *Cindy Ellen: A wild west Cinderella*. New York: Scholastic.
- Macauley, D. (1990). *Black and white*. Boston: Houghton Mifflin.
- Martin, J. (1998). *Snowflake Bentley*. New York: Scholastic.
- Meddaugh, S. (1997). *Cinderella's rat*. Boston: Houghton Mifflin.
- Minters, F. (1996). *Sleepless beauty*. New York: Scholastic.
- Polacco, P. (1998). *Thank you, Mr. Falker*. New York: Philomel.
- Rathmann, P. (1995). *Officer Buckle and Gloria*. New York: Putnam.
- Ringgold, F. (1991). *Tar beach*. New York: Crown.
- Scieszka, J. (1991). *The frog prince continued*. New York: Viking.
- Scieszka, J., & Smith, L. (1992). *The stinky cheese man and other fairly stupid tales*. New York: Penguin.
- Sendak, M. (1993). *We are all in the dumps with Jack and Guy*. New York: Harper Collins.
- Van Allsburg, C. (1985). *The polar express*. Boston: Houghton Mifflin.
- Van Allsburg, C. (1995). *A bad day at Riverbend*. Boston: Houghton Mifflin.
- Wiesner, D. (2001). *The three pigs*. New York: Scholastic.

CHILDREN'S BOOKS CITED

- Brett, J. (1989). *The mitten*. New York: Scholastic.
- Brett, J. (1992). *Trouble with trolls*. New York: Scholastic.
- Brett, J. (2001). *Comet's nine lives*. New York: Scholastic.
- Brian, J. (2001). *Silly galah!* Sydney: Scholastic Australia.
- Burningham, J. (1978). *Time to get out of the bath, Shirley*. New York: Crowell.
- Cherry, L. (1994). *The armadillo from Amarillo*. New York: Gulliver Green-Harcourt, Brace.
- Ernst, L. C. (1995). *Little Red Riding Hood: A new fangled prairie tale*. New York: Scholastic.

Author Biography

Bette P. Goldstone is associate professor in the Education Department at Arcadia University, Glenside, Pennsylvania.