

The Trombone in Children's Literature:

A Survey and Contribution

by

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ABSTRACT

Literature is an important source for children to learn about many aspects of life, including music, and, more specifically, the trombone as a special type of musical instrument. The project at hand seeks to encourage the introduction of the trombone to young children through books and stories in which the instrument is featured prominently. Seven such books by various authors are identified and analyzed, and a study guide for each is presented. In addition, a brief history of children's literature and a discussion of its use in the music classroom provide context for these seven books as well as any music-themed literature. Finally, the centerpiece of this project is the creation of a new book intended for children and featuring the trombone, written and illustrated by the present author.

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CHAPTER 1

INTRODUCTION

Literature is an important way for children to learn about the world. From it they can learn not only facts, but also many more subtle aspects of life, including emotions, moral values and different kinds of humor. Books help children to form their own ideas and opinions. Often in life, an adult may tell them what is right and wrong or how they should behave. In a story, children have the opportunity to see for themselves which traits they admire in a character and which they despise. They can see characters in difficult dilemmas and find out what consequences come of the characters' decisions. As a result, children begin to form their own set of values. Favorite books often stay with us for a lifetime and, even when we are adults, they are part of who we are.

Literature can take children to faraway places and different cultures that they would never have been able to physically visit. They gain knowledge of how other people may live differently than they do and build tolerance and understanding of others. Reading greatly improves vocabulary, and experiencing different kinds of books exposes children to words they do not hear in their everyday lives. Communicating to children one's own appreciation for literature, sharing favorite books and reading together can foster a lifelong love of reading. Instilling a love of literature and reading is a precious gift to any child. American poet Virginia Hamilton Adair has written a poem that eloquently describes some of the benefits children's literature brings to society.

In Praise of Children's Books

By Virginia Hamilton Adair

Citizens of the ruined world
Harkening to hear your fears confirmed
In newscasts, prognostications, and statistics,
Turn for a change to the children's oracles
Telling of heartlands beyond destruction
Where the broad highway is Hope.

Here all spiders are Charlotte's children
And the snarling, fuming cars
Pause at the most savage intersections
To make way for ducklings.

Here at the darkest impasse
The Hobbit finds the ring.
Here on the grim and uninhabited island
Karana and the wild dog learn from each other
The truth that unhinges hate.

Adults of the crumbling cities,
The bastions of children's books hold firm.
From these frayed bindings, spotted with food,
Tears, and the comfortable grime of play,
Stream out in welcome to all comers
The bright invincible banners
Of wonder, courage, laughter,
And enduring love.¹

Among the many things children can learn about in books are music and musical instruments. Research for the project at hand has uncovered seven children's story books in which the trombone, in particular, features prominently. One purpose of this project is to bring the existence of these books to the attention of teachers, parents, librarians, children, and others who may find them useful, and to facilitate their use through the

¹ Mary J. Lickteig, *An Introduction to Children's Literature* (Columbus, OH: Charles E. Merrill Publishing, 1975), 3.

creation of study guides. In addition, I have added to the existing canon of children's books about the trombone by writing and illustrating a new book, *Mr. Fitch Joins the Band*.

CHAPTER 2

A BRIEF HISTORY OF CHILDREN'S LITERATURE

Observing children's literature through history gives insight into many aspects of culture. It shows how children were portrayed, what adults thought was important for them to read and learn, and the cultural ideas of childhood, all at a particular moment in history. Because of the copious illustrations present in many works for children, the literature is also very valuable as a reference for what children and the items in their life, looked like.

THE SEVENTEENTH CENTURY

The nature of stories and literature make it impossible to place an exact date as the beginning of children's literature. Through the ages, stories were passed to children orally and there is little doubt that parents and teachers wrote down stories and made books of a type to help educate their children long before children's books were widely published.² However, many histories of children's literature begin with the seventeenth century because, by this time, literature for children was being commercially published.³ One of the first books written specifically for children, and considered to be the first picture book, was *Orbis Sensualium Pictus* (Visible World in Pictures) by John Amos Comenius. Published in Germany in 1658 and translated to English the following year, it was eventually translated into many other European languages. *Orbis Pictus* begins with the alphabet and then attempts to represent everything in the known world with pictures and accompanying text, even abstract concepts such as the Holy Trinity. The book is

² Ibid., 18.

³ Kimberley Reynolds, *Children's Literature: A Very Short Introduction* (New York: Oxford University Press, 2011), 9.

bilingual, written in Latin and the regional language, so young children can use it to learn to read their regional language and older children can use it to learn Latin.⁴

Comenius was an educator and Moravian bishop. *Orbis Pictus* was his attempt to put his philosophies on educating the young into practice. He realized that using pictures would make the book more interesting to children and wrote in the preface, “See then here a new help for Schooles, a Picture and Nomenclature of all the chief things in the World, and of mens Actions in their way of Living!”⁵

The Puritans, a group of English religious reformists, played an important role in seventeenth-century children’s literature in England and the New World with such books as James Janeway’s *A Token for Children: Being an Exact Account of the Conversion, Holy and Exemplary Lives and Joyful Death of Several Young Children* (1671-2) and John Bunyan’s *Pilgrim’s Progress*. Bunyan did not originally intend *Pilgrim’s Progress* (1678) to be a children’s book, but its adventure style was attractive to children and it is now commonly discussed in histories of children’s literature.⁶ *A Token for Children*, *Pilgrim’s Progress* and other Puritan children’s books of this era were not intended for entertainment but for the serious business of teaching children how to live a Godly life and avoid the pitfalls of sin. They perpetuate the idea that children are born sinful and must be educated to avoid the fires of hell.

Another kind of book that children read in the seventeenth century was the chapbook. These were inexpensive pamphlets, usually sixteen to twenty-four pages.⁷

⁴ Ibid., 6-7.

⁵ Zena Sutherland, Dianne L. Monson, and May Hill Arbuthnot, *Children and Books* (Glenview, IL: Scott, Foresman and Company, 1981), 58.

⁶ Ibid., 60-61

⁷ Lickteig, *An Introduction to Children’s Literature*, 22.

They were not written specifically for children, but their popular folktales and woodblock illustrations were appealing to both children and adults. Unlike most children's books of the day, they were written for entertainment, not instruction. *The History of Valentine and Orson* (1673) and *Tom Thumb, His Life and Death* (circa 1665) are two seventeenth-century chapbooks.

The *History of Valentine and Orson* is about twin brothers, who are separated when they are babies. Valentine is raised by a king and Orson, by a bear. After they are both grown they meet again when Valentine captures Orson. They become friends, have adventures together, and each marries a princess. *Tom Thumb* is the story of a tiny hero, the size of one's thumb. His exploits include falling into pudding and being swallowed by a cow.⁸

At the end of the seventeenth century (1697), Charles Perrault published a book of French fairy tales, titled *Tales of Mother Goose*, which included such iconic stories as *Sleeping Beauty*, *Little Red Riding Hood*, *Puss and Boots* and *Cinderella*. These were less didactic children's books.

THE EIGHTEENTH CENTURY

The eighteenth century was the time of the Enlightenment period, which brought about widespread changes in the perception of children and childhood. No longer were they thought of as embodying original sin, which must be frightened out of them. The child characters in literature and the implied child reader of this time were thought to be rational, yet lacking in experience. Books cautioned children against superstition and

⁸ Zena, Monson and Sutherland, *Children and Books*, 58-59.

taught the principles of reason. They sometimes dealt with difficult topics, such as slavery.⁹

A collection of handmade mobiles, cards and books made by Jane Johnson in the 1740s to teach her children was discovered in the 1990s. This was an important discovery because it showed that there was a tradition of families making books at home to teach and entertain their children. Eighteenth-century publishers saw a need and set about to replicate, on a larger scale, what was being created at home.¹⁰

One of the most important figures in the eighteenth century, and indeed all of children's literature, is the English publisher and author, John Newbery (1712-1767). Newbery, perhaps influenced by *Tales of Mother Goose*, which was translated to English in 1729, published books for children that were intended to be entertaining and amusing. His first book was *The Little Pretty Pocketbook* (1744). This book did not abandon the idea of teaching values through literature, but went about it in a more entertaining way than had previously been done.¹¹ It was sold with a ball for boys and a pincushion for girls. Each had a red side and a black side. The children were to tell their Nurse to insert a pin in the red side for good deeds and in the black side for bad.¹² In 1765, Newbery published one of his most famous books for children, *The Renowned History of Little Goody Two Shoes, Otherwise Called Mrs. Margery Two Shoes*. Written by Oliver Goldsmith, this book tells the story of Margery Meanwell, a moral and intelligent child, who finds herself in dire straits when her family is turned off their lands by Sir Timothy Gripe, and her parents die. Margery is taken in by a friendly clergyman and his wife, who

⁹ Reynolds, *Children's Literature*, 15.

¹⁰ *Ibid.*, 11-12.

¹¹ Lickteig, *An Introduction to Children's Literature*, 23.

¹² Reynolds, *Children's Literature*, 18.

give her a pair of shoes. She is so touched by their kindness that she cannot stop exclaiming over her two shoes; hence the name Margery Two Shoes. Unfortunately, Gripe does not let the clergyman and his wife keep her, and she is soon homeless and alone again. Margery teaches herself to read and eventually travels the countryside teaching children to read.¹³ John Newbery was the first English-language publisher of children's books. The Newbery Medal is given in his honor each year to the most distinguished book for children written by an American citizen or resident and published in the United States.

Across the Atlantic Ocean, Isaiah Thomas (1749-1831) has been called the Newbery of The Colonies. He was the first publisher of children's books in America and re-published most of Newbery's works with only small changes to fit the needs of colonial children. Thomas' publications used woodcut illustrations by Alexander Anderson, a well-known early American wood engraver.¹⁴

Following Newbery, there were several other important publishers of children's books in the eighteenth century: Mary Cooper (d. 1761), John Harris (1756-1846) and William Goodwin (1756-1836). These publishers, and also Newbery and Thomas, had to walk the delicate balance that publishers of children's literature still tread today between marketing to children and to the adults who were the actual buyers. Eighteenth-century publishers used several ways to show consumers that particular books were meant for children and to appeal to those children. Numerous books for children had the word "little" in their title and many were actually small in size. An example is the ten-volume

¹³ Zena, Monson and Sutherland, *Children and Books*, 63.

¹⁴ Lickteig, *An Introduction to Children's Literature*, 24.

Lilliputian Library, in which each book was only four by three inches.¹⁵ Illustrations, color and packaging were also used by publishers to appeal to children. Sometimes, sets of books were packaged in boxes that looked like miniature libraries, complete with small shelving.¹⁶

THE NINETEENTH CENTURY

The nineteenth century has been called the golden age of children's literature. It was during this time that authors, publishers and illustrators became able to make a living exclusively from children's literature. No longer was the business of writing for children merely an afterthought. Many of the most famous children's books of all time were written during this period and authors included such names as Mark Twain, Louisa May Alcott, Robert Louis Stevenson, Lewis Carroll, Nathaniel Hawthorne and Howard Pyle. Advancements in printing technology made it possible to produce, relatively inexpensively, a multitude of colorful books, magazines and pamphlets for children. The following is a chronological list of the most important and influential publications for children in the nineteenth century:

- 1806 *Tales from Shakespeare* – Charles and Mary Lamb
- 1813 *The Swiss Family Robinson* – Johann Wyss
- 1823 *Grimm's Tales*
- 1827 *Tales of Peter Parley about America* – Samuel Goodrich
- 1846 *Book of Nonsense* – Edward Lear
- 1846 *Fairy Tales* (English edition) – Hans Christian Anderson
- 1851 *King of Golden River* – John Ruskin
- 1852 *A Wonder Book for Girls and Boys* – Nathaniel Hawthorne
- 1856 *The Heroes* – Charles Kingsley
- 1865 *Alice in Wonderland* – Lewis Carroll
- 1865 *Hans Brinker* – Mary Mapes Dodge

¹⁵ Reynolds, *Children's Literature*, 12-13.

¹⁶ *Ibid.*, 13.

- 1867 *Elsie Dinsmore* – Martha Finley
- 1868 *Little Women* – Louisa May Alcott
- 1869 *Twenty Thousand Leagues Under the Sea* – Jules Verne
- 1871 *At the Back of North Wind* – George Macdonald
- 1872 *Around the World in Eighty Days* – Jules Verne
- 1876 *Adventures of Tom Sawyer* – Mark Twain
- 1877 *Black Beauty* – Anna Sewell
- 1878 *Under the Window* – Kate Greenaway
- 1880 *The Peterkin Papers* – L. Hale
- 1880 *Pinocchio* – Carlo Lorenzini
- 1881 *Uncle Remus, His Songs and Sayings* – Joel Chandler Harris
- 1883 *Merry Adventures of Robin Hood* – Howard Pyle
- 1883 *Treasure Island* – Robert Louis Stevenson
- 1884 *Adventures of Huckleberry Finn* – Mark Twain
- 1884 *Heidi* – Johanna Spyri
- 1886 *Little Lord Fauntleroy* – Frances Hodgson Burnett
- 1886 *Salt and Pepper* – Howard Pyle
- 1888 *Wonder Clock* – Howard Pyle
- 1889 *Blue Fairy Book* – Andrew Lang
- 1892 *English Fairy Tales* – Joseph Jacobs
- 1894 *The Jungle Book* – Rudyard Kipling¹⁷

As is evident from this list, children's literature in this century included many different genres. One of the most popular was the adventure story such as *The Adventures of Tom Sawyer* and *Treasure Island*. In these types of tales, a young boy would usually go out in the world and find danger, excitement and adventure. They were often stories of travel and lands unknown.

Another significant genre was fantasy and nonsense. The development of fantasy and nonsense books for children is significant because more than in any other genre, they are intended for pure diversion. The contrast is striking when compared with the didactic and morally preachy stories that dominated children's literature in earlier times and they show how the concept of how to educate children and what childhood should be has

¹⁷ Lickteig, *An Introduction to Children's Literature*, 25-26.

changed dramatically. *Alice in Wonderland*, the most well-known nineteenth-century book of this genre, is a good example of a story where the main purpose is entertainment.¹⁸

Collections of folk and fairy tales were another important part of children's literature during this time. The Grimm Brothers and Hans Christian Anderson led the way and other authors soon followed with collections of stories. These included Nathaniel Hawthorne's *Wonder Book for Girls and Boys* (1852) and *Twice Told Tales* (1837); Scottish author Andrew Lang's *Blue Fairy Book* (1889), *Red Fairy Book* (1890), *Green Fairy Book* (1892) and *Yellow Fairy Book* (1894). Howard Pyle's *Pepper and Salt* (1886), *Wonder Clock* (1888) and *Twilight Land* (1895) are some of the most skillfully told collections of folk tales.¹⁹

Facilitated by advancements in printing technology and the development of color printing, illustration came into its own in the nineteenth century. Some of the most beloved illustrators of all time plied their craft during this period. Three of the most influential are Randolph Caldecott (1846-1886), Walter Crane (1845-1915) and Kate Greenaway (1846-1901).

Randolph Caldecott was born in Chester, England and was a prolific artist from an early age. However, his father did not support art as a career, and Caldecott began his adult life as a banker at Whitchurch in Shropshire. He spent his time off exploring the countryside around Shropshire, and his observations of country life, the markets, cattle, hounds and scenery would inform his illustrations in later years. Eventually, Caldecott decided to pursue art as a career and began sending his work to the magazine *London*

¹⁸ Ibid., 27-28.

¹⁹ Ibid., 28-29.

Society. In 1872, he moved to London, where he found that his illustrations were enthusiastically received, and work for him was plentiful. Caldecott is best known for his series of picture books beginning in 1878 with *The Diverting History of John Gilpin* and continuing until 1885, a year before his death.²⁰ Caldecott was a master at capturing emotions through expression and body language. His illustrations are in beautiful color, yet the subtle palette lends an old-fashioned look to the modern eye. He delighted children with the humor, action and detail of his illustrations. The Caldecott Award, named in his honor, is given annually to the artist of the most outstanding American picture book for children.

Walter Crane came from an artistic family and was apprenticed to a wood engraver. He started his artistic career designing paper covers for inexpensive novels. These novels were printed by Edmund Evans, who had an idea: Evans thought that it would be possible to cost effectively print children's books with beautiful, detailed and tastefully colored illustrations instead of the crudely colored simple artwork that was then appearing in children's literature, as long as they were printed in sufficient number. Crane and Evans collaborated on this new approach, which became a breakthrough in illustrations for children's literature. Many publishers, wary of the cost, were reticent to try Evans' new printing method, but Frederick Warne was willing to take the risk. Crane published his first picture books, consisting of illustrated nursery rhymes, through Warne's publishing house in 1865-66. Crane went on to illustrate many children's works, including Nathaniel Hawthorne's *Wonder Book*, *Grimm's Household Tales* and Oscar Wilde's *The Happy Prince*. Crane believed that illustrations should be integrated with

²⁰ Cornelia Meigs, Anne Eaton, Elizabeth Nesbitt and Ruth Hill Viguers, *A Critical History of Children's Literature* (New York: Macmillan, 1953), 251-253.

text to create an artistic whole. His work is known for its great detail and elaborate decorative quality.²¹

Kate Greenaway, daughter of John Greenaway, a leading wood engraver and draughtsman, was perhaps the most famous illustrator of this era. She was born in London in 1846 (the same year as Randolph Caldecott). Greenaway spent her childhood summers in the country on the farm of her great-aunt in Nottinghamshire and there, became familiar with the flowers and country life often depicted in her art.

Greenaway's first book, *Under the Window*, was published in 1879 and became a tremendous commercial success.²² Edmond Evans, who by now was working with the Routledge Publishing House, wrote:

After I had engraved the blocks and colour blocks, I printed the first edition of 20,000 copies, and was ridiculed by the publishers for risking such a large edition of a six-shilling book; but the edition sold before I could reprint another edition; in the meantime copies were sold at a premium. Reprinting kept on till 70,000 was reached.²³

The book is an illustrated collection of verses authored by Greenaway herself.

Greenaway went on to illustrate many beloved books, sometimes with her own verses, sometimes for pre-existing verses and folk tales and sometimes for other authors. Among her most well-known works are *Kate Greenaway's Birthday Book* (1880), *Mother Goose* (1881), *A Day in a Child's Life* (1881), *Language of Flowers* (1884), *Marigold Garden* (1885), *A-Apple Pie* (1886) and *The Pied Piper of Hamelin* (1888). Her illustrations were so popular that they sparked a trend in children's fashion. Children began to dress like the

²¹ Ibid., 249-250.

²² Peter Hunt ed., *Children's Literature: An Illustrated History* (New York: Oxford University Press, 1995), 165.

²³ M. H. Spielmann and G. S. Layard, *Greenaway* (London: Adam and Charles Black, 1905), 58.

characters in her books, whose turn-of-the-nineteenth-century-style outfits would have appeared quaintly old fashioned at the time the books were published.²⁴ Greenaway's illustrations have a delicate quality and frequently feature a pastel palette of colors. Flowers, trees and nature abound. Her child characters are charming, full of life and exquisitely dressed.

Before the nineteenth century, children's books were traditionally intended for the very young child, first learning to read, and no effort was made to appeal to a target age range or specifically to boys or girls. By 1900, marketing children's literature by targeting specific age groups and genders led to increased commercial success. For example, the adventure genre was primarily intended for boys. There were also many books that targeted girls. These stories were still exciting but had girls as the main characters and tended to be more home-centered rather than focusing on travel and exotic locations. *Heidi* (1881) and *Little Women* (1868) are excellent examples of stories with strong female characters that were marketed to nineteenth-century girls.²⁵

THE TWENTIETH CENTURY

As the twentieth century dawned, there was a trend in children's literature towards idyllic and nostalgic portrayals of childhood. No story embodied this concept better than J. M. Barrie's *Peter Pan, or The Boy Who Wouldn't Grow Up*, which premiered as a play in 1904.²⁶ Childhood was now celebrated and cherished and the books written for children reflected this attitude. The twentieth century produced a multitude of talented writers and illustrators dedicating their lives to the business of

²⁴ Meigs, Eaton, Nesbitt, and Viguers, *Critical History of Children's Literature*, 254.

²⁵ Reynolds, *Children's Literature*, 18.

²⁶ *Ibid.*, 19.

children's literature. Two important people who made significant contributions to children's literature at the beginning of the century were Beatrix Potter and Kenneth Grahame.

Beatrix Potter (1866-1943) had a difficult time fitting in with the society into which she was born. She had many interests in the natural world which she was not allowed to cultivate because she was female. Perhaps partly because she felt that she did not fit in, she was very reserved and private. Potter was close with few adults but had no trouble making friends with and relating to children. She became friends with the children of her cousins and of a former governess. It was in a letter written to Noel Moor, the oldest child of her former governess, where the beginnings of her first and most famous book, *The Tale of Peter Rabbit*, appear. Later, when Potter decided to turn her Peter Rabbit story into a book, she lengthened the text and added more illustrations. She then submitted her work to Frederick Werne and Company as well as several other publishers but was rejected by all. She finally decided to pay to privately publish her tale. The book sold so well that Werne contacted her and asked to publish the book if she would add color illustrations (the originals were black and white).²⁷ *The Tale of Peter Rabbit* (1902) was followed by *The Tailor of Gloucester* (1903) and many more animal tales similar to *Peter Rabbit*. Potter's clever and detailed drawings and elegant prose have made her books favorites for generations of children and true masterpieces of children's literature.

Kenneth Grahame (1859-1932) was a contemporary of Beatrix Potter. Though they were not acquainted with each other, they shared a kindred spirit in their innate

²⁷ Meigs, Eaton, Nesbitt, and Viguers, *Critical History of Children's Literature*, 245-246.

sense of how to communicate to children. Both retained their childhood wonder for the world and joy in the simple. Grahame wrote:

Children are not merely people; they are the only really living people that have been left to us in an over-weary world. Any normal child will instinctively agree with your own American poet, Walt Whitman, when he said, "To me every hour of the day and night is an unspeakably perfect miracle." In my tales about children, I have tried to show that their simple acceptance of the mood of wonderment, their readiness to welcome a perfect miracle at any hour of the day or night, is a thing more precious than any of the labored acquisitions of adult mankind. As for animals, I wrote about the most familiar and domestic in *The Wind in the Willows* because I felt a duty to them as a friend. Every animal, by instinct, lives according to his nature. Thereby he lives wisely, and betters the tradition of mankind. No animal is ever tempted to belie his nature. Every animal is honest, every animal is straightforward. Every animal is true.²⁸

Grahame was born in Edinburgh, but his family moved to Argyllshire on the west coast of Scotland when he was still a baby. It may have been in Argyllshire that the young Grahame came to know and love the river and the small animals who inhabited it. Grahame was educated at St. Edward's School, Oxford and became captain of the school's rugby team. He wished to continue to the University but was unable to do so because of the expense. In 1879, he received a position as clerk at the Bank of England, where he stayed for many years and eventually earned the position of Secretary.²⁹ By all accounts, Grahame was a remarkable individual. Though he was quiet and reserved, he made an impression wherever he went with both his physical good-looks and beauty of personality and spirit.³⁰ Grahame first became known as a writer in the 1890s when he was chosen by William Ernest Henley to be a part of his group of promising young

²⁸ Quoted in *ibid.*, 356.

²⁹ *Ibid.*, 356-357

³⁰ *Ibid.*, 357

writers who were contributing pieces for local newspapers. Henley saw Grahame's talent as a writer and pushed him to quit his job at the bank and dedicate himself to writing full time. Grahame, however, refused. He liked the predictability of the bank and wanted to write on his own terms. In 1895, Grahame's book *The Golden Age*, a collection of stories about children, was published and became an instant success. The target audience was not children but rather those adults who had forgotten what it was like to know the wonders of childhood. The book's nostalgic perspective on childhood and advanced vocabulary make it more appropriate for adult readers. Grahame followed *The Golden Age* with another similar book, *Dream Days*, in 1898. *The Wind in the Willows* began as a bedtime story for Grahame's young son. When he went away for a vacation, he made Grahame promise to continue the stories through letters. In this way, the adventures of Rat, Toad, Mole and the other animals began to be put down on paper. When in 1907, the American magazine, *Everybody's*, asked Grahame to write something for them, Grahame thought he had nothing to give them. His wife, however, remembered the stories, and a manuscript bearing the title *The Wind in the Reeds* was sent to *Everybody's*. The magazine, much to their later chagrin, rejected the manuscript, as they had hoped for something similar to *Golden Age*. The book title was subsequently changed to *The Wind in the Willows* and published in 1908 by Methuen and Company in London and Scribner in New York. Though some reviewers expressed the same disappointment as the editor of *Everybody's*, that this was not another *Golden Age*, *Wind in the Willows* eventually found its audience and came to receive the recognition it deserved. Among its enthusiastic supporters were United States President Theodore Roosevelt and children's author A. A. Milne. *The Wind in the Willows* was first published without illustrations but reissued in

1913 with illustrations by Paul Branson. Several other editions with different art work were issued in the following years. In 1936, George Macy, director of the Limited Additions Club, asked Arthur Rackham to illustrate a new edition. Rackham was the premier children's book illustrator of the early twentieth century. His illustrations were first noticed in an edition of *The Fairy Tales of Grimm* in 1900. Rackham went on to illustrate over 50 books, including such classics as *Rip Van Winkle* and *Peter Pan*. He had been asked by Grahame to illustrate the first edition of *The Wind in the Willows* but had declined due to other commitments. Rackham had regretted this decision and was extremely pleased to have another opportunity. He was ill and near the end of his life when the offer to illustrate *The Wind in the Willows* came, but he worked on it through his illness, sometimes having the strength to work for only half an hour each day. Despite this, the illustrations are beautiful and truly capture the essence of the characters and feel of the story.³¹

There were so many important books written for children during the twentieth century that it is impossible in this brief history to discuss more than a few. The following is a list of important contributions to children's literature in the first half of the twentieth century:

- 1900 *Wizard of Oz* – L. Frank Baum
- 1900 *Grimm's Fairy Tales* – Arthur Rackham
- 1901 *The Tale of Peter Rabbit* – Beatrix Potter
- 1903 *King Arthur and His Knights* – Howard Pyle
- 1908 *The Wind in the Willows* – Kenneth Grahame
- 1911 *Peter Pan* – James M. Barrie
- 1913 *Call of the Wild* – Jack London
- 1914 *Tarzan of the Apes* – Edgar Rice Burroughs

³¹ Ibid., 357-364.

- 1921 *The Story of Mankind* – Hendrik Van Loon
 1922 *The Voyages of Dr. Dolittle* – Hugh Lofting
 1926 *Winnie-the-Pooh* – A. A. Milne
 1928 *Millions of Cats* – Wanda Gag
 1929 *The Bastable Children* – Edith Nesbit
 1930 *The Secret of the Old Clock* – Carolyn Keene
 1932 *The Little House in the Big Woods* – Laura Ingalls Wilder
 1933 *The Story about Ping* – Marjorie Flack
 1934 *Mary Poppins* – Pamela Travers
 1936 *The Story of Ferdinand* – Munro Leaf
 1937 *And to Think That I Saw It on Mulberry Street* – Dr. Seuss
 1938 *The Five Chinese Brothers* – Claire H. Bishop
 1938 *Animals of the Bible* – Dorothy P. Lathrop
 1939 *Madeline* – Ludwig Bemelmens
 1939 *Mike Mulligan and His Steam Shovel* – Virginia Lee Burton
 1940 *Lassie Come Home* – Eric Knight
 1940 *Abraham Lincoln* – Edgar and Ingri d’Aulaire
 1941 *Make Way for Ducklings* – Robert McCloskey
 1942 *The Little House* – Virginia Lee Burton
 1943 *Homer Price* – Robert McCloskey
 1947 *Misty of Chincoteague* – Marguerite Henry
 1948 *The Big Show* – Berta and Elmer Hader³²

During the second half of the twentieth century, there was a gradual shift from the idyllic portrayal of childhood to a more realistic one. Increasingly, books dealt with children in difficult circumstances and showed characters facing the problems, big or small, that many real children were dealing with. Another change in the latter part of the century is the addition of teen or young adult literature.³³ A cultural shift had happened.

³² Lickteig, *An Introduction to Children’s Literature*, 31.

³³ Reynolds, *Children’s Literature*, 20.

Young people in their teen years were no longer leaving school and joining the work force. New laws required children to stay in school longer.³⁴ Some thought the age of childhood was being extended, while others, concerned over what children were now exposed to on television and in the media, felt that childhood as a time of innocence was disappearing. These cultural developments set the stage for a new target audience for those marketing children's literature. Influenced by the success of J. D. Salinger's *Catcher in the Rye* (1951), a new genre of literature aimed specifically at teenagers was launched.³⁵ Below is a list of some important contributions to juvenile fiction in the second half of the twentieth century. Because there is such a wide intended age range for children's literature in the latter half of the twentieth century, the list has been separated into lists of picture books, middle grade novels and young adult novels.

Picture books

- 1955 *Harold and the Purple Crayon* – Crockett Johnson
- 1956 *Harry the Dirty Dog* – Gene Zion
- 1960 *Green Eggs and Ham* – Dr. Seuss
- 1963 *Amelia Bedelia* – Peggy Parish
- 1963 *Where the Wild Things are* – Maurice Sendak
- 1968 *Corduroy* – Don Freeman
- 1970 *Frog and Toad Are Friends* – Arnold Lobel
- 1985 *The Polar Express* – Chris Van Allsburg
- 1987 *Owl Moon* – Jane Yolen
- 1995 *Officer Buckle and Gloria* – Peggy Rathman
- 1996 *Berlioz the Bear* – Jan Brett

³⁴“Compulsory Education Overview” on uslegal.com, accessed 12 February 2016, <http://education.uslegal.com/compulsory-education-overview/>
In 1853 Massachusetts was the first state to enact compulsory attendance requirements. By 1918 all states had compulsory attendance policies. The United States Fair Labor Act of 1938 restricted child labor in an effort to ensure that it would not interfere with education. In England the school leaving age was raised from ten to fifteen years through the 1944 Education Act.

³⁵ Reynolds, *Children's Literature*, 20.

Middle Grade Novels

- 1950 *The Lion the Witch and the Wardrobe* – C. S. Lewis
- 1952 *The Borrowers* – Mary Norton
- 1952 *Charlotte's Webb* – E. B. White
- 1960 *Island of the Blue Dolphins* – Scott O'Dell
- 1964 *Charlie and the Chocolate Factory* – Roald Dahl
- 1964 *Harriet the Spy* – Louise Fitzhugh
- 1974 *Watership Down* – Richard Adams
- 1975 *Tuck Everlasting* – Natalie Babbitt
- 1976 *Roll of Thunder, Hear My Cry!* – Mildred D. Taylor
- 1981 *Ramona Quimby, Age 8* – Beverly Cleary
- 1987 *Whipping Boy* – Sid Fleischman
- 1990 *Number the Stars* – Lois Lowry
- 1994 *Walk Two Moons* – Sharon Creech

Young Adult Novels

- 1951 *Catcher in the Rye* – J. D. Salinger
- 1963 *A Wrinkle in Time* – Madeleine L'Engle
- 1964 *The Book of Three* – Lloyd Alexander
- 1967 *The Outsiders* – S. E. Hinton
- 1970 *Are You There God? It's Me, Margaret* – Judy Blume
- 1974 *The Chocolate War* – Robert Cormier
- 1988 *Fallen Angels* – Dean Myers
- 1997 *The Golden Compass* – Phillip Pullman
- 1998 *Holes* – Louis Sachar
- 1999 *Monster* – Walter Dean Myers

In the beginning of the twenty-first century, the trends of the later twentieth century seem to have continued. Young adult literature constitutes an important part of the juvenile literary market with 4,909 young adult books published in the United States in 2010 and 5,095 during 2014.³⁶ Many of these books are also read and enjoyed by adults, and as a result, are called crossover literature. Realistic portrayals of childhood

³⁶ Dave Bogart, ed., *Library and Trade Almanac*, 60th ed. (Medford, NJ: Information Today, 2015), 456.

and its problems have continued and, increasingly, there are books about children of many different backgrounds and ethnicities.³⁷

It is fascinating to see how much children's literature has changed and grown in the last three hundred years. The history of children's literature has been influenced by many dedicated authors, illustrators and publishers who understood what children needed and showed their love for them in their work. It is interesting to observe the evolving ideas of childhood, its place in society and the technological advancements that have shaped the history of children's literature.

³⁷ Barbara Z. Kiefer, *Charlotte Huck's Children's Literature*, 10th ed. (New York: McGraw-Hill, 2009), 81-84.

CHAPTER 3

THE USE OF CHILDREN'S LITERATURE IN MUSIC CLASS

Integrating children's literature into general music classes for elementary school students can be beneficial in many ways. Stories and poems may facilitate comprehension of musical concepts such as rhythm, dynamics and form. Reading and hearing literature enhance children's vocabulary, reading comprehension and critical thinking skills. Stories can show children the profound effect music can have on one's life and encourage a life-long love of both literature and music.³⁸

There are many children's books concerning musical subjects and still more that are not specifically about music but can be used by a creative music teacher. The books that are chosen depend on the objectives of the teacher. Three main categories of literature that may complement a music class are: books that show the positive effects of music, books that teach or help illustrate concepts about music, and books that can serve as a structure for music-making.³⁹

There are many books that illustrate the positive effects music can have on someone's life. *Miss Violet's Shining Day*,⁴⁰ one of the books featuring the trombone that will be discussed later in this paper, is an example. In the story, Miss Violet is shy. She leads a rather predictable and boring life working at a button factory and does not seem to have interaction with others. After music, and specifically the trombone, comes into her life, things gradually begin to change. The music inspires her, and she is eventually able

³⁸ Joseph A. Eppink, "Engaged Music Learning Through Children's Literature," *General Music Today* 22, no. 2 (2009): 19-23.

³⁹ Beth Ann Miller, "A Harmonious Duet: Music and Children's Literature," *General Music Today* 21, no. 2 (2008): 18.

⁴⁰ Jane Breskin Zalben, *Miss Violet's Shining Day* (Honesdale, PA: Boyds Mills Press, 1995).

to perform in public and start her own band. *Mole Music*⁴¹ is another book in this category. Mole spends his days digging tunnels and his evenings watching television. Then one night, he sees a man on television playing the violin and is so inspired that he sends away for his own violin. Mole sounds terrible at first but continues to practice and eventually becomes better than the man he first heard on television. Mole thinks he is only playing for his own enjoyment and no one else can hear him; however, the illustrations show that above ground, Mole's music is having a profound effect and even stops a war. *Grandpa's Song*⁴² conveys the idea of music's healing potential. Grandpa used to sing songs at the top of his lungs until dementia took away his ability to remember the words. His granddaughter realizes that she needs to help Grandpa. She learns the songs, and together they are able to sing again.⁴³ Biographies about musicians often fall into this category as well. Two biographical-type trombone books, *Little Melba and Her Big Trombone*⁴⁴ and *Trombone Shorty*,⁴⁵ both show the strong positive influence that music had on the books' subjects, Melba Liston and Troy Andrews. All of these books teach children that, whether one is a professional musician or just likes to sing at home, music can have a profound effect on one's life.

There are many different kinds of books that can help teach specific aspects of music. *Zin! Zin! Zin! A Violin*⁴⁶ by Lloyd Moss introduces ten instruments, one by one. The instruments are introduced with many colorful adjectives describing their sound

⁴¹ David McPhail, *Mole Music* (New York: Henry Holt, 1999).

⁴² Tony Johnston, *Grandpa's Song* (New York: Dial Books for Young Readers, 1991).

⁴³ Miller, "A Harmonious Duet," 19.

⁴⁴ Katheryn Russell-Brown, *Little Melba and Her Big Trombone* (New York: Lee and Low Books, 2014).

⁴⁵ Troy Andrews and Bill Taylor, *Trombone Shorty* (New York: Abrams Books for Young Readers, 2015).

⁴⁶ Lloyd Moss, *Zin! Zin! Zin! a Violin* (New York: Simon and Schuster, 1995).

which, along with the rhyming text, make the language exceptionally interesting and fun. As each instrument is added to the group, the kind of ensemble is also mentioned, e.g. the quartet becomes a quintet. This adds to the learning value by exposing children to the names that identify the number of instruments in a musical ensemble. *Zin! Zin! Zin! A Violin* is an excellent book to teach children about instruments and their sounds. Two other books that are not specifically about music but work well to teach children the concept of dynamics are *The Quiet Book*⁴⁷ and *The Loud Book*⁴⁸ by Deborah Underwood. These books present many different quiet situations and loud situations that children can relate to. They explore the nuances in different kinds of quiet, such as “sleeping sister quiet” and “top of the roller coaster quiet” and also introduce the idea of relative volume, a very important concept in music, by classifying some sounds as loud that one would normally consider quiet, such as “crickets loud.” The quiet examples that are specifically about music are: “before the concert quiet” and “trying not to hiccup quiet” (during a musical performance). These examples teach the expectation of quiet for concerts. For the loud musical examples, there is a parade and “Aunt Tillie’s banjo loud.”⁴⁹

Literature that has a recognizable pattern can be useful for teaching musical form. For example, a book with a repeated refrain is a way to illustrate rondo form. *Country Crossing*⁵⁰ by Jim Aylesworth which tells the simple story of Grandpa’s old 1920s car,

⁴⁷ Deborah Underwood, *The Quiet Book* (Boston: Houghton Mifflin Harcourt, 2010).

⁴⁸ Deborah Underwood, *The Loud Book* (Boston: Houghton Mifflin Harcourt, 2011).

⁴⁹ Audrey Berger Cardany, “Exploring Music Dynamics Through Children’s Literature,” *General Music Today* 26 no. 1 (2012): 39-40.

⁵⁰ Jim Aylesworth, *Country Crossing* (New York: Atheneum Books for Young Readers, 1991).

waiting at a crossing for a train to pass, has a clear ABA form that children easily recognize.⁵¹

Certain kinds of children's literature can serve as a structure for music-making and help create a fun and interactive lesson that uses all sensory perceptions. There are particular elements to look for when deciding if a book will work well as a vehicle for creating music, such as repeated phrases or refrains in the text; these are good places to add rhythm or a melody. Sounds can be added for specific characters or events (similar to Wagner's leitmotifs) and songs in the text create an opportunity for students to compose a melody.⁵² A good example of this last kind of book is *Sing, Sophie!*⁵³ by Dayle Ann Dodds, 1997. In this story, a young girl, Sophie, loves to sing but is not appreciated and is told to hush by her family. Sophie, however, keeps making up her songs and singing. In the end, her songs are the only thing that will quiet a crying baby.⁵⁴ Poetry is one type of literature that often works well with music-making because it has an obvious rhythm. A fun activity is to read the poem at different speeds or place emphasis on different parts of the beat; then have the children decide which way sounds best.⁵⁵ This approach introduces the concept of tempos and rhythmic accents in a way that has the students actively participating. Once the tempo and beats have been decided, children can clap or play percussion instruments along with the poem. A favorite book for class musical participation is *Thump, Thump, Rat-a-Tat-Tat*⁵⁶ by Gene Baer. This book describes the aural sensation of a marching band coming closer and closer, arriving, and then fading

⁵¹ Miller, "A Harmonious Duet," 22.

⁵² Eppink, "Engaged Music," 19-21.

⁵³ Dayle Ann Dodds, *Sing Sophie!* (Somerville, MA: Candlewick, 1997).

⁵⁴ Miller, "A Harmonious Duet," 23.

⁵⁵ Joanna M. Calgero, "Integrating Music and Children's Literature," *Music Educators Journal* 88, no. 5 (2002): 26.

⁵⁶ Gene Baer, *Thump, Thump, Rat-a-Tat-Tat* (New York: HarperCollins, 1989).

away into the distance. Students can march and play percussion instruments or chant to the beat of the band. A class could be divided into two bands, one on one side of the room and one on the other. Then mark a spot in the middle of the room. On cue, students could begin marching to the opposite side of the room as they play or chant a rhythmic pattern. As they approach the middle, they should crescendo until reaching the loudest dynamic in the spot marked as the middle. Then, as they move away from the middle towards the other side of the room, they become softer and softer.⁵⁷ This is an excellent way to involve all of the child's sensory perceptions and teach them about rhythm and dynamics in a meaningful way. Many books that are not specifically musical contain aspects such as repeated phrases, places for sound effects or some other characteristic that makes them ideal for creating a framework for music-making. One creative example is *Curious George Flies a Kite*⁵⁸ by H. A. Ray, 1958. In this book, there is a section in which George is lifted off the ground by the kite and flies higher and higher. Using a puppet George, his rising height can be used to demonstrate pitch levels. The students can then compose a song based on George's harrowing flight.⁵⁹

There are many effective ways to incorporate children's literature into general music class; the skills it encourages are beneficial in many aspects of life.

Johanna M. Calogero writes:

Combining music and literature helps children learn some of the different ways that ideas and emotions can be expressed creatively. By integrating these various avenues of expression, teachers can build a greater

⁵⁷ Eppink, "Engaged Music," 23.

⁵⁸ Margret Rey and H. A. Rey, *Curious George Flies a Kite* (Boston: Houghton Mifflin Harcourt, 1956).

⁵⁹ Miller, "A Harmonious Duet," 22.

appreciation for art and literature in their students, bringing new ideas, art forms, sounds, and cultures into their lives.⁶⁰

Stories are one of the first and most effective ways that children learn about the world. Whether it is a folk-tale passed from generation to generation or a newly written book, stories inspire imagination and bring about curiosity and learning. Some of the greatest musical pieces have been inspired by literature, and, after all, performing music is telling a story. Using literature to enhance a music curriculum seems to be a natural combination.

⁶⁰ Calogero, "Integrating Music and Children's Literature," 23.

CHAPTER 4

ANALYSIS

Research for this project has found seven children's books that include the trombone in an important role. Because all of these books are for young children, there is a good chance that reading or listening to one of them could be a child's first introduction to the instrument. Increased awareness of the trombone and some of its characteristics may encourage children to learn to play the trombone. These books examine a wide variety of topics and include several different genres. *Miss Violet's Shining Day* is the story of a rabbit who overcomes her shy nature and learns to play the trombone. In *Woof: A Love Story*,⁶¹ a dog falls in love with a cat and uses the trombone to woo her. *Tomahawks and Trombones*⁶² is a historical fiction account of Moravians in eighteenth-century America and how they played trombones to avoid a Native American attack on their settlement. *Little Melba and her Big Trombone* and *Trombone Shorty* are biographical, the former about the trombonist Melba Liston, her youth growing up in Kansas City, and her musical career; the latter, an account of how Troy "Trombone Shorty" Andrews began to play the trombone and got his "Trombone Shorty" nickname. In the fantasy tale *The Great Green Turkey Creek Monster*,⁶³ a Hooligan Vine takes over a town, until a boy named Argie Bargle discovers it doesn't like the sound of the trombone. *The Case of the Puzzling Possum*⁶⁴ is a mystery about a trombone that keeps disappearing and reappearing from a music store.

⁶¹ Sarah Weeks, *Woof: A Love Story* (New York: HarperCollins, 2009).

⁶² Barbara Mitchell, *Tomahawks and Trombones* (Minneapolis: Carolrhoda Books, 1982).

⁶³ James Flora, *The Great Green Turkey Creek Monster* (New York: Atheneum, 1976).

⁶⁴ Cynthia Rylant, *The Case of the Puzzling Possum* (New York: HarperCollins, 2001).

Children's literature is a large and diverse subject with many different formats and genres. Two main categories are fiction and non-fiction. Within these categories, there are different formats, depending on the intended audience. For the purpose of this project, all of the books being discussed in this section are picture books. Picture books are abundantly illustrated; more than just decoration, the illustrations in picture books give additional information that helps the reader understand the story more fully. Illustrations show characters' physical appearances, expressions and attitudes that may not be spelled out in the text. They show what the environment looks like and may highlight or even expose certain plot elements. Other kinds of children's books, such as novels or anthologies, often have a few illustrations; however, these are not picture books because, though the illustrations may enhance the story, they are not integral to it.⁶⁵ Picture books can be fiction or non-fiction and include a myriad of topics, genres and styles. They are tailored to a variety of ages, though usually not older than nine or ten. In general, books with more words are intended for an older audience. Books intended for the youngest children are usually of durable construction and have brightly colored illustrations and few words. Most picture books have 24, 32 or 40 pages and no more than 1500 words.⁶⁶

Though there are always exceptions, certain characteristics generally make for the most successful picture books: The plot should be about something interesting to the

⁶⁵ Carol Lynch-Brown and Carl M. Tomlinson, *Essentials of Children's Literature* (Boston: Allyn and Bacon, 1999), 68.

⁶⁶ Lisa Rojany Buccieri and Peter Economy, *Writing Children's Books for Dummies* (Hoboken, NJ: John Wiley and Sons, 2013), 18-19.

intended age group.⁶⁷ There should also be a strong relatable main character who changes in some way from the beginning of the book to the end.⁶⁸

The language should be carefully chosen and every word made to count.⁶⁹ The actions of the characters and the illustrations, rather than descriptive text, should inform the reader, and the text should be made compelling by using a few intriguing, more difficult words in strategic places, such as an unusual situation that the characters find themselves in, or a place in which the illustrations can help explain the word.⁷⁰

The illustrations should work together with the text to convey the meaning and mood of the story. Good illustrations complement and enhance the text by providing information that makes the story better understood or more engaging. Color illustrations are usually more interesting to children than black and white; however, black and white can be used effectively if it fits the atmosphere of the book.⁷¹

⁶⁷ Lynch-Brown and Tomlinson, *Essentials of Children's Literature*, 68.

⁶⁸ Rojany Buccieri and Economy, *Writing Children's Books for Dummies*, 21.

⁶⁹ Ibid

⁷⁰ Lynch-Brown and Tomlinson, *Essentials of Children's Literature*, 68.

⁷¹ Ibid., 68-69.

TROMBONE SHORTY

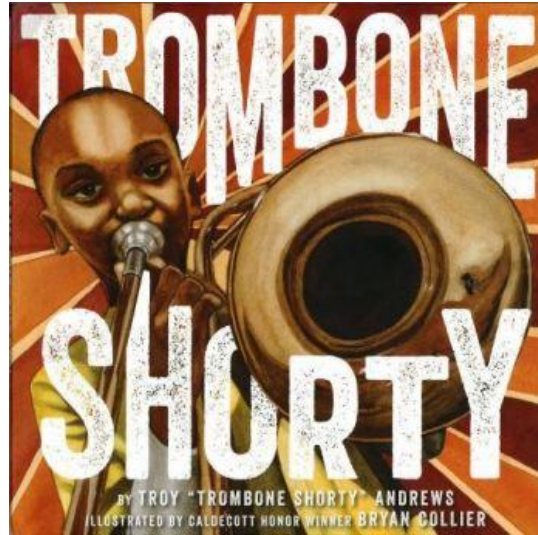


Figure 1. Troy Andrews and Brian Collier, *Trombone Shorty* (New York: Abrams Books for Young Readers, 2015), front cover.

Trombone Shorty is an autobiographical story by trombonist Troy “Trombone Shorty” Andrews with Bill Taylor. The illustrations are by Bryan Collier (figure 1, above). The story begins when Troy Andrews is a very small boy growing up in New Orleans. The importance and ubiquity of music in New Orleans was very meaningful to Andrews and became his musical inspiration. He grew up in Tremé, a neighborhood of New Orleans, where music could be heard everywhere. His older brother, James, played the trumpet and had his own band. Andrews and his friends pretended to be in the band, too. Mardi Gras was the most exciting time of the year because brass bands paraded past his house all day long. Andrews and his friends had no money for instruments so they made their own out of old boxes, bottles and anything they had lying around. One day, Andrews found an old beat-up trombone that nobody wanted. It was not in good condition, but the young Andrews didn’t care. The next time a band came by, he ran out

to join them. When James saw his little brother with the trombone that was longer than he was tall, he smiled and called him “Trombone Shorty.” The name stuck. Andrews loved his trombone. He took it everywhere he went and practiced whenever he could. One day his mother surprised him with tickets to see Bo Diddley at the New Orleans Jazz and Heritage Festival. As usual, Andrews took his trombone with him. During the concert, he became so excited that he started to play along with Bo Diddley’s music. Bo Diddley heard and stopped playing. “Who is that?” he asked. No one could see Andrews because he was so little, but his mother lifted him in the air and said, “It’s my son, Trombone Shorty.” Bo Diddley called him up to the stage to play. He was so small that the crowd passed him overhead to the front. After Andrews played with Bo Diddley, he had the confidence to start his own band with his friends. They were named the 5 O’Clock Band because they practiced every day at 5:00 after they finished their homework. Eventually, Andrews joined his big brother James’ band. James was proud and supportive of his little brother. When people asked who the little kid in the band was, he would say, “That’s my little brother, Trombone Shorty!” Today Andrews is an established jazz artist who travels the world playing trombone, but he always returns to the home town that means so much to him. He performs in the same jazz festival where he first played with Bo Diddley as a little boy and helps and supports young musicians as others did for him.

Trombone Shorty’s story can teach children that, with hard work and dedication, they can make their dreams come true. The story could be especially inspirational to children who come from less affluent families. Trombone Shorty didn’t have money to buy a nice instrument or take formal lessons, but he was creative. He used homemade instruments and eventually, when he found the old beat-up trombone, made the most of

it. This book will also give children a taste of New Orleans and the rich musical culture that is found there.

The illustrations, by Caldecott Honor winner Bryan Collier, clearly enhance the text (figure 2); they are a mixture of pen and ink, watercolor and collage (art made by incorporating a variety of materials such as photographs and fabrics).

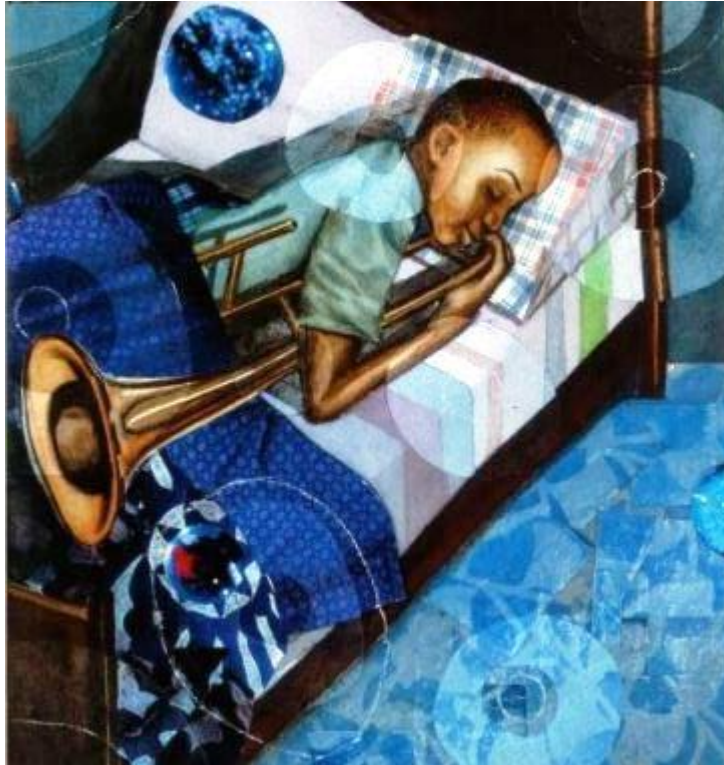


Figure 2. Troy Andrews and Bryan Collier, *Trombone Shorty* (New York: Abrams Books for Young Readers, 2015), p. 20.

The use of collage has an intriguing effect and it is interesting to find the collage bits on each page. Balloons appear on many pages of the book. In Bryan Collier's own words, "The balloons that you see dancing throughout the book represent music always being around and floating through the air."⁷² Sometimes the illustrations show aspects that

⁷² Andrews, *Trombone Shorty*, illustrator's note, 37.

aren't clearly explained in the text, such as what the homemade instruments looked like, physical characteristics of the people, and the environment in which Trombone Shorty lived. One element that the illustrations do not convey is how very small Troy Andrews was when he began to play the trombone. There are a few photographs in the back of the book and it is surprising to see how small Andrews was when he played with Bo Diddley. In the illustrations, he is made to look bigger and older. The trombone is drawn accurately, but the way Trombone Shorty is holding it is not correct. It appears that he is holding the slide with a fist, and the left hand is not shown even though it would be visible, in part, from the angle presented. On the last page of the story, where Trombone Shorty is pictured playing the trombone as an adult, the hand placement looks relatively correct. Despite these two shortcomings, Bryan Collier's illustrations undeniably contribute favorably to the overall mood of the book.

Trombone Shorty is 40 pages in length, has 973 total words and an approximate average of 50 words per page. It includes an author's note after the main story that gives a slightly more detailed account of some of Troy Andrews' background and two photographs of him playing the trombone as a very small boy. Following those pages is a spread that includes an illustrator's note and a current photo of Troy Andrews, along with information about the Trombone Shorty Foundation which provides music education for New Orleans high school students who show a talent for music.

The language in the book is colorful and interesting. It introduces and explains parts of New Orleans culture such as gumbo. The term "where y'at?" is used as a greeting by the people of New Orleans. This term is explained and used throughout the book, creating connection and uniformity in the story. The reading level is appropriate for

approximately seven- to nine-year-olds. Children four to six years old would enjoy the story as a read-aloud.

Troy “Trombone Shorty” Andrews is a Grammy-nominated musician. Besides playing the trombone, he is proficient at the trumpet and has also performed on the drums, tuba and organ. He is leader of the jazz/funk band Trombone Shorty & Orleans Avenue, which has toured around the world, performed at the Grammy award ceremony and appeared on several television shows, including Conan O’Brien, The Tonight Show with Jay Leno, Jimmy Kimmel Live, and Late Night with Jimmy Fallon. In 2012 Andrews was awarded the President’s Medal from Tulane University for his community service work with the Trombone Shorty Foundation.⁷³

Bryan Collier was born and raised in Pocomoke, Maryland. His interest in art began at a young age, and he had strong support from both his family and teachers. Illustrating children’s books was also something he was attracted to from an early age. Collier remembers reading his first picture books. He liked the stories, but it was the illustrations that really excited him. In 1985, Collier was awarded a scholarship to attend the Pratt Institute in New York City. He graduated with honors in 1989, earning a Bachelor of Fine Arts degree. While at the Pratt Institute, Collier began volunteering at the Harlem Horizon Center with a program that provides space and materials for self-taught artists in the community to come and work. He became director of that program, a position he held for 12 years. Eventually, Collier decided to dedicate himself to children’s book illustrations. It wasn’t easy but finally, seven years later, *Uptown*, written and illustrated by Collier, was published. Today Bryan Collier is a very successful

⁷³ “About,” on the Official Website of Trombone Shorty, accessed 28 December 2015, <http://www.tromboneshorty.com/#!/bio/cee5>

illustrator of many children's books. He is a three-time recipient of the Caldecott Honor for *Martin's Big Words*, *Rosa* and *Dave the Potter* and has also been honored by the Coretta Scott King Award multiple times.⁷⁴

LITTLE MELBA AND HER BIG TROMBONE

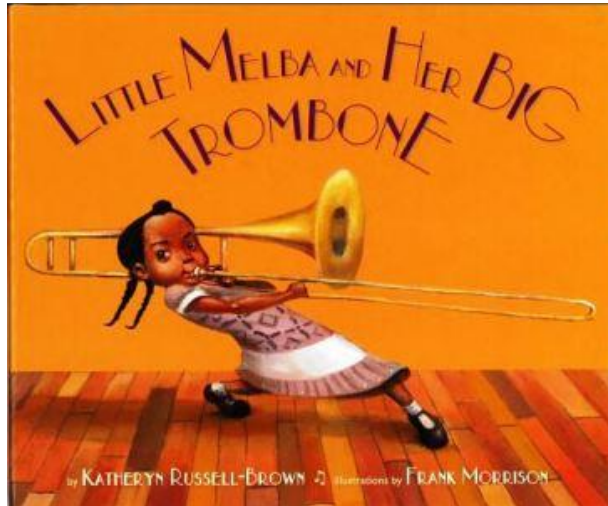


Figure 3. Katheryn Russell-Brown and Frank Morrison, *Little Melba and Her Big Trombone* (New York: Lee and Low Books, 2014), front cover.

Little Melba and her Big Trombone by Katheryn Russell-Brown, illustrated by Frank Morrison, is a biographical story of the jazz trombonist Melba Doretta Liston (figure 3, above). The story begins in Melba's home town, Kansas City. Music is everywhere and Melba loves it. She hears the rhythms around town, puts her ear to the family radio, and controls the pedals on the player piano, while her aunts dance. Melba wants to make her own music too. When she is seven years old she is able to enroll in music class and start to play an instrument. Melba and her mother go to the traveling

⁷⁴ "Bio," on the Official Website of Bryan Collier, accessed 28 December 2015, <http://www.bryancooller.com/bio.php>

music store to choose an instrument, and as soon as Melba sees the trombone, she knows she wants one. Her mother protests that it is too big for a little girl, but Melba doesn't care; they buy the trombone. That night Melba's grandfather, who plays the guitar, helps her get started on the trombone. She doesn't sound beautiful at first but because she has a great ear, natural talent and keeps practicing, the local radio station asks her to play a solo over the air when she is only eight years old. In 1937, Melba and her mother move to Los Angeles. In high school, Melba further hones her skills as a member of Alma Hightower's illustrious after-school music club. Melba tries not to care when some of the boys in the club become jealous of her musical prowess and call her names, but deep down, it bothers her. Playing her trombone helps to heal the hurt. When Melba is seventeen years old, she is invited to go on tour with a band led by trumpeter David Wilson. Her mother tells her to go see the world and they hug goodbye. During her travels with the band, Melba becomes a master composer and arranger as well as a fine trombonist, yet she is sometimes lonely. As the only woman on the tour, the men often do not include her in their activities. Melba becomes more discouraged when she joins Billie Holiday on a tour into the Deep South. The reactions there to African-American musicians often were not positive. The audiences become smaller and smaller the farther south the band travels. Often the hotels will not rent rooms to them due to their race, and the band has to sleep on the bus. Melba decides to stop playing the trombone for a while; however, she is soon back. There are too many fans clamoring for her music and great musicians wanting to play with her. Over the next several decades, Melba travels the world composing, arranging and, of course, playing the trombone; she plays with many famous musicians, including Dizzy Gillespie, Duke Ellington and Quincy Jones.

Little Melba and Her Big Trombone has many meaningful ideas to discuss and learn from. Liston was one of the first women to become a professional jazz trombonist. Young girls reading or listening to this book may think of the trombone in a new way. Perhaps they will want to play it like Melba. She was also an African-American during a time when racism, especially in the South, was very prevalent. As a female trombonist and African-American, Liston had many prejudices to overcome. She had to let insults roll off her and continue to rise above them through her music. Many children (and adults, too) can relate to being called names and being bullied. Melba can teach us to persevere and prosper despite adversity. Her story is truly an inspiration.

Frank Morrison's illustrations are beautiful and evocative (figure 4).



Figure 4. Katheryn Russell-Brown and Frank Morrison, *Little Melba and Her Big Trombone* (New York: Lee and Low Books, 2014), p. 12.

They augment the power of the words and bring the story to life. Morrison uses elongated proportions for artistic effect. He especially makes use of and exaggerates the length of the trombone. The trombone is illustrated correctly and the way that Melba holds it is mostly accurate. *Little Melba and Her Big Trombone* received a 2015 Coretta Scott King Book Illustrator Honor. This award is named for Martin Luther King, Jr.'s wife, and honors outstanding African-American authors and illustrators in the field of children's literature.

Little Melba and Her Big Trombone is 40 pages long, has 944 total words and an average of approximately 65 words per page. It includes a selected discography of albums featuring Liston as arranger, band leader and trombone player. A bibliography of the author's sources is also included. There is a moderate number of words per page, not too many to overwhelm a relatively new reader but enough to be challenging. Children as young as five or six would be entertained by the book as a read-aloud, especially considering the lively illustrations. The reading level would be appropriate for approximately eight- to ten-year-olds.

Katheryn Russell-Brown is a professor of law and director of the Center for the Study of Race and Race Relations at the University of Florida.⁷⁵ She has written several academic books concerning criminal justice and race-related issues, among them *Criminal Law* (2015) (co-authored by Angela J. Davis), *The Color of Crime* (2009), *Protecting Our Own: Race, Crime and African Americans* (2006) and *Underground Codes: Race, Crime and Related Fires* (2004).⁷⁶ *Little Melba and Her Big Trombone* is

⁷⁵ Russell-Brown, *Little Melba*, third cover.

⁷⁶ "About," on Katheryn Russel-Brown Website, accessed 29 December 2015, <http://krbrown.net/ABOUT-ACADEMIC.html>

her first children's book. Professor Russell-Brown's interest in Melba Liston, which eventually led to the book, began in 2008 when she heard a radio program about the trombonist.⁷⁷

Frank Morrison began his foray into the visual arts through the medium of graffiti. By the time he was a young teen, his graffiti art work was gaining recognition on the street. However, at that time, Morrison was even more proud of his break-dancing ability. He was such an accomplished dancer that he toured the world with several dance companies and performed on the video "Rap Mania" as well as with the dance company of the film "New Jack City." It was on one of these dance tours that Morrison visited the Louvre and remembered his passion for the visual arts. Upon his return to New York, he began to seriously pursue a career as a visual artist. Today, Morrison is an acclaimed fine artist as well as the illustrator of over 20 children's books. His art work resides in the private collections of notable figures such as Bill Cosby and Maya Angelou, and he has been featured in art shows and exhibits throughout the country. His illustrations for *Jazzy Miz Mozetta*⁷⁸ have been recognized with the Coretta Scott King/John Steptoe Award for New Talent in Illustration, and he received the Coretta Scott King Book Illustrator Honor for *Little Melba and Her Big Trombone*.⁷⁹

⁷⁷ Russell-Brown, *Little Melba*, third cover.

⁷⁸ Brenda C. Roberts, *Jazzy Miz Mozetta* (New York: Farrar, Strauss and Giroux).

⁷⁹ "About Frank Morrison," on Morrison Graphics Website, accessed 29 December 2015, http://morrisongraphics.com/catalog/information.php?info_id=1

MISS VIOLET'S SHINING DAY

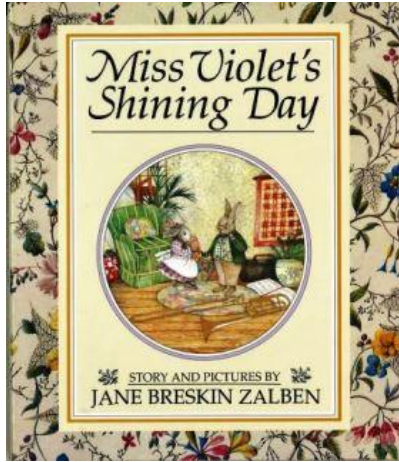


Figure 5. Jane Breskin Zalbin, *Miss Violet's Shining Day* (Honesdale, PA: Boyds Mills Press, 1995), front cover.

Written and illustrated by Jane Breskin Zalbin, *Miss Violet's Shining Day* (figure 5, above) is the story of Miss Violet, a shy rabbit, who lives a quiet, ordinary life, working at a button factory and going for walks in the country on weekends. Her life takes an exciting turn when, on her way home from work, she hears the music of a trombone coming from Sir Reginald Dewlap's house. Miss Violet is immediately enamored with the sound of the trombone, and Sir Reginald begins to give her lessons. She practices every day in the hayloft of Sir Reginald's barn, sometimes until dawn. Having music in her life begins to change Miss Violet. She becomes more cheerful and outgoing. One day, Miss Violet notices a sign on the feed store announcing a town hall concert and auditions to perform this Saturday. She goes to the town hall on Saturday but cannot find the courage to play and leaves sadly. On the night of the concert, she is up in the hayloft, passionately practicing. Finally, after she plays her loudest note ever, she grabs her trombone and runs through the countryside to the town hall. She bursts into the

town hall and starts to play. Her performance is a great success. The next day Miss Violet visits Sir Dewlap and gives him a special button to thank him. He gives her the trombone. There is a hint of a possible romance to come between Miss Violet and Sir Dewlap. Miss Violet is asked to play at the town hall concert every year as a special guest performer. She starts her own band called Miss V and the Wild Alfalfas. By the end of the book, Miss Violet has new friends; she is no longer shy and loves life.

Miss Violet's Shining Day has many important messages: courage, perseverance, the positive results of hard work and the importance of finding something that you love to do. Readers may identify with Miss Violet's shy nature and the courage it takes for her to overcome her fears to knock on Sir Reginald's door, learn the trombone and eventually perform in public. Music helps Miss Violet develop in many ways. Personally, she is able to express herself through the trombone; socially, she makes friends with Sir Reginald and many others. She also starts her own band and finds joy and purpose in life.

The watercolor illustrations are also by the author and beautifully capture Miss Violet's world (figure 6). There is exquisite detail in every scene, and warmth seems to exude from the page.

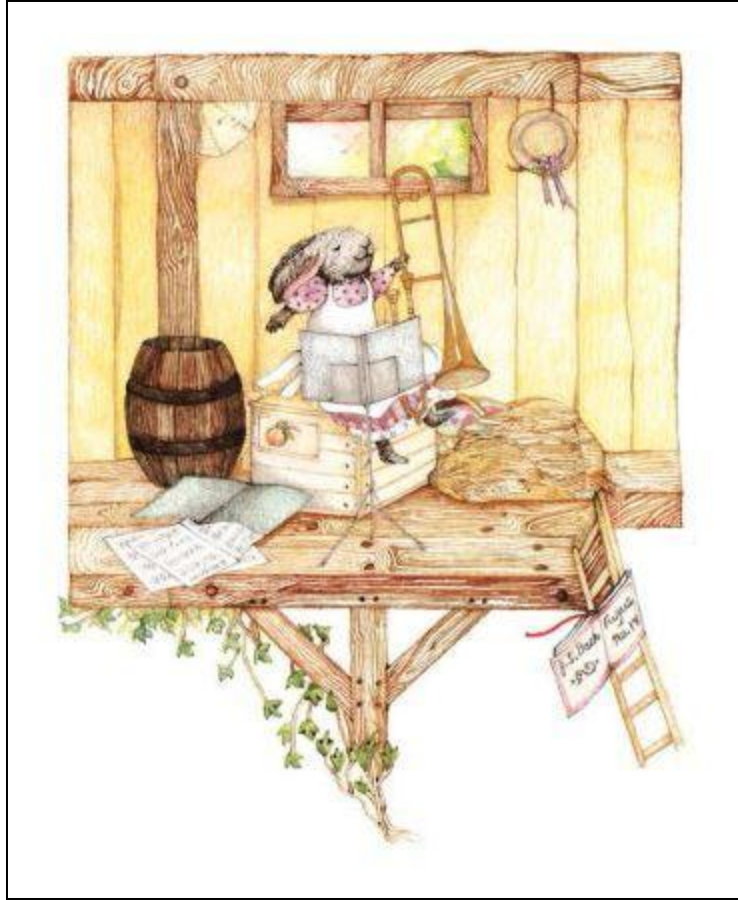


Figure 6. Jane Breskin Zalbin, *Miss Violet's Shining Day* (Honesdale, PA: Boyds Mills Press, 1995), p. 9.

The animals are dressed in old-fashioned outfits and the illustrations give the story a cozy small-town setting. Interestingly, Miss Violet's trombone has an F attachment in some illustrations and not in others. Besides the bass trombone in *Tomahawks and Trombones*, Miss Violet's trombone is the only one in the books discussed here that is depicted with an F attachment. The trombone is not always illustrated accurately in this book. In the first picture in which the trombone is being played, Sir Reginald Dewlap is holding it very awkwardly and it is put together backwards. There are slide stays missing that he should be using to hold the trombone. On the next page when Miss Violet starts to play,

the trombone is no longer backwards. Her left hand placement looks much better than Sir Reginald's, but there is no slide stay shown for her right hand to hold and use to control the movement of the slide.

Miss Violet's Shining Day is 32 pages and 823 words. The number of words per page varies but averages approximately 65. Some pages have only illustrations and no words. The language includes some words that would be difficult for a very young child to read by himself. Kindergarten-age children would enjoy having the book read to them with an adult there to explain some of the words, while second- to third-graders could read the book for themselves. The age range is approximately four to eight years old.

Jane Breskin Zalbin has written many books for young readers: 41 picture books, nine chapter books for middle grades and two cookbooks. Her book *Beni's First Chanukah*⁸⁰ is a Sydney Taylor Honor Book.⁸¹ She is originally from New York City and now lives on Long Island. She is a wife and mother and finds inspiration for her books from her family. Breskin Zalbin is involved with, and concerned about, the entire layout and design of her books, including typeface and placement of illustrations and words. "It is my job," she says, "to bring words to life and to add another dimension to them."⁸²

⁸⁰ Jane Breskin Zalbin, *Beni's First Chanukah* (New York: Henry Holt, 1988).

⁸¹ The Sydney Taylor Book Award is presented annually to outstanding books for children and teens that authentically portray the Jewish experience.

⁸² "About," on the Official Website of Jan Breskin Zalbin, accessed 27 December 2015, <http://www.janebreskinzalbin.com/about.php>

THE GREAT GREEN TURKEY CREEK MONSTER

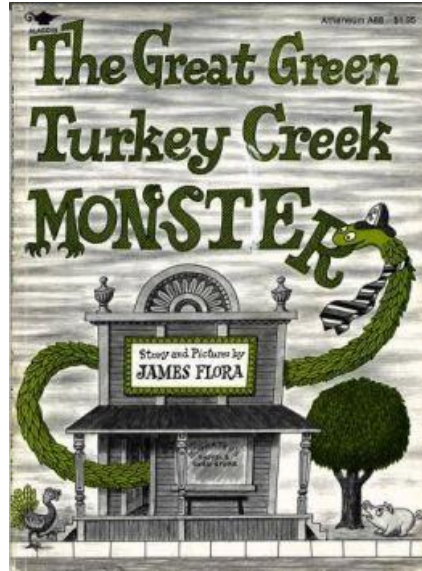


Figure 7. James Flora, *The Great Green Turkey Creek Monster* (New York: Atheneum, 1976), front cover.

The Great Green Turkey Creek Monster is a fantasy tale written and illustrated by James Flora (figure 7, above). In the story, a Great Green Hooligan Vine begins to grow out of Bogwater's Shovel and Seed Store. The owner, Ernie Bogwater, realizes that he was sent the wrong kind of seed. The vine grows larger and larger, taking over the whole town of Turkey Creek and making mischief everywhere. No one knows what to do. Finally the sheriff calls the governor, and together, they rise above the town in the governor's helicopter to assess the damage. They notice that there is only one house in the whole town that the vine has not spread to and decide to go investigate, setting the helicopter down on the lawn of the house. There is a boy sitting on the front steps playing his trombone. His name is Argie Bargle, and he tells them that the Hooligan vine does not like the sounds of the trombone. He plays his trombone and they watch as the vine

shudders and moves back. When Argie plays louder the vine covers its ears. The governor calls on his radio for every trombone player in the state to come to Turkey Creek. Unfortunately, Argie has been playing all day and his lips are too tired to continue playing. When Argie stops playing, the vine moves forward. They all try to run for the helicopter, but the vine ties the helicopter blades in knots. Argie, the sheriff and the governor run to the house and lock themselves in the basement. Just as the vine is about to break through into the basement, they hear the sound of trombones. The band of trombone players marches through Turkey Creek. The vine gradually retreats from all the homes and buildings in the town until it is, once again, only in the Seed and Shovel Store, back in the box it had started in. The sheriff puts the lid on the box and ties it shut. He wants to burn it, but the children of the town protest. They agree to let it out on the Fourth of July to give the children rides but only with plenty of trombone players nearby.

The Great Green Turkey Creek Monster is imaginative and humorous. It shows that sometimes the most powerful people aren't the ones with all the answers. The young boy, Argie Bargle, and not the sheriff or governor, is the one who discovers how to save the town. The trombone is cast in both a good and a bad light. It is the heroic instrument that saves the town but also has a sound that makes the Hooligan vine shudder and cover its ears, which might lead some readers to think the trombone's sound is not pleasing.

James Flora's illustrations are lively and fun (figure 8). The placement of the illustrations varies in interesting ways from page to page, and the town of Turkey Creek is shown from many different perspectives, including an aerial view from the helicopter. The style of the illustrations, especially of the people, is cartoon-like rather than realistic and fits the humorous and fantastic character of the story.

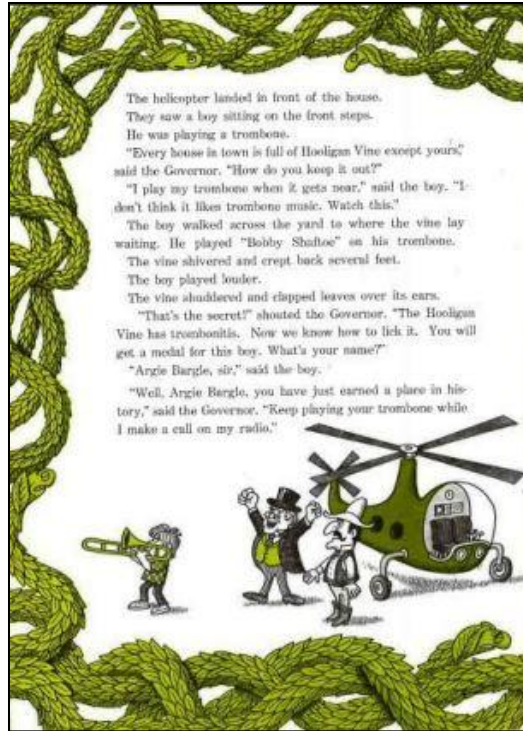


Figure 8. James Flora, *The Great Green Turkey Creek Monster* (New York: Atheneum, 1976), p. 16.

When Argie Bargle is shown playing the trombone, his left hand is not holding it properly. There seems to be an extra bell stay that he is grasping and there is also an erroneous slide stay pictured near the end of the slide. A few pages later, when all the trombone players march down the street, they hold their slides very nicely, between their fingertips, but no left hands are depicted. Apparently the trombones can float by themselves.

The Great Green Turkey Creek Monster has more total words, 1,965, and words per page, approximately 100, than most picture books and has the most of the seven books examined here. The style of typeface and its small size would look appropriate in a chapter book. Because of the number of words and small print, this book would be best

for slightly more experienced readers, approximately age seven to ten; however, the vocabulary is not difficult, and younger children would enjoy having this book read to them.

James Flora lived from 1914-1998. He is best known for his unusual and imaginative jazz and classical album covers for Columbia during the late 1940s and for RCA Victor during the 1950s (figures 9 and 10).



Figure 9 (left). *Louis Armstrong's Hot 5* (Columbia C-139, 1947), cover artwork by James Flora.

Figure 10 (right.) *Bix and Tram* (Columbia C-144, 1947) cover artwork by James Flora.

Flora also worked as a magazine illustrator from the 1940s-70s. Including *The Great Green Turkey Creek Monster*, he wrote 17 children's books. Less well known is the fact that Flora was also a prolific fine artist.⁸³ He had several different artistic styles ranging from light and humorous to violent and grotesque. Of his art, Flora has said that all he desires is to "create a little piece of excitement."⁸⁴

⁸³ "Artworks," on Jimflora.com, accessed 3 January 2016, <http://www.jimflora.com/fineartworks>

⁸⁴ "Home page," on Jimflora.com, accessed 3 January 2016, <http://www.jimflora.com>

TOMAHAWKS AND TROMBONES

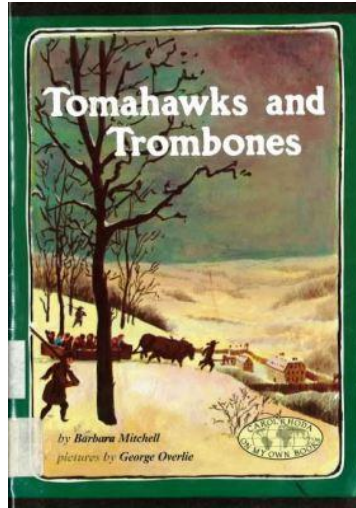


Figure 11. Barbara Mitchell, *Tomahawks and Trombones* (Minneapolis: Carolrhoda Books, 1982), front cover.

Tomahawks and Trombones is written by Barbara Mitchell and illustrated by George Overlie (figure 11, above). Published in 1982, this is the oldest book that is discussed in this chapter. It is in the historical fiction genre and takes place in Bethlehem, Pennsylvania, around 1755. In the story, the Moravians, a Protestant group originating in the fifteenth century,⁸⁵ have recently immigrated to the American Colonies. They have settled in Pennsylvania in a town called Bethlehem. The Moravians love God, music and peace. All the different Moravian groups, such as the single men, single women, and families, have specific jobs to do for the community. They are peaceful and have made friends with the local Indian tribe, the Delaware. All seems to be going well for the Moravians in the New World, yet one thing is still missing. When the Moravians came to America, they could bring only one sea chest each. Even so, they still brought musical

⁸⁵ Rudolph Rican, *The History of the Unity of the Brethren* (Winston-Salem, NC: The Moravian Church in America), 1992.

instruments: French horns and oboes, flutes and violins. One instrument was too long to fit in the sea chest: the trombone. Brother Johann, the music master, missed the trombone. He remembered when the trombone choir would play for Easter and the harvest and especially Christmas. Back in Europe the trombones always played at dawn on Christmas day. The next day, Brother Johann talked with the leader of the town, Bishop Spangenberg. Bishop Spangenberg missed trombones too. They decided to order a set of trombones: soprano, alto, tenor and bass. The Moravians had a big ship called the *Peace*. The next time the ship sailed, she carried a message to bring back a set of trombones. Brother Johann waited nearly a year for the ship to return with them. During that time, he planned who would play each of the trombones: Brother Peter on the soprano, Brother Andrew on the alto, Brother David on the tenor, and he, himself, would play the bass. Finally, the ship bearing the trombones returned. Brother Johann called his trombonists together, and they began to practice. That Christmas, the trombones played for the people of Bethlehem for the first time. Everyone was happy and looked forward to trombones at Easter and the harvest in the year ahead. The coming year proved to be a difficult one, however. The Moravians had paid for their land and were peaceful and respectful of the Indians, but some other Europeans were not. The relationship between the native tribes and the Europeans worsened as some Europeans tried to take all of the land and resources from the Delaware. To make matters worse, there was drought that year, and the crops did not grow. The Indians were starving, and even the peaceful Delaware, began to engage in violent activity. Now, it was almost Christmas again. One day, the governor came to Bethlehem and told the Moravians it was not safe, and they should leave. The Moravians could not imagine spending Christmas somewhere else, so

Bishop Spangenberg decided they would stay. The Moravians built watch towers and boarded up the windows. They tried to make the town as safe as possible. Then, three days before Christmas, they received a visit from a Delaware who was still friendly to them. He told them that the Delaware were planning an attack on the town very soon, by Christmas. The Moravians kept watch at all times; nobody went out unless it was absolutely necessary. Christmas Eve came, but nobody could go to the traditional love feast at the church. At dawn, the Indians were crouched just outside the town, poised for attack. Suddenly, a beautiful clear sound was heard from atop the church. The trombones were playing! The Indians were unnerved. They had never heard anything like it. "It must be the Moravian's God," they thought. The Delaware silently slipped away and did not attack that Christmas. The children heard the trombones too and ran outside. The whole town gathered in the church and the love feast was had on Christmas morning instead of Christmas Eve that year. The town was saved, thanks to the trombones.

Tomahawks and Trombones has positive messages such as friendship between the Native Americans and the Moravians, the work ethic of the Moravians to build their community in the New World and, of course, the importance of the trombones. However, the book also presents many stereotypes that could be problematic in today's cultural view. Gender roles in the Moravian community are presented as very clear-cut, and the different groups seem very segregated. Their groups are called choirs, and each choir has a house. The single women, called single sisters, live in The Sisters' House. They have specific jobs to perform for the community: spinning, weaving and taking care of the children. The single men live in The Brethren's House and make items that the town needs in their large workshop. The married couples live in The Family House and the

children go to school. There is a boys' choir school and a girls' choir school. The other stereotype concerns the Native Americans. Their frightened reaction to the trombone music could be thought of as portraying them in an ignorant and superstitious way. These stereotypes do not necessarily make the book bad or worthless. It may be a relatively accurate portrayal of that time and place; however, it is something that a parent or educator should be aware of when deciding if this book is appropriate for their audience. In some ways it could be a good learning experience to discuss the portrayal of the different groups in the book and how we may think differently and go about our lives in more modern ways today.

The watercolor illustrations by George Overlie are simple and in character with the text (figure 12). In each illustration in which the trombones appear, they are portrayed correctly. The illustrations are too abstract to assess hand placement for holding the trombones, but they look to be generally correct. There is extra tubing on the bass trombone and the different sizes are shown for the set of soprano, alto, tenor and bass trombones. The colors of the illustrations are subdued; only shades of gray, black, brown and orange are used. Though the illustrations are not detailed, especially concerning facial features, they are quite realistic. Proportions are not distorted for artistic effect. The simple nature of the illustrations seems in keeping with the simple lifestyle of the Moravians.

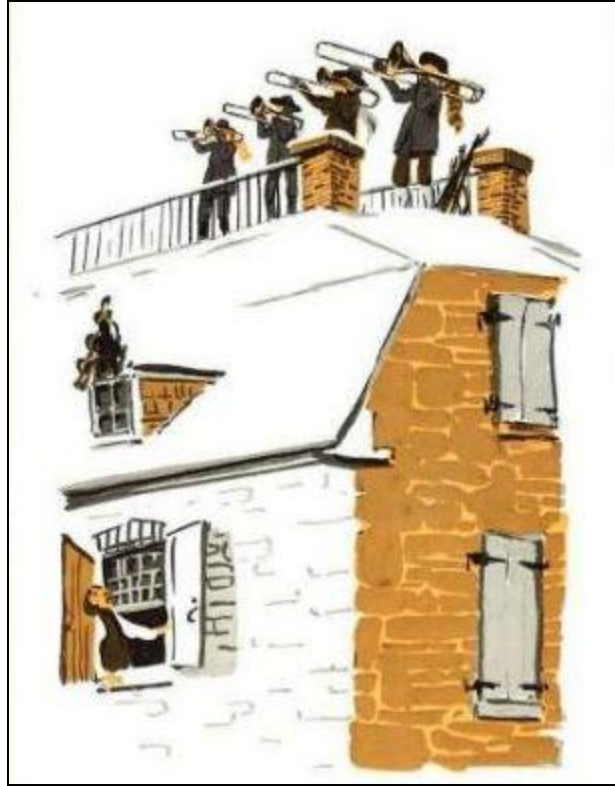


Figure 12. Barbara Mitchell and George Overlie, *Tomahawks and Trombones* (Minneapolis: Carolrhoda Books, 1982), p. 49.

Tomahawks and Trombones is 56 pages, making it the longest of the picture books discussed here. There are 1,395 total words and an approximate average of 50 words per page. On the page before the story begins, there is a note from the author outlining some historical details about the Moravians and telling about the historical evidence that the events in the story actually took place. She states that some of it is legend, and it may not have happened exactly as it is told. An afterword questions if the trombones really caused the Native Americans to abandon their attack that day. As the author states, “No one really knows. But according to legend, a Delaware later told a sister it was the strange music in the sky that made them lower their tomahawks.” It is

quite likely that something like the story in the book actually did happen, although it may not have been as dramatic as told in *Tomahawks and Trombones*. In 1903, Joseph Mortimer Levering, a Moravian bishop and president of the Moravian Historical Society, wrote about the history of Bethlehem, Pennsylvania and spoke of the fear of a Native American attack leading up to Christmas Day 1755 and of trombones playing at 4:00 a.m. that Christmas morning. A story apparently circulated that some Native Americans were waiting in the hope of setting fire to an unguarded corner of a building on the edge of the settlement before daybreak, but when they heard the sounds of the trombones, they left in fear, thinking that an unearthly power guarded Bethlehem. Apparently the Native Americans who were waiting to attack Bethlehem told other Native Americans of the trombones.⁸⁶ Another source to support this story is a 1961 article by Bishop Samuel H. Gapp. In his account, the trombones warding off the Native American attack on Christmas 1755 is a common-knowledge tale told in the Moravian community. Gapp wanted to find historical evidence and researched the diary of the Bethlehem congregation from that period. For December 25th, 1755, the diary reads, “Early in the morning of this day, towards 4 o’clock, the birthday of the Savior was proclaimed by the trombones in a most pleasing manner.”⁸⁷ Though it is impossible to know for sure what happened that Christmas morning, from the evidence studied, it seems likely that the trombones played. That the Native Americans were frightened by the trombones and prevented from attacking is less certain but certainly could have happened.

⁸⁶ Joseph Mortimer Levering, *A History of Bethlehem, Pennsylvania, 1741-1892* (Bethlehem, PA: Times Publishing Company, 1903), 330-331.

⁸⁷ Samuel H. Gapp, “Did the Trombones Play on Christmas?,” *The Moravian* 106, no. 12 (December 1961): 5-7.

The language of *Tomahawks and Trombones* is not difficult, but the book is longer and has more text than most picture books. The amount of text, combined with the less colorful illustrations, indicates that very young children may not find it an appealing read-aloud. The book would best be enjoyed by seven- to ten-year-olds.

Barbara Mitchell has written several other historical fiction books for children, including *Cornstalks and Canonballs*, *A Pocketful of Goobers: A Story about George Washington Carver* and *The Wizard of Sound: A Story about Thomas Edison*.⁸⁸

⁸⁸ Barbara Mitchell author page on goodreads, accessed 4 January 2015, http://www.goodreads.com/author/show/53658.Barbara_Mitchell

THE CASE OF THE PUZZLING POSSUM

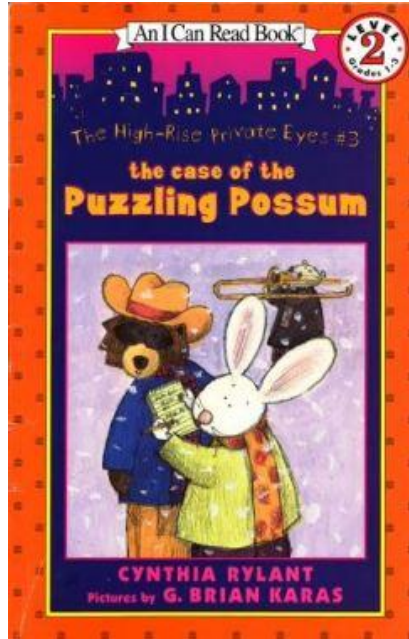


Figure 13. Cynthia Rylant and G. Brian Karas, *The Case of the Puzzling Possum* (New York: HarperCollins, 2001), front cover.

The Case of the Puzzling Possum is a mystery story by Cynthia Rylant and illustrated by G. Brian Karas (figure 13, above). It is part of The High-Rise Private Eyes series of books featuring two detective characters. In this story, the two detectives, Bunny, a rabbit, and Jack, a raccoon, are hired by Mr. Riley, the owner of the local music store. Mr. Riley doesn't know why the trombone on display in his shop keeps disappearing and reappearing. In the evening when he closes the store, the trombone is in the window. The next morning, it is gone. Then, the following morning, it is back again. This has happened several times and Mr. Riley is confused. Bunny finds some clues in the window: a piece of straw and muddy footprints. The clues make them remember that there is a hayride flyer on the door of the music shop. The flyer reads, "Take a hayride with Gus and his Big Brass Boys." Bunny and Jack are excited by the mention of brass

and decide their next move should be to investigate the hayride. That night they take a taxi to the farm where the hayride takes place, and they find a young possum playing trombone in the brass band. Jack spots his case, and they see that it says “Riley’s Music” on it. Knowing that they have their possum, Jack and Bunny decide to enjoy the farm and hayride for a while. They later follow the possum back to Mr. Riley’s store, where he is about to put the trombone back in the window once again, and they confront him. The possum, named Freddy, cries and tells them that his trombone was run over by the hay wagon and that he needs to play trombone to support his mother. Bunny has an idea. She suggests that Freddy give lessons at Mr. Riley’s store to pay for the trombone. Freddy promises to talk to Mr. Riley the next day. Jack and Bunny go home to their high-rise apartment. Case closed.

There are several lessons and important concepts in this book; however, for the most part, it is simply an entertaining story for young readers. There is an important moral aspect, that being whether Freddy the possum should have taken the trombone and whether or not that was stealing, a question that could be discussed with children who are reading this book. Another point, which bears discussion, is that when Bunny and Jack are in Mr. Riley’s store, Jack gets dizzy from all the talk of the trombone disappearing and reappearing. Jack’s potential to vomit from his dizziness becomes a running joke for the next several pages. It appears that the author is attempting to appeal to children who would find vomiting humorous or perhaps enjoy exclaiming over how gross it is.

However, not all children would enjoy this kind of humor, and some parents might not find it appropriate. *The Case of the Puzzling Possum* is arranged in short chapters, but it is still a picture book because there are illustrations on every page that help tell the story.

The chapters are more for children to feel grown-up because they are reading a chapter book than because the book has the length and complexity of a real chapter book. The illustrations are adequate and cute but not extraordinary (figure 14). All the characters are anthropomorphized animals and are drawn in a non-realistic, cartoon-like style.

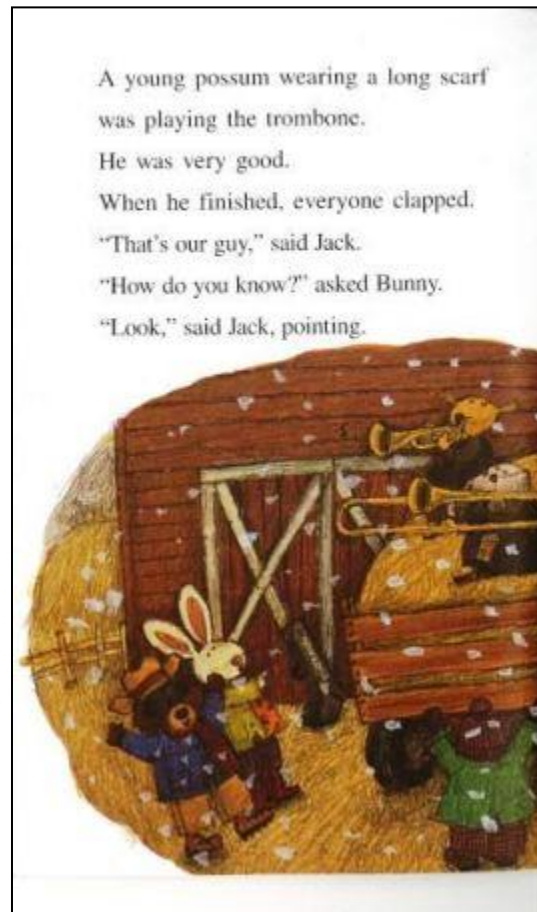


Figure 14. Cynthia Rylant and G. Brian Karas, *The Case of the Puzzling Possum* (New York: HarperCollins, 2001), p. 36.

There is only one illustration in which the trombone is shown being played. In this picture, the angle of the trombone looks incorrect and the bell is small, like a sackbut. It is impossible to see if the possum is holding the trombone accurately because that part of the drawing is dark and is not detailed. The illustrations appear to be pencil drawings

with color added. Pencil lines can be seen on the outlines and as shading, giving the illustrations a more casual, sketch-like appearance. The illustrations seem to fit the character of the story well.

The Case of the Puzzling Possum is 48 pages long, has 1,179 total words and an approximate average of 38 words per page. It is divided into four chapters but has illustrations on each page and a moderate amount of words per page for a picture book. The language is not difficult and the print is relatively large, making it more accessible for a new reader. There is a considerable amount of dialogue, more than any of the other books discussed in this chapter. Bunny and Jack engage in much banter that does not advance the plot but may be found humorous. *The Case of the Puzzling Possum* is an I Can Read Book, a line of books for young readers published by Harper Collins which began in 1957 with the book *Little Bear* by Else Holmelund Minarik.⁸⁹ Some of the most famous I Can Read Books are the *Amelia Bedelia* and *Frog and Toad* series. I Can Read Books are rated with different levels so parents and teachers can determine what will be the most appropriate for the child's reading level. *The Case of the Puzzling Possum* is a level 2 book, "for readers who are increasingly confident, but still need some help. Books at this level, like the *Frog and Toad Are Friends* and *Amelia Bedelia* titles include more complex story lines, longer sentences, and more challenging words."⁹⁰ They are designed for grades one to three (ages six to eight).⁹¹

Cynthia Rylant, born in 1954, is a prolific author of over 100 books for children and young adults. Her parents divorced when she was four years old, and she never saw

⁸⁹ Rylant, *Puzzling Possum*, second cover.

⁹⁰ "Levels," on I Can Read Website, accessed 9 January 2016, <https://www.icanread.com/levels>

⁹¹ Rylant, *Puzzling Possum*, back cover.

her father again; he died when she was 13. Rylant believes the pain over the loss of her father contributed to her choosing writing as a career. In her autobiography, *But I'll Be Back Again*, she wrote, "They say to be a writer you must first have an unhappy childhood. I don't know if unhappiness is necessary, but I think maybe some children who have suffered a loss too great for words grow up into writers who are always trying to find those words, trying to find a meaning for the way they have lived."⁹²

Many of Rylant's stories are based on parts of her childhood and her pets. She was honored with the Newbery Medal in 1993 for her middle-grade novel *Missing May* and is the author of the popular *Henry and Mudge* series.⁹³

G. Brian Karas was born in 1957 in Milford, CT. He was drawn to art at a young age and enjoyed using his drawings to make the other kids laugh. After high school, he attended the Paier School of Art, graduating in 1979. Immediately after college, he was hired by Hallmark Cards and worked as a greeting card artist in their humor department. In 1982, he moved to New York and became a freelance illustrator. Though it was several years before Karas would publish his first children's book, he knew when he was still in art school that illustrating was the career path he wanted. "Several fine children's book illustrators taught at my school. Personally, I loved to read and this seemed a perfect fit to me. Once that idea took hold I didn't let go."⁹⁴ He is now an award-winning illustrator of over 100 books for children.⁹⁵

⁹² "Cynthia Rylant biographical information," on Wesleyan College Website, Guide to West Virginia Authors, accessed 9 January 2016, http://www.wvwc.edu/library/wv_authors/cynthia_rylant.html

⁹³ Ibid.

⁹⁴ "About me," on G. Brian Karas – Children's Author and Illustrator Website, accessed 9 January 2016, <http://www.gbriankaras.com/aboutme.html>

⁹⁵ Ibid.

WOOF: A LOVE STORY

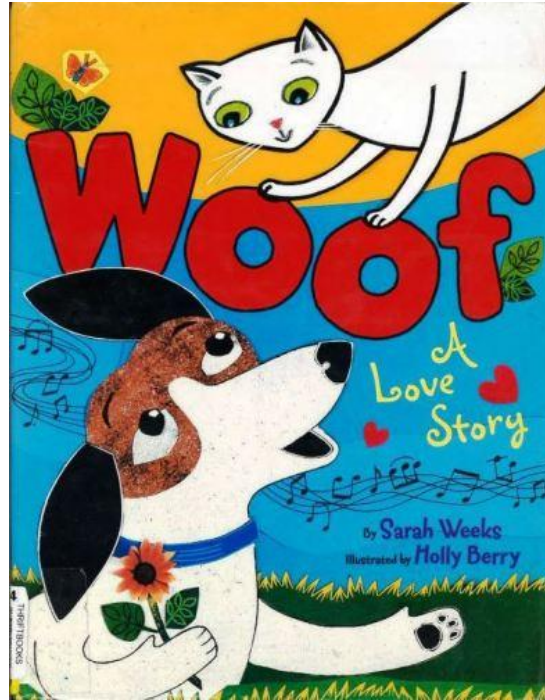


Figure 15. Sarah Weeks and Holly Berry, *Woof: A Love Story* (New York: HarperCollins, 2009), front cover.

Woof: A Love Story was written by Sarah Weeks and Illustrated by Holly Berry (figure 15, above). In this book, a dog sees a beautiful white cat and immediately falls in love with her. Unfortunately, when she sees the dog, which is quite large, she imagines his long teeth and is afraid of him. She hides in a tree while the dog tries to tell her how he feels about her from the ground below. “I love you,” he says, but all she hears is “woof, woof, woof.” Dejected, he finally leaves and, because he is a sad dog and doesn’t know what else to do, he begins to dig. He digs up a golden bone (a trombone) and starts trying to play. At first the sounds are just splats and blats, but then he starts to get better. He pours out all his emotions through the music of the trombone. The cat hears and now

can understand him. When he finishes, she comes close and tells him that she loves him. “In truth what she said was, meow. But he understood what she meant anyhow.”

Woof: A Love Story is sweet and heartwarming. This story illustrates music’s power to communicate what words cannot and the ability of music to bring together people of different cultures, ethnicities, and races (and even animals of different species). The trombone is cleverly used; since dogs dig up bones, why not a golden trombone?

Holly Berry’s illustrations are cute and whimsical (figure 16). Many look like different parts have been cut out and pasted on, as in a collage or when someone disguises their handwriting by cutting out letters.

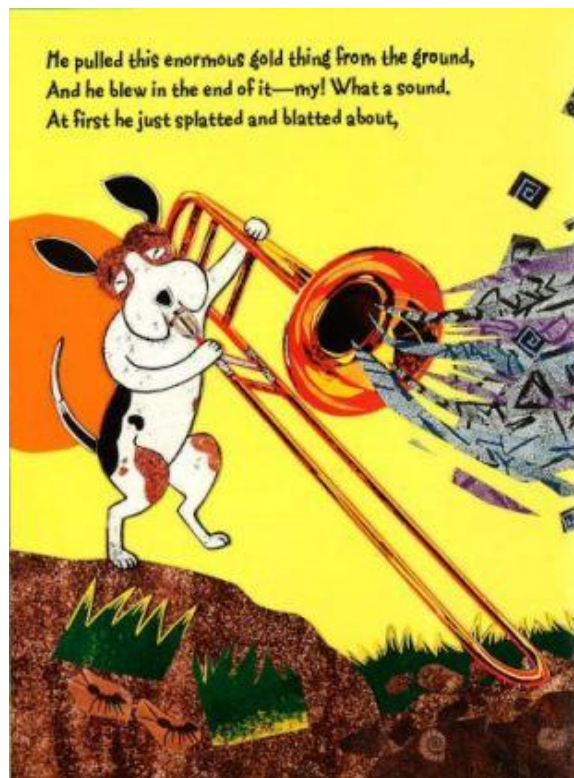


Figure 16. Sarah Weeks and Holly Berry, *Woof: A Love Story* (New York: HarperCollins, 2009), p. 23.

They are not very realistic and seem dream-like. The trombone is illustrated quite accurately; however, the dog does not hold it in the correct human manner. Perhaps this is forgivable because his paws make proper hand placement impossible.

The text is written in rhyming verse although there are also some speech bubbles that do not always continue the rhyming of the main text. The language is fun and imaginative. It is fairly simple and has only 435 total words and approximately 25 words per page. Several more-complicated words such as “humongous” and “cake-frosting rose” are used, but the illustrations help to explain the more advanced words or concepts. The inside-cover of the book places the age range at four to eight years. Slightly younger children would also enjoy having this book read to them.

Sarah Weeks was born in Ann Arbor, Michigan, in 1955. She currently resides in New York and is a prolific author as well as an adjunct faculty member at the New School University in New York City. She has written approximately 55 books for young readers, including early readers, picture books, chapter books and novels for young readers. Her young adult novel, *SO B. IT*, won the 2004 Parents Choice Gold medal and is currently in production to be a live action film. Weeks also has an affinity for music; she studied music composition at Hampshire College and was a singer/songwriter before becoming a children’s book author. She subscribes to the idea that one should write what one knows and often uses animals in her picture books because she likes them and has known many. Her thirty-three picture books have sold over two million copies. Some of

the most successful are *Mrs. McNosh Hangs Up her Wash*, *Crocodile Smile*, *Sophie Peterman Tells the Truth* and *Woof: A Love Story*.⁹⁶

Illustrator Holly Berry grew up in the town of Kennebunk, Maine. She earned a BFA in illustration from the Rhode Island School of Design in 1979, where she also studied printmaking and photography. The first picture book with Berry's illustrations, *The Gift of Christmas*, was published in 1995. She has since illustrated many books for several publishers, including *Market Day*, by Eve Bunting, winner of the 1997 Golden Kite Award from the Society of Children's Book Writers and Illustrators (SCBWI) for Picture Book Illustration, and *The Impudent Rooster*, by Sabina Rascol, which was awarded a Silver Medal from the Society of Illustrators for the Original Art Show. Berry is also very interested in relief printing and uses linoleum as her medium of choice for this. She loves the process of cutting the design and finds the thought that must accompany the simultaneous consideration of positive and negative space meditative.⁹⁷

STUDY GUIDES⁹⁸

Study guides are helpful tools used by teachers, parents, librarians and students. As part of this project, study guides have been created for the seven children's books featuring the trombone that are discussed above as well as for the new book I have written, *Mr. Fitch Joins the Band*. There are many different kinds of study guides for different purposes: those made for students to help them study, those made by teachers and given to students to fill in answers and those used by teachers to plan their lessons.

⁹⁶ "About me," "Short bio," and "Long Bio," on Sarah Weeks Website, accessed 30 December, 2015, <http://sarahweeks.com/>

⁹⁷ "About Holly Berry," on Holly Berry Design Website, accessed 30 December 2016, <http://hollyberrydesign.com/about-3/>

⁹⁸ Study guides created for this project are found in appendix A.

The study guides created for this project fall into the third category. They are designed to help teachers and parents to derive additional learning opportunities from the books. In general, successful study guides help to extract information and ideas from the reader or listener that otherwise may not have been considered. Most people can easily identify the “who,” “what,” “where” and “when” (basic plot, characters and setting). It is the “why” and “how” that may need more consideration and in-depth thought. A good study guide will suggest questions and activities to bring about this deeper thought and can also help a story be understood better by isolating certain important words to be defined and by facilitating discussion concerning potentially difficult concepts.

These study guides include a synopsis, publisher information, age range, themes (big ideas for life), vocabulary (a list of important and or potentially difficult words contained in the book), questions for discussion, and suggestions for class or family activities that relate to the story.

CHAPTER 5

WRITING AND ILLUSTRATING A CHILDREN'S BOOK

In working through the process of planning to write and illustrate my own children's book, I wrestled with important fundamental questions that face every author: What kind of characters will the book have? Will it utilize animals or humans? What would be the focus of the plot? How would the trombone be featured? In time, I developed a story line for *Mr. Fitch Joins the Band*, a story about an old man who has lost all purpose in life except to be cranky and disagreeable. Music would help him transform his life for the better.

When I was in high school, I played in a community jazz band that was lovingly called "The Geezer Band." The average age of players was about seventy years old. These musicians were not paid; many of them had health problems and several of them used a walker. They played for the love of their instruments and the music. They welcomed me to the band with open arms and gave me the opportunity to try improvised solos in a non-judgmental environment. After the competitive, often unfriendly culture of my local youth orchestra, I very much needed to play in a group like "The Geezer Band." Those men – I was the only woman in the group – reminded me of why I played music and why I wanted to continue to play music. The story of Mr. Fitch is inspired by "The Geezer Band" and the many memorable people who made it such an important part of my musical development.

PLOT

Mr. Fitch is a cranky, old man. He sits on his front porch frowning and doesn't talk to the newspaper delivery boy, the postman or his neighbors. One night, while taking his regular evening walk, he hears the town jazz band playing in the park. At first, he is his usual crabby self and complains under his breath about the loud sound. But then, an elderly woman in the back of the band stands up to play a solo on trombone. Her gorgeous sound fills the air and Mr. Fitch is immediately interested in her. He can sense that, though she is old like he, she has a vitality and youthful spirit that he needs in his life. Mr. Fitch remembers that he used to play trombone in the school band long ago and that he still has a trombone up in the attic. When he gets home, he digs out the old trombone and starts to practice every day. After awhile he is able to join the town jazz band that he heard in the park. He meets the woman who played the trombone solo, Molly, and they become friends. Molly comes over for dinner and she and Mr. Fitch play duets. Thanks to his interaction with Molly and playing in the band, Mr. Fitch has become much happier and friendlier. One day at rehearsal, the director of the band asks Mr. Fitch if he would like to play an improvised solo on the next concert, and Mr. Fitch agrees. He is, however, very nervous and practices for hours each day. He practices playing his solo for the newspaper delivery boy, the postman and his neighbors, people he had previously ignored or scowled at. When the day finally comes for Mr. Fitch to play his solo, they all come to the concert to support him. Mr. Fitch is so nervous he can barely stand, but when he sees all of his friends in the audience, he is touched and inspired and is able to play with added feeling and emotion. The story ends with Mr.

Fitch back on his front porch, but now, with a very different attitude and life. Molly is there with him as he calls cheerfully to his many friends.

Fiction plots consist of certain formulas that have been found to be successful elements of storytelling. Most plots consist of an exposition, rising action, climax and falling action leading to the conclusion. In the exposition, the characters and the conflict are introduced. It is important for the main character to have a problem or conflict that can be resolved by the end of the story. Next, rising action occurs in which the character or characters are in increasing conflict with the problem, eventually reaching a climax. After the climax, falling action occurs, the intensity decreases and the story eventually concludes.⁹⁹ Mr. Fitch is the main character and his problem is that he is cranky and unhappy. The first six pages of the book are the exposition. They introduce Mr. Fitch and his cranky ways. A turning point occurs when Mr. Fitch sees and hears Molly play her solo. He likes her and the sound she makes on the trombone. Suddenly, he doesn't feel quite as crabby. Now, he has a purpose: to practice his trombone until he can play well enough to join the band. During the rising action portion of the story, Mr. Fitch gradually overcomes his cranky outlook as he enjoys music, makes friends, and comes to realize that people care about him. His change in attitude is shown when he practices his solo for the postman, newspaper delivery boy and neighbors, all of whom he had previously shunned. The climax of the story comes when Mr. Fitch plays his solo with the band. He sees the postman, newspaper delivery boy and his neighbors in the audience, realizes that they are there to support him, and is able to overcome his nervousness to give them a gift of music. After the climax, the action quickly falls. The final page shows Mr. Fitch's new

⁹⁹ Lynch-Brown and Tomlinson, *Essentials*, 26-28.

ordinary life. He is back on the porch but now is cheerful and has Molly and his trombone with him.

CHARACTERS

Mr. Fitch is the main character. The plot of the story centers on him, and his actions and behavior dictate what will occur. Mr. Fitch is an active character, one who changes in some way from the beginning of the story to the end. The change in Mr. Fitch's attitude is what propels this story. Music, and specifically the trombone, is the catalyst to bring about this change. Though Mr. Fitch is an old man, he is a character with whom children will probably identify. Mr. Fitch has emotions that everyone, young or old, experiences: crankiness, nervousness, sense of accomplishment and happiness. Some children will identify with his nervousness to perform and be inspired by his triumph in overcoming that nervousness. Children may even identify with Mr. Fitch for the very reason that he is an older man. He may remind them of a grandparent or that cranky neighbor across the street.

Molly is a spunky, no-nonsense woman and the secondary character in the story. She is a passive character, which means she does not change significantly from the beginning to the end of the book; however, she facilitates the change in Mr. Fitch. She is first introduced when she stands up to play a solo on the trombone and, because of this, she and the sound of the trombone are connected. Molly represents the positive and persistent attitude that Mr. Fitch lacks. Just like him, she lives alone, but she has chosen to have a different mindset.

The newspaper delivery boy, postman and neighbors serve to illustrate the change in Mr. Fitch. At the beginning of the book, they try to be friendly to him but he rebuffs

them. Later, he seeks them out to listen to his solo and, by the end, they have become friends. By coming to hear Mr. Fitch's concert, they show him the importance of friendship, and he realizes how much it means to him that they care.

THEME

Books usually have an underlying theme. The theme is not the plot, but a broader message or big idea for life. Themes should express important values but not be overtly didactic or preachy. Themes are best stated in complete sentences. For example, Charlotte's *Web* is often thought to have a theme of friendship, but a way to state it more specifically is "friendship is one of the most satisfying things in the world."¹⁰⁰ The theme of *Mr. Fitch Joins the Band* is "music brings people together." While that theme is not directly stated as part of the plot, it is expressed in the changes that occur in Mr. Fitch's life after he starts to play the trombone.

SETTING

The setting is the time and place that the story occurs. For *Mr. Fitch Joins the Band*, a specific time or place was not necessary to tell the story; an atmosphere is depicted rather than an explicit setting. The intention is for the setting to feel like a small town with a supportive community. The time in which it takes place is undefined, but it perhaps seems a little old-fashioned. This is called a backdrop setting. It sets the scene but is not an important part of the plot.¹⁰¹

LANGUAGE

In *Essentials of Children's Literature* the section on picture books says:
"Language and writing style should be rich and varied but not so complicated as to be

¹⁰⁰ Ibid., 30-31.

¹⁰¹ Ibid., 30.

incomprehensible to the child. It is desirable to feature new or unusual vocabulary within the context of interesting situations and complementary illustrations.”¹⁰² In *Mr. Fitch Joins the Band*, language that is evocative and engaging to children ages five to eight years old is employed. Most of the language will be easily understood by young children, but an attempt has been made to stretch a child’s vocabulary with certain key words. For example, some children may not know the word “duet.” This is a good example of the situation calling for a more unusual vocabulary word. This word has been placed on a page that shows two people playing their trombones which will help explain the word and encourage better understanding and retention. *Mr. Fitch Joins the Band* has approximately 480 words and an approximate average of 30 words per page. At times, such as on the first page, repetitive language has been used, which is easier for those in the early stages of reading to understand.

LAYOUT AND DESIGN

The layout of *Mr. Fitch Joins the Band* needed careful consideration. The first step in planning the design of the book was to make a storyboard. The storyboard consisted of a rough draft of what words would be on each page and a sketch of the accompanying illustration. Before the final illustrations could be done, the proportions they would need to be for printing had be determined. The program Solentro¹⁰³ was chosen to lay out and to print the book. Solentro allowed a choice of several different sizes for the overall book as well as different layout templates for each page. Solentro was used to map out where the illustrations and text would fall on each page and what size each of the illustrations would need to be to fit the template being used for that

¹⁰² Ibid., 68.

¹⁰³ www.solentro.com

particular page. Decisions were made regarding which pages would have an illustration extending across two facing pages, called a double spread, which pages would have two illustrations on a page and how many pages the completed book would be. Front matter, such as a dedication and copyright information, was also considered.¹⁰⁴ To determine the number of pages for the book, other children's picture books were consulted to understand the common practice.

ILLUSTRATIONS

It is self-evident that illustrations are an important component of a picture book; they are what make it come alive. In *Essentials of Children's Literature*, Carol Lynch-Brown and Carl M. Tomlinson state: "The illustrations in picture books provide actual plot or concept information as well as clues to character traits, settings, and moods. Without illustrations, therefore, these books would be diminished, and in some cases the story would make no sense or would be nonexistent."¹⁰⁵ The most important element that needed to be conveyed in the illustrations for *Mr. Fitch Joins the Band* was the emotion of the characters. There was a desire to show that Mr. Fitch looked very cranky in the beginning of the book and that his facial expressions and body language worked together to make it very clear. The goal in each illustration was to show what the character was feeling in that moment. The illustrations also show the setting, physical features of the characters, and contribute to the overall mood of the book. Sometimes the illustrations convey aspects that are not in the text or help explain something in the text. One example is when Mr. Fitch first takes out his old trombone. In all the previous pages he was using

¹⁰⁴ Uri Shulevitz, *Writing with Pictures: How to Write and Illustrate Children's Books* (New York: Watson-Guipill Publications, 1985), 116.

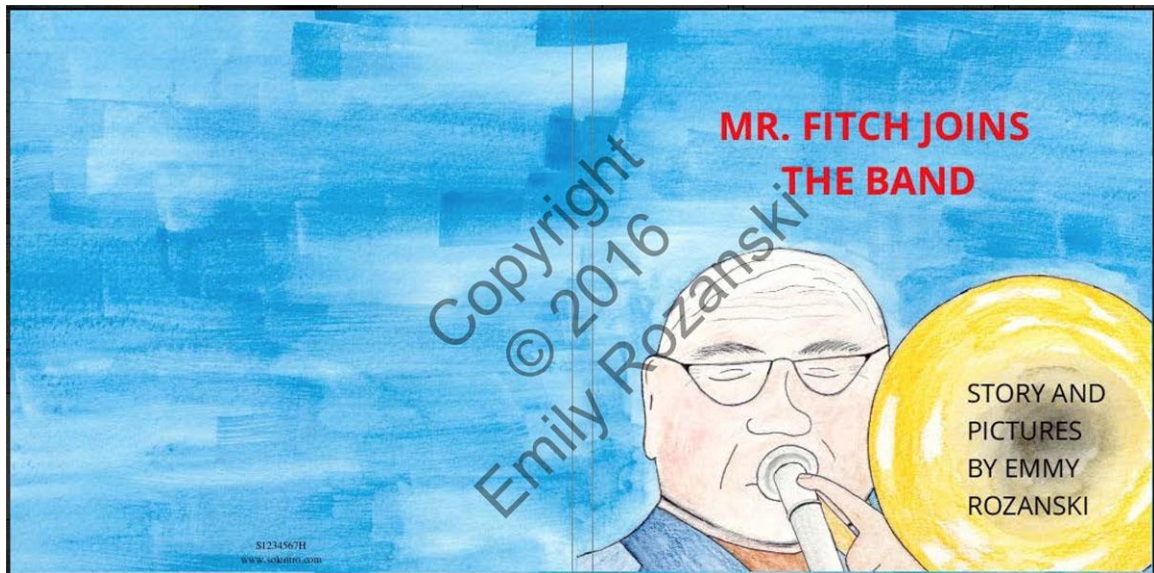
¹⁰⁵ Lynch-Brown and Tomlinson, *Essentials*, 68.

his cane, but now the cane is on the floor. After that scene, it is not pictured again. This change shows that once Mr. Fitch has a purpose in his life he is too excited to think about his cane. He didn't really need it to begin with, but he liked it because it helped perpetuate his cranky image. One of the most difficult parts of the illustrations was drawing hands holding trombones. It sometimes took many hours to get the hand placement accurate. In comparison to the other children's books that feature the trombone, the illustrations in *Mr. Fitch Joins the Band* are the most detailed and accurate depictions of a person holding a trombone while playing.

To begin each illustration, a sketch was made on a piece of paper that was of a lesser quality than paper used for the final draft. The size of each illustration was decided relative to the book's physical dimensions and where the text would eventually be placed. When a drawing was determined to be satisfactory, it was taped to a window and, with light passing through it, traced onto watercolor paper. Since watercolor paper is relatively thick, all of the small details on the original drawing were not visible when tracing, so, after tracing, detailed portions, such as hands and faces, were redrawn. Watercolor pencils were used for color on the people and other more detailed aspects of the illustrations. Watercolor pencils are colored pencils that spread and behave like watercolors when water is put on them. Watercolor paint was used for the larger areas. Each illustration was finished by defining the outlines of characters, buildings and other objects with a black felt-tip pen.

MR. FITCH JOINS THE BAND

By Emmy Rozanski



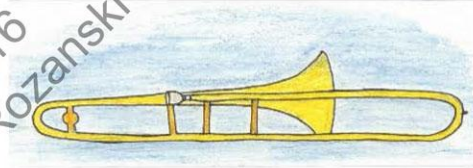
For my family, who have always encouraged me to pursue my dreams.

~~

And for Professor Douglas Yeo; I am so grateful for your wisdom, help and encouragement.

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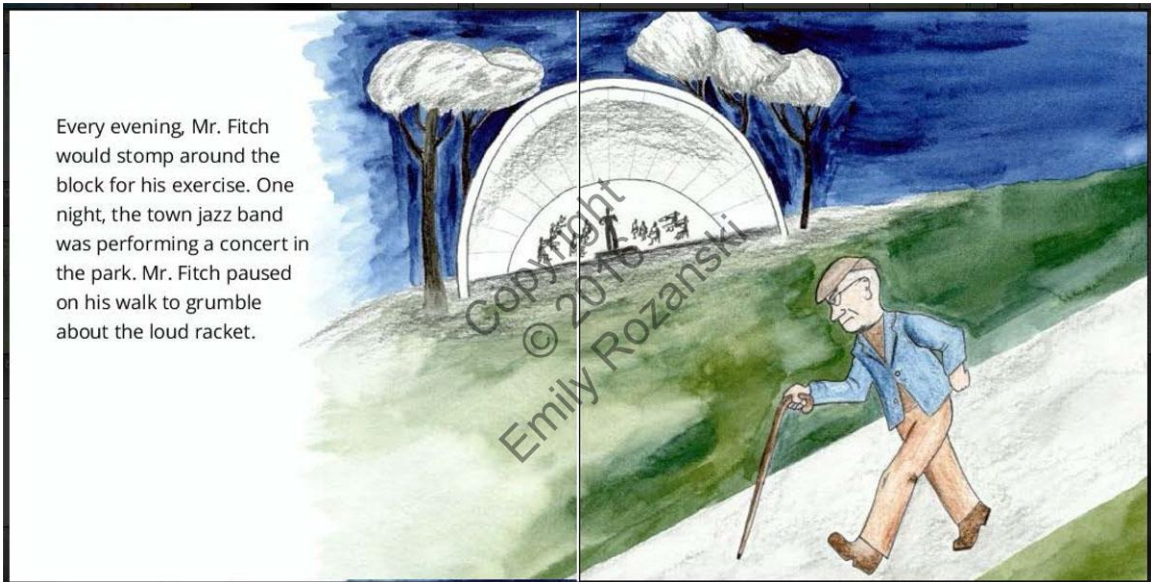
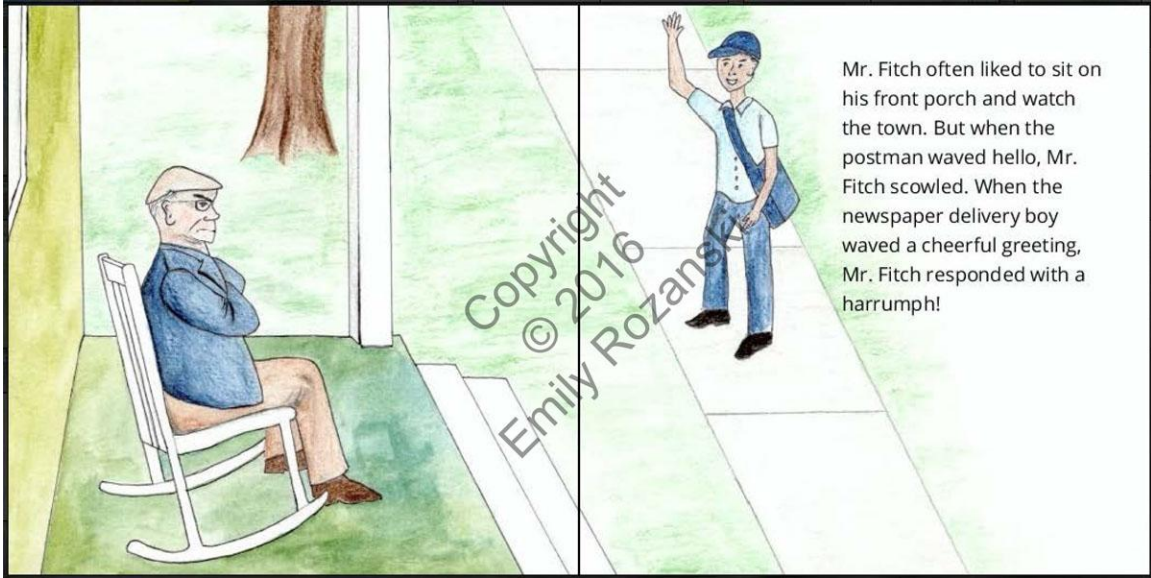
Mr. Fitch Joins the Band

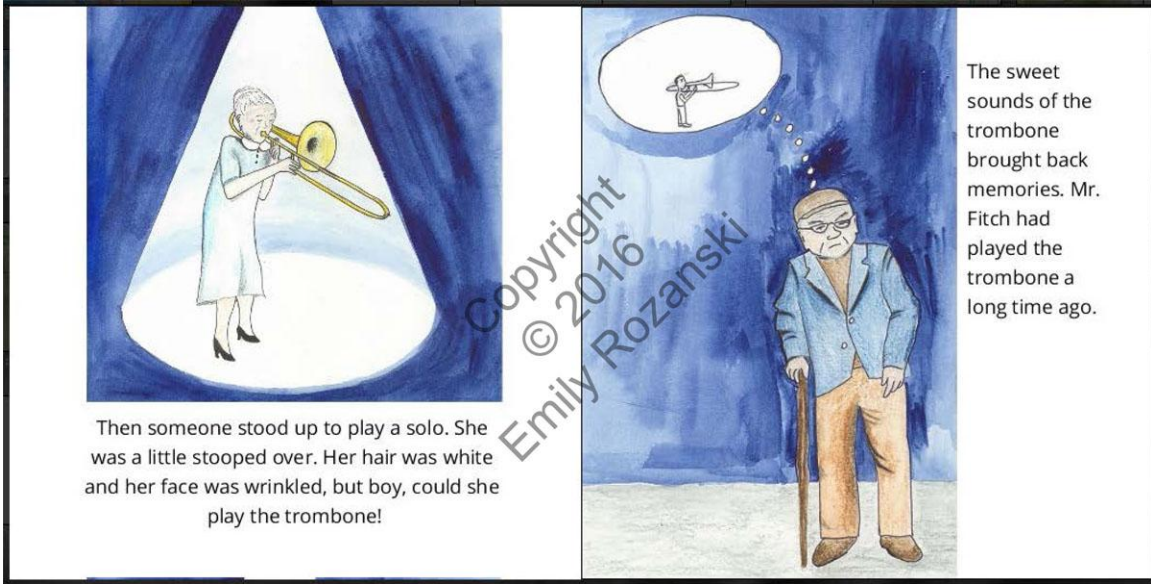


Story and Pictures by Emmy Rozanski

Mr. Fitch was an old man.
He was also a cranky man.
Mr. Fitch was a cranky old man.

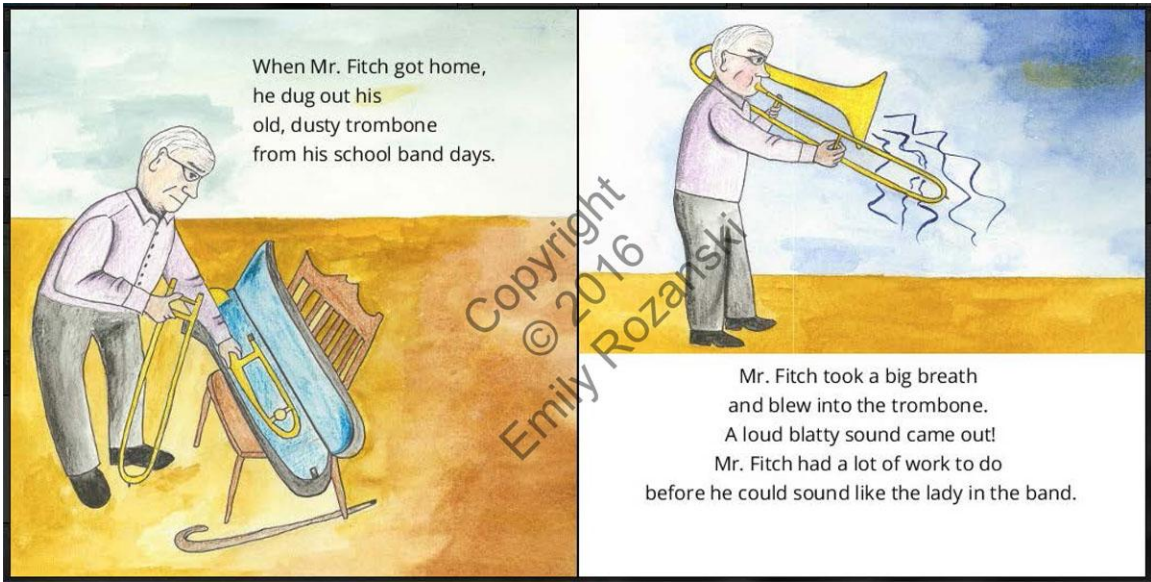






Then someone stood up to play a solo. She was a little stooped over. Her hair was white and her face was wrinkled, but boy, could she play the trombone!

The sweet sounds of the trombone brought back memories. Mr. Fitch had played the trombone a long time ago.



When Mr. Fitch got home, he dug out his old, dusty trombone from his school band days.

Mr. Fitch took a big breath and blew into the trombone. A loud blatty sound came out! Mr. Fitch had a lot of work to do before he could sound like the lady in the band.



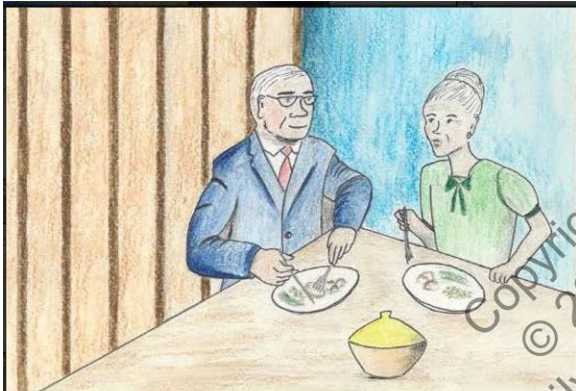
He practiced everyday and soon began to remember how to play. After a month, Mr. Fitch played well enough to join the town jazz band.



Mr. Fitch had fun in the band. He started to smile.



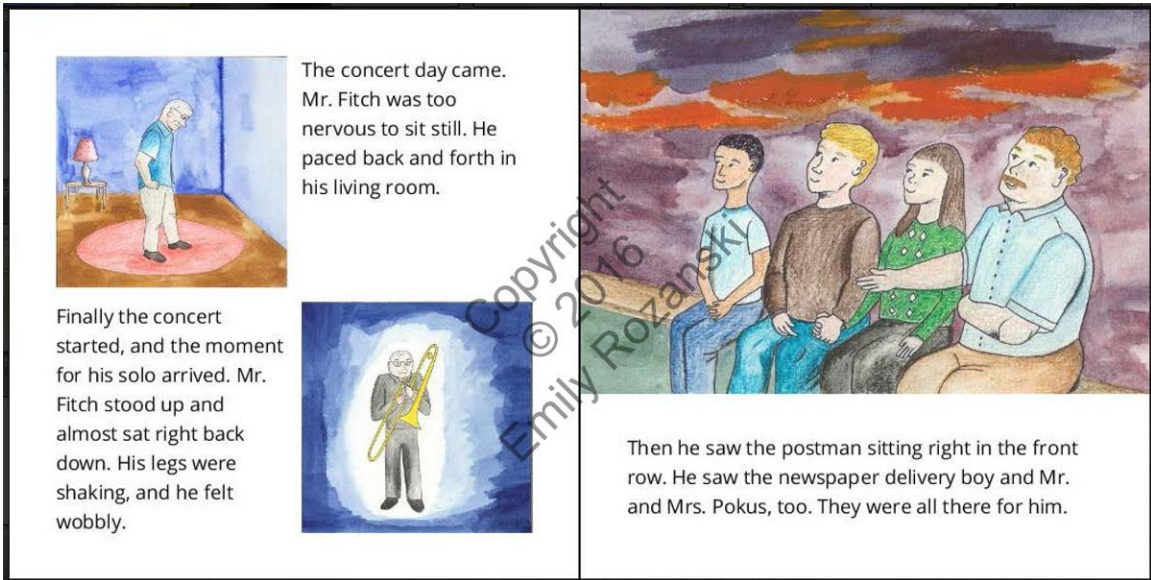
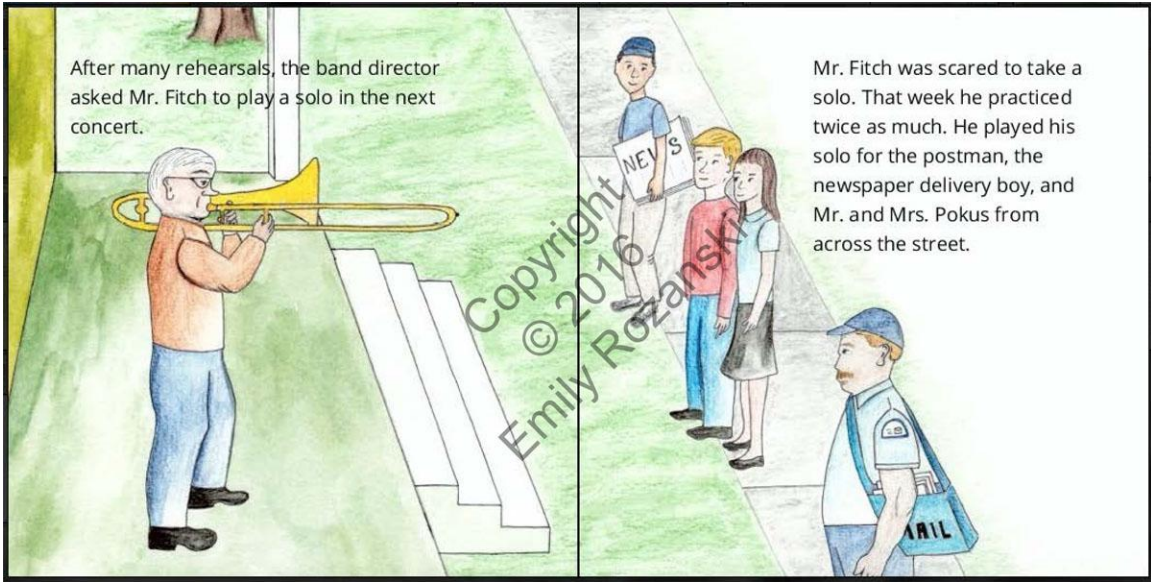
He met the white-haired trombone player. Her name was Molly.



One day, Molly came over for dinner.



After dinner, they played duets on their trombones. Mr. Fitch loved to hear Molly's clear, beautiful sound.





Mr. Fitch started to play. He played his heart out for all his friends. When it was over, he sank back down into his seat and was happy. Happier than he had been in a long, long time.



These days, Mr. Fitch still likes to sit on the front porch and watch the town. Sometimes Molly sits with him. When the postman or the newspaper delivery boy or the neighbors pass by, Molly and Mr. Fitch wave a cheerful hello, and always have their trombones ready to play a tune.

CHAPTER SIX

CONCLUSION

The centerpiece of this project is the creation of a new book for children that has the trombone as its principal subject. This book is titled *Mr. Fitch Joins the Band*. Informing the process of making this book has been a survey of the history of children's literature, a discussion of the use of literature to teach children about music, an analysis of seven published children's books that highlight the trombone in an important role, and research concerning how best to write and illustrate a book for children. In addition, study guides have been prepared to assist parents and educators in using *Mr. Fitch Joins the Band* and the seven already published books as helpful tools to teach children important life lessons that relate to music and the trombone.

Exposure to literature is extremely important for children because they benefit from it in so many ways. These include development of imagination and inspiration, understanding and empathy for others, and moral reasoning as well as better reading skills, increased vocabulary, and development of a personal writing style.¹⁰⁶ In a world that is increasingly complex, literature provides children with ways to understand and interact with those around them. Vera Nazarian insightfully said, "Whenever you read a good book, somewhere in the world a door opens to allow in more light."¹⁰⁷ Children deserve nothing less than more books that will enlighten them with love for music. This project has opened another door for them.

¹⁰⁶ Lynch-Brown, *Essentials of Children's Literature*, 3-7.

¹⁰⁷ Vera Nazarian, *The Perpetual Calendar of Inspiration*, Highgate Center (Vermont: Norilana Books, 2010), 451.

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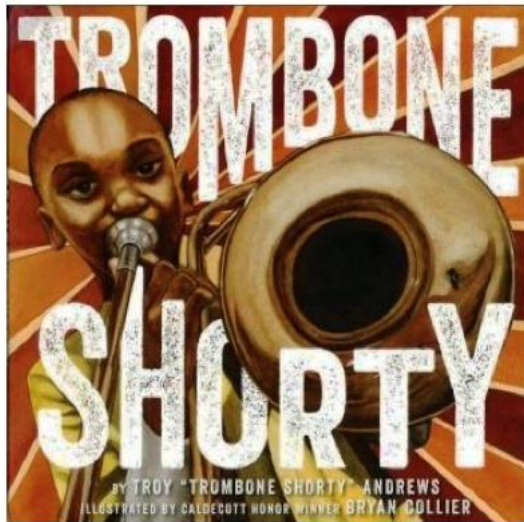
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APPENDIX A
STUDY GUIDES

Study guide for: Troy Andrews and Bryan Collier, *Trombone Shorty*. (New York: Abrams Books for Young Readers, 2015).

Trombone Shorty
By Troy Andrews
Illustrated by Bryan Collier



ISBN: 978-1-4197-1465-8

Publisher: Abrams

Year Published: 2015

Age Range: 4-9

Synopsis

Trombone Shorty is a biographical story about trombonist Troy “Trombone Shorty” Andrews. He grew up in a neighborhood of New Orleans called Tremé. As a very young child, he is inspired by the music he constantly hears in the neighborhood as well as by his older brother, who plays the trumpet. Andrews makes homemade instruments using whatever materials he can find and longs to have a real musical instrument of his own. One day, he finds an old bent up trombone and starts to play. He becomes almost inseparable from his trombone, and the next time a band parades past his house, he runs out to join them. His brother calls him “Trombone Shorty,” because he is so small that the trombone is taller than he. Andrews and his mother go to see Bo Diddley perform at a jazz festival in town. As usual, Andrews brings his trombone and during the concert, starts to play along. Bo Diddley hears and invites him up on stage to play with the band. After playing with Bo Diddley, Andrews has the confidence to start his own band and eventually grows up to become a well-known, professional trombonist.

Book Themes

The place one grows up is an important part of a person's identity.
With hard work and dedication one can achieve goals that might seem unattainable.

Key Words

- Where y'at?
- New Orleans
- Mardi Gras
- Musical instruments: trombone, trumpet, saxophone and tuba
- Gumbo

Discussion Questions

- What was life like in Tremé when Troy Andrews was a boy?
- How did Troy Andrews want his music to sound?
- How did Troy Andrews finally get a real trombone?
- Why did Troy Andrews end up with the nickname "Trombone Shorty"?
- What happened when Andrews went to hear Bo Diddley play?
- Does Troy Andrews still play the trombone?

Extension Activities

1. Listen to Trombone Shorty

Play recordings of Trombone Shorty (Trombone Shorty, *Backatown*, Verve Forecast Records, 001419402, 2010, compact disc). Discuss the sound and musical characteristics. Also listen to older New Orleans jazz such as Louis Armstrong. (Louis Armstrong, *The Essential Louis Armstrong*, Sony Legacy, 89280, 2004, compact disc). See if the students can hear similarities and differences.

2. Create a Mardi Gras parade

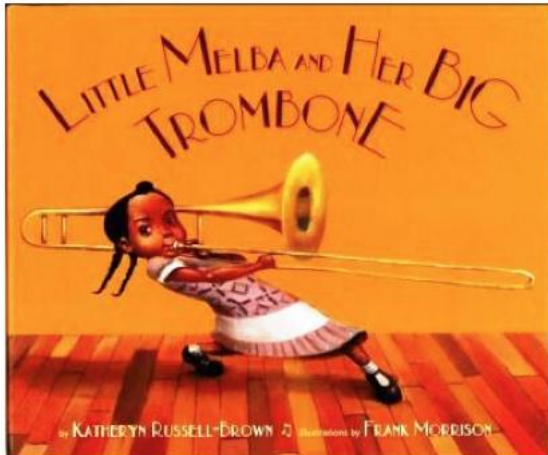
Have students make their own Mardi Gras parade. They will play instruments, or if none are available, can make instruments as Andrews did. Then they will march around the classroom or a larger space, if available, and play. Providing accessories such as Mardi Gras beads for the students adds to the festive atmosphere.

- study guide by Emily Rozanski

Study guide for: Katherine Russell-Brown and Frank Morrison, *Little Melba and Her Big Trombone*. (New York: Abrams Books for Young Readers, 2015).

Little Melba and Her Big Trombone

By Katheryn Russell-Brown
Illustrated by Frank Morrison



ISBN: 978-1-60060-898-8

Publisher: Lee and Low Books

Year Published: 2014

Age Range: 5-10

Synopsis

Little Melba and Her Big Trombone is a biographical story about jazz trombonist Melba Doretta Liston. When Melba is a young girl, she lives in Kansas City, a place where music is heard everywhere. Melba loves music and begins to play the trombone at age seven. She practices hard and the next year is invited to play on a local radio station. When Melba is eleven, she and her mother move to Los Angeles. There, Melba has the opportunity to be a part of Alma Hightower's after-school music club. When Melba is seventeen, she is invited to go on tour with a band led by trumpet player Gerald Wilson. While on tour, Melba adds to her skills by becoming an excellent composer and arranger. She enjoys performing but sometimes feels lonely and excluded, being the only woman in the band. She later experiences racism while on tour in the South. Melba perseveres and goes on to have an illustrious career performing all over the world with many jazz legends including Billie Holiday, Dizzy Gillespie and Duke Ellington.

Book Themes

Continue to persevere despite adversity.
Music in one's life can help one get through difficult times.

Key Words

- Harmonizing
- Kinds of music: blues, jazz gospel
- Rhythms
- Musical instruments: guitar, bass, drum, piano, horn, trombone
- Beats
- Lyrics
- Majestic
- Gig
- Player piano
- Piece of cake
- Harmonies
- Melodies
- Mesmerized
- Divine

Discussion Questions

- What was life like for Melba Liston while growing up in Kansas City?
- Why did Melba choose to play the trombone?
- Why did some of the boys call Melba bad names?
- How did Melba deal with her hurt feelings?
- Why was it difficult for Melba when she traveled into the South?
- Why did Melba almost quit the trombone?
- Why did Melba come back to the trombone?

Extension Activities

1. Listen to Melba's music

There is a discography at the end of the book with a list of recordings of Melba Liston as arranger, band leader and trombone player. Play some recordings of Melba's arrangements and her trombone playing for the students. Discuss what the students think about them.

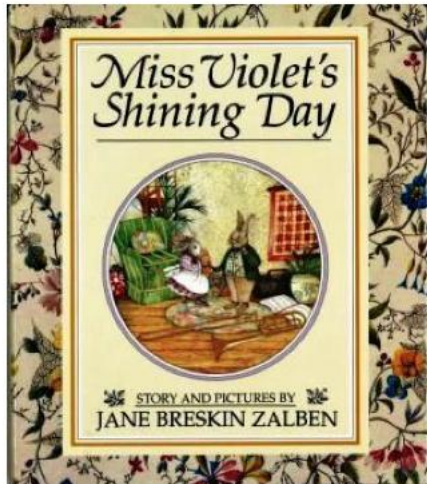
2. Research racism in Melba's time

This is a good opportunity for students to start learning about the history of racism in the United States. Racism can be a difficult subject, especially with young children, but a discussion of the prejudices that existed during the time of Melba's career will give students a better understanding of the issues that Melba faced.

-study guide by Emily Rozanski

Study Guide for: Jane Breskin Zalben, *Miss Violet's Shining Day*. (Honesdale, PA: Boyds Mills Press, 1995).

Miss Violet's Shining Day
Written and Illustrated by Jane Breskin Zalben



ISBN: 1-56397-234-4

Publisher: Boyds Mills

Year Published: 1995

Age Range: 4-8

Synopsis

Miss Violet's Shining Day is the story of a shy rabbit named Miss Violet. She works at a button factory and goes for walks in the country on weekends. One day, while walking home from the button factory, she hears trombone music coming from Sir Reginald Dewlap's house. She is instantly attracted to the sound, and gathering her courage, knocks on Sir Reginald's door. He shows her the trombone and starts to teach her how to play. Miss Violet loves the trombone and begins to practice every day in Sir Reginald's hayloft. One evening, Miss Violet sees a sign posted advertising auditions for a concert at the town hall. Miss Violet goes to the audition, but ends up being too scared to play and leaves without auditioning. On the evening of the concert, Miss Violet is up in the hayloft practicing. Then, after she plays her loudest note ever, she scoops up her trombone, runs through fields, and bursts into the town hall. She plays the piece she has been practicing for months and is a tremendous success. The next day, Miss Violet gives Sir Reginald a personalized button, and he gives her the trombone. Miss Violet is invited to perform as special guest at the town hall concert the following year, and she starts her own band, Miss V and the Wild Alfalfas.

Book Themes

Music can help one become more confident.

Music can bring people together and help create new friendships.

Key Words

- Wisteria
- Frayed
- Trombone
- Rhythm
- Mouthpiece
- A-flat
- Alfalfa sprouts
- Hayloft
- Audition
- Concertmaster
- Opera
- Musicale
- Endive
- Trill
- Glissando
- Slur
- Bravo
- Encore

Discussion Questions

- What was Miss Violet's life like at the beginning of the book?
- How did Miss Violet's life change by the end of the book?
- Why did Miss Violet's life change?
- What made Miss Violet want to play the trombone?
- What did Miss Violet give Sir Reginald Dewlap?
- What did Sir Reginald Dewlap give Miss Violet?

Extension Activities

1. Listen to trombone music

Play several recordings of the trombone so that students can hear the sound that Miss Violet loved. (Leonard Bernstein, *Children's Classics*, with the New York Philharmonic, Sony Classical, SMK 60175, 1998, compact disc). (Christian Lindberg, *The Virtuoso Trombone*, BIS records, 258, 1984, compact disc). Have the students describe the sound of the trombone.

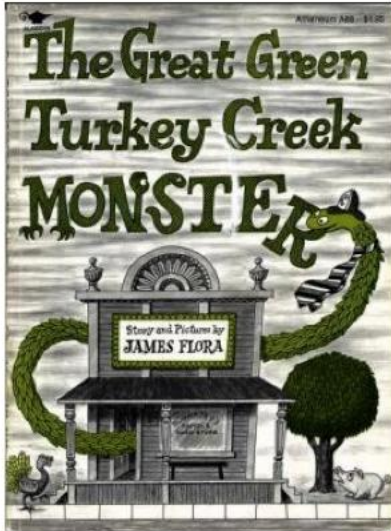
2. Have a picnic Miss Violet style

Miss Violet eats foods on her picnics that may be unfamiliar to students. Bring in or have students bring the foods that Miss Violet eats. Then spread a blanket on the floor or outside and have a picnic.

-study guide by Emily Rozanski

Study guide for: James Flora, *The Great Green Turkey Creek Monster*. (New York: Atheneum, 1976).

The Great Green Turkey Creek Monster **Written and Illustrated By James Flora**



ISBN: 0-689-70459-3

Publisher: Atheneum

Year Published: 1976

Age Range: 7-10

Synopsis

When Ernie Bogwater, the owner of Bogwater's Shovel and Seed Store, is sold the wrong kind of seed, a Great Green Hooligan Vine starts to grow out of his store. The vine grows longer and longer until it is in every house and building in the whole town. It causes mischief all over the town of Turkey Creek but is kind to the children at school and gives them rides. The sheriff finally calls the governor, and they rise above the town in the governor's helicopter. From the air, they notice that there is only one house in the whole town that the vine has not taken over. They decide to investigate and land the helicopter on the lawn of the house. A boy, named Argie Bargle, is there playing his trombone. He has figured out that the vine does not like the sound of the trombone and plays his trombone to keep the vine away from his house. The governor quickly radios for every trombone player in the state to come to Turkey Creek. Just at this moment, Argie's lip becomes too tired to continue playing and all three dash into the basement for safety. Just as the vine is about to break through into the basement, the trombones arrive. As the trombones march down the street, the vine retreats from all the houses, back to Bogwater's Shovel and Seed Store, and into the box it had started from.

Book Themes

Solutions to problems can come from unexpected places.
Seemingly less important people might save the day.

Key Words

- Vine
- Hooligan
- Steeple
- Fireplug
- Molasses
- Trombone
- Cellar

Discussion Questions

- What did the Great Green Hooligan Vine do to Turkey Creek?
- Why did the children like the vine?
- What did the vine do to Maify Jensen's cow?
- How did Argie Bargle keep the vine away from his house?
- How did they get the vine back in the box where it started in the morning?
- What did they decide to do with the vine at the end of the book?

Extension Activities

1. Listen to trombone music

Play recordings of trombone music so that the students understand what the trombone sounds like. (Leonard Bernstein, *Children's Classics*, with the New York Philharmonic, Sony Classical, SMK 60175, 1998, compact disc). (Christian Lindberg, *The Virtuoso Trombone*, BIS records, 258, 1984, compact disc). Discuss if they like the sound or, like the Great Green Hooligan Vine, want to cover their ears. .

2. Imagine more mischief for the vine and draw the scenario

Talk about the funny, mischievous things that the vine did in the book. Have the students make up other funny or trouble-making activities for the vine. Then have them draw pictures of the vine engaged in those activities.

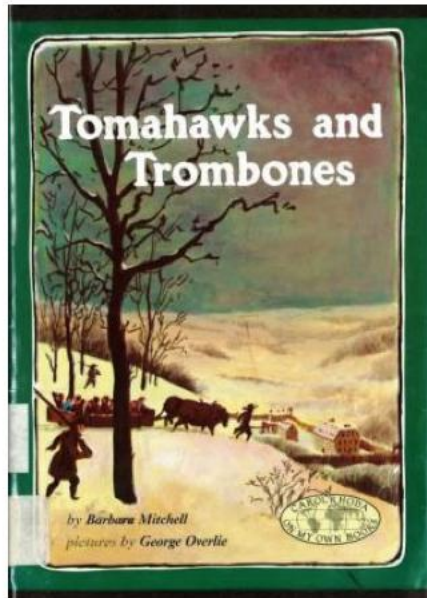
- study guide by Emily Rozanski

Study guide for: Barbara Mitchell and George Overlie, *Tomahawks and Trombones*. (Minneapolis: Carolrhoda Books, 1982).

Tomahawks and Trombones

By Barbara Mitchell

Illustrated by George Overlie



ISBN: 0-87614-191-2

Carolrhoda Books

Year Published: 1982

Age Range: 7-10

Synopsis

It is the 1750s, and the Moravians, a Protestant group which originated in the fifteenth century, have recently immigrated to the American Colonies. The Moravians are friendly with the local Native American tribe, called the Delaware, and are doing well in their new surroundings. They love music and brought many instruments with them to America. However, one instrument is missing. The trombones were too long to fit in their sea chests and had to be left behind. The music-master and bishop decide to order a set of trombones. After almost a year, the trombones arrive and the trombone choir plays for Christmas. The next year, 1755, is a very difficult one. Other Europeans are not as respectful as the Moravians are of the Native Americans, and relations between European settlers and Native Americans become increasingly hostile. The Moravians hear that even the peaceful Delaware intend to attack, and that it will happen by Christmas Day. They build towers and set a watch. On Christmas Eve, all except those on watch stay inside. Then, at four o'clock on Christmas morning, the sound of the trombones breaks the stillness. They are playing from the roof of the church. The Native Americans, who were waiting just outside the gate to attack, are unnerved. They think it must be a sign from the Moravian's God and, silently, they slip away and do not attack.

Book Themes

Building friendships and treating people well is important.
It is important to stay true to moral values even during hard times.
Musical sounds can have a powerful effect.

Key Words

- Moravians
- Indians
- Wigwams
- Choir
- Spinning
- Weaving
- Musical Instruments: violin, flute, oboe, French horn, trombone
- Harvest
- Miller
- Beeswax
- Chorale
- Hymn
- Fur trade
- French and Indian War

Discussion Questions

- Who are the Moravians?
- Who are the Delaware?
- How did the Moravians and Delaware feel about each other in the beginning of the book? Did these feelings change by the end of the book?
- Why didn't the Moravians have trombones?
- How did the Moravians get trombones?
- How did the trombones prevent an Indian attack?

Extension Activities

1. Listen to recordings of Moravian trombone choir music

The trombone choir is an important part of the Moravian community. Play recordings of Moravian trombone choir music. (*Music of the Moravian Trombone Choir: Performed by the Los Angeles Philharmonic Trombone Ensemble*, Crystal Records, S222, 1976, LP). Have the students discuss how the Native Americans might have felt when they heard the trombones for the first time.

2. Discuss historical aspects

This book provides a good opportunity for students to learn more about American history. Topics for further research and discussion could include the historical evidence for the events that take place in *Tomahawks and Trombones*, the Moravian community, and the relationships and issues between European settlers and Native Americans.

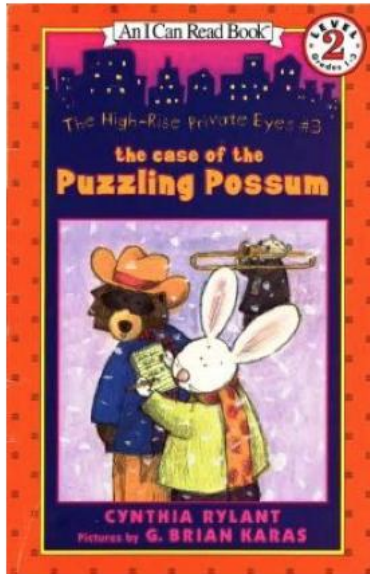
-study guide by Emily Rozanski

Study guide for: Cynthia Rylant and G. Brian Karas, *The Case of the Puzzling Possum*. (New York: HarperCollins, 2001).

The Case of the Puzzling Possum

By Cynthia Rylant

Illustrated by G. Brian Karas



ISBN: 0-688-16308-4

Publisher: HarperCollins

Year Published: 2001

Age Range: 6-8

Synopsis

In *The Case of the Puzzling Possum*, a trombone keeps disappearing and reappearing from the display window of a music shop. The owner of the music shop, Mr. Riley, calls in the detective team of Bunny Brown, a rabbit, and Jack Jones, a raccoon, to solve the mystery. Bunny and Jack's investigation leads them to a hayride and to a possum playing trombone in a band there. Jack spots the possum's trombone case and they see that it is from Mr. Riley's store. After the hayride, Bunny and Jack follow the possum back to Mr. Riley's store and confront him just as he, once again, is about to put the trombone back in the shop window. It turns out that the possum's own trombone had been run over by the hay wagon, and he needs the money he makes from playing trombone to support his mother. Bunny suggests that the possum teach lessons at the store to pay for the new trombone, and the case is solved.

Book Themes

Taking something that does not belong to you leads to trouble.
Often a solution that will help everyone can be found.

Key Words

- Collect
- Trombone
- Clues
- Hayride
- Bandit
- Professional
- Sensitive
- Practical
- High-rise

Discussion Questions

- Why did Mr. Riley ask Bunny and Jack for help?
- What clues did Bunny find at Mr. Riley's store?
- What did Bunny and Jack find when they go to the hayride?
- How did Jack know the possum was the one taking the trombone?
- Why did Freddy the possum keep taking the trombone and putting it back?
- What did Bunny suggest Freddy do to fix his problem?

Extension Activities

1. Discuss taking something that does not belong to you

Freddy the possum had a difficult moral dilemma. Discuss Freddy's actions with the students. Should he have taken the trombone? Why or why not? Bunny came up with a solution to Freddy's problem. Ask the students if they can think of solutions to Freddy's problem.

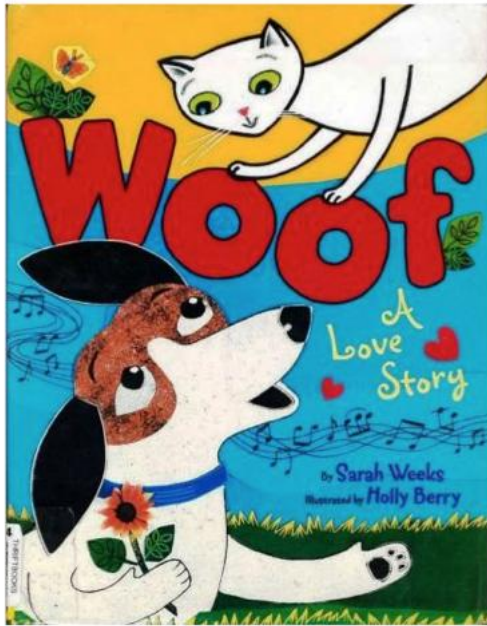
2. Have a musical mystery hunt

Hide an instrument or piece of music and send the students on a hunt to find the missing object using a series of written clues. Use musical vocabulary in the clues so that students will become familiar with these words.

- study guide by Emily Rozanski

Study guide for: Sarah Weeks and Holly Berry, *Woof: A Love Story*. (New York: HarperCollins, 2009).

Woof: A Love Story
By Sarah Weeks
Illustrated by Holly Berry



ISBN: 978-0-06-025007-2

Publisher: HarperCollins

Year Published: 2009

Age Range: 4-8

Synopsis

Woof: A Love Story is about a dog who falls in love with a cat. When he (the dog) tries to tell her (the cat) how he feels she does not understand. She hears only barking, becomes afraid, and then hides in a tree. After a while, the dog becomes discouraged and leaves. He starts to dig because that's what dogs do when they need to feel better. He digs deeper than he ever has before and uncovers a golden bone, a trombone! He starts to play the trombone, and although at first, can only make "splats" and "blats," soon starts to play music. The cat hears his music and understands that the dog isn't scary and that he loves her. She comes down and tells him that she loves him, too. "In truth, what she said was, *meow*. But he understood what she meant anyhow."

Book Themes

Music is able to convey feelings and emotions that words cannot.
Music can help to bridge differences.

Key Words

- Trombone
- Love
- Cake-frosting rose
- Humongous

Discussion Questions

- Why was the cat afraid of the dog?
- Why couldn't the cat understand the dog?
- How did the dog show the cat that he loved her?
- How did the cat show the dog that she understood what he meant?
- Have you ever had trouble getting someone to understand you?
- Did that person eventually understand you? If so, how did you get them to do so?

Extension Activities

1. Listen to different styles of music and have the students describe how it makes them feel

Play several musical pieces of distinctly different character such as *Night on Bald Mountain* by Modest Mussorgsky, "Nimrod" from *Enigma Variations* by Edward Elgar, and the overture to *El Barbero de Sevilla* by Gioachino Rossini. Discuss with the students how each piece made them feel. Do not use music with lyrics for this activity.

2. Students try to convey a certain emotion through music

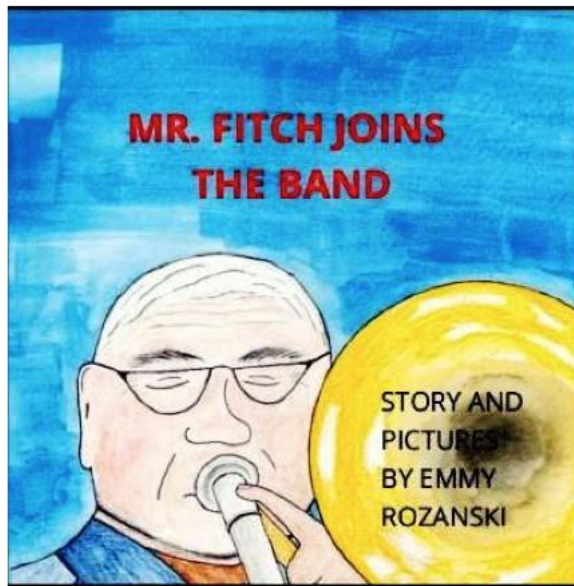
Have students take turns playing a musical instrument and use it to convey a certain emotion. The student should pick the emotion before beginning to play. It can be written down and kept by the teacher. The student then plays while the other students try to guess the emotion.

- study guide by Emily Rozanski

Study guide for: Emily Rozanski, *Mr. Fitch Joins the Band*.

Mr. Fitch Joins the Band

Written and Illustrated by **Emmy Rozanski**



Year Printed: 2016

Age Range: 5-8

Synopsis

Mr. Fitch is a cranky, old man. He sits on his front porch frowning and doesn't talk to the newspaper delivery boy, the postman or his neighbors. One night while taking his regular evening walk, he hears the town jazz band playing in the park. At first, he is his usual crabby self and complains about the loud sound, but then an elderly woman in the back of the band stands up to play a solo on the trombone. Mr. Fitch is immediately interested in her and remembers that he had played trombone a long time ago. When Mr. Fitch gets home he finds his old trombone and starts to practice. After a while, he joins the town jazz band and meets the elderly woman trombone player. As Mr. Fitch enjoys music and makes new friends, he gradually becomes happier and friendlier. When Mr. Fitch is eventually asked to play a solo with the band, he is nervous but is able to perform well with support and encouragement from his new friends.

Book Themes

Music brings people together.
It is important to have a purpose in life.

Key Words

- Cranky
- Scowled
- Jazz band
- Racket
- Solo
- Trombone
- Duet
- Rehearsal
- Nervous
- Played his heart out

Discussion Questions

- Why was Mr. Fitch cranky?
- Why did Mr. Fitch decide to play the trombone?
- How did meeting Molly change Mr. Fitch's attitude?
- How did Mr. Fitch feel about playing a solo?
- What gave Mr. Fitch confidence to perform his solo?
- Why was Mr. Fitch happier by the end of the book?

Extension Activities

1. Listen to trombone music

Play several recordings of the trombone so that students can hear what the trombone sounds like. (*Tommy Dorsey: Greatest Hits*, RCA Victor, 769756, 1996, compact disc). (Christian Lindberg, *The Virtuoso Trombone*, BIS Records, 258, 1984, compact disc). Have the students describe the sounds they hear.

2. Discuss feeling nervous to perform

Ask the students if they have ever felt nervous like Mr. Fitch did. Have them describe the situation. Then ask the students if they can think of ways to help someone who is nervous.

- study guide by Emily Rozanski