

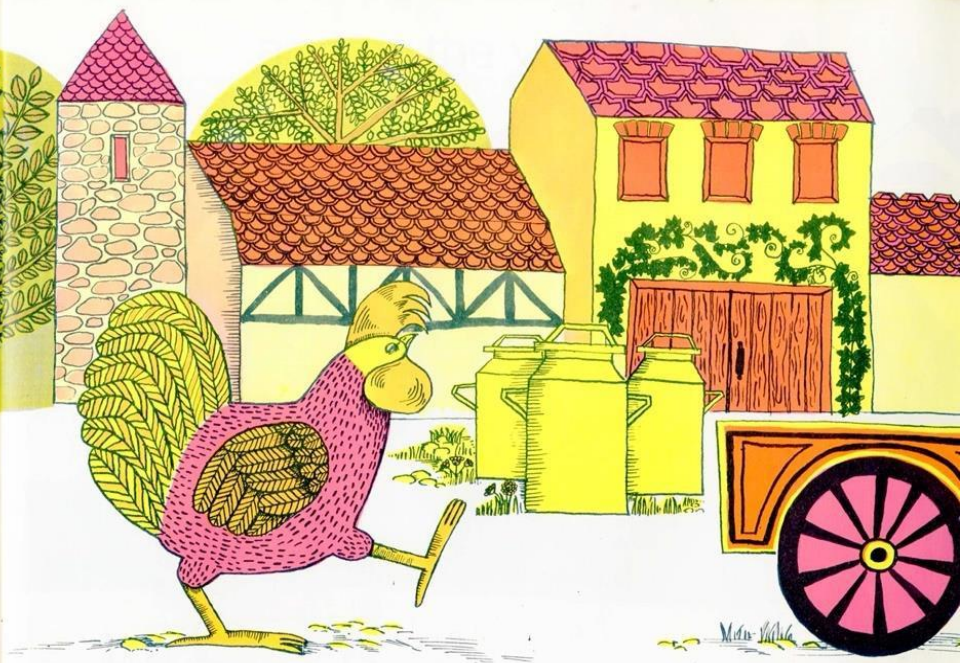
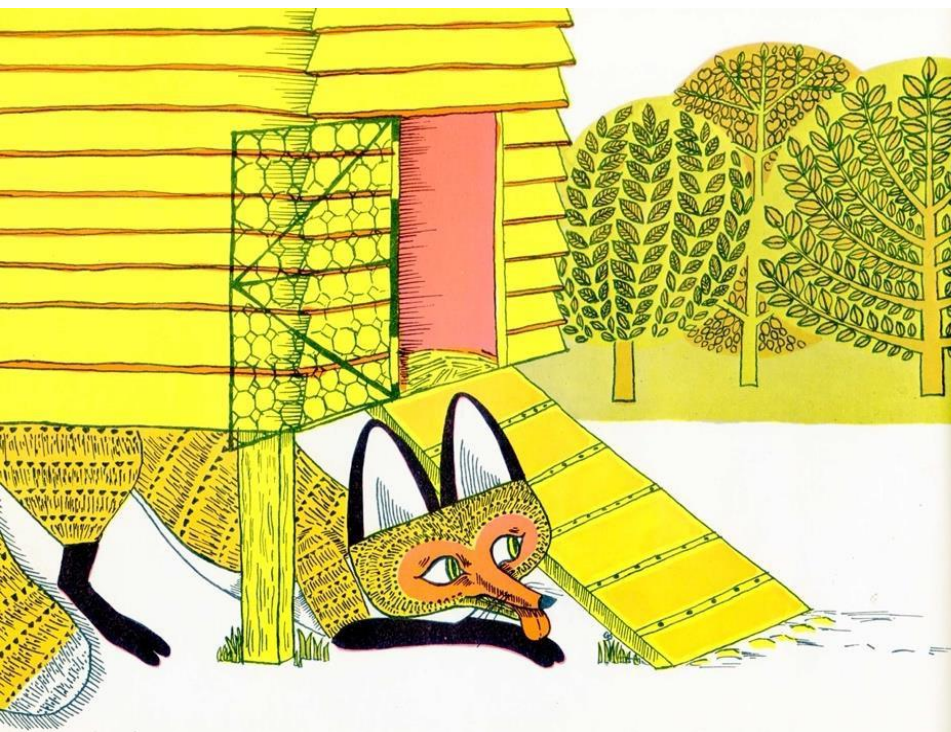
Words & *Pictures*

Rosie's Walk

Pat Hutchins

Rosie the hen went for a walk
across the yard
around the pond
over the haycock
past the mill
through the fence
under the beehives
and got back in time for dinner

Does that sound like an exciting premise for a book?



Rosie the hen went for a walk

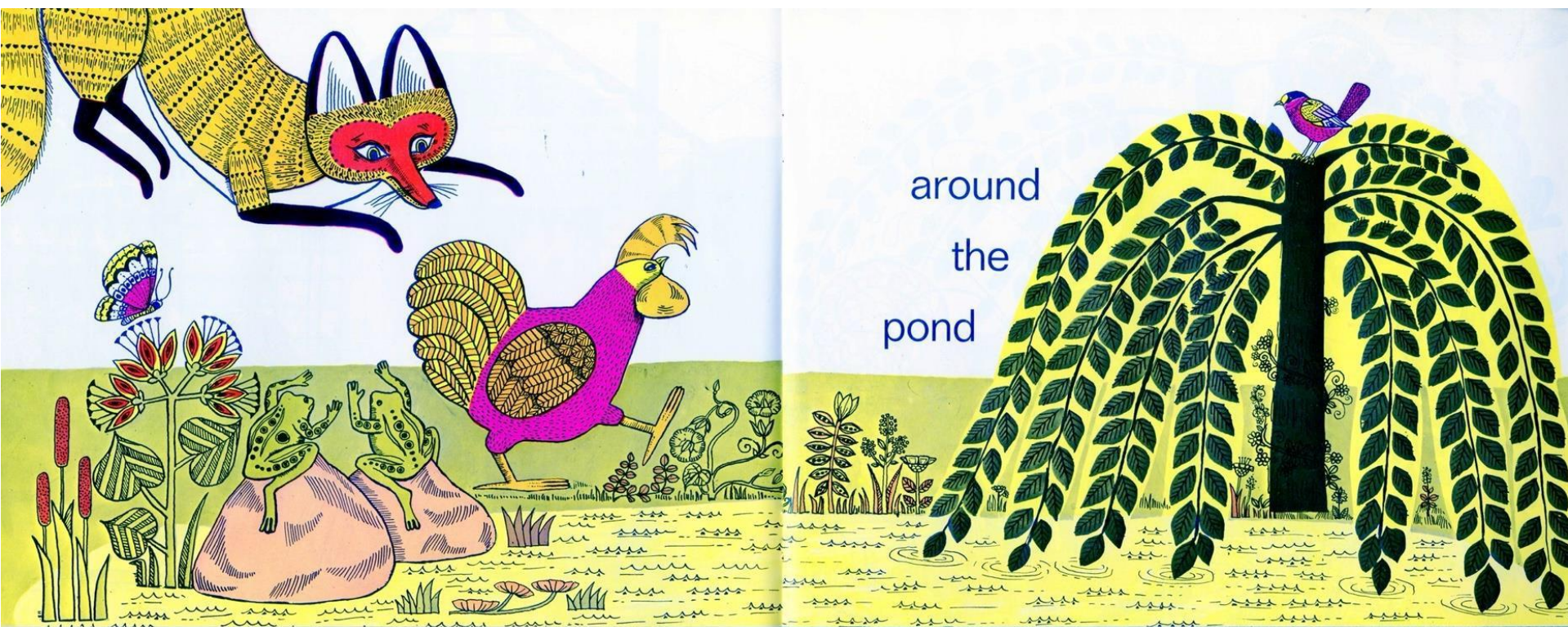


across the yard

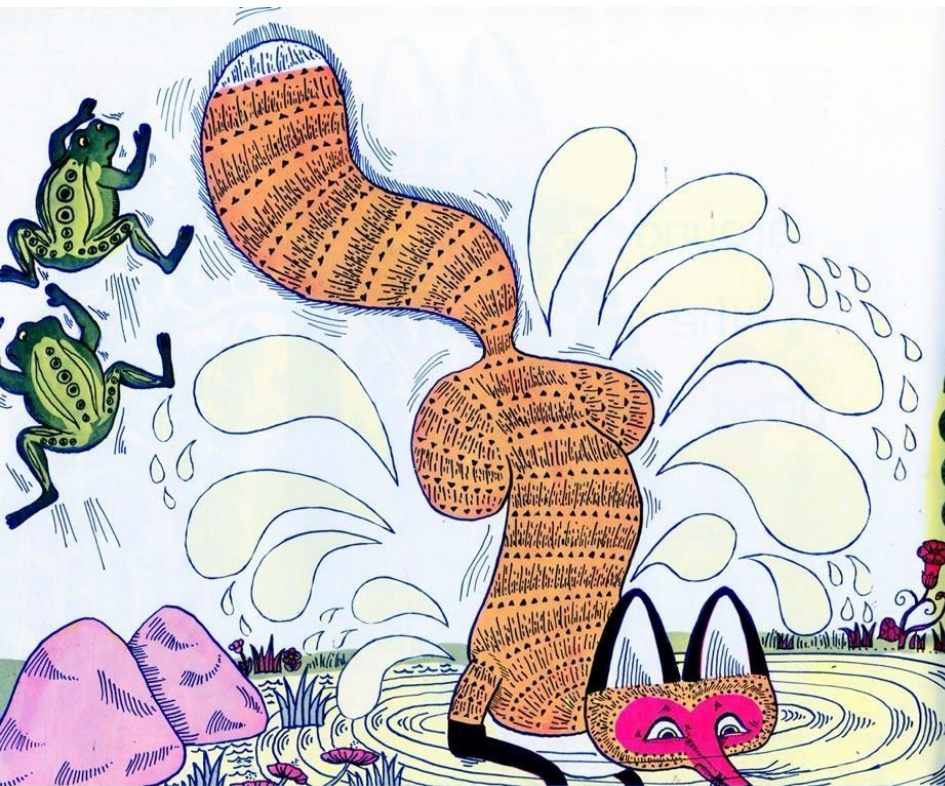


What happens next?



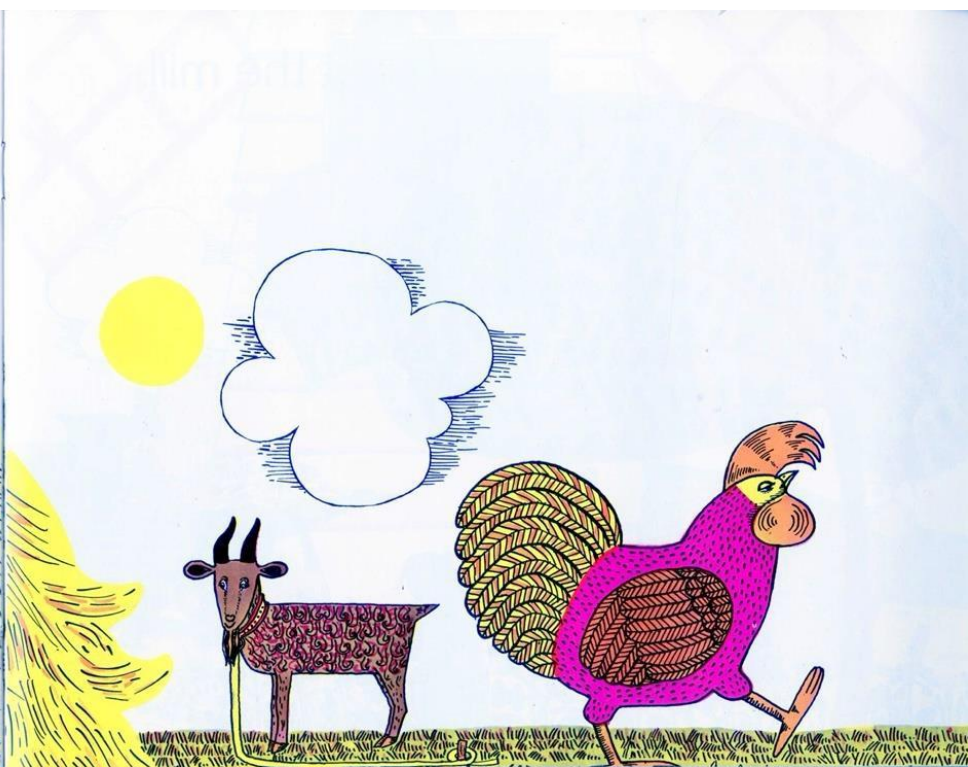


What happens next?

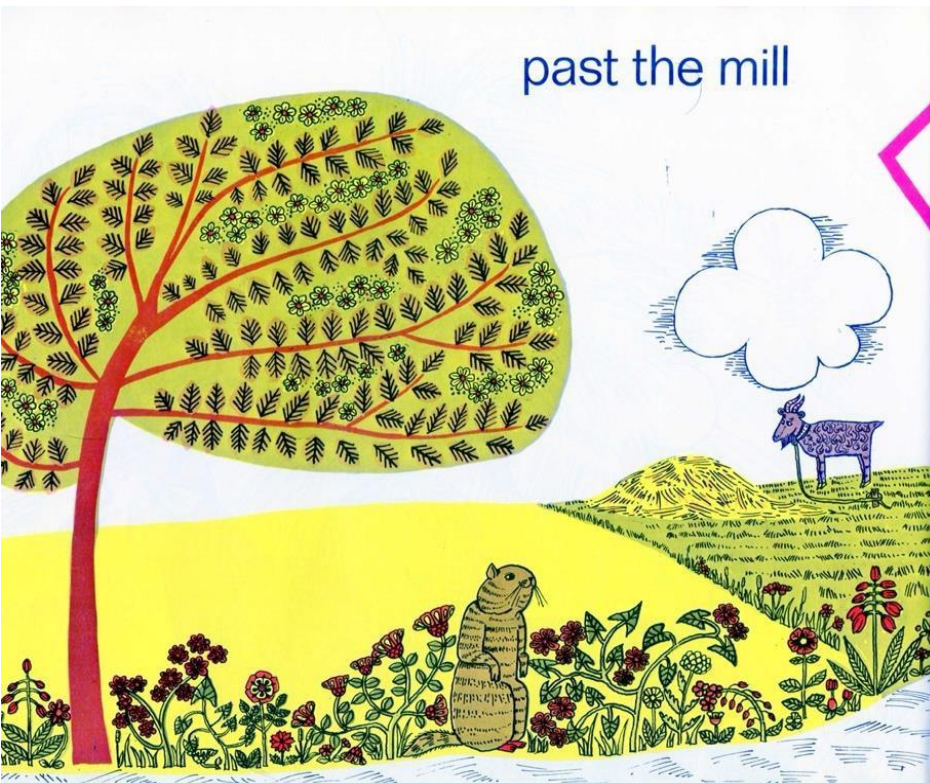




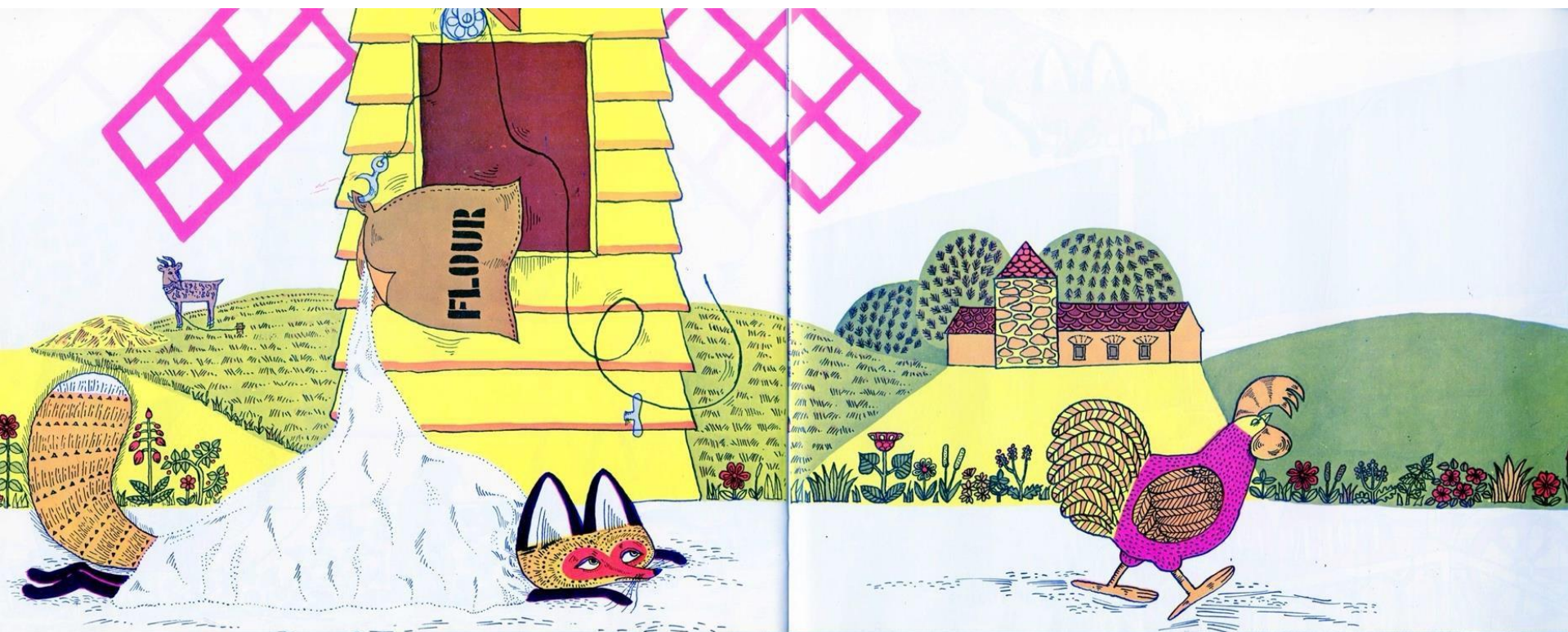
What happens next?



past the mill

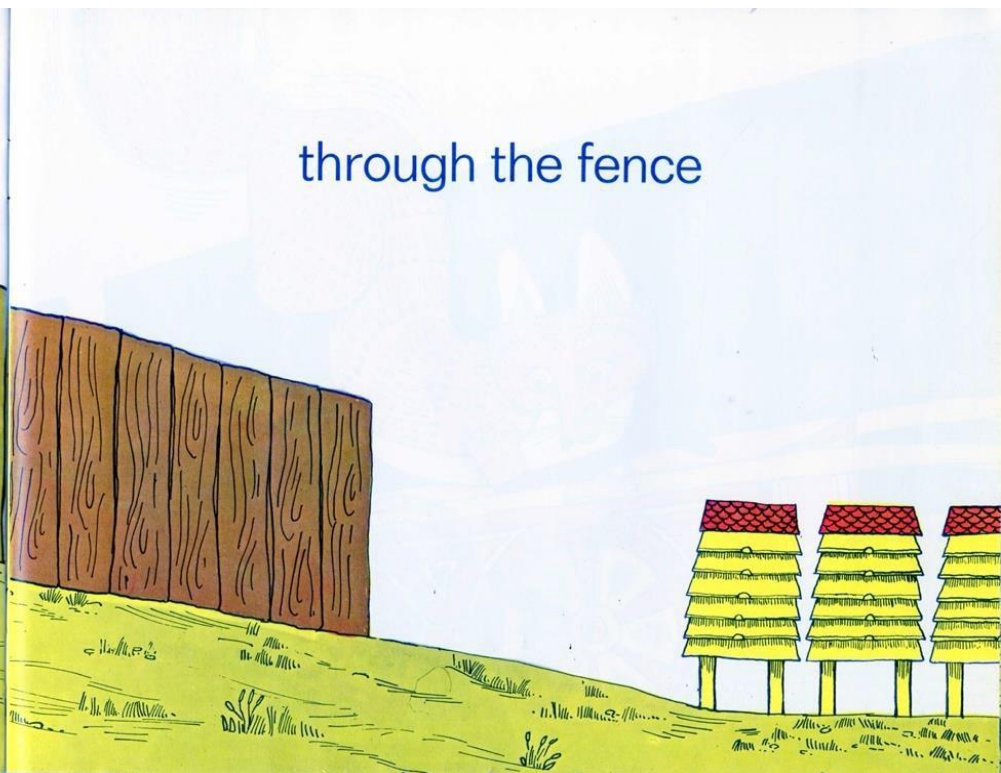


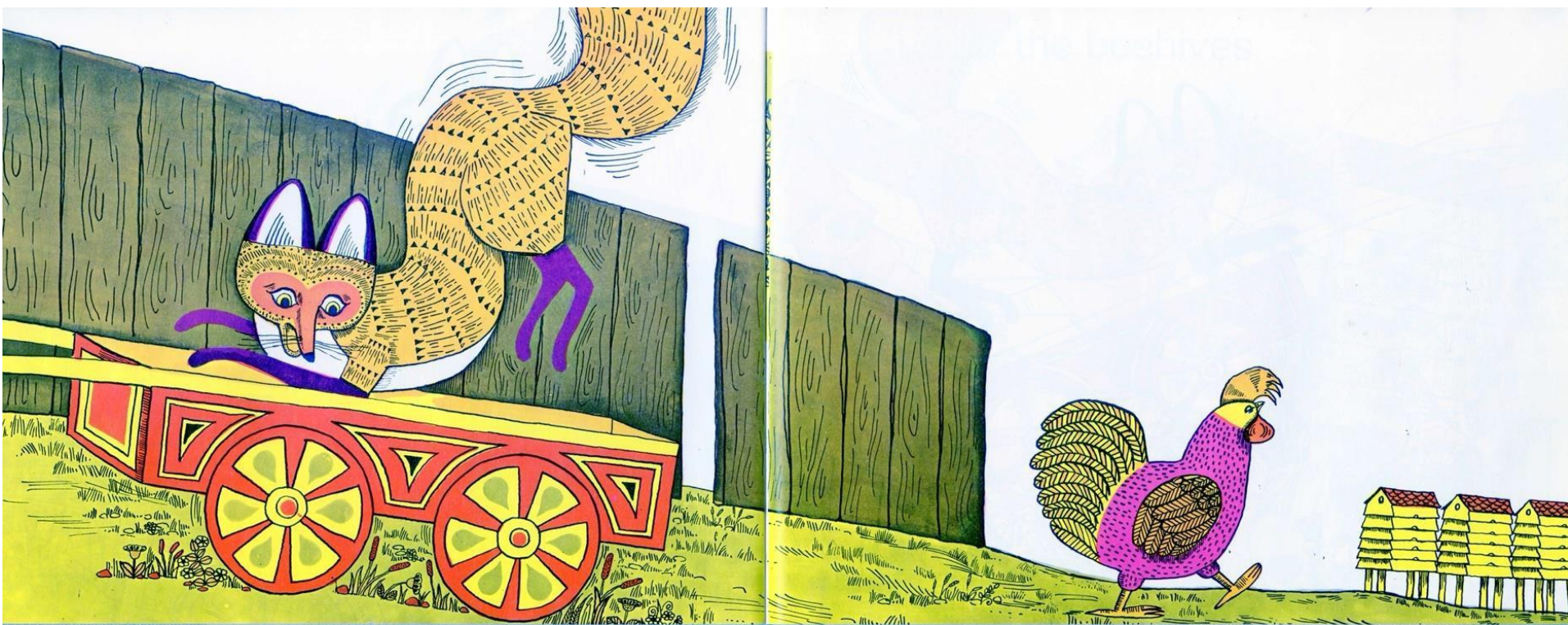
What happens next?



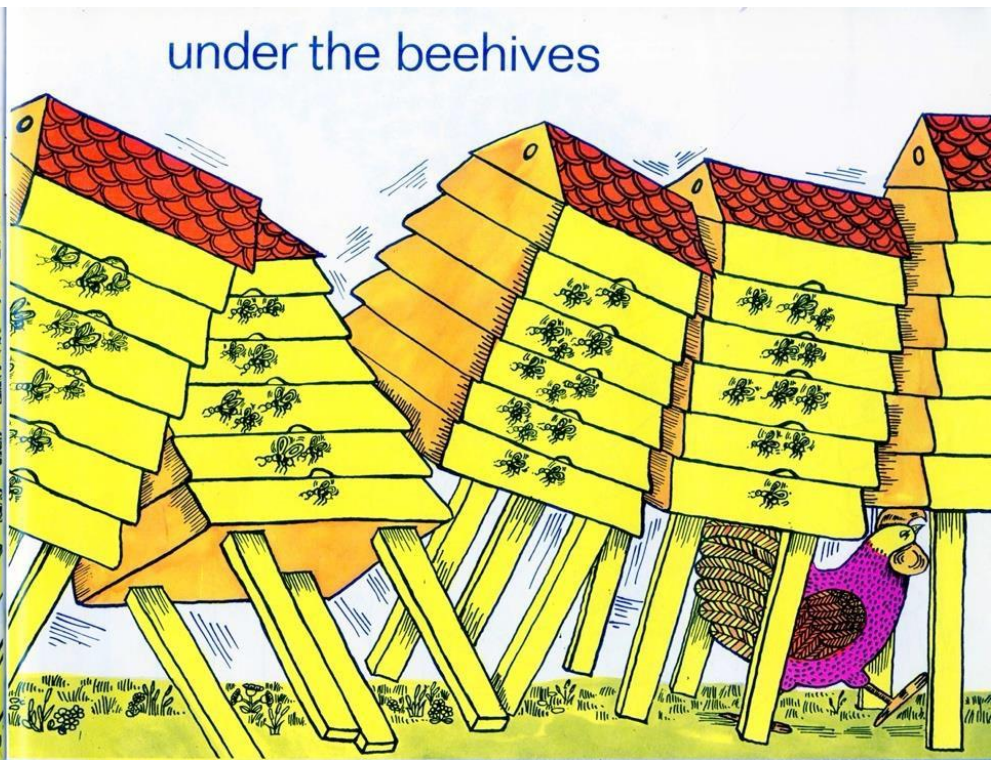


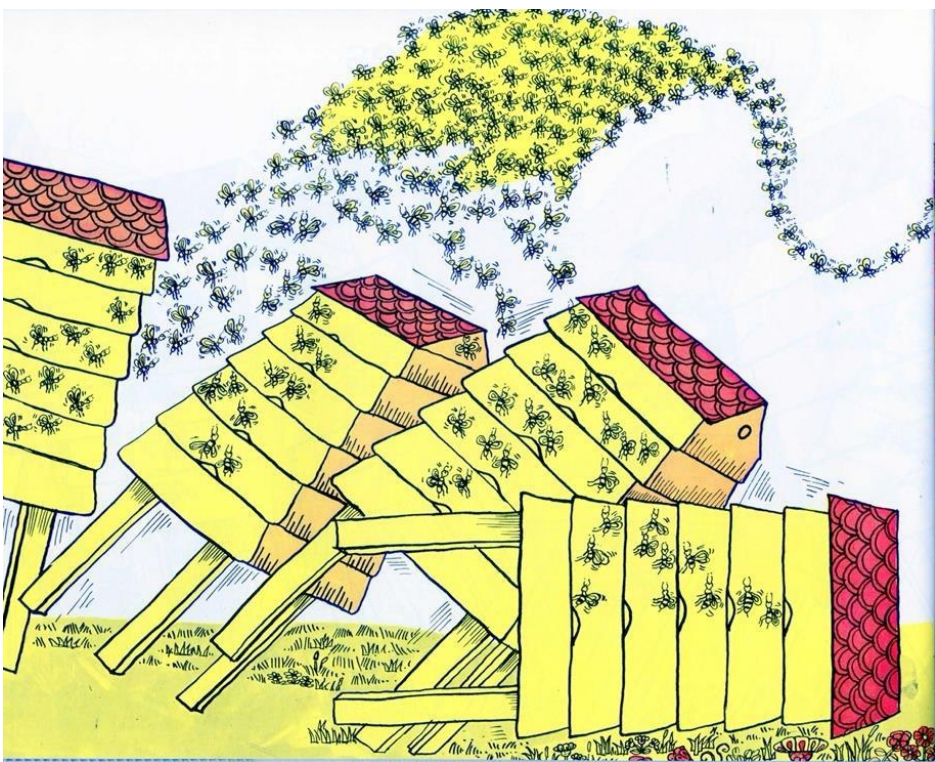
through the fence



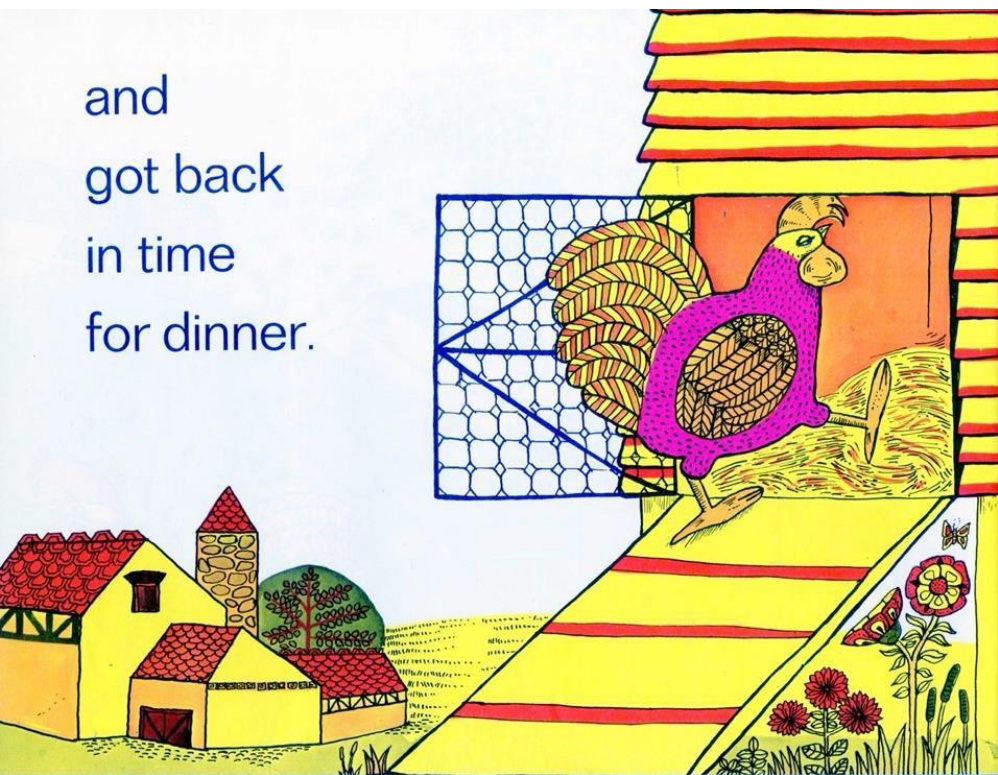


What happens next?





and
got back
in time
for dinner.



Some other Picture Puffins by Pat Hutchins

Clocks and More Clocks
Don't Forget the Bacon!
The Doorbell Rang
Good-night, Owl!
Happy Birthday, Sam
One-Eyed Jake

PUFFIN BOOKS

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Overall Relationship Between Words and Pictures

- **The words tell Rosie's story.**
- **The pictures tell the fox's story.**
- **The text is simple, repetitive, and calm.**
- **The illustrations provide excitement, humour, suspense, and plot development.**
- **Readers understand more than the main character, creating dramatic irony.**
- **Young children learn that meaning in picture books comes from both the verbal text and the visual text.**

In picture books, words and pictures combine to deliver the overall meaning of the book; neither make as much sense on its own, but they work in unison.

Iconotext

Terminology that helps to convey
the essence of word/image
interaction in picture books,
coined by Kristin Hallburg in 1982.

Picture books are unlike any other form of verbal or visual art. Both the pictures and the texts in these books are different from and communicate differently from pictures and texts in other circumstances.

Perry Nodelman p. VII

He climbed a ladder
and flashed his torch around the attic.
They weren't there.

A man with a mustache, wearing a red sweater, is perched on a wooden ledge in a cluttered attic. He holds a flashlight in his right hand, shining a beam of light across the room, and his left hand is raised in a gesture of surprise or discovery. The attic is filled with various items: several large brown suitcases, a purple suitcase, a birdcage, a large framed picture, a mannequin torso, and various boxes and trunks. The scene is drawn in a whimsical, sketchy style with a warm, slightly muted color palette.

Quentin Blake *Cockatoos*

**And when he came to the place where the
wild things are
they roared their terrible roars and
gnashed their terrible teeth
and rolled their terrible eyes and showed
their terrible claws**



And when he came to the place where the wild things are
they roared their terrible roars and gnashed their terrible teeth

and rolled their terrible eyes and showed their terrible claws

Maurice Sendak *Where the Wild Things Are*

Sendak uses repetition and vivid action verbs to present the Wild Things as fierce and threatening. The illustrations support the text by showing their size and animal-like features, but their exaggerated appearance also makes them seem playful rather than truly dangerous. This prepares readers for Max's ability to control them and become their king.

Come away from the water, Shirley
John Burningham

Come Away From the Water, Shirley (1977) is one of John Burningham's most celebrated picture books because, like *Rosie's Walk*, the words and pictures tell different stories simultaneously.

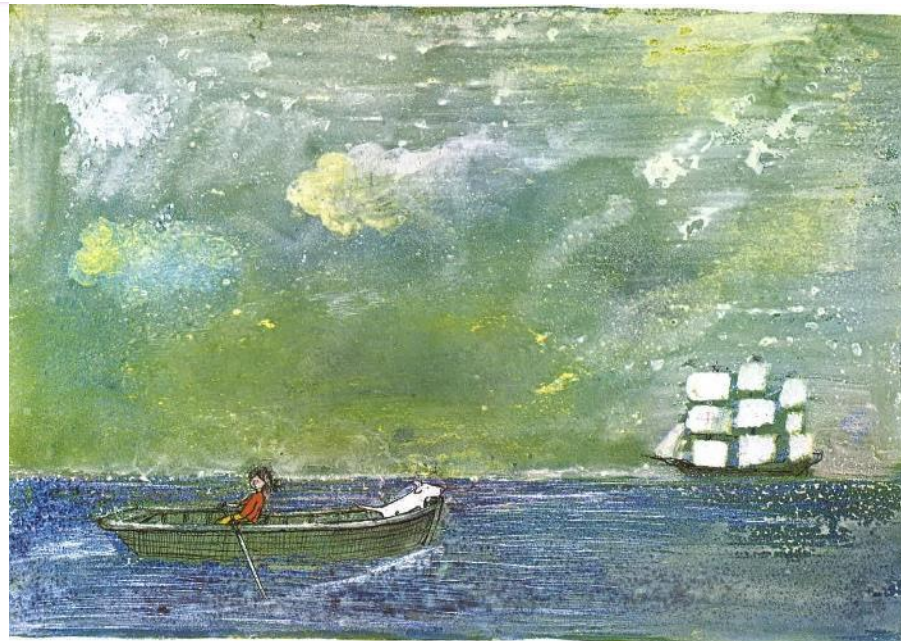
The text records only what Shirley's parents say to her during a family trip to the seaside.

The illustrations, however, show Shirley's rich imaginative adventures as a pirate and explorer.

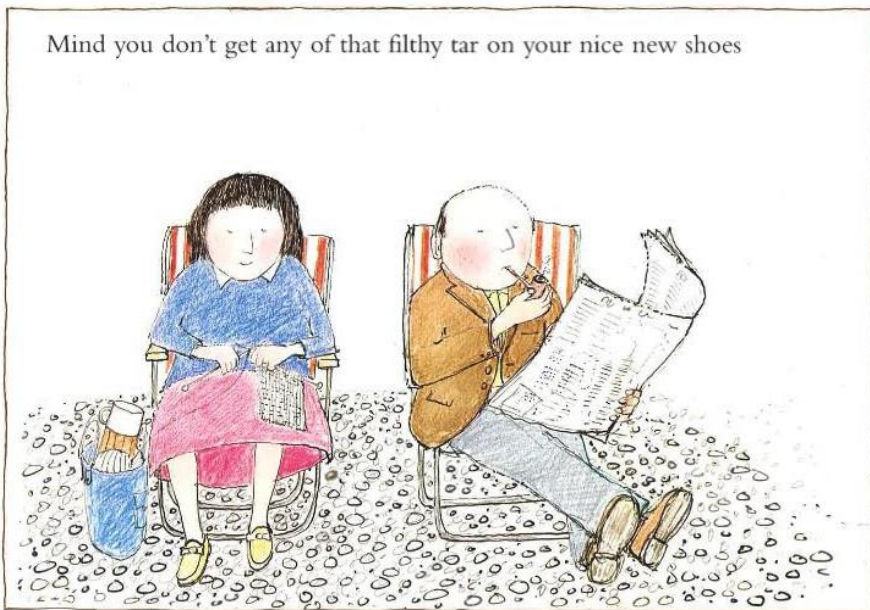
We are going to put our chairs up here



Why don't you go and play with those children?



Mind you don't get any of that filthy tar on your nice new shoes



Don't stroke that dog, Shirley,
you don't know where he's been



John Burningham uses a strong counterpoint relationship between words and pictures.

The text presents a boring, ordinary beach trip dominated by parental instructions, while the illustrations reveal a thrilling pirate adventure.

Meaning comes from reading both narratives together, making the book a classic example of sophisticated picture-book storytelling.

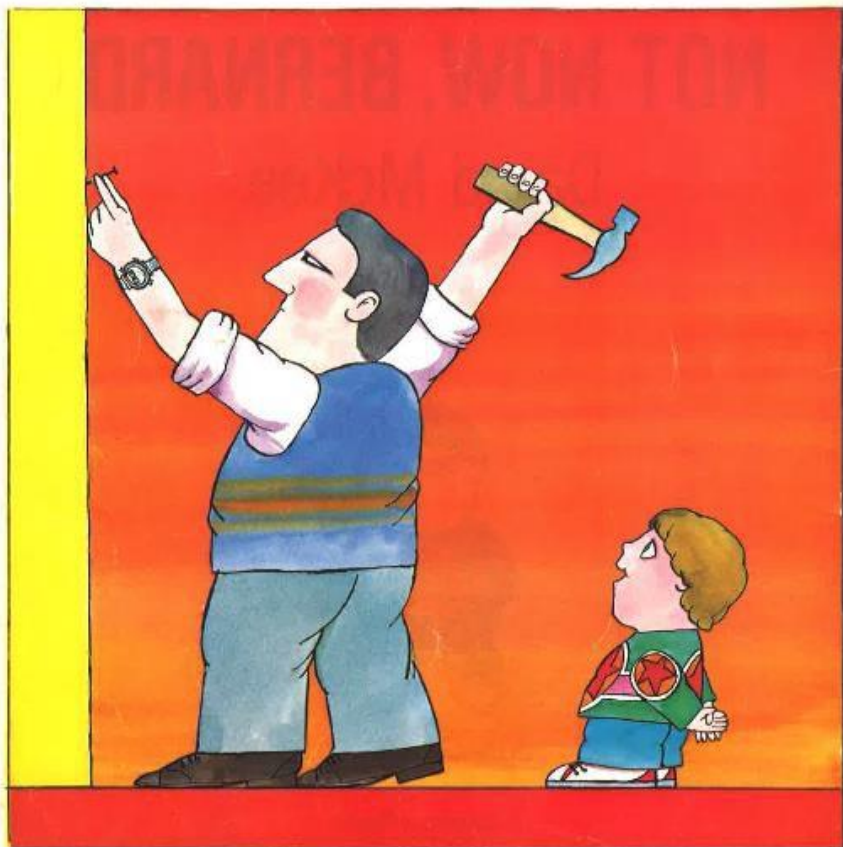
Left Hand Pages	Right Hand Pages
Parents' story	Shirley's story
Ordinary beach trip	Epic adventure
Reality	Fantasy
Restriction	Freedom
Repetition	Discovery
Adult perspective	Child perspective

NOT NOW, BERNARD
David McKee

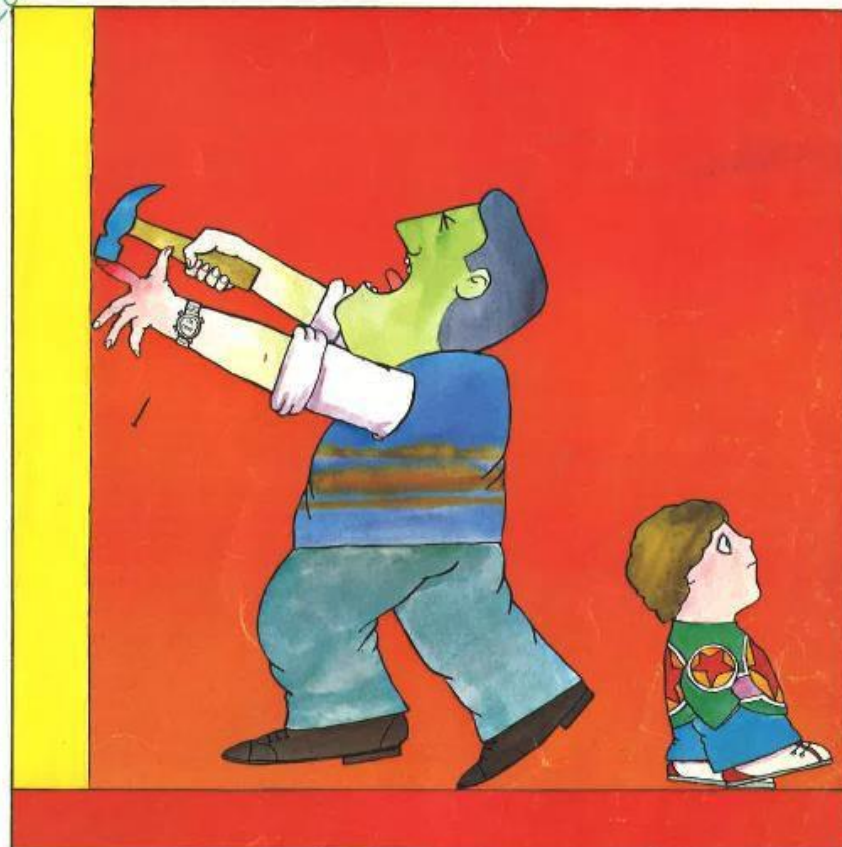
Not Now, Bernard (1980) is one of David McKee's most sophisticated picture books because the relationship between text and pictures is based on irony and contradiction.

The text appears simple and repetitive, but the illustrations reveal significant events that the adults consistently ignore.

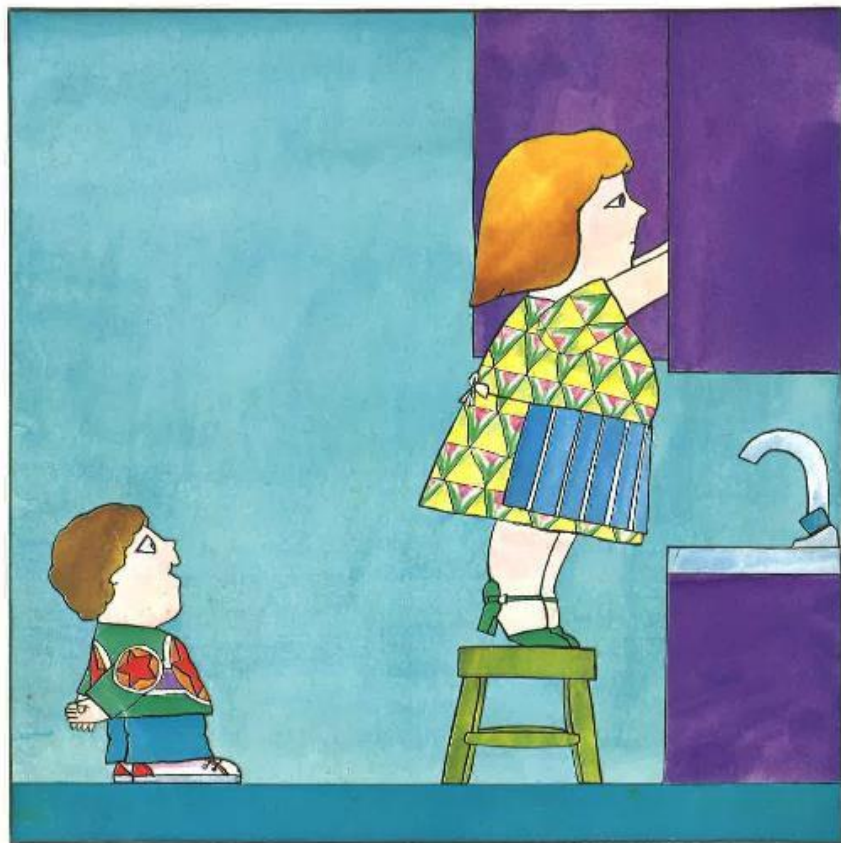
The reader therefore understands much more than Bernard's parents do.



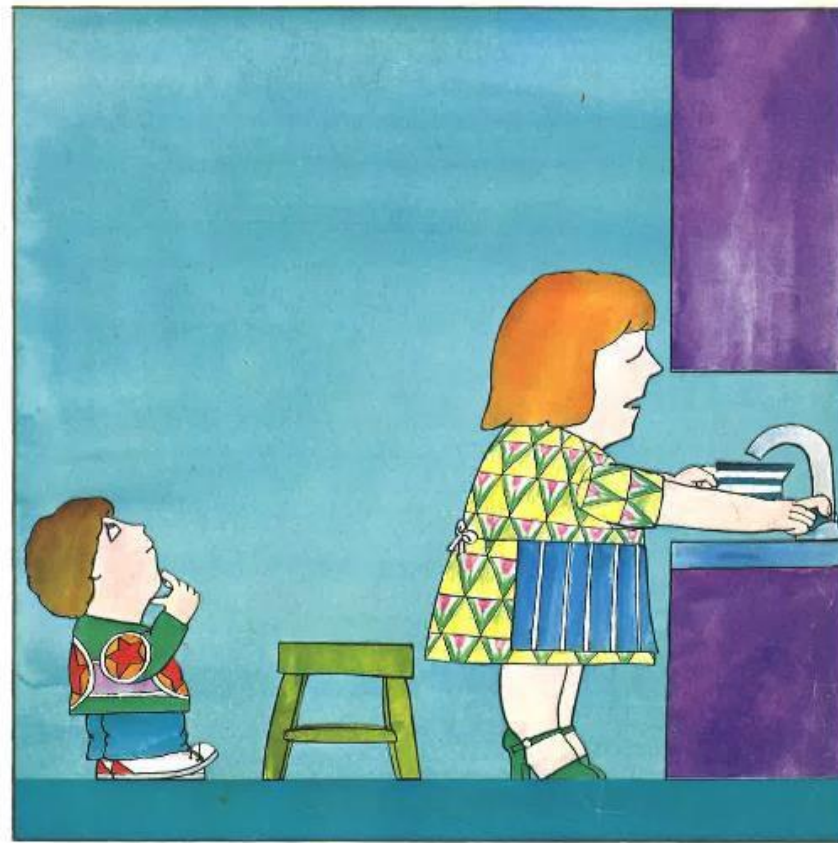
"Hello, Dad," said Bernard.



"Not now, Bernard," said his father.



"Hello, Mum," said Bernard.



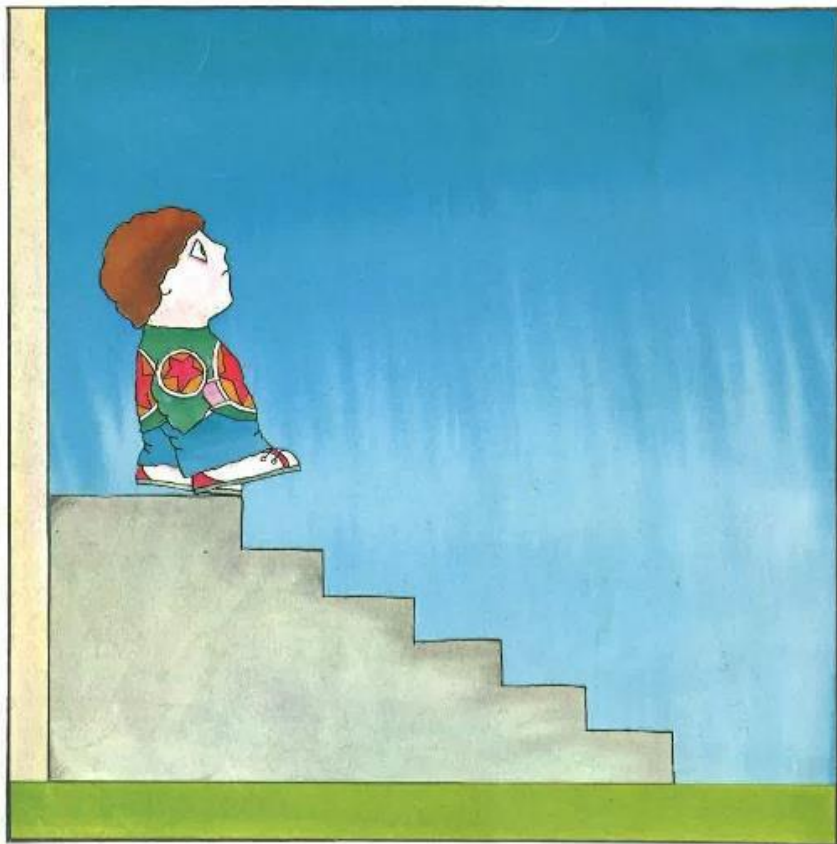
"Not now, Bernard," said his mother.



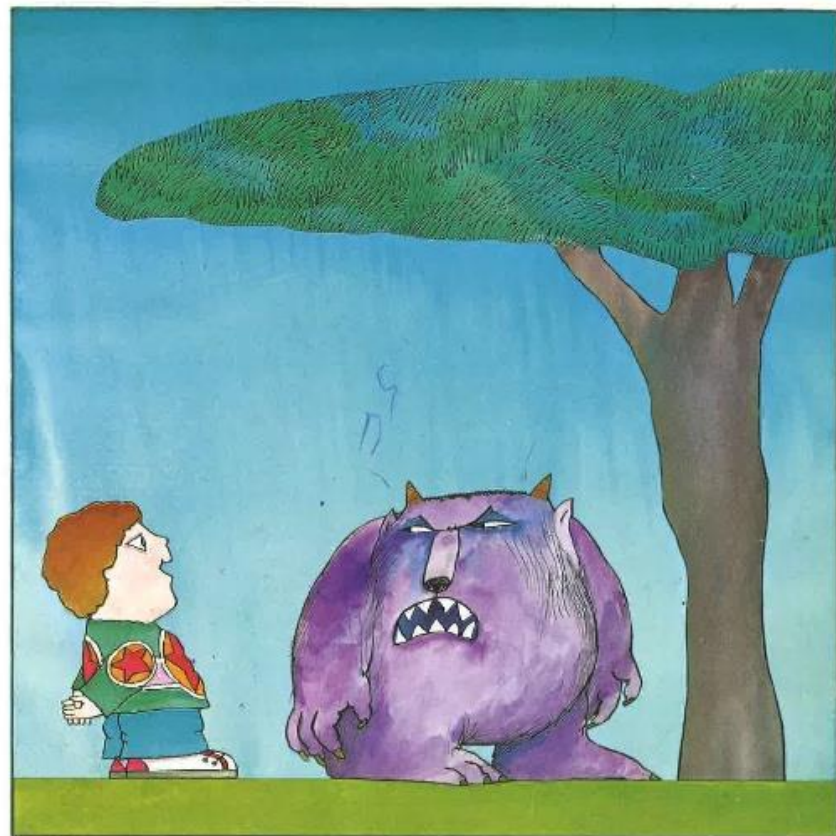
"There's a monster in the garden and it's going to eat me," said Bernard.



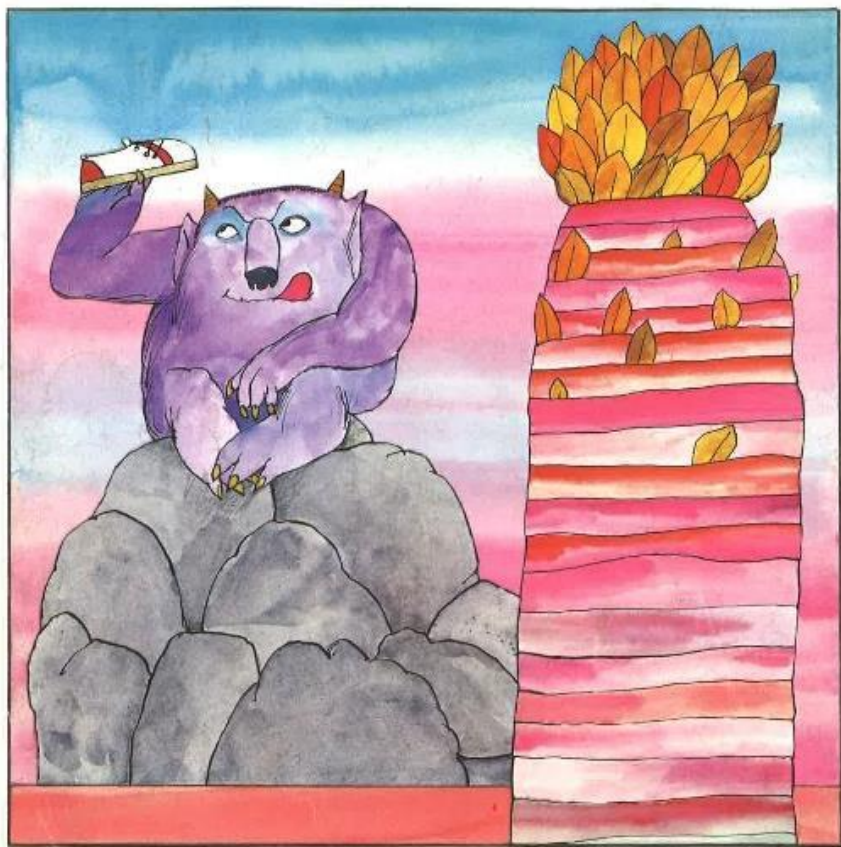
"Not now, Bernard," said his mother.



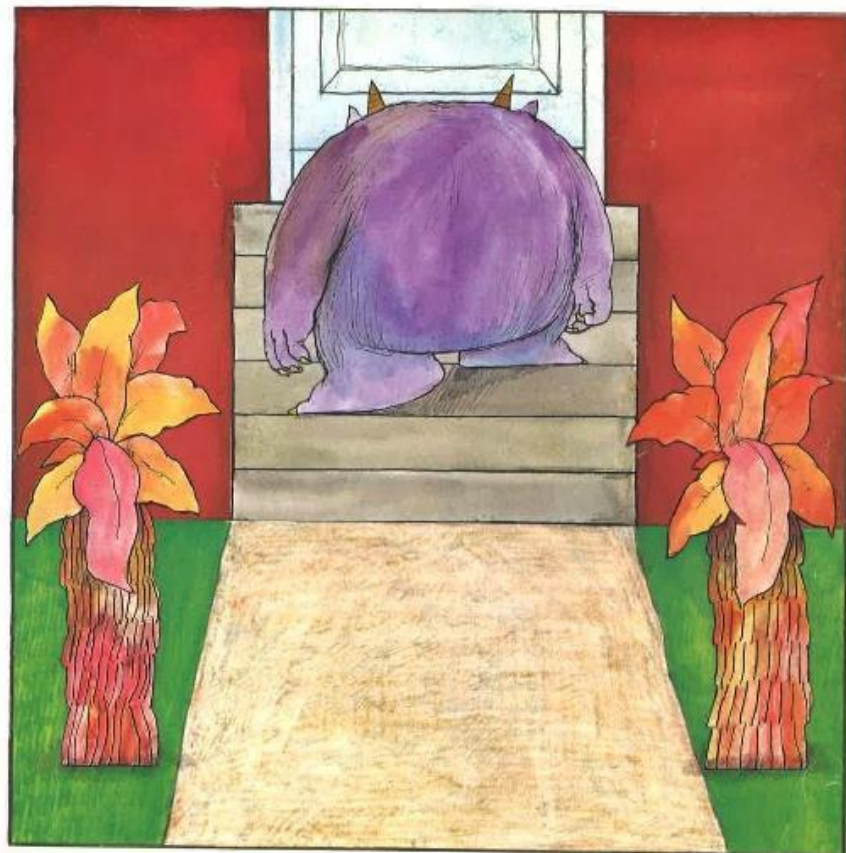
Bernard went into the garden.



"Hello, monster," he said to the monster.



The monster ate Bernard up, every bit.



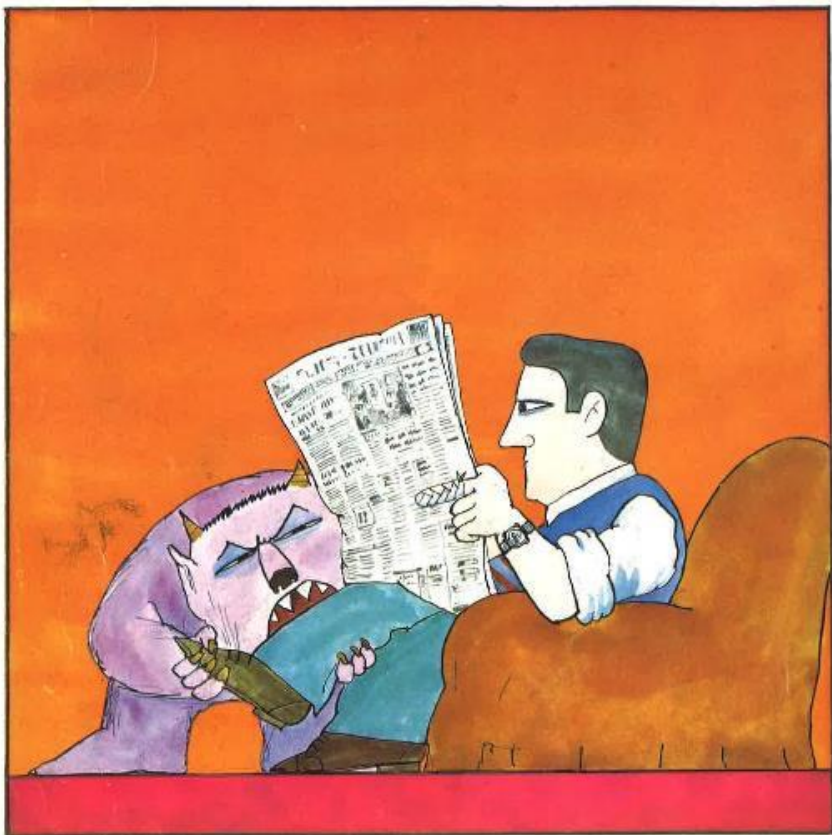
Then the monster went indoors.



"ROAR," went the monster behind Bernard's mother.



"Not now, Bernard," said Bernard's mother.



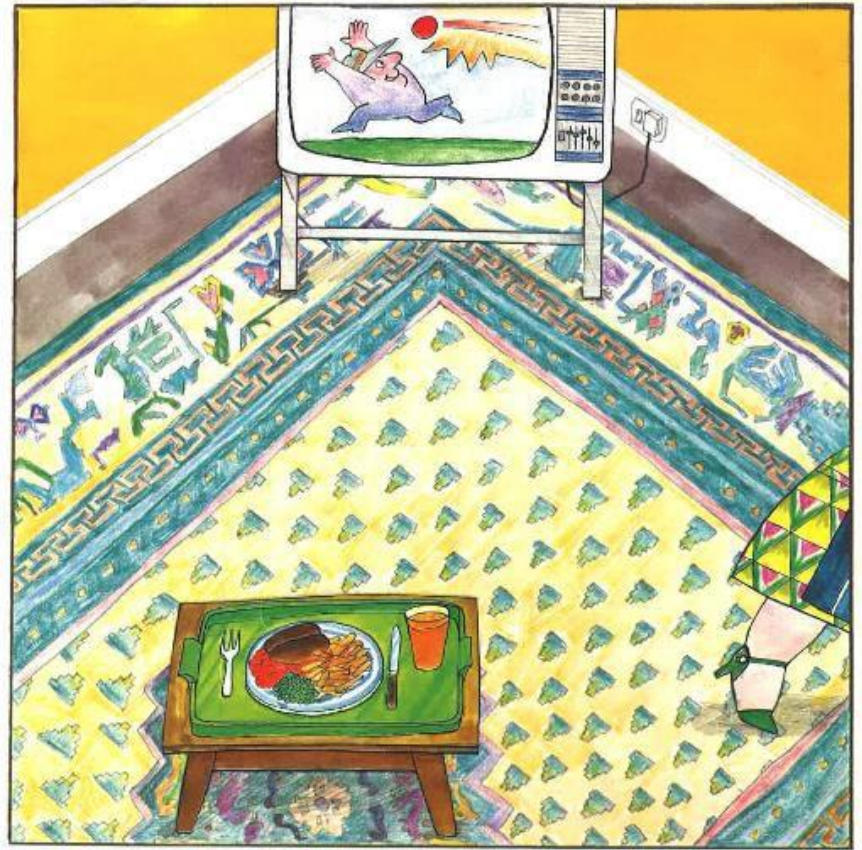
The monster bit Bernard's father.



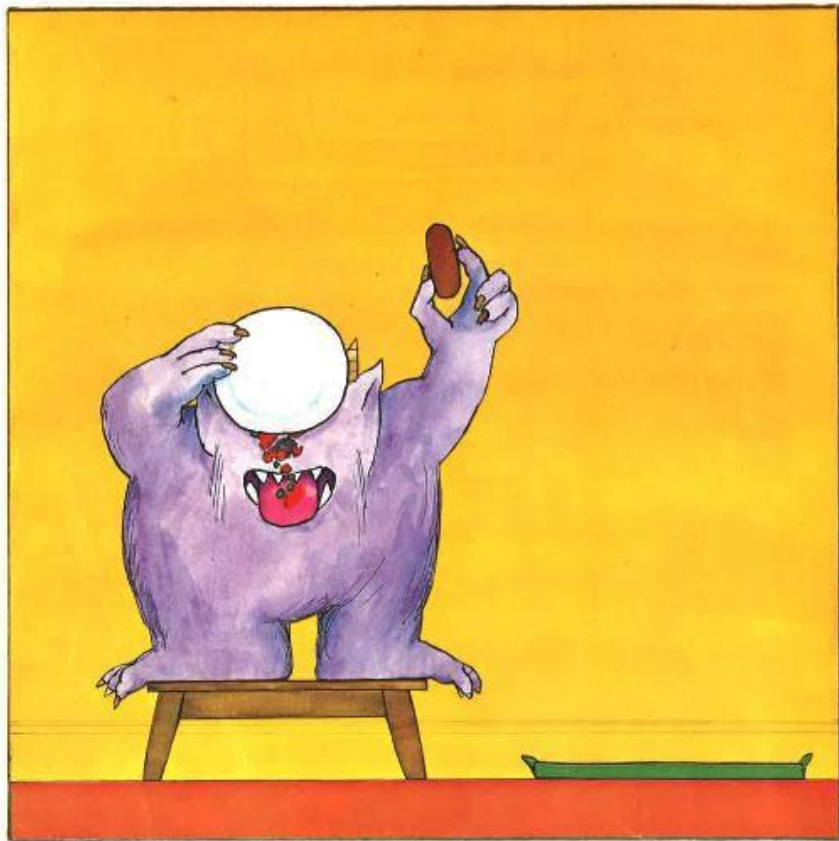
"Not now, Bernard," said Bernard's father.



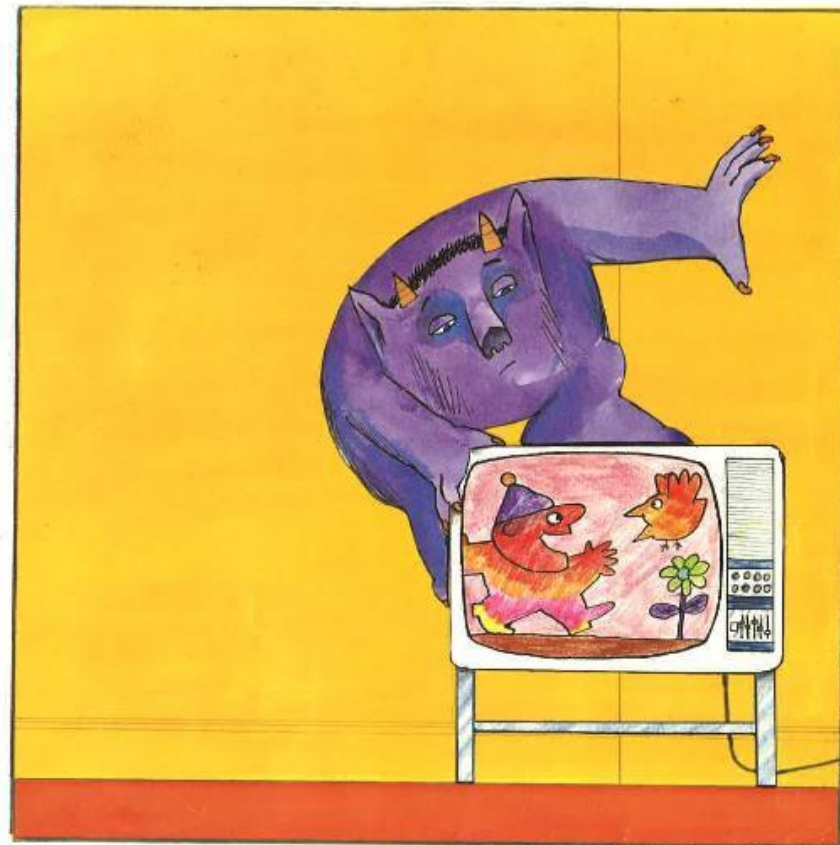
"Your dinner's ready," said Bernard's mother.



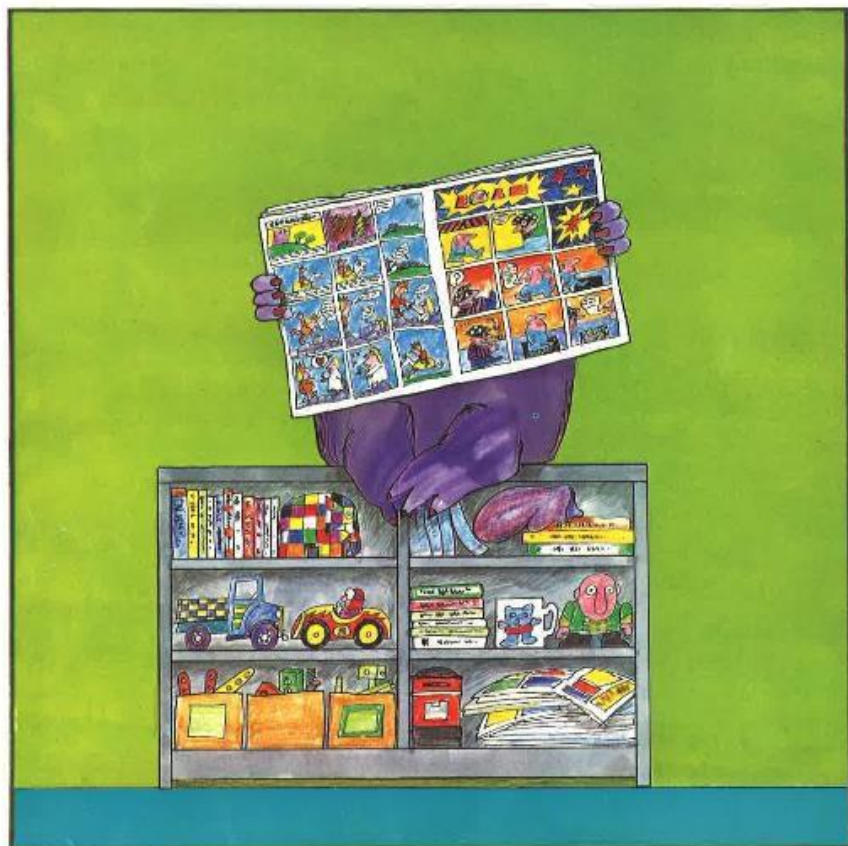
She put the dinner in front of the television.



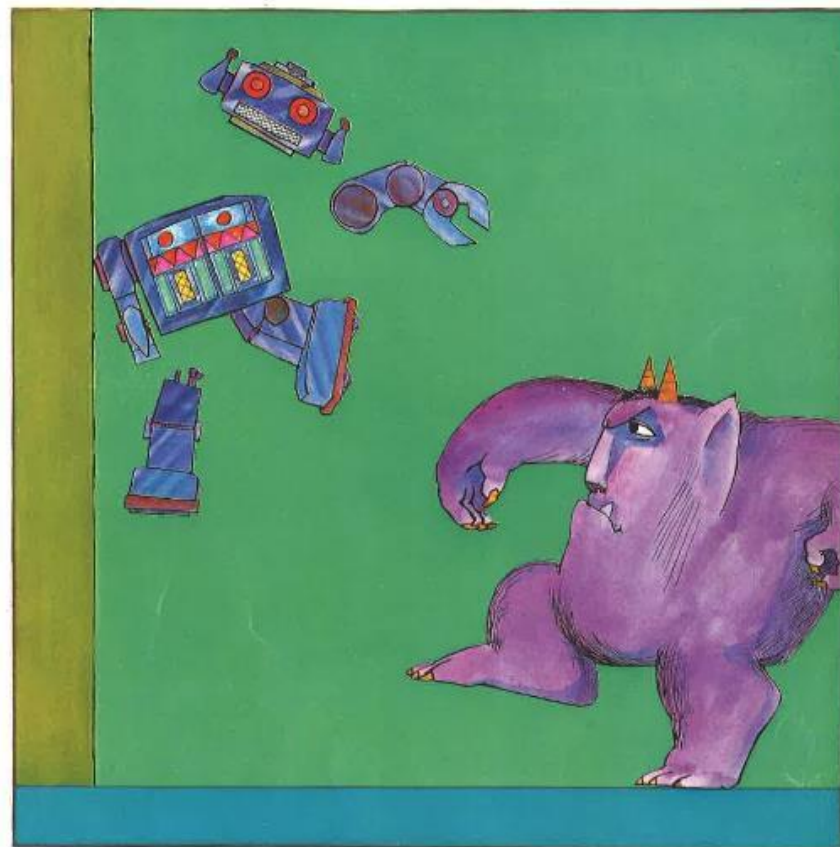
The monster ate the dinner.



Then it watched the television.



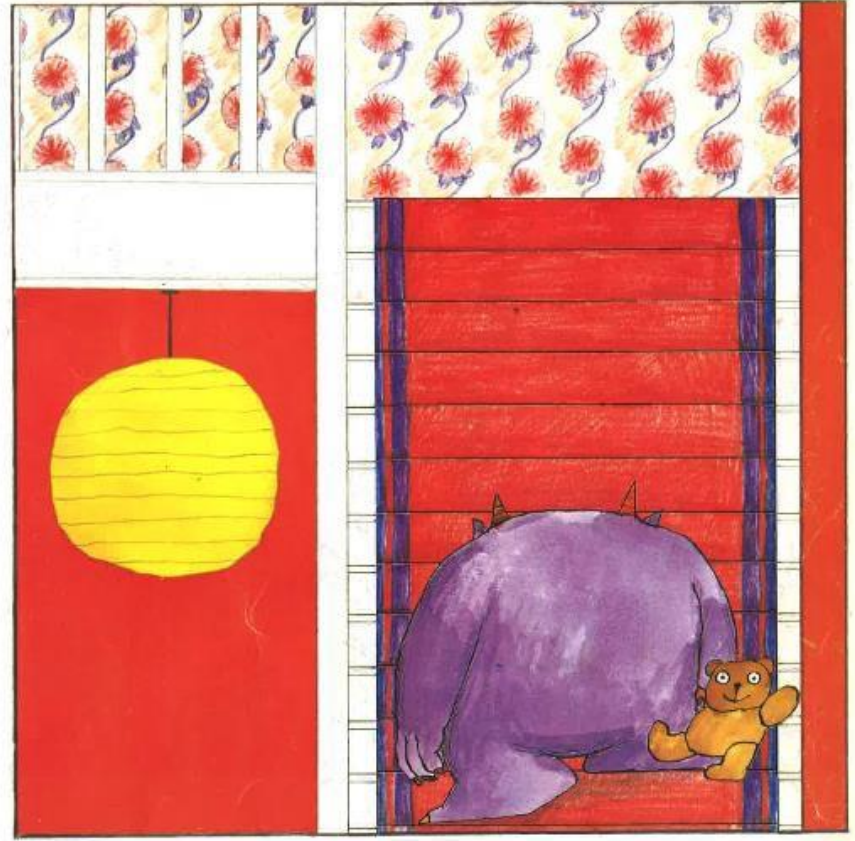
Then it read one of Bernard's comics.



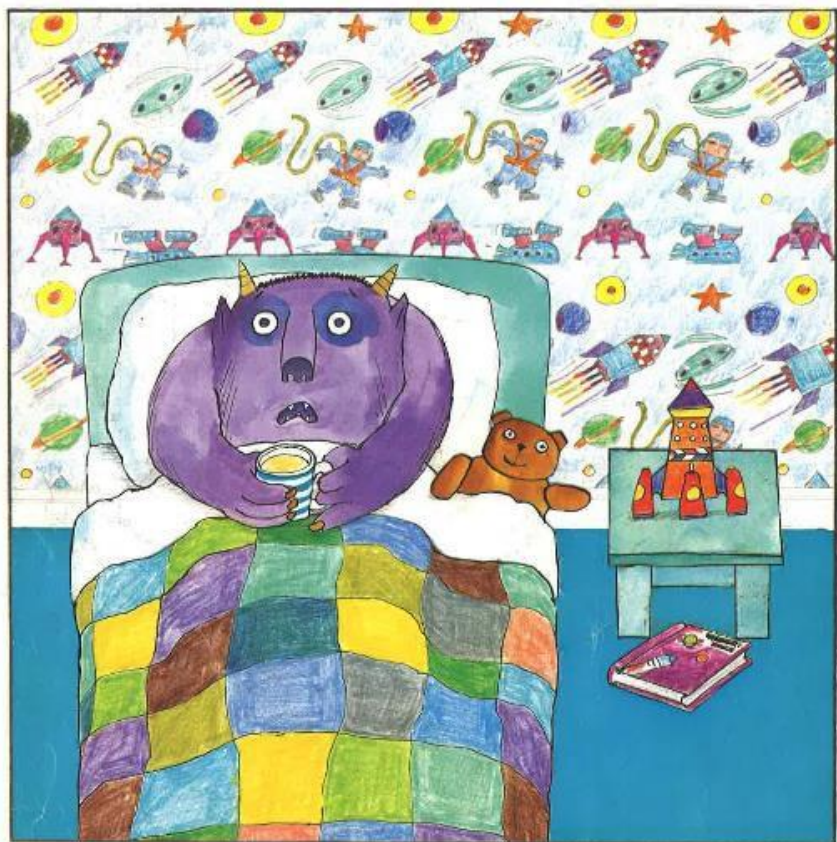
And broke one of his toys.



"Go to bed. I've taken up your milk," called Bernard's mother.



The monster went upstairs.



"But I'm a monster," said the monster.



"Not now, Bernard," said Bernard's mother.

The central theme is not really monsters. The picture-text relationship reveals themes of: Parental inattention, communication failure, emotional neglect, children's desire to be noticed.

The monster can even be interpreted as a symbol of what happens when children are ignored.

The relationship between pictures and text is primarily ironic and contradictory.

The text presents the adults' limited understanding of events, while the illustrations show the truth.

David McKee uses this gap between words and images to create humour for young readers and a powerful critique of parental inattentiveness for older readers.

The result is a picture book in which the illustrations are essential to understanding the story's real meaning.