

Annotated Bibliography

A Is for Amos, written by Deborah Chandra and illustrated by Keiko Narahashi. 1999. New York: Farrar, Straus and Giroux. Fiction. (32 pp.)

Summary: A young girl imagines an alphabetical journey around the farm on her rocking horse, Amos.

- **Alliteration**—Each letter of the alphabet is highlighted. For example, *B for the bumpity bridge we cross; W for wild wind whirling*.
- **Effective ending**—The reader discovers that the eventful horseback ride was in the narrator’s imagination as she rides on her wooden hobby horse.
- **Onomatopoeia**—Examples include *Clippety clap clippety clap; Sloppity cloppety thumpety thud*.
- **Print features**—The letter highlighted in each alliterative phrase is written in large bold font; onomatopoeic words that represent the sounds of the horse’s hooves are written in italics; some pages have black type, others white.
- **Print layout**—Onomatopoeic phrases are written in an undulating font that supports the rhythmic movement of the horse’s hooves; there is some purposeful layout of lines of print to support the meaning such as *I for going to jump this time*, which arcs up and then down to simulate the jump over a fence; and purposeful placement of letters within a word emphasize the meaning, such as *bumpity*, which is written in letters that appear to bump up and down.
- **Punctuation**—Hyphens are used throughout to slow down onomatopoeic words (*clop-pet-y lop-pet-y clip-pet-y clops*). Dashes are used to slow the reader’s pace as Amos comes to a stop (*And Z—for lazy Amos—stops.*), and as a lead-in (*G for gallop—off we go!*).
- **Repetition**—The alphabet pattern (*A is for...*) repeats as the story progresses through the letters of the alphabet.
- **Rhyme**—Most of the book is cleverly written in soothing rhyming verse.

All the Colors of the Earth, written and illustrated by Sheila Hamanaka. 1994. New York: Morrow Junior, HarperCollins. Fiction. (32 pp.)

Summary: Children are celebrated for their physical diversity and the shared laughter and spirit for which they all are loved.

- **Breaking the rules**—Uppercase letters are sometimes used mid-sentence to support the poetic print layout.
- **Descriptive language**—This craft is used throughout to capture the varying ethnicities of children: *The tinkling pinks of tiny seashells by the rumbling sea*.
- **Lists**—The book contains only five sentences, three of which are lists.
- **Metaphor**—Good examples include *Love is amber and ivory and ginger and sweet*, and *The roaring browns of bears*.
- **Personification**—A good example of personification is this line: *laughter that kisses our land*.
- **Print layout**—Each page contains just one line of text; the unique and meaningful placement of the text prompts a rhythmic, lyrical read.
- **Repetition**—The title phrase, *All the Colors of the Earth*, is repeated on the opening page and the final page.
- **Rhyme**—Portions of the text are written in rhyming verse.
- **Simile**—Examples include *hair like bouncy baby lambs; Dark as leopard spots, light as sand; sunlight like butterflies happy and free*.

All the Places to Love, written by Patricia MacLachlan and illustrated by Mike Wimmer. 1994. New York: HarperCollins. Fiction. (32 pp.)

Summary: Life on an American farm is lovingly depicted through MacLachlan’s tender words about a young boy who vows to continue the cross-generational tradition of telling his new sister about “all the places to love” that can be found in and around their rural home.

- **Alliteration**—Examples include *sly smiles, marsh marigolds, blueberry buckets, tiny tumbles*.
- **Descriptive language**—A child’s first-person reminiscing captures the simple wonders of the American farm, such as in this line: *My grandfather’s barn is sweet-smelling and dark and cool*.
- **Print features**—The first letter of the first word on each page is in a large font, varying in color; italics are used for dialogue; the names of the narrator and his sister are in a unique font to display how their names looked when carved in wood by Grandfather.

- **Print layout**—The poetic flow is encouraged by the placement of the text; uppercase letters are used mid-sentence to support the print layout.
- **Punctuation**—Colons introduce lists, as in the following example: *What I saw first were all the places to love: The valley, The river falling down over the rocks, The hilltop where the blueberries grew.* Dashes are used in place of commas to direct the reader to pause: *And the old turtle—his shell all worn.* Semicolons are used throughout.
- **Repetition**—Words repeat for emphasis: *We jumped from rock to rock to rock;* the word *and* repeats to create a list: *the names of Grandfather and Grandmother, And my mama and papa, And me;* a phrase repeats in several sentences: *Someday I might live in the city. Someday I might live by the sea.*
- **Simile**—We love this book for its beautiful similes, such as: *Crows in the dirt that swaggered like pirates. Trout flashed like jewels in the sunlight. Cattails stood like guards. And wild turkeys left footprints for us to find, like messages.*

All You Need for a Snowman, written by Alice Schertle and illustrated by Barbara LaVallee. 2002. New York: Scholastic. Fiction. (32 pp.)

Summary: All the wonder and work required when building a snowman are captured as the children delight from the very first fluttering snowflake. Please note there is a companion book, as well, titled *All You Need for a Beach*.

- **Breaking the rules**—The author uses fragments throughout.
- **Lists**—Examples include *Walnut buttons, five in a row, belts in the middle, boots below, big wool scarf, broom to hold, mittens (in case his hands get cold), earmuffs, fanny pack, something to read...*
- **Print features**—The first letter of the first word is in a red font; italics and uppercase letters are used for emphasis.
- **Print layout**—Unique and meaningful placement of the print complements the text and illustrations and directs the flow of the text; there are words found at the bottom right-hand corner of several pages which instruct the reader to pause, creating anticipation just before the page is turned.
- **Punctuation**—Ellipses build anticipation of the snowfall (*two more snowflakes...three flakes...four...five...six...seven thousand...eight million more...*), and instruct the reader to pause (*Uh-*

oh...Look in the sky again. One small snowflake falling then...). Dashes are used in place of colons, as in *One small snowflake fluttering down—that's all you need for a snowman.* Parentheses are used to show an aside: *mittens (in case his hands get cold).*

- **Repetition**—Words repeat for emphasis: *pat them and pack them and roll them around.* The phrase *that's all you need for a snowman* is repeated throughout.
- **Rhyme**—Although most of the text does not rhyme, there are some lines of rhyming text that enhance the lyrical quality of this book.

Atlantic, written and illustrated by G. Brian Karas. 2002. New York: Putnam. Fiction, with factual information about the Atlantic Ocean. (32 pp.)

Summary: The grandeur and beauty as well as the trials and tribulations of the Atlantic Ocean are told through the ocean's own words, providing extensive factual information along the way.

- **Descriptive language**—Through the voice of the Atlantic Ocean, the reader experiences the natural wonder of one of earth's great bodies of water: *I am the blue water at the beach, the waves, mist and storms.*
- **Lead**—The opening line is powerful in its simplicity: *I am the Atlantic Ocean.*
- **Lists**—Examples include: *Gulfs, seas, sounds, and channels lead to me; at the end of yards and streets and hills; I've been crossed and probed, charted, studied, dirtied.*
- **Personification**—The entire book personifies the ocean. In addition, there are individual examples, such as the following: *The dancing shadow of your airplane skips over wave.*
- **Point of view**—The book is a first-person narration from the Atlantic Ocean's point of view.
- **Print features**—The first word of the book, *I*, appears in large boldface font; font color alternates between black and white; and one line of smaller font exhorts the reader, *Don't forget I am here.*
- **Print layout**—Paragraph alignment prompts a lyrical reading; two pages contain curving lines that mimic the ocean's undulating movement; and two pages incorporate (into the illustrations) poetic lines about the sea from famous literary works.

- **Punctuation**—There are no periods or ending punctuation marks, though the author uses commas to create a list: *I've been crossed and probed, charted, studied, dirtied*. He also uses parentheses to add an aside and provide voice: *First I was discovered (even though I was here first)*.
- **Repetition**—Words repeat for emphasis: *lead to me / and into me / They are me*. The word *and* is used instead of commas to group words: *with skates and whales and fish that fly*. Phrases repeat to create a sense of endlessness: *skips over wave over wave*.
- **Text features**—*Some Things About Me*, a factual addendum, is located at the end of the book.
- **Verbs and verb forms**—This book employs interesting verbs such as the following: *slosh, lapping, heaving, raging, rattle, clatter*.

Aunt Flossie's Hats (and Crab Cakes Later), written by Elizabeth Fitzgerald Howard and illustrated by James Ransome. 1991. New York: Clarion, Houghton Mifflin. Fiction. (40 pp.)

Summary: Two young girls spend Sunday afternoons visiting their aunt whose extensive collection of hats prompts Aunt Flossie to regale the girls with colorful stories from the past.

- **Alliteration**—Examples include *Buglers bugling. Drummers drumming. Flags flying*.
- **Breaking the rules**—Author uses fragments throughout, such as *A stiff black one with bright red ribbons*. Many sentences begin with *and*, such as *And Daddy tried to reach it...* or with *but*, as in *But I thought I could smell some, just a little*.
- **Descriptive language**—A detailed description of Aunt Flossie's house, creates a strong sense of setting and imagery is used throughout to create mental pictures of Aunt Flossie's hats.
- **Flashback**—The author moves the action back and forth between the present and the past.
- **Hyperbole**—A good example is the following: *but here's one with a trillion flowers!*
- **Lists**—The description of the setting is enhanced with lists, such as *Books and pictures and lamps and pillows...*, as are the descriptions of Aunt Flossie's hats, *Green or blue or pink or purple*.
- **Print features**—Uppercase letters add emphasis, as in *and boxes of HATS!*
- **Punctuation**—Ellipses slow down a moment, for example, *but it dried just fine...almost like*

new. Dashes interject a clarification: *The boys—soldiers, you know—back from France*.

- **Repetition**—Words repeat for emphasis (*My favorite favorite best Sunday hat*) and to imply a large quantity (*And boxes and boxes and boxes of HATS!*). The words *and* or *or* repeat in lists. Phrases repeat to echo within the dialogue between Aunt Flossie and the girls (*"Just a little smoky smell now," she said... "Smoky smell, Aunt Flossie?"*), and phrases repeat to add nostalgic voice as Aunt Flossie reminisces. *Big fire* appears four times on a two-page spread, and a variation on a sentence repeats to serve as a thread and to establish a sense of time *On Sunday afternoons; One Sunday afternoon*.
- **Simile**—A favorite example is *And your favorite best Sunday hat just floated by like a boat!*
- **Text features**—Elizabeth Howard includes an Afterword in which she provides family photos and history, including the fact that Aunt Flossie was her godmother and had many hats for young Elizabeth to try on during her visits.
- **Voice**—First-person narration and dialogue lends voice to Aunt Flossie and the girls.

Autumnblings, written and illustrated by Douglas Florian. 2003. New York: Greenwillow, HarperCollins. Poetry. (48 pp.)

Summary: This collection of poems, some playful and some lovely, captures the spirit and beauty of autumn.

- **Alliteration**—Examples include *Frisbee flicking, Bracing breeze, First frost, First flake*.
- **Descriptive language**—Florian shows us how even the simplest words can capture precisely an image.
- **Metaphor**—This craft is used effectively to describe the autumn leaves: *A palette falls / To forest floor*. A series of metaphors are used to describe the wind in the poem titled "The Wind."
- **Onomatopoeia**—Good examples include *gulp, buzz, chirp, Brrrrrr*.
- **Personification**—Autumn and leaf are given human characteristics.
- **Print features**—Italics emphasize clever wordplay, boldface and uppercase letters add emphasis and increase volume, purposeful selection of font size complements the meaning of the words.

- **Print layout**—Some poems have unique and meaningful placement of print.
- **Rhyme**—Some poems contain rhyme schemes.
- **Simile**—A playful simile example is *all fall down—like fallicopters to the ground*.
- **Text features**—A table of contents helps the reader locate favorite poems.
- **Wordplay**—Clever wordplay is employed throughout, as in *industree, hi-bear-nate, leaf-dancer, seed-prancer, Decembrrrrrr, owlphabet*.

Bat Loves the Night, written by Nicola Davies and illustrated by Sarah Fox-Davies. 2001. Cambridge, MA: Candlewick. Fiction. (32 pp.)

Summary: Through lyrical language interspersed with factual information, the reader glides through the night with this book's nocturnal heroine as she awakens at dusk, hunts for food, and returns to her hungry babies at dawn's blush. (This is a Bank Street College of Education Best Children's Book of the Year.)

- **Alliteration**—An example is *batlings hang in a huddle, hooked to a rafter*.
- **Descriptive language**—Davies creates vivid images that bring beauty to even a typically detested creature: *Her beady eyes open. Her pixie ears twitch. She shakes her thistledown fur. She unfurls her wings, made of skin so fine the finger bones inside show through*.
- **Effective ending**—The last line of the book echoes the title.
- **Metaphor**—*She shouts her torch of sound among the trees* is a fine example of metaphor.
- **Personification**—*The flowers turn their faces to the sun* provides a good example of this craft.
- **Print features**—One word—*Out!*—is in a large bold font and signifies the start of Bat's evening excursion; small italicized font is used to incorporate factual information about bats.
- **Punctuation**—The author uses hyphens to combine words (*coat-hanger feet*) and dashes to provide clarification, as in *She doesn't need to see—she can hear where she is going*.
- **Simile**—Good examples include the following: *She beams her voice around her like a flashlight; Its wings fall away like the wrapper from a candy; Bat is at home in the darkness as a fish is in water*.
- **Text features**—A two-page spread, found before the title page, includes pencil sketches and factual information about bats. It includes an

introduction to the main character of the book, a pipistrelle bat. Interesting facts about bats are interwoven throughout the story and set apart in a smaller italicized font; an index appears at the end of the book.

- **Verbs and verb forms**—Examples include verbs such as *unfurls, beams, fluttering, and plunges*.
- **Wordplay**—The author combines words to create playful, descriptive language such as *moon-dust slippery* and *coat-hanger feet*.

Bats at the Beach, written by and illustrated by Brian Lies. 2006. Boston: Houghton Mifflin. Fiction. (32 pp.)

Summary: What happens at the beach when all the sunbathers have gone home for the night? Why, the bats pack up their towels, pails, and shovels and head for the shore for a frolicking night of moonlit fun, of course!

- **Alliteration**—Good examples include *salty sea spray, salted 'skeeters, slender sticks, tired and teary, leathery lap, and now back to crack and crevice creep*.
- **Breaking the rules**—Sentences often begin with *And*; the author uses fragments throughout.
- **Descriptive language**—Lies creates imagery that captures the setting and escapades of the bats' night at the beach: *Sun slips down and all is still, and soon we can't tell sky from hill*.
- **Lists**—Playful lists add to the rhythm and imagery of the bats' visit to the beach: *Soon we've got our buckets, trowels, banjoes, blankets, books, and towels; Beetles, ants, and milkweed bugs, crickets, moths, and pickled slugs*.
- **Metaphor**—The bats' antics turn them into kites in the sky—*taking turns at being kites*—and the waves become musical instruments—*At last we hear the deep bass thump, as waves on seashore crash and bump*.
- **Personification**—Examples include *bats pour out with shrieks of laughter* and *the old bats are singing*.
- **Print features**—Italics are used to create a sense of urgency when the bats are calling out to one another: *Quick, let's go, let's fly away—we've got to be home before it's day!*
- **Print layout**—Rather than indented paragraphs, the text is set up to resemble stanzas of poetry, with purposeful line breaks that prompt a lyrical reading.

- **Punctuation**—Use of hyphens to create wordplay and use of dashes to pace the reader.
- **Rhyme**—The text is rhythmic and contains a rhyme scheme that adds to the playful mood of the story.
- **Wordplay**—Playful images are created with imaginative words, like *moon-tan lotion*, *wing-boat races*, *munchtime*, and *bug-mallows*.

Bats at the Library, written and illustrated by Brian Lies. 2008. Boston: Houghton Mifflin. Fiction. (32 pp.)

Summary: The bats are at it again! Looking for adventure, they discover an open library window and through a hilarious nocturnal romp manage to impart a valuable lesson about the wonder of books.

- **Alliteration**—Great examples include *Cool and calm and clear; feasted, fluttered, swooped, and soared*.
- **Breaking the rules**—Sentences begin with *And* or *But*.
- **Descriptive language**—Lies creates imagery that captures the escapades of the bats' night at the library: *Breathless, lost within a tale, no one sees the sky grow pale*.
- **Print features**—Italics are used to create a sense of excitement and urgency when the bats are calling out to one another and for emphasis.
- **Print layout**—Rather than indented paragraphs, the text is set up to resemble stanzas of poetry, with purposeful line breaks that prompt a lyrical reading.
- **Punctuation**—Ellipses instruct the reader to pause (*We've feasted, fluttered, swooped, and soared, and yet...we're still a little bored*) and to build suspense before turning the page (*they coax and pull us in, until...*). Dashes are used throughout to pace the reader.
- **Repetition**—The line *Can it be true? Oh, can it be? Yes!*—*Bat Night at the library!* begins the adventure and then is repeated again at the end of the book as the bats return home. Words are also repeated for emphasis, as in *louder, louder, louder still*.
- **Rhyme**—The text is rhythmic and contains a rhyme scheme that adds to the playful mood of the story.
- **Wordplay**—Whimsical words include the following examples: *wingtip-tag*, *play-exhausted*.

Beach Day, written by Karen Roosa and illustrated by Maggie Smith. 2001. New York: Clarion, Houghton Mifflin. Fiction. (40 pp.)

Summary: Short lines of rhyming text rhythmically enchant the reader with all that a day at the beach has to offer.

- **Descriptive language**—Lively rhyming text transports the reader to a childhood day at the beach: *A freckled nose, Sandy toes. Ocean's salty Sea breeze blows*.
- **Metaphor**—The author compares the water spray to sparkling gems (*jeweled array*).
- **Personification**—*Waves roar* and *Insects dancing* are good examples of this craft.
- **Print layout**—Purposeful placement of print complements the text and the illustrations.
- **Punctuation**—Commas throughout create a list of beach day descriptions; dashes and ellipses instruct the reader to pause.
- **Rhyme**—The book is made up of a series of quatrains that follow a consistent rhyming pattern.
- **Verbs and verb forms**—Playful verbs such as *chatter, clatter, scatter, flurry, scurry, and lapping* add to the frolicking tone.
- **Wordplay**—*Sun-warmed skin* and *Lickety-split* are just two examples of imaginative words that enhance the whimsy of the story.

Bigmama's, written and illustrated by Donald Crews. 1991. New York: Scholastic. Memoir. (40 pp.)

Summary: The author fondly remembers his childhood summer trips with his family to visit his maternal grandmother in rural Cottdonale.

- **Breaking the rules**—The author uses fragments throughout and uses the word *now* instead of *then* in past-tense sentences to allow the reader to relive the moment with him: *Now we were nearly there*.
- **Descriptive language**—By zooming in and using extensive details, the author vividly recreates time and place.
- **Effective ending**—The reflective ending poignantly and powerfully brings the reader back to the present with a tone of wistfulness.
- **Flashback**—The story is told in flashback as the author recalls childhood memories, and ends in the present when he is an adult.

- **Lead**—The use of dialogue in question form immediately sets the mood: “*Did you see her? Did you see Bigmama?*”
- **Onomatopoeia**—The sound of the train whistle: *WHOO...WHOO...* acts as the dinnertime signal for the children.
- **Print features**—The first letter of the first word of the book is boldface and larger font; use of uppercase letters to show excitement: *A FISH! A FISH! I GOT ONE, I GOT ONE!*
- **Print layout**—Text is placed in various places on the page to complement the illustration; the first page has two columns of print; unique and purposeful alignment of text in some paragraphs.
- **Punctuation**—The author uses dashes in place of commas to direct the reader to pause a second longer (*where we washed our hands, faces—and feet.*). Ellipses instruct the reader to pause: “*How tall you are...is this you?*” and stretch out onomatopoeic phrases.
- **Voice**—Through the use of first person narration and dialogue, the author captures both the excitement he felt as a child and the nostalgia the memories evoke in him as a man.

Birthday Presents, written by Cynthia Rylant and illustrated by Suçie Stevenson. 1987. New York: Orchard. Fiction. (n.p.)

Summary: As a little girl approaches her sixth birthday her parents lovingly reminisce with her about each of her previous birthdays beginning with the day she was born, assuring her that she is the best present of all.

- **Breaking the rules**—The author uses fragments throughout, such as *Your real birthday.*
- **Descriptive language**—Rylant has a way of capturing a moment and making it real: *You sat with your friends and everyone giggled and all of you had chocolate faces, but you most of all.*
- **Effective ending**—The final sentence echoes the title.
- **Punctuation**—Ellipses instruct the reader to pause in anticipation: *We promised you more....*
- **Repetition**—The phrase *Happy Birthday* repeats to mark the passing years; the phrase *We told you we loved you* repeats as a thread to show that love remains a constant throughout the years; and certain words repeat for emphasis and to suggest a large quantity, such as *but you ignored everybody and wanted only presents, presents, presents.*

- **Sequencing**—Text moves clearly through a chronology from the moment of the young girl’s birth until she is six by focusing on just one day each year.

Busy Toes, written by C.W. Bowie and illustrated by Fred Willingham. 1988. Watertown, MA: Charlesbridge. Fiction. (32 pp.)

Summary: Who ever knew that toes could do so many things? Herein lies a lighthearted list of all the feats that your 10 little digits can perform.

- **Lists**—The entire book is made up of one continuous, playful list of different kinds of toes.
- **Print features**—Font choice, as well as font size, style, and case complement the text and print layout.
- **Print layout**—The minimal print is thoughtfully laid out to complement the wording and illustrations.
- **Punctuation**—Other than two commas and one ellipsis, the only punctuation used in this book is an exclamation point after the final word; the ellipsis is used to instruct the reader to pause in anticipation.

Butternut Hollow Pond, written by Brian J. Heinz and illustrated by Bob Marstall. 2000. Brookfield, CT: Millbrook, Lerner. Nonfiction. (32 pp.)

Summary: The flora and fauna of a North American pond are lyrically, but factually, described through five vignettes that begin with daybreak and conclude with night and the promise that it all will repeat as dawn creeps back into the morning sky.

- **Breaking the rules**—Many sentences begin with *And* or *But*.
- **Descriptive language**—Heinz creates imagery throughout that brings to life the sights and sounds of a day at Butternut Hollow Pond such as in the opening paragraph: *Sunbeams fall in slender shafts through a canopy of swamp maples. The water is dappled in a confetti of pale light. Dewdrops sparkle on the reeds.*
- **Metaphor**—Lovely metaphors include the following: *wildflowers sway in a crazy quilt of colors, Young bluegills hover under a blanket of duckweed.*
- **Onomatopoeia**—Effective examples of this craft capture the sounds of hunters finding their prey

all around the pond: *Snap! Snap! Swoosh! Splash! Crack! Kerploosh!*

- **Personification**—The author gives nature personality with phrases such as *wisps of fog dance over the pond, The sky is blushed...*
- **Punctuation**—Ellipses are used to instruct the reader to pause in anticipation: *His sticky tongue flies out and...slurp!*
- **Simile**—Creative comparisons include *whirligig beetles tumble and dive in the shallows like a troupe of acrobats; wisps of fog dance over the pond like ghosts; and weaving behind their parents like floats in a parade.*
- **Verbs and verb forms**—The author uses interesting verbs to move the action, such as *hover, dart, plummet, bursts, sway, clambers, and flutter.*

Candy Corn, written and illustrated by James Stevenson. 1999. New York: Greenwillow, William Morrow. Poetry. (56 pp.)

Summary: This collection of short poems offers some lighthearted and some thought-provoking images of everyday sights, sounds, and activities.

- **Lists**—One poem, “Main Street” is a listing of different things that people carry when walking on the sidewalk.
- **Metaphor**—This craft is used to describe a paving machine: *Part tank, part spaghetti*; to describe the branches of a big oak tree: *Waving banners of green*; and to describe the arrival of dawn: *A grand parade is coming With white clouds marching.*
- **Onomatopoeia**—The poem “Early Morning Conversation” consists almost entirely of onomatopoeic descriptions, such as *Twitter-twitter, Chaychit-chaychit, and Gulp.*
- **Personification**—Good examples of this craft include the following: *Even the beech tree has sent a branch to pay a visit to my porch; the dumpsters start to dance, and rock and roll till dawn.*
- **Point of view**—The poem, “Night” is written from the point of view of several school buses after a long day of driving noisy, restless children.
- **Print features**—Each poem has a distinct font with variations in color; bold print adds force to some poems, while italics softens others; and enlarged font and uppercase letters are used to add emphasis.

- **Simile**—This craft is used to describe dawn as *Scattered through the trees, / Fallen like confetti*. Another good example is the following: *The dogwoods are blooming / Like white surf tumbling / From a light green sea.*

Clara Caterpillar, written by Pamela Duncan Edwards and illustrated by Henry Cole. 2001. New York: HarperCollins. Fiction. (40 pp.)

Summary: Clara, a common cabbage caterpillar, is destined to become an ordinary cream-colored butterfly and to be spurned by the more colorful butterflies, especially the conceited Catisha—until the moment when Clara’s courage and lack of color save the day.

- **Alliteration**—The intentional exaggerated use of words beginning with the letter C throughout the book creates a playful, almost tongue-twister effect.
- **Descriptive language**—This book is filled with sophisticated vocabulary such as *conceited, catty, colossal, and crestfallen.*
- **Print features**—Bold print and varied font size on the two-page spreads correspond with the sentiments expressed by the caterpillars in their chrysalises.
- **Print layout**—Each two-page spread includes unique and meaningful placement of print that captures the trials and tribulations of a chrysalis.
- **Simile**—A great example provides mental imagery: *I’m coiled like a corkscrew.*
- **Verbs and verb forms**—Interesting verbs such as *scoffed, clustered, clambered, and capered* move the action.
- **Voice**—Through the use of dialogue, the author captures the personalities of the caterpillar characters.

Cloud Dance, written and illustrated by Thomas Locker. 2000. New York: Harcourt. Nonfiction. (32 pp.)

Summary: No one can paint a sky like Locker! In this paean to clouds of every kind, Locker paints images with his words as well as his brush. The book concludes with factual information about clouds.

- **Descriptive language**—Locker uses lush language to create imagery that supports the beautiful oil illustrations.

- **Personification**—Clouds are given human traits throughout.
- **Print layout**—Each page contains only one sentence except for the last page, which has two; unique and meaningful placement of text on the page gives a poetic feel.
- **Text features**—A page at the end includes facts about clouds and identifies the different types of clouds; the inside of the back cover offers the reader directions on how to “Make Your Own Clouds” and how to “Write a Cloud Autobiography.”

Colors! ;Colores!, written by Jorge Luján and illustrated by Piet Grobler. 2008. Toronto: House of Anansi, Groundwood. Poetry. (36 pp.)

Summary: Through the use of simple language that is rich with imagery, this bilingual picture book pays tribute to the colors of nature with which our planet is harmoniously infused.

- **Descriptive language**—The playful, beautiful language is highly descriptive in its simplicity, capturing the essence of each color.
- **Metaphor**—This craft is used beautifully to describe colors, as in *Orange, little sun of the orchard*, and to describe a bird, as in *Burning spark lands on the elm*.
- **Personification**—Colors are given human traits, such as in the following lines: *beige fell asleep on the sand; Who’s singing? Red; Night has put on her black gown; The moon opens and closes her fan*.
- **Print features**—The color word that is the subject of each poem appears in a corresponding colored font.
- **Repetition**—Words repeat for emphasis, as in *fits clover, fits a tree, fits the whole jungle...fits green*. Parts of phrases also repeat for emphasis: *I saw a lake. I saw a flower. I saw the twilight*.
- **Simile**—Luján creates lovely similes, such as *bright as a little girl’s nose, makes everything smell like a rose* and *Yellow rolls through the sky like a warm gold coin*.
- **Text features**—Each poem is first presented in English, followed by the Spanish translation.

Come On, Rain!, written by Karen Hesse and illustrated by Jon J. Muth. 1999. New York: Scholastic. Fiction. (32 pp.)

Summary: On a sweltering summer’s day, a young girl and her neighbors anticipate the coming rain and then savor its exhilarating arrival.

- **Alliteration**—Good examples of this craft are found throughout the book, including phrases such as *lifts a listless vine* and *Trees sway under a swollen sky*.
- **Descriptive language**—From the anticipation of the rain to the quenching relief of the summer storm, the exquisite imagery slows down the action, allowing the reader to experience it all.
- **Hyperbole**—The phrase *the endless heat* conveys the relentlessness of the summer heat as the narrator awaits the cooling rain.
- **Lead**—The first line of the text echoes the title.
- **Metaphor**—There are many fine examples of this craft throughout, including this sentence that creates a vivid image at the end of the downpour: *Everywhere, everyone, everything is misty limbs, springing back to life*.
- **Personification**—Smells of tar and garbage are referred to as bullies, and dust is said to dance.
- **Print features**—The first line is in a larger red font, mimicking the title.
- **Print layout**—Unique and meaningful placement of the print evokes a lyrical read and directs the flow of the text.
- **Punctuation**—Ellipses zoom in, slowing down a moment, and are used to instruct the reader to pause.
- **Repetition**—The title is repeated several times throughout the text; words repeat for emphasis, and phrases repeat to stretch out the action, as in *Jackie-Joyce chases Rosemary who chases Liz who chases me*. The word *and* repeats instead of commas to group words, such as *shimmies and sparkles and streaks*.
- **Simile**—The author uses similes throughout, including this great example: *Her long legs, like two brown string beans*.
- **Verbs and verb forms**—Effective verbs include *tromping, freckles, shimmies, and whooping*.

Come to the Ocean’s Edge: A Nature Cycle Book, written by Laurence Pringle and illustrated by Michael Chesworth. 2003. Honesdale, PA: Boyds Mills. Nonfiction. (32 pp.)

Summary: In this work of literary nonfiction, the reader is transported to the seashore one misty dawn to experience the setting as morning turns to

day, and day turns to the night with its promise of a new day, *vast, wild, and mysterious*.

- **Alliteration**—Examples include *wind and waves* and *pockets and pails*.
- **Circular ending**—The book ends as it began, with the dawn of a new day.
- **Descriptive language**—Imagery brings the setting to life: *The sky brightens. Golden sunbeams pierce the fog. A breeze stirs the grasses at the tops of the dunes.*
- **Metaphor**—Imagery is also presented through interesting metaphors, such as *The next wave erases their claw prints from the sandy page;* and *a calico crab wriggles out of its old shell and swims away in a new suit of armor.*
- **Personification**—Fog, kelp, and waves are given human traits: *fog's wet breath;* *kelp holds fast to the rocky sea bottom and sways to the rhythm of the waves and currents;* and *the waves roar and growl.*
- **Print features**—The first letter of the first word on each page is in a large, bold font.
- **Punctuation**—Colons introduce examples, as in *for what the waves have left behind: scattered pebbles, shining like jewels in a long necklace, and pieces of glass worn smooth from being tumbled over the sand by endless waves.* Dashes instruct the reader to pause, such as in this example: *Look—there's a crab's claw, and some shells that were once the homes of sea animals.*
- **Sequencing**—The reader encounters the cycle of life at the ocean's edge from early morning, when the sun *pierces the misty fog* to when the *moon sets beyond the dunes* and then finally to a new day.
- **Simile**—Examples are used to describe seagulls, *their shadowy forms like ghosts in the mist;* barnacles, *shaped like tiny volcanoes;* and pebbles, *shining like jewels in a long necklace.*
- **Text features**—A page titled "More About the Ocean's Edge" is located at the back of the book where the reader can find more about the creatures, plants, and happenings at the ocean's edge.
- **Verbs and verb forms**—*Recedes, pierce, patrol, retreat, burst, and prowl* are just a few examples of effective verbs.

Creatures of Earth, Sea, and Sky, written by Georgia Heard and illustrated by Jennifer Owings Dewey. 1992. Honesdale, PA: Boyds Mills. Poetry. (32 pp.)

Summary: Through this book of short poems, Heard has crafted an homage to the animals with whom we share our planet.

- **Alliteration**—This craft occurs throughout the book, as in the following example: *wind is whistling through your wings.*
- **Descriptive language**—Imagery is used effectively as the poems pay tribute to the natural beauty of the animal world.
- **Metaphor**—The author compares wings to stained glass, as in *Wings flicker and still: stained-glass windows with sun shining through;* speaks to the eagle: *You're a graceful kite with no string;* and describes migrating birds as *the feathered compasses of the sky.*
- **Onomatopoeia**—This is demonstrated in words such as *Clank*, as a raccoon overturns a garbage can, and *Ga-lunk Ga-lunk Ga-lunk* to capture the frog serenade.
- **Personification**—Wind, a snake, and hummingbirds are given human traits: *wind is whistling,* *A snake changes its clothes,* and *Ruby-throated hummingbird zig-zags from morning glories to honeysuckle sipping honey from a straw.*
- **Print layout**—The collection contains two poems for two voices, "Fishes" and "Frog Serenade"; many of the poems incorporate unique and meaningful placement of print.
- **Repetition**—Words repeat to slow down the moment, as in *Weaving and weaving and weaving its web...it weaves and weaves, round and round.* There are occasional series of questions. Lines repeat at the beginning and ending of a poem, such as *Walk carefully, elephants, through the grass,* and lines repeat at the end of each stanza: *Try and catch me—you won't, you won't!*
- **Rhyme**—Several poems contain varying rhyme schemes.
- **Simile**—The bat's sonar is compared to *an invisible song / Echoing like ripples on a pond.*
- **Text features**—A table of contents, index of titles, and index of first lines help the reader navigate.

Crocodile Listens, written by April Pulley Sayre and illustrated by JoEllen McAlister Stammen. 2001. New York: Greenwillow, William Morrow. Fiction. (24 pp.)

Summary: The sounds of the Nile come to life as all the animals but the crocodile satisfy their hunger. Why does the hungry crocodile just lie and listen? Maternal instinct brings out a very different side to this otherwise fearsome creature. This tender story concludes with factual information about Nile crocodiles.

- **Alliteration**—Examples of this craft include the following: *A thunder of thumps, The sand seems to sing, and They squirm and squeak in the sand.*
- **Breaking the rules**—Sentences often begin with *And* or *But*, and the author uses fragments.
- **Lead**—The book opens with a simile: *Like an ancient dinosaur with scraggly teeth, Crocodile lies in the sand.*
- **Onomatopoeia**—This is used throughout in describing the animals' movements: *Thump, thump, thump; Tromp, tromp, tromp; Croak, croak, croak!*
- **Print features**—The first letter of the first word of the book is in large boldfaced font; *Crocodile* always begins with an uppercase letter, giving it the importance of a proper name; each instance of onomatopoeia has variations of font, font size, boldface print, uppercase letters, or italics.
- **Punctuation**—Ellipses indicate the continuation of a sound, such as *Thump, thump, thump...*; instruct the reader to pause in anticipation, as in *Crocodile's mouth is open. She has not eaten in weeks...*; separate and draw out onomatopoeic words such as *Eeeeeep...eeeeep...eeeeep, Kaak...kaak...kaak...*; and indicate there is more to come, as in the book's final sentence: *Crocodile has babies to tend, and they have the whole Nile to explore...*
- **Repetition**—The title is echoed in various sentences, providing a thread that links the passages until the key moment when Crocodile hears her babies' cries: *Now, at last, Crocodile hears them.*
- **Text features**—More About the Nile Crocodile, a factual addendum, is included with the book.
- **Verbs and verb forms**—Purposeful verb choices link the animals to their actions: *A herd of giraffes gallops, Warthog toes trot, Baboons file past, Weaverbirds chatter, Elephants trumpet.*

- **Wordplay**—The author uses wordplay to create imagery, as in the following examples: *egg-eating lizards, and sun-warmed crocodile.*

Dear Mrs. LaRue: Letters From Obedience School, written and illustrated by Mark Teague. 2002. New York: Scholastic. Fiction. (32 pp.)

Summary: Through newspaper clippings and a series of pleading letters to his owner, Gertrude LaRue, Ike's plight at obedience school and his harrowing return home are related humorously. (This book is a winner of the Christopher Award.)

- **Breaking the rules**—Many sentences begin with *And* or *But*.
- **Hyperbole**—Ike's melodramatic nature leads to exaggeration as he bemoans his life at obedience school and later, his life on the road as a stray.
- **Interesting format**—The book uses letters and newspaper clippings to tell of Ike's ordeal.
- **Point of view**—Life at the Brotweiler Canine Academy (pictured in vivid colored illustrations) is interpreted through Ike's words and thought bubbles (in black and white): school becomes a prison, his teachers become wardens, his luxury suite becomes a prison cell block, and a gourmet dining experience becomes a Dickensian scene.
- **Print features**—Ike's letters switch from a typed font to paw-written after his typewriter is confiscated, and newspaper headlines and environmental print appear in varied fonts. Uppercase letters are used to emphasize words, as in the following examples: *Of course I was SEVERELY punished; The way my teach—I mean WARDEN, Miss Klondike, barks orders is shocking.*
- **Punctuation**—Ellipses cause the reader to pause in anticipation, and indicate that there is more to come.
- **Sequencing**—The passing of time is indicated by the date, beginning with the newspaper article about Ike's incarceration on September 30th, moving through his series of dated letters, and ending with the newspaper headline of October 13th, hailing Ike's return home as a hero.
- **Text features**—The story is laid out in a series of letters, newspaper clippings, and headlines; further humor is shown in the illustrations through environmental print.
- **Voice**—Through his increasingly pleading letters, Ike's voice rings with humor, a tinge of sarcasm, desperation, and a good dose of melodrama; on