

# A Collection of Picture Book Teacher Guides

*by Missy Andrews*

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# INTRODUCTION



This teacher guide is intended to assist the teacher or parent in conducting meaningful discussions of literature in the classroom or home school. Questions and answers follow the pattern presented in *Teaching the Classics*, the Center for Literary Education's DVD literature seminar. Though the concepts underlying this approach to literary analysis are explained in detail in that seminar, the following brief summary presents the basic principles upon which this guide is based.

The *Teaching the Classics* approach to literary analysis and interpretation is built around **three unique ideas** which, when combined, produce a powerful instrument for understanding and teaching literature:

First: All works of fiction share the same basic elements — Context, Structure, and Style. A literature lesson that helps the student identify these elements in a story prepares him for meaningful discussion of the story's themes.

**Context** encompasses all of the details of time and place surrounding the writing of a story, including the personal life of the author as well as historical events that shaped the author's world.

**Structure** includes the essential building blocks that make up a story, and that all stories have in common: Conflict, Plot (which includes *exposition*, *rising action*, *climax*, *denouement*, and *conclusion*), Setting, Characters and Theme.

**Style** refers to the literary devices used by authors to create the mood and atmosphere of their stories. Recognition of some basic literary devices (alliteration, simile, personification, metaphor, etc) enables a reader not only to understand the author's themes more readily, but also to appreciate his craftsmanship more fully.

Second: Because it is approachable and engaging, Children's Literature is the best genre to employ in teaching the foundational principles of literary analysis. Children's books present these building blocks in clear, memorable language, and are thus treasure mines of opportunities for the astute teacher — allowing him to present Context, Structure and Style with ease to children and adults alike. Having learned to recognize these basic elements in the simple text of a classic children's story, a student is well prepared to analyze complex works suitable for his own age and level of intellectual development.

Third: The best classroom technique for teaching literary analysis and interpretation is the Socratic Method. Named after the ancient gadfly who first popularized this style of teaching, the Socratic method employs the art of questioning, rather than lecturing, to accomplish education. Based upon the conviction that the process of discovery constitutes the better part of learning, our program uses well placed questions to teach students how to think, rather than dictating to them what to think.

The *Teaching the Classics* seminar syllabus supplies a thorough list of Socratic questions for teachers to use in class discussion. The questions are general enough to be used with any book, but focused enough to lead the student into meaningful contemplation of the themes of even the most difficult stories. Questions on the list are arranged in order of difficulty: from grammar level questions which ask for the mere fact of a story, to rhetoric level questions which require discussion of ideologies and transcendent themes. Properly employed, this list can help teachers engage their classes in important discussions of ideas, and can also provide a rich resource for essay and other writing assignments! Used in conjunction with a good writing program, *Teaching the Classics* produces **deep thinkers** at any age.

In the teacher guide series, we have suggested answers to select Socratic questions, taken from the seminar, in order to help the busy **teacher** begin developing their own thoughts and ideas on a particular work. We do not suggest giving students access to these guides, as the student of literature must learn to search for their answers and engage the authors themselves. Additionally, this teacher guide by no means exhausts *every* answer to each interpretive Socratic question. Rather, one conversation trend is demonstrated here, but students may take the conversation in a multitude of directions. The key is to make sure they defend their reading or interpretation with evidence from the text being discussed.

More information about *Teaching the Classics* may be found at [www.centerforlit.com](http://www.centerforlit.com).

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Jane Yolen's  
*All Those Secrets of the World*

Questions for Socratic Discussion  
by Missy Andrew



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## *ALL THOSE SECRETS OF THE WORLD*



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# QUICK CARD



<i>Reference</i>	<i>All Those Secrets of the World</i> by Jane Yolen. ISBN: 978-0316968911
<i>Plot</i>	Janie's father leaves for war and returns two years later.
<i>Setting</i>	1940s America WWII Norfolk, Virginia – the site of an American naval base Janie's childhood
<i>Characters</i>	<ul style="list-style-type: none"><li>• Janie, a young child in a WWII era family.</li><li>• Michael, Janie's elder cousin.</li><li>• Daddy, Janie's father, a U.S. soldier.</li><li>• Mama, Janie's mother.</li><li>• Grandma &amp; Grandpa, with whom Janie and her mama and brother live while Daddy is away.</li></ul>
<i>Conflict</i>	Man vs. Society – The War Man vs. Self – Janie's perception of absence
<i>Theme</i>	Perception vs. Reality Distance makes everything look small, or even non-existent. Reality is more than can be seen.
<i>Literary Devices</i>	Symbolism –Janie's realization on the beach about perspective suggests the story's universal theme.



# QUESTIONS ABOUT STRUCTURE: CHARACTERS



## Who is the story about? (3)

Janie is the story's young protagonist. The eldest child of a family whose father has gone to war, she lives with her mother, her baby brother, and her grandparents. Together they await Daddy's return.

## Who else is the story about? (4)

**Michael**, Janie's elder cousin, plays a pivotal role in Janie's education. He is old enough to have learned that physical absence does not mean non-existence. He leads Janie to the beach and is old enough to be held accountable for this disobedience to his grandparents' express orders.

**Daddy** is a WWII soldier who leaves in a ticker-tape send-off, but returns in a taxi cab, smaller, lonelier, and injured.

**Mama** is a singular, sorrowful figure left to fret and grieve her husband's absence with her two small dependents.

**Grandma**, older and less troubled by circumstance, seems to be the adult in charge of the children.

### NOTES:

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# QUESTIONS ABOUT STRUCTURE: CONFLICT AND PLOT



## **What does the protagonist want? (5)**

Janie wants her father. Watching him leave for the war, she fears that his receding figure means obliteration. She lacks perspective and understanding regarding the nature of physical absence. He is gone so long that she nearly forgets him.

## **Why can't she have it? (6)**

Janie's father is called to war. He must leave to do his patriotic duty. This leaving creates a fundamental conflict often referred to as the philosophical problem of *the one and the many*, a tension between duties to the many of society and the one of individuals. (Man vs. Society)

Janie's youth explains her confusion regarding father's existence. Janie has undoubtedly been told of her father's whereabouts and activities, but she must reconcile this knowledge with the information gathered by her senses and experiences. She sees him not, hears him not, and senses him not at all. He has vanished, for all intents and purposes, and may never return. Can she trust his promise to return? The perspective Janie wants comes two-fold: first in the symbolic lesson her cousin gives her on the beach regarding issues of physical perception and reality. As Janie watches him run down the beach, she fears that he will disappear just like Daddy, but his quick return assures her that absence is not the equivalent of non-existence. Can she believe Michael's explanation of his seeming disappearance? Can she know he exists without the aid of her physical senses? Janie will have to wait for two years before Daddy's return. This knowing, really an act of faith, represents a degree of maturity Janie achieves as a result of the conflict she endures. (Man vs. Self)

## **What other problems are there in the story? (7)**

Adults reading the story will notice Janie's mother in the background, grieving and fearful as her husband deploys. This grief seems to rob her of agency for a time in Janie's life. She looks to grandparents for support. (Man vs. Society)





# QUESTIONS ABOUT STYLE: LITERARY DEVICES



**Does the author use the characters and events in her story to communicate a theme that goes beyond them in some way? (17)**

The author uses the beach episode with Michael to introduce Janie to the nature of reality and existence. This incident helps her to come to terms with a reality that transcends visibility. Experience supports her lesson in time.

In Jane Yolen's *All Those Secrets of the World*, young Janie's perception of reality is challenged when her father is called away to fight in World War II. Watching his ship shrink to microscopic size as it sails off into the horizon, Janie believes him to have magically disappeared. Later, when her cousin, Michael, runs off down the beach during their afternoon play, she panics, believing he, too, will vanish. Michael reassures her of his static physical mass, giving her a brief explanation of the concept of perspective. Somewhat mollified, Janie returns home to await her father's homecoming. When at last her father returns, weary and injured, he marvels at how much she has grown in his absence. Janie, however, wiser for her recent experiences, explains to him that she only looked smaller to him because of the great distance that had separated them. This is one of the secrets of the world.

Thus, distance and perspective become resounding themes through the **imagery** in this story, which touches upon important issues such as the substance of faith and reality. No mere child's questions, Yolen's illustration of space and perception probe universal, philosophical questions such as the nature of reality, the source of knowledge, and the reliability of the physical senses in matters of faith. Although Janie's sight suggests her father's permanent annihilation, the facts presented to her by reliable sources maintain he is very much alive. A discussion of these philosophical ideas offers a gem of an opportunity to confront philosophical materialism.

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# QUESTIONS ABOUT CONTEXT



## Who is the author? (18)

Born in New York, February 11, 1939, Jane Yolen grew to become one of the most highly regarded children’s authors of the twentieth century. After receiving a B.A. from Smith College in 1960 and a Master’s in Education in 1976 from the University of Massachusetts, Miss Yolen married David W. Stemple, a university professor. Together, they parented two boys and a girl. Now a grandmother of six, Ms. Yolen lives in Hatfield, Massachusetts, where she continues her career as a writer and editor of children’s books.

Called by some America’s Hans Christian Anderson, Miss Yolen holds some 170 books to her credit. Among these are *The Emperor and the Kite*, *Owl Moon*, *All Those Secrets of the World*, and *Letting Swift River Go*. Writing stories she calls “rooted in family and self,” Yolen’s narratives employ folklore tradition, which she calls the “universal human language.”

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# STORY CHARTS



The following pages contain story charts of the type presented in the live seminar *Teaching the Classics*. As is made clear in that seminar, a separate story chart may be constructed for each of the conflicts present in a work of fiction. In particular, the reader's decision as to the **climax** and central **themes** of the plot structure will depend upon his understanding of the story's central **conflict**. As a result, though the details of setting, characters, exposition, and conclusion may be identical from analysis to analysis, significant variation may be found in those components which appear down the center of the story chart: Conflict, Climax, and Theme. This of course results from the fact that literary interpretation is the work of active minds, and differences of opinion are to be expected – even encouraged!

For the teacher's information, one story chart has been filled in on the next page. In addition, a blank chart is included to allow the teacher to examine different conflicts in the same format.

# All Those Secrets of the World by Jane Yolen: Story Chart

## SETTING

WWII  
Janie's childhood  
Norfolk, VA

## CHARACTERS

Janie, a young girl  
Michael, her cousin  
Grandma and Grandpa  
Mother  
Father

### Climax:

Father returns from the war, weary, injured, and alone.

### Rising Action:

Janie fears that father's disappearance is permanent. When her cousin, Michael, runs away from her on the beach, she worries that he, too, will disappear. Michael teaches her about perspective.

### Denouement:

Janie's brother is afraid of the strange man. Janie is delighted to see her father. He admires how much she has grown.

## THEME:

Appearance vs. Reality  
The story suggests that reality transcends what the senses sometimes suggest.  
Coming of Age – Janie gains perspective and wisdom.

### Exposition:

Janie's father is called away to war. She goes with her mother, her baby brother, and her grandparents to watch him go.

### Conclusion:

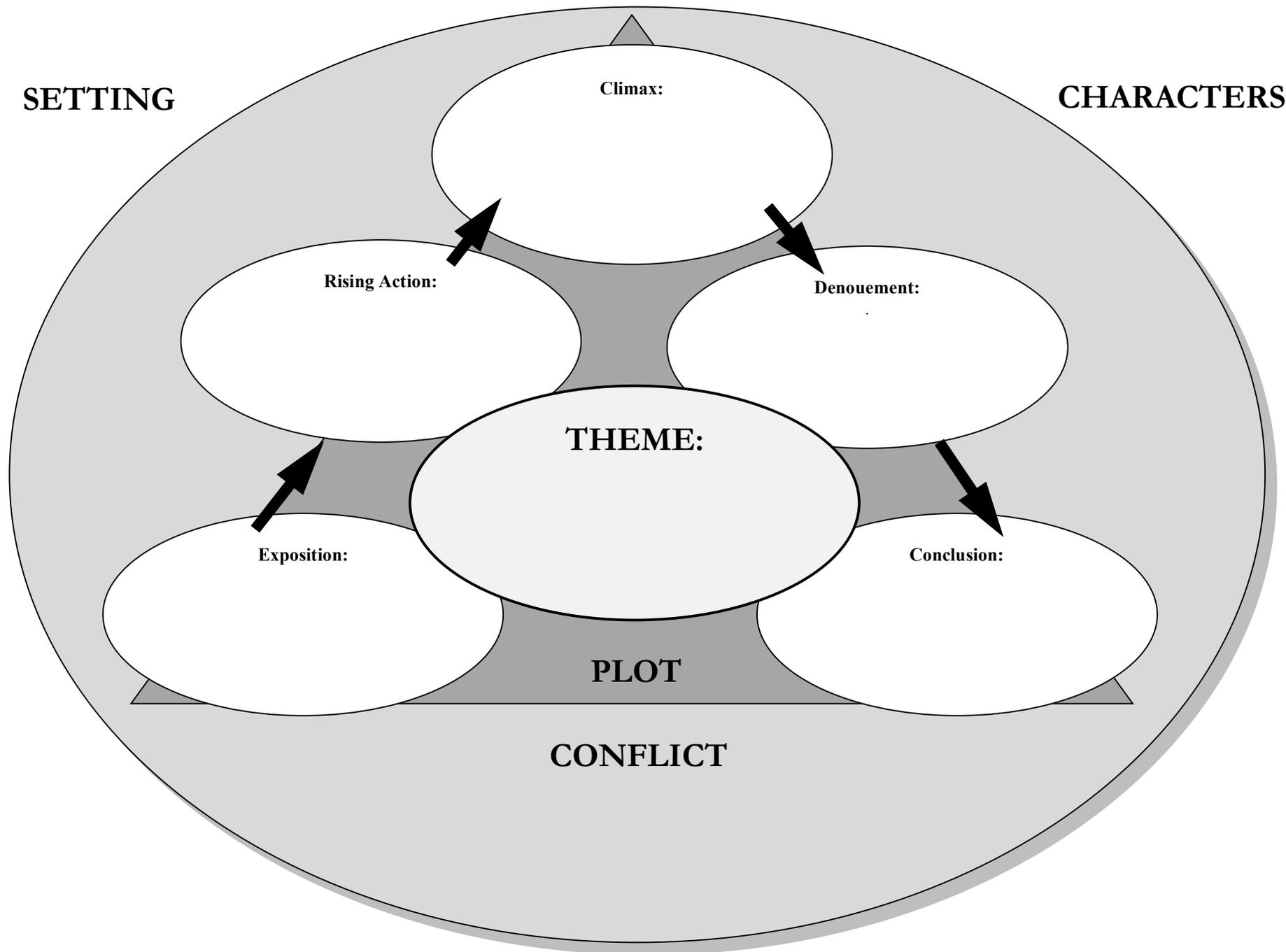
Janie shares her new understanding of perspective, one of the "secrets of the world."

## PLOT

## CONFLICT

Will Janie believe in her father's existence even in his absence?  
Man vs. Self; Man vs. Nature; Man vs. Society

*All Those Secrets of the World* by Jane Yolen: Blank Story Chart





William Steig's  
*Amos and Boris*

Questions for Socratic Discussion  
by Missy Andrews



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# QUICK CARD



<i>Reference</i>	<i>Amos and Boris</i> by William Steig. (1971) ISBN: 978-0312535667
<i>Plot</i>	An unlikely friendship reminiscent of Aesop's fable of the mouse and the lion develops between Amos, a mouse, and Boris, a whale.
<i>Setting</i>	The sea The beach
<i>Characters</i>	<ul style="list-style-type: none"><li>• Amos, a loyal mouse</li><li>• Boris, a whale</li></ul>
<i>Conflict</i>	Man vs. Nature
<i>Theme</i>	Unlikely friendship Reciprocity Loyalty
<i>Literary Devices</i>	Alliteration Anthropomorphism





# QUESTIONS ABOUT STRUCTURE: CONFLICT AND PLOT



## **What does the protagonist want? (5)**

Initially, the main character, Amos, wants to survive his mishap in the ocean. Adrift and alone, he wonders if he will drown.

After his miraculous rescue, Amos craves an opportunity to repay his friend Boris for his help.

## **Why can't he have it? (6)**

Amos's initial predicament is punctuated by his smallness in the face of the briny deep. He is ill equipped to live in such a habitat. However, Boris rescues and accommodates him, returning him to shore. (Man vs. Nature)

Amos finds opportunity to repay Boris's kindness when Hurricane Yetta tosses the whale to shore, stranding him on the sand. Without Amos's quick thinking, he would certainly die. As a matter of fact, Boris's predicament parallels Amos's earlier trouble. (Man vs. Nature)

## **What other problems are there in the story? (7)**

How will little Amos, much as he would like to, help move big Boris back into the water? (Man vs. Self)

## **How is the main problem solved? (9)**

Amos enlists the aid of two of his elephant friends. Together, they roll Boris back into the water, and he is rescued.

## **How does the story end? (10)**

The friends wave a tearful farewell, knowing that they will never see one another again, but that they will always live in one another's memory.



# QUESTIONS ABOUT STYLE: LITERARY DEVICES



**Does the author use the sounds of our language to create interest in his story? (14)**

*Onomatopoeia-*

a. *Does the author use sound words to tell his story?*

Spluttering  
Splashing  
Rumbled

*Assonance-*

b. *Does the author use words in sequence or in close proximity which have the same internal vowel sounds?*

“...He loved to hear the **surf** sounds—  
the **bursting** breakers...”

Notice how the assonance conveys  
the sound of the literal meaning.

*Consonance-*

c. *Does the author use words in sequence or in close proximity with the same consonant sound?*

“Amos, a mouse, **lived** by the ocean. He **loved** the ocean.”

*Alliteration-*

d. *Does the author use words in sequence or in close proximity that repeat the same initial consonant sound?*

He loved the smell of the sea air...surf sounds...  
The bursting breakers, the backwashes...  
Savage strength  
Terribly tired  
Wet and worried

*Internal Rhyme-*

- e. *Does the author end words within a sentence or passage with the same final sound to create a musical quality within the text?*

“The whale said **he** would **be happy** to take Amos to the **Ivory** Coast of Africa, where **he** happened to **be** headed anyway, to attend a meeting of whales from all the seven **seas**.”

The underlined words represent *half-double rhyme*, in which the last syllable of one word rhymes with the next to last syllable of another in close proximity. Each of the underlined words rhyme in the next to last syllable with the bold-faced words in the sentence.

“**Amos, a mouse**, lived by the ocean.”

This is an example of *mosaic rhyme*, which occurs when a group of words combine to rhyme with another word in the text. “Amos” rhymes with “a mouse.”

**Does the author use descriptions and comparisons to create pictures in the reader’s mind?  
(16)**

*Imagery-*

- a. *Does the author create snapshots of images in the mind of the reader for the sake of enhancing meaning, creating setting or mood, or developing character?*

“...these two goodhearted elephants got to pushing with all their might at Boris’s huge body until he began turning over, **breaded with sand**, and rolling down toward the sea.”

*Personification-*

- f. *Do creatures speak with human voices, expressing rational thoughts and ideas?*

Both Amos and Boris are personified, talking beasts. The author imbues them with human personality, agency, motives, and emotion. He even depicts them thinking about abstract philosophical ideas.



# QUESTIONS ABOUT CONTEXT



## Who is the author? (18)

William Steig is the well-known author and illustrator of 25 acclaimed children’s classics, including *Brave Irene*, *Amos and Boris*, and *Sylvester and the Magic Pebble*. Few, however, are aware that his success in the field of children’s books represents his second professional career. Mr. Steig’s artistic talents were first recognized and popularized by *The New Yorker* magazine, where he served as a cartoonist for 60 years. His interest in children’s books began at a colleague’s prompting when he was 61 years of age. When asked about his books, he revealed that his use of animal characters intentionally symbolized human behavior.

Brooklyn-born to Polish, Jewish immigrants, Mr. Steig became an artist at his father’s request. A socialist, the elder Steig taught his children that they should take careers neither as businessmen, since they exploit their workers, nor as laborers, since they become the exploited. Art was the field of his choosing. Dutifully, William took his father’s advice, attending City College for two years and the National Academy for three years. He spent a mere five days at Yale School of Fine Arts. When questioned, he remarked that his own education was “defective.” When the Great Depression left his parents, a seamstress and house painter, jobless, William took on the role of provider. Shopping his cartoons around, he sold several to the *New Yorker* magazine, which became his lifelong employer.

In addition to his cartoons and children’s books, Mr. Steig popularized the contemporary greeting card and carved wooden figurines. Steig was the husband of Elizabeth Mead, sister of anthropologist Margaret Mead. Before he died at the age of 95, Mr. Steig encouraged his three children never to take 9-5 jobs, but to spend their lives as artists.

### NOTES:

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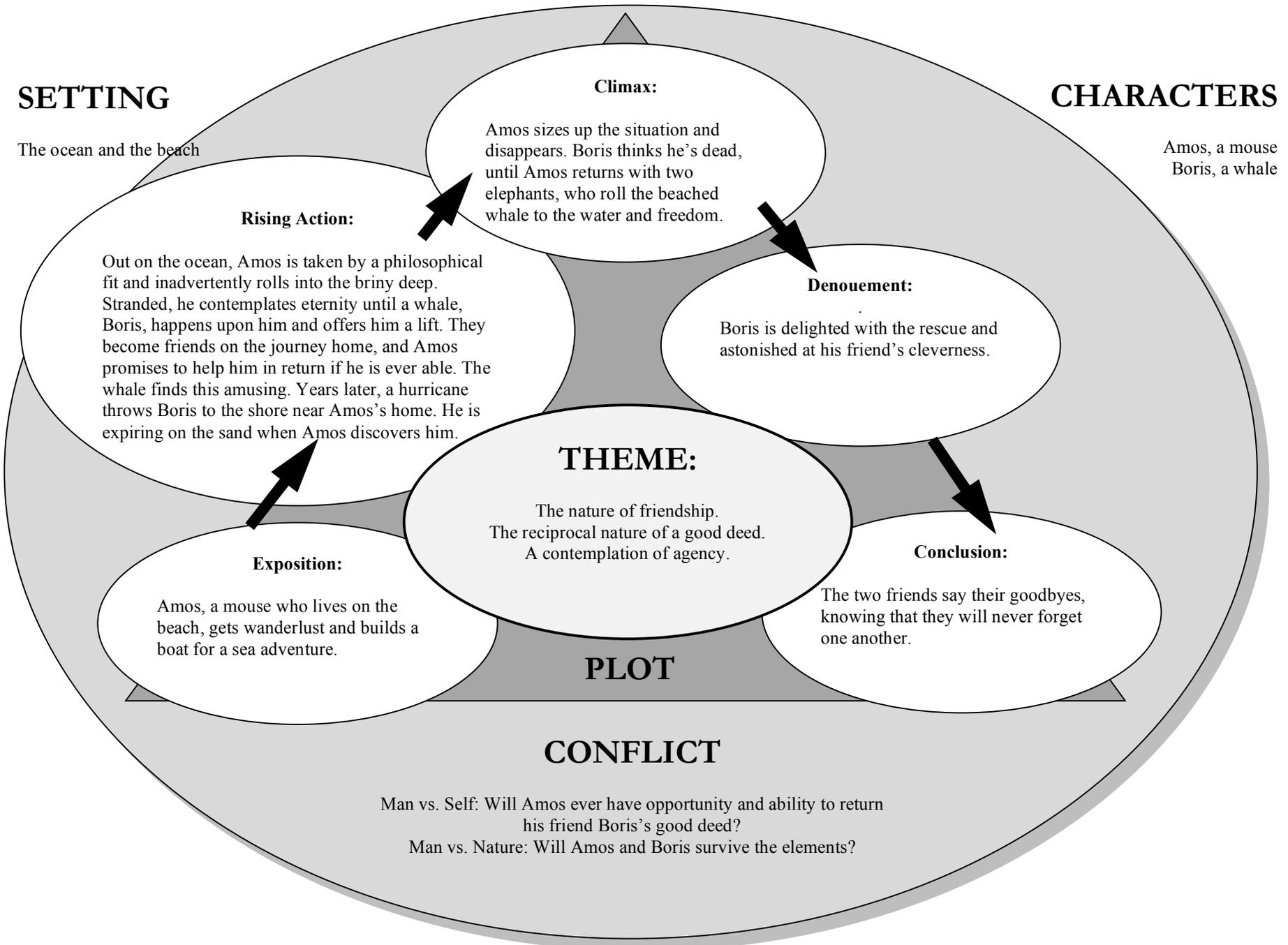
# STORY CHARTS



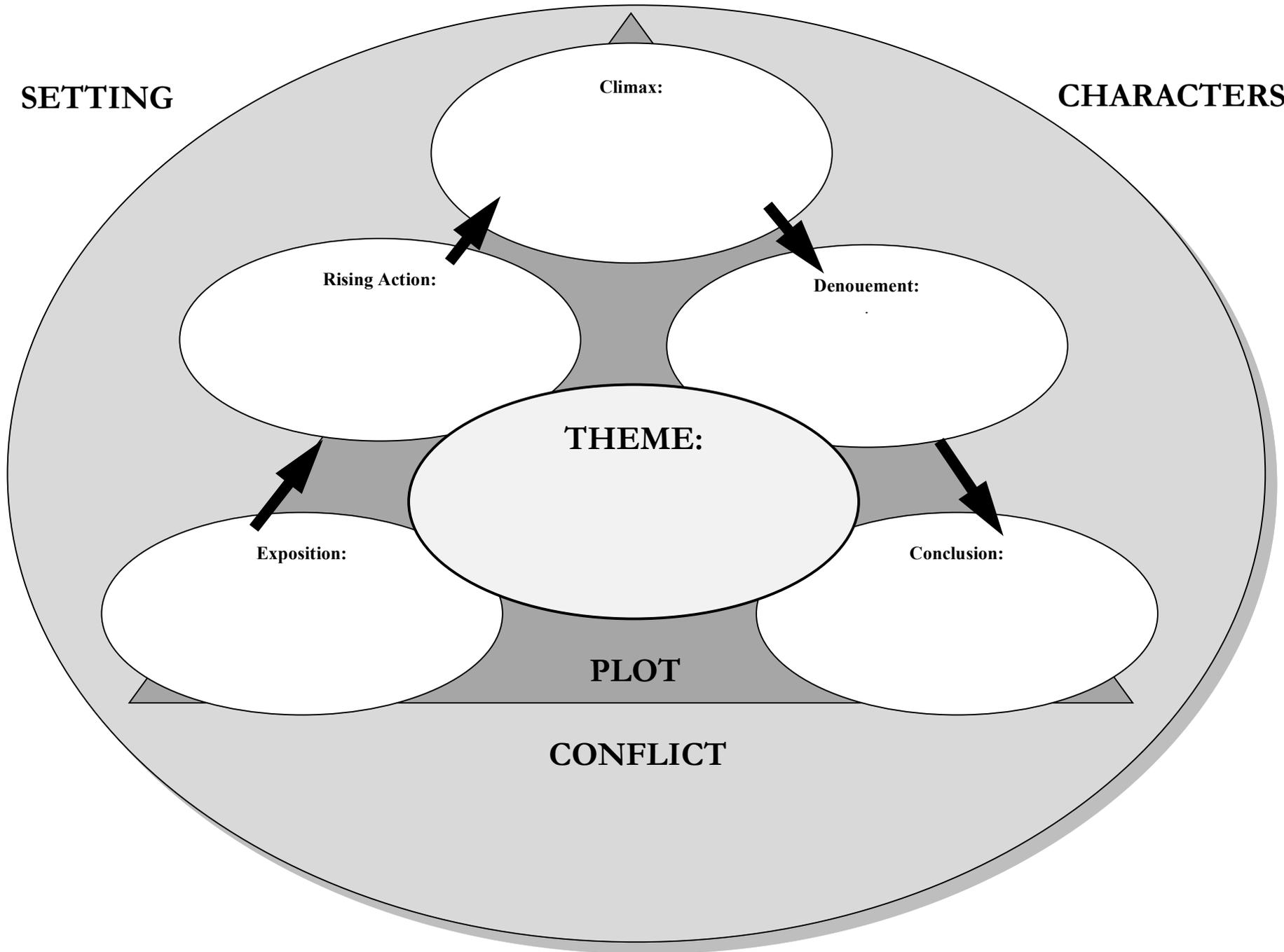
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For the teacher's information, one story chart has been filled in on the next page. In addition, a blank chart is included to allow the teacher to examine different conflicts in the same format.

# Amos and Boris by William Steig: Story Chart



*Amos and Boris* by William Steig: Blank Story Chart





Mark Pfister's

*The Rainbow Fish*

Questions for Socratic Discussion  
by Missy Andrews



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# QUICK CARD



<i>Reference</i>	<i>The Rainbow Fish</i> by Mark Pfister. ISBN: 978-1558585362
<i>Plot</i>	An arrogant and selfish rainbow-colored fish struggles with loneliness.
<i>Setting</i>	An ocean community
<i>Characters</i>	<ul style="list-style-type: none"><li>• Rainbow Fish (protagonist), whose selfishness and pride separate him from the community.</li><li>• Little Blue Fish, who asks Rainbow Fish to share one of his pretty scales.</li><li>• Wise Octopus, who teaches Rainbow Fish the secret to happiness.</li><li>• Starfish, who sends Rainbow Fish to the Octopus for advice.</li><li>• Other fish in the school.</li></ul>
<i>Conflict</i>	Man vs. Himself: Rainbow Fish refuses to share his glittery finery with the other fish in the community. Man vs. Society: His selfishness alienates him, leaving him lonely.
<i>Theme</i>	Sharing is the secret to community and happiness.
<i>Literary Devices</i>	Personification





# QUESTIONS ABOUT STRUCTURE: CONFLICT AND PLOT



## **What does the protagonist want? (5)**

Initially, the protagonist wants the admiration and respect of his peers and community. His objectives change, however, when his arrogance and selfishness alienate him from other members of the community. His loneliness works like a medicine to lead him to the true source of happiness: not superiority, but community.

## **Why can't he have it? (6)**

The initial obstacle to happiness for the Rainbow Fish is his misplaced desire for admiration and superiority. (Man vs. Self.)

This leads to a second obstacle: alienation from the group and subsequent loneliness. (Man vs. Man; Man vs. Society.)

## **7What other problems are there in the story? (7)**

When the Wise Octopus gives his advice, the Rainbow Fish resists. He cannot imagine himself without his superior beauty. He believes beauty to be the condition of his happiness.

## **How is the main problem solved? (9)**

The second approach of the Little Blue Fish changes his mind, and he decides to share.

## **How does the story end? (10)**

As the other fish learn of Rainbow Fish's new attitude, they come to him in turn and ask for a scale of their own. Soon the water glimmers with beauty, and he is delighted. He finally feels "at home" with the others. He has made friends and is no longer alone.

### **NOTES:**

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# QUESTIONS ABOUT STYLE: LITERARY DEVICES



**Does the author use descriptions and comparisons to create pictures in the reader’s mind? (16)**

*Personification-*

*e-f. Does the author represent inanimate objects as being lifelike or human? Do things or creatures speak with human voices, expressing rational thoughts and ideas?*

**Anthropomorphism:** Pfister endows the sea creatures with human personality, motivation, and sin.

**Does the author use the characters and events in his story to communicate a theme that goes beyond them in some way? (17)**

**Paradox** – *a seeming contradiction*

Rainbow Fish must share his prized possession with the community to find fellowship. This defies his own expectations. Surely superior beauty earns community esteem and wins friends! Rather, Rainbow Fish discovers that self-abasement and humility alone produce the kind of friendship and happiness he craves. This losing to win mentality represents a paradox.

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# STORY CHARTS



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For the teacher's information, one story chart has been filled in on the next page. In addition, a blank chart is included to allow the teacher to examine different conflicts in the same format.

# The Rainbow Fish by Marcus Pfister: Story Chart

## SETTING

The ocean

## CHARACTERS

The Rainbow Fish  
The Little Blue Fish  
The Starfish  
The Wise Octopus

### Climax:

The Old Octopus advises him to begin sharing his scales with the other fish. Rainbow Fish is reluctant, but when the Little Blue Fish approaches him a second time, he relents.

### Rising Action:

When the Little Blue Fish asks him to share one of his glittery scales, he refuses adamantly. Little Blue Fish, shocked, tells the other fish in the school, and they shun Rainbow Fish. Lonely, Rainbow Fish seeks the meaning of life and a solution for his unhappiness.

### Denouement:

When the other fish see the Little Blue Fish's beautiful scale, they approach Rainbow Fish, too. Soon the sea sparkles with glittery radiance as Rainbow Fish distributes his finery among his new friends.

### THEME:

Happiness lies not in superiority or beauty, but in friendship and community. Selfless sharing and humility is the path to happiness.

### Exposition:

Rainbow Fish, the most beautiful fish in the ocean, selfishly parades his beauty before his peers disdainfully.

### Conclusion:

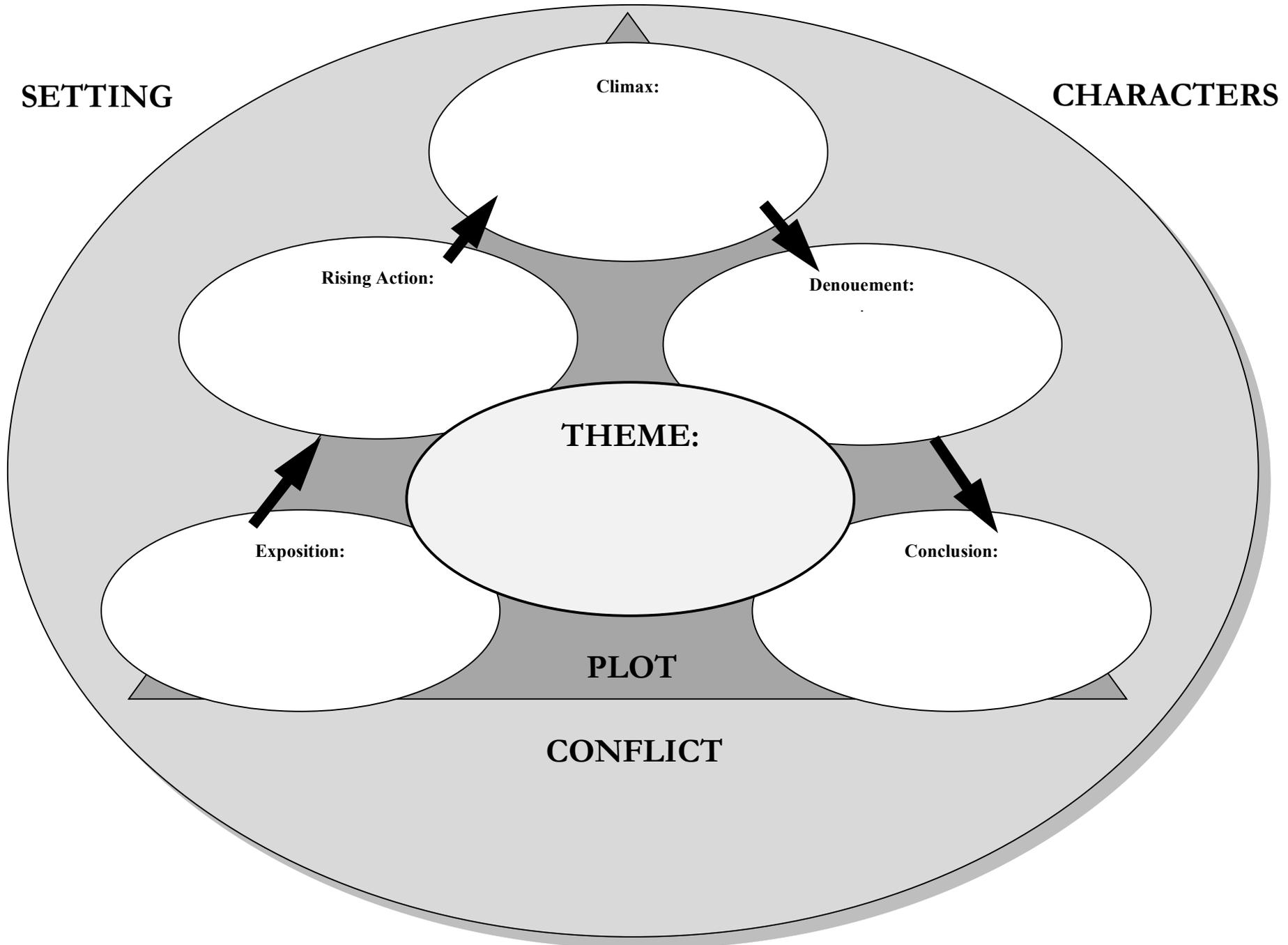
Although Rainbow Fish is left with only one scale, he is rich in friends.

## PLOT

## CONFLICT

Man vs Self: Will Rainbow Fish learn the true source of happiness?  
Man vs. Self: Will Rainbow Fish learn to share with others?  
Man vs. Man / Man vs. Society: Will Rainbow Fish win friends?)

*The Rainbow Fish* by Marcus Pfister: Blank Story Chart





Sarah Stewart's  
*The Library*

Questions for Socratic Discussion  
by Missy Andrews



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# QUICK CARD



<i>Reference</i>	<i>The Library</i> by Sarah Stewart. Pictures by David Small. ISBN: 978-0374343880
<i>Plot</i>	Elizabeth Brown is a bookish girl who fills her home to overflowing with books, then donates it to the town for a library.
<i>Setting</i>	Small towns Boarding schools Everyday life of Elizabeth Brown
<i>Characters</i>	<ul style="list-style-type: none"><li>• Elizabeth Brown, a skinny, nearsighted, shy girl who prefers books to everything else.</li><li>• Elizabeth's friend, who opens her home to Elizabeth.</li></ul>
<i>Conflict</i>	Man vs. Self: Elizabeth prefers reading to above all else, and she eventually acquires so many books that there's no room left in her home for her.
<i>Theme</i>	The solution suggests that shared pleasures are best. The delight of reading in a community.
<i>Literary Devices</i>	<ul style="list-style-type: none"><li>• Meter</li><li>• End Rhymes</li><li>• Internal rhyme</li><li>• Alliteration</li><li>• Repetition</li></ul>







# QUESTIONS ABOUT STRUCTURE: THEME



## **What is the main idea of the story? (13)**

*The Library* is the tale of a skinny, nearsighted bookworm whose penchant for book collecting eventually overtakes her. At first, she prefers the companionship of a good book to any sort of human interaction, and she begins the story as something of an anti-social recluse. Books populate Elizabeth's life and keep her company. She prefers them to the company of living people around her. The story's resolution, however, suggests that pleasures shared are better than those enjoyed alone – particularly the pleasures of reading. Reading is best enjoyed in a community of other readers. In the end, Elizabeth uses her love for books to become a vital member of her own community.

Illustrator David Small traces the themes of companionship and community by means of a small teddy bear, whose presence in the early pages as the librarian's only companion suggests her need for the comfort of relationships. As the protagonist comes to terms with her place in the social world, she leaves such fanciful and artificial comforts behind and reaches out for the friendship of the people around her. As she does so, her teddy bear yields his place in the illustrations to new, human friends.

Perhaps most charming is the story's verse. Lilted meter and regular rhymes make the story read like a song and set the tone for the narrative. The candid, tongue-in-cheek descriptions of the main character's quirks and eccentricities offer an inwardly laughing characterization of Elizabeth, giving everything a more light-hearted tone.

### **NOTES:**

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# QUESTIONS ABOUT STYLE: LITERARY DEVICES



**Does the author use the sounds of our language to create interest in his story? (14)**

*Assonance* –

- c. *Does the author use words in sequence or in close proximity which have the same internal vowel sounds?*

She always took a book to bed,  
with a flashlight under the sheet.  
She'd make a tent of covers  
and read herself to sleep.

Assonance is a kind of internal rhyme.

*Consonance*-

- d. *Does the author use words in sequence or in close proximity that each end with the same consonant sound?*

She manufactured d library cards  
And checked d out books to friends,  
Then shocked d them with her midnight raids  
To collect t the books again.

These hard endings provide a linguistic echo.

*Alliteration*-

- e. *Does the author use words in sequence or in close proximity that repeat the same initial consonant sound?*

Big books made very solid stacks  
On which teacups could rest.  
Small books became the building blocks  
For busy little guests.

The final words of lines one and two use **double consonance** or **apophany**, in which double consonant pairs are echoed. Notice that the words do not share a vowel rhyme.

*Rhyme-*

- f. *Does the author end words or lines with the same final sound to create a musical quality within the text? (end rhyme)*

The final word of the second and fourth line of each stanza rhyme.

**Does the author use common words and phrases in uncommon ways? (15)**

*Cliché –*

- d. *Does the author use figures of speech or expressions that are common or overused?*

“ripe old age”

**Does the author use descriptions and comparisons to create pictures in the reader’s mind? (16)**

*Imagery –*

- a. *Does the author create snapshots of images in the mind of the reader for the sake of enhancing meaning, creating setting or mood, or developing character?*

The author utilizes imagery to characterize the protagonist. She introduces her as entering the world “dropping straight down from the sky” and describes her as “skinny, nearsighted, and shy.” She develops the personality of the main character by describing her affinity with books, painting pictures of her reading under the covers in bed with a flashlight. Images of her breaking the upper bunk of her bed in her college dormitory with her piles of books, day dreaming about stories, and running a virtual library for her friends round out her sketch. All of these descriptions develop scenes that imply or show her love of books, rather than merely asserting or telling of her interest.





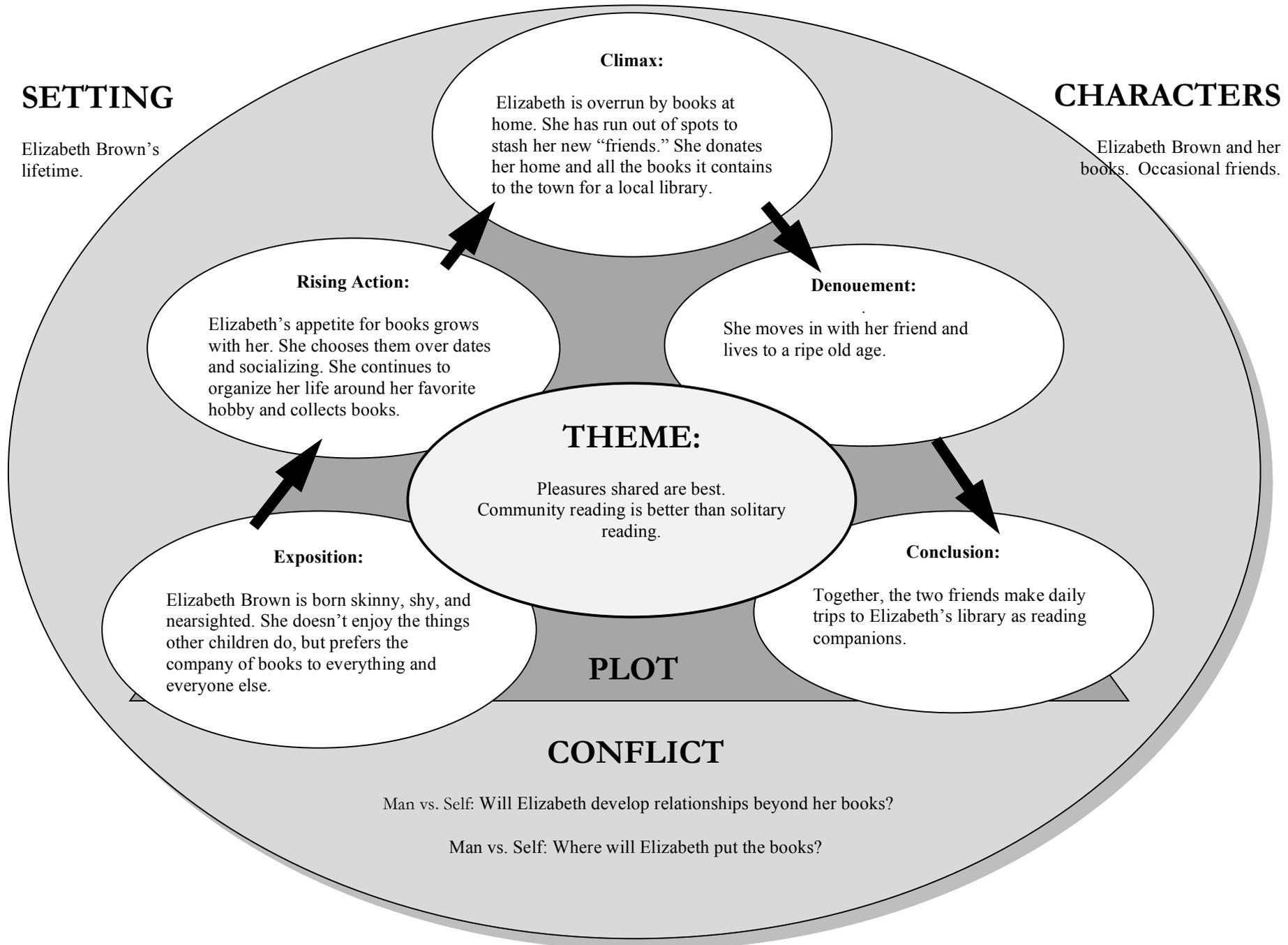
# STORY CHARTS



The following pages contain story charts of the type presented in the live seminar *Teaching the Classics*. As is made clear in that seminar, a separate story chart may be constructed for each of the conflicts present in a work of fiction. In particular, the reader's decision as to the **climax** and central **themes** of the plot structure will depend upon his understanding of the story's central **conflict**. As a result, though the details of setting, characters, exposition, and conclusion may be identical from analysis to analysis, significant variation may be found in those components which appear down the center of the story chart: Conflict, Climax, and Theme. This of course results from the fact that literary interpretation is the work of active minds, and differences of opinion are to be expected – even encouraged!

For the teacher's information, one story chart has been filled in on the next page. In addition, a blank chart is included to allow the teacher to examine different conflicts in the same format.

# The Library by Sarah Stewart: Story Chart



*The Library* by Sarah Stewart: Blank Story Chart

