

Barry Moser: The Art of the Book

An Exhibition of Art by Illustrator and Booksmith Barry Moser

*This exhibition is in support of the
Fourteenth Biennial Conference on Literature and Hawai'i's Children*

*June 17 to August 3, 2008
Museum Learning Center
Honolulu Academy of Arts*

CURRICULUM GUIDE FOR GRADES K-12



*That our children of many nationalities and races, being far from the centers of art,
may receive an intimation of their own cultural legacy and wake to the
ideals embodied in the arts of their neighbors*

~the vision of Anna Rice Cooke when she founded the Honolulu Academy of Arts in 1927

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WELCOME to the Honolulu Academy of Arts and thank you for joining us at the Museum Learning Center where we are committed to making the most of your visit to the Academy. This guide is intended to facilitate your museum experience and to assist you as you relate *The Art of the Book* exhibition to classroom literacy lessons and to the HCPS III Benchmarks.

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Before your trip to the Academy, be sure to introduce your students to the processes of printmaking and of booksmithing by investigating books and their illustrations.

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These lesson plans, which relate to the exhibition, can be completed before or after your trip to the museum. They are grouped by appropriate grade level, and you are more than welcome to amend them to suit the needs of your students.

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After your trip to the Academy, have your students complete some of these activities to enhance their literary and artistic skills.

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The images for this guide can be found here. Each image includes discussion questions, and if you are connected to the Internet and have this guide open, you can click on an image to access a full-screen version of it from our website.

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Introduction

The Museum Learning Center is hosting *Barry Moser: The Art of the Book* in support of *Sharing Memories, Shaping Possibilities*, the 14th Biennial Conference on Literature and Hawai'i's Children. The Conference is from June 26 to 28, 2008 at the University of Hawai'i at Manoa. *The Art of the Book* runs from June 17 to August 3, 2008.

Barry Moser is one of the world's greatest book designers and illustrators with over 320 titles to his name, including over 100 for children. Moser, who calls himself a booksmith, focuses on the concept, format, paper, and typography of the book long before he considers the illustrations. Only after he completes the layout, leaving specific space for the pictures between the text, does he begin painting or printmaking. *Newsweek* describes his work as "never less than dazzling."

Born in Chattanooga, Tennessee, Moser worked as a Methodist preacher before studying etching and wood engraving. His first book was created with hand-set type in 1969. In 1982, he received the American Book Award for design and illustration for his version of *Alice in Wonderland*, which featured more than 100 wood engravings. Moser also works in brilliant watercolors, writes his own stories, and often places his own image within the illustrations at least once in each book.

The New York Times named Moser's *Jump Again!* one of the ten best illustrated children's books of 1987, and in 1997 his *When Birds Could Talk and Bats Could Sing* was an ALA Notable Children's Book. His greatest challenge was the project he worked on from 1995 to 1999—the Pennyroyal Caxton Edition of the *Holy Bible*. It was the first time since 1865 that a bible containing the New and Old Testaments had been illustrated by a single artist.

Moser's works can be found at the British Museum, the Metropolitan Museum, Harvard University, and the Library of Congress, as well in as private galleries. A resident of Massachusetts, he is currently on the faculties of the Rhode Island School of Design and Smith College.

The Art of the Book displays Moser's books along with the components of the bookmaking process, such as printing blocks and typeset. Visitors can read many of Moser's books in the Keiki Reading Area, including those used in this guide, and they can make art to take home. The Museum Learning Center does not have docent-led tours of this exhibition, but the MLC strongly encourages educators to use the exhibition and this guide to teach their students valuable and necessary literacy skills.

For a more complete biography of Barry Moser, please visit www.moser-pennyroyal.com.

Pre-Visit Activities

1. BOOK ILLUSTRATIONS

Have your students check out a Barry Moser book from the school or public library. Have them use their skills of research to locate a book in either a card catalog or in an online database. Ask them to read the book and pay special attention to the illustrations. When you get back to class, have your students display their books on a table so everyone can investigate the variety of books illustrated by Barry Moser. Have your students consider the following questions:

- How are these books illustrated? (Watercolor, drawing, print?)
- Who is the audience? (children, young adults, adults?)
- Is every page illustrated or only some of the pages?
- Why do you think an illustrator may illustrate many pages in one book and only a few in another?
- Do you see any characters who resemble Barry Moser [Image 1]? (He often puts himself in his illustrations)

Give your students a background on Barry Moser and his works. You can find this information in the introduction and at www.moser-pennyroyal.com.

2. MAKE A RELIEF PRINT

Teach your students how when one makes a print, the image is actually the reverse of the block. Bring in several stamps for your students. Have them look at the stamps to note how the design sticks out. Explain how this raised surface ensures that when the stamp is inked and pressed on paper, only the design will transfer, not the entire block. Ink one of the stamps and press it to paper to show this effect to your students.

Ask your students if they notice anything different between the design on the stamp and the image on the paper. They should notice that they are in reverse, or mirror images of each other. Explain that this is what happens when somebody makes a print. They have to design the image on the stamp to be the opposite of what they want in their final product so that the mirror image translates into what you see in real life.

Show your students one of the books that Barry Moser illustrated with prints and have them think about how Moser had to design his prints in reverse. Have your students do the assignment that is part of the lesson “Blessings” on page 6.

Rhyme Time

LESSON PLAN

Lesson Objectives

- Practice rhyming
- Learn about different types of characters
- Retell a story with new variations

Suggested Grade Levels

K-2

Time Frame

1 class period

Language Arts Benchmarks Addressed

- **Standard 1:** Reading: Conventions and Skills
- **Standard 2:** Reading: Reading Comprehension
- **Standard 3:** Reading: Literary Response and Analysis

Supplies

Earthquack! by Margie Palatini, illustrated by Barry Moser.

READING

Read to your students the book *Earthquack!* by Margie Palatini, illustrated by Barry Moser. Be sure to show them the illustrations [such as Image 2] as you read and ask them several times throughout the story what they think will happen next based on the pictures and the sequence of the story. After you have finished the book, have your students tell you the names of as many characters as they can remember and write these names on the board. Fill them in if your students cannot remember them all.

RHYMING

Ask your students what they recognize about most of the names. They should identify that the names are rhymes. If they have trouble with the concept of rhyming, explain it to them.

CHARACTERS' NAMES

Tell your students that you will now be coming up with additional names of characters who could have been in the book. Brainstorm with your students several different types of animals and write these on the board, leaving space next to each word. After you have written down the animals, ask your students for names that rhyme with the type of animal to come up with the new characters' names. For instance, if they thought of a cat as an animal, the character's name could be "Fatty Catty" or "Matt the Cat." Since there are many potential rhymes, there may be more than one name per animal. You can write them all on the board. After all, maybe your class will decide that "Fatty Catty" has a son named "Matt the Cat".

RETELLING THE STORY

Now have your students retell the story to you and ask them where these new characters could fit into the plot. Are they good characters or bad ones? Are they working with the moles, the weasel, or the rest of the animals? Ask your students what they base their decisions on to determine if the animal is good or bad. Is it the type of animal it is, how it looks, or a different factor that determines their responses?

The Museum Learning Center would like to see your students' works. Please share them with us.
Contact teachers@honoluluacademy.org for more information.

Characters

LESSON PLAN

Lesson Objectives

- Recognize famous characters from nursery stories
- Create a unique story using familiar characters
- Create a picture book

Suggested Grade Levels

K-3

Time Frame

2 class periods

Language Arts Benchmarks Addressed

- **Standard 1:** Reading: Conventions and Skills
- **Standard 2:** Reading: Reading Comprehension
- **Standard 3:** Reading: Literary Response and Analysis
- **Standard 4:** Writing: Conventions and Skills
- **Standard 5:** Writing: Rhetoric

Fine Arts Benchmarks Addressed

- **Standard 1:** Visual Arts

Supplies

The Three Silly Billies by Margie Palatini, illustrated by Barry Moser.

RECOGNIZING CHARACTERS

After your tour, have your students read *The Three Silly Billies* by Margie Palatini, illustrated by Barry Moser. Depending on their reading ability, you can read this out loud to them, have them read it on their own, or have the students alternate reading it out loud to the class. As you read, have your students make predictions about what characters will come next and what will happen to the troll [Image 3]. Do they think the group will be able to get \$1.00?

After you have finished the book, ask your students if they have read about some of these characters before. Find out why they are familiar with the Three Billy Goats, the Three Bears, Little Red Riding Hood, and Jack from *Jack and the Beanstalk*. Have them tell you the stories behind these characters. To ensure familiarity, you may wish to read the books based on these characters in earlier classes.

IN-CLASS ASSIGNMENT

Have your students brainstorm with you other popular characters from nursery rhymes and fairy tales. They may think of Humpty Dumpty, Hansel and Gretel, Alice in Wonderland, Cinderella, Goldilocks, Rumpelstiltskin, etc. Condense the list to about five characters and have them work with you to create a unique story that includes this cast. Once you have the characters, ask your students to determine a setting and a plot. Then they can determine the beginning, middle, and end and you can work together to fill in the details and dialogue to get a complete story.

Instead of writing out your story in words, your class will make a picture book, for which each student will create an illustration for a different scene from the story. For the younger grades, you may wish to add a label to each image to identify it. For the older students, have them write their own labels at the bottom of their images describing the scene they've depicted. You should compile your students' images and bind them into a book.

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Blessings

LESSON PLAN

Lesson Objectives

- Create a new ending to a story
- Create a print to illustrate this ending

Suggested Grade Levels

3-6

Time Frame

2 class periods

Language Arts Benchmarks Addressed

- **Standard 3:** Reading: Literary Response and Analysis
- **Standard 4:** Writing: Conventions and Skills

Fine Arts Benchmarks Addressed

- **Standard 1:** Visual Arts

Supplies

- The Blessing of the Beasts* by Ethel Pochocki, engravings by Barry Moser.
- Tracing paper
- Pencil
- Lid from a plate lunch box
- Paint
- Brayer or Paintbrush
- Thicker Paper

INTRODUCTION

Have your students read *The Blessing of the Beasts* by Ethel Pochocki, engravings by Barry Moser. Have them pay special attention to the engravings done by Moser [such as Images 4 and 5] to get them thinking about the process of printmaking, for they will be making their own prints as an assignment.

IN-CLASS DISCUSSION

Have your students read the information on the last page in the book. Ask them if they usually read the prologue, epilogue, and acknowledgement pages in books. In this case, a lot of information is learned about Barry Moser's technique. He thanks a costume shop for helping to design the Friar's clothes, and he thanks a friend who helped create the flowers. This page tells the reader that the film the animals watch is the first horror movie ever created. Ask your students if knowing this information changes their perception of the book.

Now have them review the images of Ethel Pochocki and Barry Moser on the inside cover of the book [Images 6 and 7]. Ask them if they have seen Moser's face before in this book. Moser used himself as the model for the Friar [Image 8]. Barry Moser frequently includes an image of himself in the books he illustrates.

IN-CLASS ASSIGNMENT

Have your students write several pages about what happened when Martin and Francesca got home. Did everyone believe them? Did they have trouble getting home? Have each of your students create a print to accompany the ending that they write. Your students can make this print by drawing their design on a piece of tracing paper (remembering to do it in reverse) and then transferring that design to a foam sheet (such as the flat part of a plate lunch lid) by putting the paper over the foam and going over the lines with their pencil. This will make an impression in the foam, which they can deepen with their pencil if needed. Then have them cover the foam with paint using a brayer or paintbrush, and then have them place a fresh piece of paper over the foam and press down on it to transfer the image to their paper.

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Creation Myths

Lesson Objectives

- Learn about creation myths and write and present own myths
- Illustrate their work
- Identify and define new vocabulary words

Suggested Grade Levels

4-8

Time Frame

2 class periods + homework

Language Arts Benchmarks Addressed

- **Standard 1:** Reading: Conventions and Skills
- **Standard 3:** Reading: Literary Response and Analysis
- **Standard 4:** Writing: Conventions and Skills
- **Standard 5:** Writing: Rhetoric
- **Standard 6:** Oral Communication: Conventions and Skills

Fine Arts Benchmarks Addressed

- **Standard 1:** Visual Arts

Supplies

In the Beginning: Creation Stories from Around the World, told by Virginia Hamilton and illustrated by Barry Moser.

LESSON PLAN

INTRODUCTION

After your tour, introduce your students to the Newberry Honor Book *In the Beginning: Creation Stories from Around the World*, told by Virginia Hamilton and illustrated by Barry Moser.

CREATION MYTHS AND VOCABULARY

Ask your students to tell you what they think a creation myth is and have them each read Virginia Hamilton's "A Note from the Author," which explains what creation myths are. As they read this introduction, have your students identify any vocabulary words with which they are unfamiliar. Then have them look up these words in the dictionary and write down the definition of each on a sheet of paper. To enhance their understanding of the words, have them use each in a sentence. They can write the sentences on their paper or use them in a conversation.

READING A MYTH

Now have your students take turns reading out loud from at least one of the myths from the book. "Bursting from the Hen's Egg: Phan Ku the Creator" is an easy-to-read, straightforward myth that you may choose [Image 9].

ASSIGNMENT

For an assignment, have your students create their own myths. Each myth should include an explanation of how the earth was formed, how humans appeared, how night and day were created, and how animals and plants came to be. Have your students create three illustrations for their myths (in a medium of your choice), and have them label what the illustrations depict.

PRESENTATION

After your students have written their myths, have them each present their myths to the class. Be sure they use good storytelling techniques to indicate to the audience the power of a creation myth.

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Desert Disaster

Lesson Objectives

- Read a short story and answer questions about literary elements and plot
- Write a short story that extends the one they have read
- Create a print

Suggested Grade Levels

9-12

Time Frame

2 class periods + homework

Language Arts Benchmarks Addressed

- All Standards in Language Arts

Fine Arts Benchmarks Addressed

- Standard 1: Visual Arts

Supplies

“Wine on the Desert” by Max Brand, a short story in *Cowboy Stories*, a book illustrated by Barry Moser.

LESSON PLAN

IN-CLASS ASSIGNMENT

Have your students read “Wine on the Desert” by Max Brand, which is one of the short stories in *Cowboy Stories*, a book illustrated by Barry Moser [Image 10]. For those who finish early, ask them to sketch scenes from the book while they wait for others to finish reading.

Ask your students to identify the following literary elements from the story: *Symbolism, Foreshadowing, Irony, Moral, Mood*

Ask them the following questions:

Did Durante underestimate Tony’s position and ability to inflict damage on him?

Why was Durante so self-assured? How did his cockiness contribute to his demise?

Why do you think Durante seemed bothered by the fact that Tony shot the rabbits straight through the head?

Why didn’t Durante turn around when he found out the canteen was full of wine?

What type of birds are described in the final paragraph and what do they find? How does this compare to the death of Tony’s dad?

ASSIGNMENT

Have your students write a short story detailing what happened when the sheriff arrived at Tony’s house. Did they ever find Durante’s body? Did Tony admit to his role in Durante’s death? Have each of your students create a print to accompany the ending that they write. They can make this print by following the steps described in the lesson “Blessings” on page 6. Have them present their stories and prints to the class.

FOLLOW UP

You may also wish to have your students read “A Conversation with Barry Moser.” It can be downloaded at www.chroniclebooks.com/excerpts.php?isbn=0811854183&store=kids.

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The Wild West

Lesson Objectives

- Use an illustration as a prompt for writing a story
- Present this story to the class and do a question and answer session
- Read a short story and write an alternate ending

Suggested Grade Levels

9-12

Time Frame

2 class periods + homework

Language Arts Benchmarks Addressed

- All Standards in Language Arts

Fine Arts Benchmarks Addressed

- Standard 1: Visual Arts

Supplies

“Long Ride Back” by Ed Gorman, a short story in *Cowboy Stories*, a book illustrated by Barry Moser.

LESSON PLAN

IN-CLASS ASSIGNMENT

Give each of your students a copy of the illustration from “Long Ride Back” by Ed Gorman, which is one of the short stories in *Cowboy Stories*, a book illustrated by Barry Moser [Image 11]. Tell your students that this is an illustration for a short story about the Wild West and that the title of the story is “Long Ride Back.” Have each of them write a short story based on just the title, the image, and the image text. They can finish their stories at home if they need to.

PRESENTATION

Have each student read his or her story out loud to the class. You can project the illustration on the board while each student is presenting, and you can encourage your students to dress up like a character from the Wild West or to speak with a drawl if they want. At the end of each presentation, allow for a short question and answer session with the other students so that the presenter can explain to the class what inspired her/him and how s/he developed the characters based on the title, illustration, and text.

LONG RIDE BACK

After all of your students have presented their short stories, have them read Ed Gorman’s story “Long Ride Back.” Compare his story to those of your students to see if any of them used similar characters, setting, or plot. Discuss with your students how the ending of “Long Ride Back” does not really have a resolution. Ask them if they think the sheriff decided to turn the Kid over to the hanging judge or if he let him loose. Ask them what they would do.

ASSIGNMENT

For homework, have your students write an alternate ending to this story. Ask them to fast forward three hours and write about whether or not the narrator changes his mind. Invite them to make an illustration to accompany their text.

FOLLOW UP

You may also wish to have your students read “A Conversation with Barry Moser.” It can be downloaded at www.chroniclebooks.com/excerpts.php?isbn=0811854183&store=kids.

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Post-Visit Activities

1. THANK YOU NOTES

Have your students write a thank you note to Barry Moser or to the Museum Learning Center to express their gratitude for the exhibition. Have your student use literary elements in their thank you notes, such as simile, metaphor, alliteration, etc.

2. MAKE A PRINT

If your students did not do this activity before their trip or as part of the lessons “Blessings” or “Desert Disaster,” have them make a print. Instructions for this activity can be found in the lesson “Blessings” on page 6.

3. MAKE A WATERCOLOR

Have your students paint with watercolors like Barry Moser does (see Images 2, 3, 9, and 13). Invite them to paint a scene from their favorite children’s story and bind all the images into a picture book.

4. READ BARRY MOSER’S BOOKS

Now that your students are familiar with Barry Moser’s books, have them check out several of them from the library (or you can collect them from the library to share with your class) and have your students take turns reading them out loud to the class or to themselves during class reading time.

5. REFLECTION

Show your students an image from the exhibition and have them write a poem about how the image makes them feel. Images 4, 5, 12, and 13 from this guide are also in the exhibition.

6. WRITE A CHILDREN’S BOOK

Your students can be booksmiths. Have them use the processes that they learned about in the exhibition to design their own children’s books. You can suggest they develop their own story or they create a new edition of a book that is already written (perhaps one that you are reading in class).

The Museum Learning Center would like to see your students’ works. Please share them with us.
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DON'T FORGET: *If you are connected to the Internet and have this guide open, you can click on an image to access a full-screen version of it from our website.*

IMAGE 1

Self-portrait of Barry Moser from his biography page at www.moser-pennyroyal.com

Who is depicted in this image?

How do you think Barry Moser created this print?

Why do you think he often includes images of himself in his works?

Why do you think Moser chose this image for his website's biography instead of a photo of himself?

IMAGE 2

Image from *Earthquack!* in which “the earth is crumbling”

What animals are shown here?

What is happening to them?

If they could talk, what do you think each of these animals would be saying?

What words would you use to describe this scene?

IMAGE 3

Image of the Troll from *The Three Silly Billies*

What words would you use to describe the troll in this image?

Does he look nice or mean? How can you tell?

What shapes and colors do you see in this image?

Do you see any words? What letters do you see?

IMAGE 4

Image of three roaches from *The Blessing of the Beasts*

What words would you use to describe the roaches?

How do they compare to the roaches we are used to seeing in Hawai'i?

How has the artist made them resemble people?

What types of lines and shapes do you see in this image?

IMAGE 5

Image of the animals processing from *The Blessing of the Beasts*

What animals do you see here?

Would these animals normally be seen together?

Why do you think they are together here?

What words would you use to describe each animal?

Do the animals look proud to you? Why do you think that is?

IMAGE 6

Image of author Ethel Pochocki from *The Blessing of the Beasts*

Usually authors have photos of themselves in their books. Why do you think Moser and Pochocki used prints instead of photos for the back cover?

What words would you use to describe Ethel Pochocki's expression?

IMAGE 7

Image of illustrator Barry Moser from *The Blessing of the Beasts*

Did Barry Moser make realistic or idealistic representations of himself and Ethel Pochocki?

Moser and Pochocki are depicted in what is called three-quarter view, for their faces are between profiles and frontal views. Why did Moser choose to depict them this way?

IMAGE 8

Image of the Friar from *The Blessing of the Beasts*

What is the Friar doing in this scene?

Who do you think is the model for the Friar?

From what view do you look at the Friar? Why did Moser choose this view?

What did the acknowledgements page tell you about how Moser created this image?

IMAGE 9

**Image of the Cosmic Egg from “Bursting from the Hen’s Egg: Phan Ku the Creator”
from *Creation Myths***

What, if anything, does this image remind you of or make you think of?
What is inside this egg-shaped object and how will it emerge from the egg?
How would you draw an image of a cosmic egg?
What medium did Moser use to create this image?

IMAGE 10

Image of the buzzards from "Wine on the Desert" from *Cowboy Stories*

What is happening in this image?

What types of birds are in the picture and what objects are on the ground?

What feelings do you get looking at this image?

Based on your reading of the story and the image's text, can you tell whose skull this is?

IMAGE 11

Image of the sheriff and prisoner from "Long Ride Back" from *Cowboy Stories*

What do you think is happening in this scene?

Based on your reading of the story, what is the relationship between these two men?

Who is in charge? Can you tell by the way they are standing?

Who says "I ain't scared of you"? Does that person gain control by stating that?

IMAGE 12

Image of the rodeo from "Biting the Dust" from *Cowboy Stories*

What is happening in this image? What do you see?

Why do you think the artist chose to depict this image from above?

How does the vantage point alter your perception of the image?

How does the artist illustrate movement?

How does the text relate to the image?

IMAGE 13

Image of the goats from *Psalm 23*

What feelings do you get looking at this image?

If the colors were different, would it change the mood?

What animals do you see? Why did the artist use these animals?

How does the text inform your understanding of this image?

Additional Resources

- PENNYROYAL PRESS

Barry Moser's website, www.moser-pennyroyal.com, has a gallery of Moser's works, a biography, a list of publications, and a schedule of upcoming appearances.

- READING RAINBOW

Reading Rainbow has free, downloadable curriculum guides at the following website
http://shopgpn.com/stores/1/RR_ClassroomResources.cfm

Reading Rainbow has a Teacher's Guide, a Parental Activity Guide, and a Science Guide for *And So The Turtle Watched* by Sheila MacGill-Callahan, illustrated by Barry Moser.

Teacher's Guide:

<http://shopgpn.com/stores/1/guides/rr/99.pdf>

Parental Activity Guide:

<http://shopgpn.com/stores/1/guides/rr/pa099.pdf>

Science Guide:

<http://shopgpn.com/stores/1/guides/rr/99sci.pdf>

- PRINTMAKING LESSONS

The following websites have printmaking lessons for children of all ages

www.kinderart.com/printmaking

www.princetonol.com/groups/iad/lessons/middle/prints.htm

- BARRY MOSER'S BOOKS

Barry Moser has over 320 titles to his name. The books listed on the next page all include images that are in the exhibition *Barry Moser: The Art of the Book*.

Additional Resources

BARRY MOSER'S BOOKS

The following books were illustrated by Barry Moser. Images from them are in the exhibition *Barry Moser: The Art of the Book*.

Baum, L. Frank. *The Wonderful Wizard of Oz*. Berkeley: University of CA/Pennyroyal, 1986.

Bunyan, John. Retold by Gary Schmidt *Pilgrim's Progress*. Grand Rapids, MI: Wm B. Eerdmans, 1994.

Carroll, Lewis. *Alice: Through the Looking Glass and what Alice Found There*. Berkeley: University of CA/Pennyroyal, 1983.

de Cervantes, Miguel. Retold by Barbara Nichols. *Tales of Don Quixote*. Toronto: Tundra, 2004.

Edelman, Marian Wright, ed. *I Can Make a Difference*. New York: Harper Collins, 2005.

Eds. at Time-Life Books. *The Enchanted World: Giants and Ogres*. Alexandria, VA: Time-Life Books, 1985.

George, Kristine O'Connell. *Hummingbird Nest: A Journal of Poems*. San Diego: Harcourt, 2004.

Hall, Donald. *I am the Dog, I am the Cat*. New York: Dial, 1994.

Hamilton, Virginia. *A Ring of Tricksters*. New York: Blue Sky, 1997.

Hughes, Ted. *The Iron Woman*. New York: Dial, 1995.

Kipling, Rudyard. *Just So Stories*. New York: Harper Collins, 1996.

Johnson, Dirk. "Biting the Dust." *Cowboy Stories*. San Francisco: Chronicle, 2007.

Mansfield, Howard. *Hogwood Steps Out: A Good, Good Pig Story*. New York: Roaring Brook, 2008.

Moser, Barry. *Psalm 23*. Michigan: Zondervan, 2008.

Pochocki, Ethel. *The Blessing of the Beasts*. Massachusetts: Paraclete, 2007.

Twain, Mark. *The Adventures of Huckleberry Finn*. Berkeley: University of CA/Pennyroyal: 1985.

Willard, Nancy. *Beauty and the Beast*. San Diego: Harcourt, 1992.