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Fantasy Genre Books for Middle School Students: A Selected Annotated Bibliography

Loretta K. Talley
University of Northern Iowa

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Fantasy Genre Books for Middle School Students: A Selected Annotated Bibliography

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Abstract

This survey of children's literature was undertaken to determine if a collection of 150 books meeting a fantasy genre definition could be developed as a basis for a mini-course for Edison Middle School students in Waterloo, Iowa. For this study, fantasy genre literature was defined as the literature of fantastic tales and chimerical tales, having been created by an author and having a world of wonders. Living toys, strange children, witches, supernatural animal figures, mythical worlds, combat between good and evil, journeys through time and space, and the "door" were identified as fantasy genre motifs.

The initial collection of 883 books for this study was derived from a pre-selected list of critical sources and reviewing periodicals recommended in The Children's Catalog, the Junior High School Library Catalog, and The Elementary School Library Collection. Books were eliminated from the initial collection based on the following factors: lack of critical sources, 147; suitability of reading/interest level, 259; format, 45; and availability of books in print, 164.

The researcher read and analyzed every available working title, 258, to determine whether the book met the researcher's definition of the fantasy genre, whether the book contained the fantasy genre motifs, and its readability using the Fry Readability Formula.

Research findings indicated that 173 books met the fantasy genre definition, surpassing the needed 150 titles for the proposed mini-course and establishing the validity of the fantasy genre definition. As predicted, all of the fantasy genre motifs were present in the 173 titles, but no titles contained all the motifs. Only the motif of the mythical worlds was found in every title, making it a legitimate basis for a fantasy genre definition.

Additional research findings showed: 35.5 percent of all toys were female, 90.5 percent of the strange children inhabited the wonder world, 43.6 percent of the witches were female, 45.7 percent of the witches were good, 87.8 percent of the supernatural animal figures were helpers to the persons or characters in performing tasks, 12.2 percent of the animal figures were the means of transport, 23.0 percent of the mythical worlds were parallel to the real world, 77.0 percent of the wonder worlds were separate from the real world, 61.0 percent of the human figures were good, 46.3 percent of the journeys were through time, and 9.3 percent of the "doors" were real doors. These percentages are applicable only to this list of titles and need further testing with additional titles to determine their significance.

A major portion of this study is the annotated bibliography including for each title: full bibliographic information, pages, a symbol coding, and a plot annotation. The symbol coding specifies whether the tale is fantastic or chimerical, what fantasy motifs it contains, and its Fry Readability Level. Appended is a Sliding Scale of Readability.

The researcher concluded that, using the definition and motifs set forth in this study, an annotated bibliography of 150 suitable titles for inclusion in a fantasy genre mini-course for middle school students could be derived.

FANTASY GENRE BOOKS FOR MIDDLE SCHOOL STUDENTS:

A Selected Annotated Bibliography

A Research Paper
Presented to the Faculty
of the Department of Library Science

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

Loretta K. Talley

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Read and approved by
Mary Lou Mc Grew

Elizabeth Martin

Accepted by Department
Elizabeth Martin

July 16, 1980

ABSTRACT

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TABLE OF CONTENTS

Chapter	Page
1. PURPOSE AND PROBLEM	1
Introduction	1
Problem Statement	1
Hypotheses	2
Significance of the Study	3
Assumptions	4
Limitations	5
Definitions	5
2. RELATED RESEARCH	11
3. METHODOLOGY	17
4. ANALYSIS	23
5. ANNOTATED BIBLIOGRAPHY	31
6. SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS	101
BIBLIOGRAPHY	110
APPENDIXES	
A. BIBLIOGRAPHY USED TO FORM THE INITIAL COLLECTION	113
Pre-Selected Critical Sources	114
Pre-Selected Reviewing Periodicals	115
B. TABLE OF FACTORS INFLUENCING TITLE ELIMINATION	116
C. DATA SHEET FOR FANTASY BOOKS	117
D. SLIDING SCALE OF READABILITY	137

Chapter 1

PURPOSE AND PROBLEM

Introduction

The fantasy genre as a literary genre has been popular with children since they discovered Alice's Adventures in Wonderland in the nineteenth century. Alice's fantasy world has since been enriched by the appearance of many new worlds: Oz, Narnia, and Prydain to name but a few. As each new fantasy appears, it is read by children and tested for truth.

The fantasy genre is based on the creation of a supernatural world which must be wholly logical and true to itself. This supernatural world counterpoints the world of reality. The strength of the fantasy genre is that it does not hide, but rather highlights, reality.

Problem Statement

In an effort to plan a mini-course for middle school students at Edison Middle School, Waterloo, Iowa, the researcher felt a need to survey children's literature to determine if it would be feasible to develop a course based on the reading of books of the fantasy genre.¹

Could a working definition of the fantasy genre be developed and refined?

¹Mini-courses are taught for thirty minutes at the beginning of each school day as an enrichment of the curriculum. Mini-courses are planned for three-week periods. They provide opportunities for self-expression and learning that are not related to the formal curriculum. The course on fantasy would be designed for enrichment and pleasure reading.

Could the motifs of the fantasy genre be identified? What additional characteristics of the fantasy genre could be learned from research? Would lack of critical sources, reading/interest levels, format, need to be in print, and failure to meet a precise definition of the fantasy genre make the development of an annotated bibliography impossible? Despite the above factors, the researcher believed an annotated bibliography of 150 titles could be prepared for teaching a mini-course on the fantasy genre to middle school students which would meet a precise refined definition of the fantasy genre and would contain the identified motifs of the fantasy genre.

Hypotheses

1. A working definition of the term fantasy genre can be refined which will distinguish the fantasy genre from other literary genres.

2. Eight motifs can be shown to be present in fantasy genre works. Each work will not contain all of the motifs, but some of the motifs will be present in each title.

3. Certain characteristics of these motifs can be shown to be present in fantasy genre works.

- a. 50 percent of the living toys will be female
- b. 50 percent of the strange children will be found in the wonder world
- c. 50 percent of the witches will be female
- d. 50 percent of the witches will symbolize good
- e. 50 percent of the supernatural animal figures will be helpers or assistants to the persons or characters in performing tasks

- f. 50 percent of the supernatural animal figures will be the mode of transport in fantastic tales
- g. 50 percent of the mythical worlds will be separated by time and/or space from the real world
- h. 50 percent of the mythical worlds will be parallel worlds to the real world
- i. 50 percent of the human characters will symbolize good
- j. 50 percent of the journeys will be through time
- k. 50 percent of the "doors" in fantastic tales will not be real doors

4. The lack of two critical sources evaluating individual works as belonging to the fantasy genre, reading/interest level, format, failure to be in print, and failure to meet a precise definition of the fantasy genre can be shown to be factors limiting the development of an annotated bibliography of fantasy for middle school students.

Significance of the Study

In recent years a strong trend has emerged toward realism in literature for children and young adults. This trend to realism would tend to deny that the fantasy genre has any relationship to reality. Conversely, Bettelheim² in The Uses of Enchantment makes a strong case for the child's need for fairy tales and, by extension, other forms of speculative fiction including fantasy. He says that, while fairy tales do not teach the child the specifics of living in a modern technological society, they do teach him more about the inner problems of man and how

²Bruno Bettelheim, The Uses of Enchantment (New York: Random House, Inc., 1976).

to mature in society better than any other type of story. The reading of all fantasy can be a dress rehearsal for life, conducted within the safety of a work of art. At the same time as these values of fantasy are being realized, an upsurge in new publishing of fantasy writing has occurred for both children and adults. Because of these trends and their implications, the researcher felt a re-evaluation of the fantasy genre would be in order.

Assumptions

There are two underlying assumptions in the consideration of a mini-course. First, the fantasy genre is acceptable for middle school students. Students at this age are attempting to define and refine their self-concepts. They study other people searching for motivation and meaning in their lives. They are seeking models to pattern after.³ The reading of the fantasy genre literature can enhance this search. As stated by Poskanzer, fantasy has several functions.⁴ Fantasy literature sharpens the distinction between reality and fantasy. Fantasy encourages adaptability in real life situations. Fantasy encourages ego development. Suppressing the need for fantasy can lead children to making up their own world and escaping into it. Fantasy increases empathy and understanding of others. Fantasy encourages imagination and creativity. Fantasy satisfies our aesthetic needs as recognized in the works of Jung. The second assumption is that fantasy genre books are being written on the reading and interest levels of middle

³Marguerite M. Bodem, "The Role of Fantasy in Children's Reading," Elementary English, 52:471, April, 1975.

⁴Susan Cornell Poskanzer, "A Case for Fantasy," Elementary English, 52:472-75, April, 1975.

school students.

Limitations

This study has been limited to books because the mini-course to be designed has as one of its goals a reading time for students. The course will be offered as an elective non-credit course for students who have an expressed desire to read. The researcher recognizes that not all students have the same learning style and hopes that future research will be undertaken to assist students who do not learn by reading to benefit from the study of the fantasy genre. The precision of the working definition has limited the titles available for inclusion in this research study. Only titles with a reading/interest level for middle school students were considered in this study. The availability of titles to be read was slightly restricted by the researcher's access to titles from the libraries being used as sources of books for study.

Definitions

To compile a list of suitable fantasy genre titles, first, fantasy needed to be defined. For the purpose of this research study the fantasy genre was defined as the literature of fantastic tales and chimerical tales. These tales are the creation of an author. The world or worlds he/she creates are a product of his/her unique imagination. This definition of the fantasy genre was the working definition for this study.

Fantastic tales contain two different worlds: (1) a world of reality, and (2) a world of wonders. Together they form a unity. Each world operates independently and logically with some mode of transport

between the two worlds.⁵ Chimerical tales have only one world, but they have many elements and motifs found in the fantastic tales. The chimerical tale, unlike the fantastic tale, is not tied to the real world.⁶

While fantastic and chimerical tales are in literary study two unique genres, the researcher feels that children do not make this distinction in their selection of reading materials. Therefore, to make such a distinction in a work of this nature would unnecessarily limit the scope of material suitable for inclusion. For example, Lloyd Alexander's tales of Prydain would not meet the genre definition of a fantastic tale since they are not set in a contemporary world. Yet these books are read by the same students that read C. S. Lewis's tales which are definitely fantastic.

There are some works, however, which do not fall within the scope of the fantasy genre which deserve special note. Tales of ordinary worldly children who have an imaginary friend are not fantasy since they deal only with the real world. Also, nonsense literature is not regarded as fantasy since nonsense is by definition illogical while fantasy is wholly logical.⁷ Although the land of wonders and magic may not be identical to the real world, it must be true to itself. This is one of the basic criteria for judging the effectiveness of the fantasy genre.

Fantastic tales require a strange world other than the real

⁵Göte Klingberg, The Fantastic Tale for Children: A Genre Study from the Viewpoints of Literary and Educational Research, Research Bulletin No. 2 (Gothenberg, Sweden: Department of Educational Research, Gothenberg School of Education, [1970]), p. 6.

⁶Klingberg, p. 8.

⁷Klingberg, p. 10.

world. This world may be a magic world in the middle of the real world incorporating the wonders of living toys, strange children, witches, and supernatural animal figures. Conversely, the strange world may be wholly outside the real world remote in time and space. Fantastic tales also require a real world readily identifiable as existing on earth at a given time and place. In the fantastic tale, this strange world must be linked to the real world via a "door" which makes passage between the strange world and the real world possible.⁸

The strange world of the chimerical tale is self-contained and totally unrelated to a real world.

Once the fantasy genre was clearly defined, the researcher examined the motifs of the fantasy genre. Motifs are the descriptors of a literary genre as color, shape, dimensions, texture, and scent are the descriptors of objects in the real world. They bring the essence of reality to a definition of the genre. Saying a particular story is fantasy is as inadequate a reality as calling an orange a fruit. The reality of an orange is in the description of the orange in terms of the five senses by which people relate objects to themselves. Motifs serve this same function in literature by giving depth and reality to definitions. This is valuable in any genre, but essential in the fantasy genre where the reality is not partially or wholly the reality of the known world. Many of these motifs will be found in each work of the fantasy genre, but any one work will not be expected or required to have all of them.

Eight motifs have been identified as belonging to fantastic

⁸Klingberg, p. 13.

tales. Some of these motifs are so critical to the fantasy genre that they are necessary to a definition of the fantasy genre. The motifs of the fantasy genre are: (1) living toys, (2) strange children, (3) witches, (4) supernatural animal figures, (5) mythical worlds, (6) combat between good and evil, (7) journeys through space and time, and (8) the "door." All of these motifs have been clearly defined in order to make them a usable tool for identifying and criticizing fantasy.

Living toys are inanimate objects in the real world. In the magic world of the fantasy genre, however, they become living beings having human appearance and attitudes.⁹

Strange children are often encountered in tales of the fantasy genre. Sometimes they appear in the real world. At other times they inhabit the strange world of wonders where the real children visit them. In either case, it should be noted, as stated above, that these children are not imaginary. They are real and have being, although they may be very different from normal children.¹⁰

Witches are found in both fantastic and chimerical tales. In the chimerical tales they inhabit the world of wonders. In fantastic tales witches leave the world of wonders to enter the real world to perform their magic. Witches may be of either sex, and they can symbolize either good or evil.¹¹

Supernatural animal figures have abilities that normal animals do not possess. They can serve two purposes in the fantasy genre. First, they are helpers and assistants to persons or characters in

⁹Klingberg, p. 13. ¹⁰Klingberg, p. 14. ¹¹Klingberg, p. 14.

performing tasks. Second, they are often the mode of transport in fantastic tales between the real world and the world of wonder.¹²

Mythical worlds of the fantasy genre must be fully and logically structured. In the fantastic tale they may be separated from the real world by time and/or space. They may also exist parallel to the real world. In the chimerical tale the mythical world is self-contained, still it must be complete within itself.¹³

The combat between good and evil often lends purpose to the fantasy genre. Good and evil are used as moral and ethical principles. Within the tales they are symbolized by people, animals, or creatures having being. The combat itself is infinite, and each tale focuses on one point on the continuum of time.¹⁴

While not an essential part of the chimerical tale, journeys are essential to fantastic tales in order for travel between the two worlds to occur. Both forms of tales use a vehicle such as a flying carpet. The mode of transport is supernatural rather than natural. The journeys often have one additional characteristic of time. As the children move between two worlds, there is an ebb and flow of time. Time moves only in the world where the real children are found.¹⁵

The final motif of the "door" is unique to the fantastic tale and separates it from the chimerical tale. The door is the concrete symbol of the two worlds essential to the fantastic tale. It is necessary to pass through the "door" in order to change worlds. It need not be a real door, but it is a physical object which stands at the border

¹²Klingberg, p. 16. ¹³Klingberg, p. 17.

¹⁴Klingberg, p. 18. ¹⁵Klingberg, p. 18.

of the real world and the world of wonder.¹⁶

¹⁶Klingberg, p. 19.

Chapter 2

RELATED RESEARCH

Having developed a working definition of the fantasy genre and identified its motifs, the researcher has attempted to place the study of the fantasy genre in perspective. In order to do this, the term genre should first be analyzed. Genre has been defined as "a distinctive class or category of literary composition."¹⁷ Categorizing literature allows the researcher to create meaningful divisions in the enormous mass of literature focusing on one unit of study at a time. Well-defined genres allow for comparative studies between genres and within a genre between the literatures of more than one country. Precisely defined genres can also facilitate comparative studies of literature with child-psychology research on reading interests and sociology research on peer reading habits.

While the fantasy genre, as a literary form for children, has been in existence for more than one hundred and fifty years, very little research of a systematic nature has been done. The definition of the fantasy genre used here was first roughly stated by Anna Krüger in 1960.¹⁸ It was modified and made more precise with the addition of

¹⁷"Genre," The American Heritage Dictionary of the English Language, ed. by Peter Davies (New York: Dell Publishing Co., Inc., 1970), p. 299.

¹⁸Anna Krüger, "Das fantastische Buch." Jugendliteratur, 1960, pp. 343-363, cited by Klingberg, p. 6.

motifs by Göte Klingberg in 1970.¹⁹ Klingberg used this definition to analyze thirty-two fantasy genre tales. Of these, twelve are out of print. While new books are being reviewed constantly, the term fantasy is usually so loosely defined as almost anything magical or supernatural that it does not serve as a useful tool for this study. Charlotte S. Huck used the fantasy genre motifs of living toys, strange children, supernatural animals, mythical world, and journeys through time in her study of the fantasy genre, but she applied those motifs to several books classified as modern fairy tales which do not fit into the fantasy genre. The titles she used are in print, but many of them are too juvenile for middle school readers.²⁰

The writers of the fantasy genre are equally elusive in defining the term fantasy. Jane Langton defined fantasy in terms of three questions: "What if? Then what? So what?"²¹ Zilpha Keatley Snyder defined it as "a projection beyond the usual boundaries of time and traditional thought. Or else it is an exploration of the only world where no map is valid except one you make yourself."²² Eleanor Cameron writes:

Fantasy differs from the stories of reality first of all in the originality of its conception and its imaginative virtuosity--the tossing up of ideas like fantastic, brilliant balls of the most dazzling color and variety, changing before the eye. . . .

¹⁹Klingberg, pp. 13-20.

²⁰Charlotte S. Huck, Children's Literature in the Elementary School (3d ed.; New York: Holt, Rinehart and Winston, 1976), pp. 248-306.

²¹Jane Langton, "The Weak Place in the Cloth," The Horn Book Magazine, 49:433, October, 1973.

²²Zilpha Keatley Snyder, "The Uses of Magic," Catholic Library World, 44:49, July-August, 1972.

Secondly, in fantasy a premise must be established, a certain inner logic laid down, boundary lines drawn.²³

In a letter to James E. Higgins, C. S. Lewis states that "the Narnian books are not so much allegory as supposal."²⁴

Diana Waggoner in The Hills of Faraway²⁵ does recognize the two worlds of fantasy in her work. She labeled the world of reality as the Primary World and the world of the supernatural as the Secondary World. Then she divided the fantasy genre into subgenres based on the mood of the individual work and by the active or passive role of the supernatural in the work.

By applying Klingberg's definition of the fantasy genre and the motifs of the fantasy genre set forth above, this researcher attempted to clarify and refine these fantastic definitions of fantasy to give precision to the study of works of the fantasy genre and to make comparative studies more feasible.

In order to judge the value of preparing the fantasy genre mini-course and this study, efforts were made to determine whether middle school students do read books of the fantasy genre. Research reveals that while the fantasy genre is not the first choice of middle-grade students it is among their top choices. Schulte tested the reading interest of 6,538 middle-grade students from four major

²³Eleanor Cameron, "The Unforgettable Glimpse," Wilson Library Bulletin, 37:149-50, October, 1962.

²⁴James E. Higgins, "A Letter from C. S. Lewis," The Horn Book Magazine, 42:533, October, 1966.

²⁵Diana Waggoner, The Hills of Faraway: A Guide to Fantasy (New York: Atheneum, 1978).

geographic areas of the United States. Girls selected fanciful tales as one of their top two choices.²⁶

Meisel and Glass found fantasy was one of the top three choices of girls in a study of fifth grade library users over a five month period.²⁷ The Beta Upsilon Chapter of Pi Lambda Theta did a reader survey of children analyzed by age and sex breaking down reading interest into twenty categories. The fantasy category labeled "make believe" showed a preference by girls aged eleven. While this interest was not as strong with twelve-year-old girls, it should be noted that all eleven-year interests declined in the twelfth year as interests broadened.²⁸

Donna Bush²⁹ researched the reading interests of academically gifted students at Holmes Junior High, Cedar Falls, Iowa. All gifted students in grades seven, eight, and nine were compared with a control group of one non-gifted language arts class for each grade level. Students ranked their reading preferences in twelve categories of fiction, one of which was the fantasy genre which she defined as

²⁶ Emerita Schroer Schulte, "Independent Reading Interest of Children in Grades Four, Five and Six," Reading and Realism: Proceedings of the Thirteenth Annual Conference, ed. J. Allen Figurel (Newark, Delaware; International Reading Association, 1969), pp. 728-32.

²⁷ Stephen Meisel and Gerald G. Glass, "Voluntary Reading Interests and the Interest Content of Basal Readers," The Reading Teacher, 23:655-59, April, 1970.

²⁸ Beta Upsilon Chapter, Pi Lambda Theta, "Children's Reading Interests Classified by Age Level," The Reading Teacher, 27:694-700, April, 1974.

²⁹ Donna Bush, "The Fiction Reading Interests of Academically Gifted Seventh-, Eighth-, and Ninth-Grade Students at Holmes Junior High (unpublished Masters research paper, University of Northern Iowa, 1979).

"imaginative beings living in imaginary or unreal worlds, e.g., The Hobbit, Watership Down." Results for grades seven and eight are reported here. Ninth-grade results were omitted as not being appropriate to this study. Results showed that all girls rated the fantasy genre as follows: gifted as fourth choice and non-gifted as sixth choice. Seventh grade girls rated the fantasy genre: gifted as fourth choice and non-gifted as fifth choice. Eighth grade girls rated the fantasy genre: gifted as tied for third choice and non-gifted as sixth choice. All boys rated the fantasy genre: gifted as fifth choice and non-gifted as tied for fourth choice. Seventh grade boys rated the fantasy genre: gifted as fifth choice and non-gifted as fifth choice. Eighth grade boys rated the fantasy genre: gifted as fifth choice and non-gifted as fourth choice. Thus, the fantasy genre was rated in the top half of the fiction choices by all groups of gifted and non-gifted girls and boys.

One of the hardest problems in analyzing reading interests in regard to the fantasy genre is that the label for this category varied from study to study making accurate comparisons impossible. Fanciful tales, fantasy, fairy tales, make believe, magic, and supernatural tales have all been used to describe the literary genre of fantasy. While there is a relationship among these headings they are not all inclusive of each other. Some headings listed above will carry a negative connotation for older children.

In conclusion, study seems to show that while the fantasy genre is not the first choice of middle school students, it is still worthy of consideration as one of the top choices particularly of girls.

Harms has tested children from a different point of view.

Fantasy requires certain abilities and levels of maturity in children to be effective. The test results of this study show that:

The response to nine-year-olds indicate an adequate development of the processes of thinking, allowing for the internalization of fantasy on a literal, or explicit, level. . . . Nine-year-olds are able to comprehend concepts of fantasy and realism, and concepts of causality in fantasy on a literal, or explicit level.³⁰

The scope of this study was limited to a total of thirty students of ages five, seven, and nine. The expansion of this study for a much larger population could give a clear picture of when children can comprehend and respond to the fantasy genre effectively.

The need for further study is clearly apparent in all areas of the research on the fantasy genre. The brevity of this discussion is indicative of the limits of actual research done.

³⁰ Jeanne McLain Harms, "Children's Responses to Fantasy in Literature," Language Arts, 52:943, October, 1975.

Chapter 3

METHODOLOGY

Data for this study were gathered in the following manner. All books in English which were recommended as belonging to the fantasy genre in a pre-selected list of critical sources³¹ consisting of retrospective bibliographies, critical essays and current reviews made up the initial working population of this study. To establish the list of sources, the Children's Catalog (CC),³² the Junior High School Library Catalog (JHSLC),³³ and The Elementary School of Library Collection (ESLC)³⁴ were used. Wynar recommends all three of these evaluating and reviewing tools as basic collections. She designates the CC as "an essential selection tool for all libraries serving children."³⁵ The JHSLC she reviewed as "a basic collection for junior high school libraries. . . . It is difficult to think of a junior high school library

³¹The pre-selected list of authoritative critical sources to be used for this study will be found in Appendix A at the close of this work.

³²The H. W. Wilson Company, Children's Catalog (13th ed. and supps.; New York: H. W. Wilson, 1976).

³³The H. W. Wilson Company, Junior High School Library Catalog (3d ed. and supps.; New York: H. W. Wilson, 1975).

³⁴Bro-Dart Foundation, The Elementary School Library Collection, ed. by Phyllis Van Orden and others (11th ed.; New Brunswick, New Jersey: Bro-Dart Foundation, 1977).

³⁵Christine Wynar, Guide to Reference Books for School Media Centers (Littleton, Colorado: Libraries Unlimited, Inc., 1973), p. 26.

without this basic catalog."³⁶ She evaluated ESLC as having "high standards for selection of basic media for elementary school libraries."³⁷ Reviews have supported these tools as basic recommending and collection building sources. School Library Journal published reviews on and compared the CC and ESLC. In answer to the question of which should the librarian buy, the response was to buy both. Comparing the works, the reviewers stated, "The public children's librarian needs to use ESLC for the range of titles on many subjects, more reading for beginners, the graded list, AV materials, and the excellent list of professional books on elementary education. The elementary school librarian needs CC for the critical annotations."³⁸ To her previously stated views, Wynar added in her review of the JHSLC that this title is "a necessary acquisition for collections serving teachers, prospective teachers, and school librarians."³⁹ Busbin wrote "as a basic and quality list of books and other media on topics included in the elementary school curriculum, and of interest and appeal to children from pre-school age through grade six, The Elementary School Library Collection (ESLC) has no competitor."⁴⁰ Materials in these tools are recommended for use by

³⁶Christine L. Wynar, 1974-1975 Supplement: Guide to Reference Books for School Media Centers (Littleton, Colorado: Libraries Unlimited, Inc., 1976), pp. 7-8.

³⁷Wynar, Guide to Reference Books, p. 27.

³⁸Laura Hannah and Winifred Machan, "Which Tool to Choose? Two Reviews and a Comparison," School Library Journal, 18:52-55, May, 1972.

³⁹Christine L. Wynar, "Review," Wilson Library Bulletin, 4:277, December, 1975.

⁴⁰Mell Busbin, "Review," School Media Quarterly, 7:61-62, Fall, 1978.

their inclusion. Middle schools contain both traditional elementary and junior high school grades. Using basic collection aids from both areas gave balance to the selection of critical sources for this study from which the fantasy book titles were derived. In conclusion, the CC, the JHSLC, the ESLC, and the critical sources recommended by these basic collections are readily available locally and throughout the United States, broadening the opportunities for the duplication, amplification, and application of this research.

The three tools yielded a list of twenty titles to be used as critical sources for this study. The initial working population was drawn from them in the following manner. The books must be recommended as fantasy, fanciful tales, fairy tales, make believe, magic, speculative fiction or supernatural tales in at least two of the sources. Use of all of these labels was necessary since use of the term "fantasy" is not consistent throughout the critical sources. Listing in two sources was required to insure some consistency in the evaluation of the book as being fantastic. When only one source listed a title, however, the researcher substituted a review of the title in the School Library Journal, Booklist, The Horn Book Magazine, the Bulletin of the Center for Children's Books, Top of the News, and Kirkus Reviews as the second required source. These reviewing periodicals were selected from the CC, the JHSLC, and ESLC as being appropriate reviewing sources for grades six, seven, and eight. The inclusion of these periodical titles in the basic collections stated above is a recommendation for their use in this study.

The researcher found justification for requiring no more than one review to support the critical source in the findings of Zena

Sutherland's study on the reviewing practices of the standard magazines used for library reviewing.⁴¹ Her study as well as the prior studies upon which it was based evaluated the School Library Journal, Booklist, Horn Book, and the Bulletin of the Center for Children's Books. Of the 2,299 books reviewed in the Sutherland study 1,501 were reviewed in only one of the four sources. Four hundred sixty six were reviewed in two of the four sources. These findings suggest that only one recommendation from the standard magazines would be sufficient to supplement a critical source to make a title worthy of consideration.

The initial working collection was then required to meet additional specifications. All titles were eliminated which the critical sources have indicated as being inappropriate to students in grades six, seven, or eight. Recognizing the authority of the critical sources on this point, the researcher accepted their evaluation of the interest level of each title. One of the titles, ESLC, also gave a reading level based on the Fry Readability Formula. This reading level was accepted for those titles included in this study. Since some of the sources use an age designation while others use a school grade designation, the researcher converted all age designations to grade designations using the following pattern: ages eleven to twelve were designated grade six, ages twelve to thirteen were designated grade seven, and ages thirteen to fourteen were designated grade eight. This designation was based on the assumption that students enter kindergarten at age five and advance one grade per school year. Any span which includes any one of the grades six, seven, or eight was considered appropriate for

⁴¹Zena Baily Sutherland, "Current Reviewing of Children's Books," Library Quarterly, 37:110-18, January, 1967.

this study.

The books in the initial working collection had to be complete novels. Short story collections were too difficult to study since each story would have to be evaluated separately.

Finally, the books in the initial working collection had to be listed in Books in Print for 1979.⁴² The researcher felt that using out of print books, even if they are available in local libraries, would restrict the usefulness of the results of this study. The possibility of loss or damage to out of print books and the cost restriction of replacement would prohibit the inclusion of out of print books. Also, the fact that a book has been allowed to go out of print may be a reflection on its quality.

Titles within a series were treated individually. Each title was evaluated separately to show differences in motifs and reading levels.

The researcher attempted to read all books meeting the above requirements. The research was, however, limited by the resources of the Edison Middle School Library, the Waterloo Community School libraries, the Waterloo Public Library, and the Youth Collection of the University of Northern Iowa. All available books were read, analyzed, and considered for inclusion in the annotated bibliography to be developed to implement the mini-course on the fantasy genre if criteria for inclusion were met. The books were tested for readability using the Fry Readability Formula and placed on a sliding scale of use by readability level. The Fry Readability Formula was selected for use

⁴²R. R. Bowker Company, Books in Print, II (New York: R. R. Bowker Company, 1979).

because of its reliability, ease of use, and familiarity of Waterloo teachers who have used the formula to evaluate text materials.

To implement a mini-course for Edison Middle School, the researcher required at least 150 titles of the fantasy genre. This figure was reached by dividing the student population of 600 students in grades six, seven, and eight by the number of mini-course periods, 30, available to a student in three years. Thus twenty students will need to enroll each period for all students to take the course once in three years. Twenty was then multiplied by the number of books the student could read in the three week period allowing two days per book. This gave a basic need of 150 titles. In actual fact, all students probably would not take the course. Some students might take the course more than once. Some books may be read by several students in the three week period because of peer advertising. The researcher felt that these three factors would tend to balance and make 150 titles a realistic requirement for consideration of such a course.

Chapter 4

ANALYSIS

Once the list of books to be studied was developed and the books were read by the researcher, the process of analysis was begun. The initial working collection was analyzed to determine to what degree lack of critical evaluation, grade requirements, structure of the book, and availability of materials eliminated titles which could not be considered for use to constitute a collection of books for a fantasy genre mini-course.⁴³

The researcher found that 147 books, representing 16.6 percent of the initial search, were eliminated because two sources of critical evaluation could not be found using nineteen of the twenty pre-selected reviewing periodicals. One pre-selected source, The Arbuthnot Anthology of Children's Literature, Fourth Edition, was not available for the researcher's use at the time that the initial search was conducted. Since that title has currently been replaced by a completely revised edition, the researcher felt the unavailability of this title did not significantly affect the results of this study.

The researcher found that 259 titles were eliminated from the initial collection by the grade level requirements. This number

⁴³The table for recording the influence of each of these criteria on the final collection of titles is found in Appendix B at the close of this work.

constituted 29.3 percent of the initial search.

Forty-five books, or 5.1 percent, of the initial search were eliminated from the working collection because of their format. They were either short story collections or other forms of anthologies.

The researcher found 164 books, representing 18.6 percent of the initial search were no longer in print. The remaining 268 titles from the initial search, or 29.9 percent, constituted the working collection for this study.

The sum of the percentage figures given above represents 99.5 percent of the initial search. The remaining .5 percent disappeared in the rounding process.

An additional ten books, 1.1 percent of the initial search and 3.7 percent of the working collection were eliminated from the study because they were not available in the collections of the Edison Middle School Library, the Waterloo Community School libraries, the Waterloo Public Library, or the Youth Collection of the University of Northern Iowa, during the research period from November 1, 1979, to June 15, 1980. The above factors gave the researcher a collection of 258 titles to be read, representing 29.2 percent of the initial search.

The books read were then analyzed to determine the degree to which failure to meet the researcher's definition of the fantasy genre affected the final selection of titles, the working collection, for inclusion in the mini-course bibliography.⁴⁴

The researcher found that eighty-five of the 258 books read, or 32.9 percent of the working collection, were books labeled fantasy but

⁴⁴See Appendix B.

which did not meet the fantasy genre definition as set forth by the researcher.

The remaining 173 books, 67.1 percent of the working collection, met all of the researcher's criteria for inclusion in an annotated bibliography of fantasy genre books for middle school students.

The researcher tabulated all of the titles that were found to meet the criteria for inclusion in a fantasy genre mini-course.⁴⁵ The table quantitatively shows to what degree this collection is composed of fantastic tales and chimerical tales. This table also shows the motifs presented in each title and the total number of occurrences of each motif within the total collection to be used for the mini-course. The researcher did not need to alter the working definitions of fantastic tales and chimerical tales since no titles were found which could not be classified as being clearly within or outside the limits of the fantasy genre as initially defined.

The books which did not meet the fantasy genre definition for this research fell into the following categories: science fiction, nonsense, witchcraft, ghost stories, toy stories, stories only touched by magic or imaginative fiction. Science fiction did not fit the fantasy genre definition because the motivation of these books is scientific rather than magical. Nonsense books did not fit the fantasy genre definition because they are not logical by their own definition. The remaining titles, while having one or more of the fantasy genre motifs, were not fantastic or chimerical because they lacked a fully-developed

⁴⁵The tables on which were recorded the applicable definitions and motifs used for this study are found in Appendix C at the close of this work.

world of wonder.

After deriving and reading the working collection, the researcher tested each hypothesis. These test results provided the evidence to accept or reject each hypothesis.

Hypothesis 1 stated that a working definition of the term fantasy genre can be refined which will distinguish the fantasy genre from other literary genres. Using the fantasy genre definition, this researcher found that 112 titles from the bibliography were fantastic, or 64.7 percent. The remaining 61 titles, or 35.3 percent, were chimerical. Thus, 173 titles met the working definition of the fantasy genre, and this hypothesis is accepted.

The second hypothesis predicted that eight motifs can be shown to be present in fantasy genre works. Each work will not contain all of the motifs, but some of the motifs will be present in each title. Research showed that 100 percent of the motifs appeared within the bibliography. As predicted, no title contained all of the motifs of the fantasy genre. The range of motifs was as follows: 20 titles, 11.6 percent, contained one motif; 24 titles, 13.9 percent, contained two motifs; 39 titles, 22.5 percent, contained three motifs; 49 titles, 28.3 percent, contained four motifs; 26 titles, 15.0 percent, contained five motifs; 15 titles, 8.7 percent, contained six motifs; and no titles contained seven or eight motifs. On this basis, the researcher accepts this hypothesis.

The tabulation of the data on the motifs substantiated some of the hypotheses and totally disproved others. Hypothesis 3-a stated: 50 percent of the living toys will be female. A total of 35.5 percent, or a count of 3, of the living toys were found to be female, and H_{3a} is

rejected.

Hypothesis 3-b predicted that 50 percent of the strange children will be found in the wonder world. A count of 19, or 90.5 percent, were found in the world of wonder, causing the researcher to accept this hypothesis.

According to Hypothesis 3-c, 50 percent of the witches will be female. Female witches made up 43.6 percent, or a count of 23, of all the witches, and H_{3c} is rejected.

Hypothesis 3-d stated that 50 percent of the witches will symbolize good. A count of 43, or 45.7 percent, of all the witches were good. The researcher rejects this hypothesis.

The next hypothesis, 3-e, predicted: 50 percent of the supernatural animal figures will be helpers or assistants to the persons or characters in performing tasks. Animals were helpers in 87.8 percent, or a count of 43, of the cases in which they occurred, making H_{3e} accepted.

Hypothesis 3-f stated that 50 percent of the supernatural animal figures will be the mode of transport in fantastic tales. This hypothesis is rejected since only 12.2 percent, or a count of 6, of the supernatural animal figures were the mode of transport in fantastic tales.

According to Hypothesis 3-g, 50 percent of the mythical worlds will be separated by time and/or space from the real world. The researcher found that 77.0 percent, or a count of 134, of the mythical worlds were separate from the real world, and H_{3g} is accepted.

The next hypothesis, 3-h, predicted: 50 percent of the mythical worlds will be parallel to the real world. Only 23.0 percent, or a count of 40, of the mythical worlds were parallel to the real world,

causing the researcher to reject H_{3h} .

Hypothesis 3-i stated: 50 percent of the human characters will symbolize good. A count of 103, or 61.0 percent, of the human figures symbolized good, a number sufficient to make this hypothesis accepted.

The next hypothesis, 3-j, stated that 50 percent of the journeys will be through time. A count of 56, or 46.3 percent of the journeys were through time, and H_{3j} is rejected.

The final motif hypothesis, 3-k, stated: 50 percent of the "doors" in fantastic tales will not be real doors. An overwhelming 90.7 percent, or a count of 88, of the "doors" in fantastic tales were not real doors, and H_{3k} is accepted.

Hypothesis 4 predicted: The lack of two critical sources evaluating individual works as belonging to the fantasy, genre, reading/interest level, format, failure to be in print, and failure to meet a precise definition of the fantasy genre can be shown to be factors limiting the development of an annotated bibliography of fantasy for middle school students. Based on the research finding reported above, each of these factors combined to eliminate 79.3 percent of the initial search from the annotated bibliography, and H_4 is accepted.

Chapter 5 in this research report presents another form of data, the annotated bibliography. Each entry includes the author, the title, the place of publication, the publisher, the copyright date, the number of pages, a symbol coding for users, and a plot annotation. This symbol coding for teachers identifies how the book fulfills the definition of the fantasy genre either as a fantastic tale (F) or a chimerical tale (C). The next code in the symbol coding identifies the motifs present by using the number coding developed for the data

sheet.⁴⁶ The last code in the symbol indicates the grade reading level of the title using the Fry Readability Formula (R.L. 6).

The annotated bibliography shows the availability and usability of fantasy genre books for middle school by its length and the use of its symbol coding system. To further facilitate the use of this research by the teacher a sliding scale of the titles based on the Fry Readability Formula supplements the bibliography.⁴⁷ Titles are placed in an ascending order of usage based on the Fry reading level designations. When two titles are specified as being on the same reading level, titles are listed alphabetically by the author.

The researcher found that the annotated bibliography had a readability spread from grade four to grade ten approximating a normal bell curve skewed slightly to the left. This would indicate that the middle school students for whom this bibliography is intended could read the books with little difficulty.

Six books were on the fourth grade reading level, or 3.5 percent of the collection. Twenty-two books, or 12.7 percent, were on the fifth grade level. Forty-eight books, or 27.7 percent, were on the sixth grade level. The seventh grade reading level, containing the greatest number of titles, 63 books, represented 36.4 percent of the collection. Twenty-five titles, or 14.5 percent, were at the eighth grade reading level. Six books, representing 3.5 percent of the titles, were on the ninth grade reading level. Only three books, 1.7

⁴⁶See Appendix C.

⁴⁷The sliding scale of readability for this is found in Appendix D at the close of this work.

percent, were on the tenth grade reading level, or on a reading level two grades above the eighth grade middle school student.

Chapter 5

ANNOTATED BIBLIOGRAPHY

Adams, Richard. Watership Down. New York: Macmillan, 1972. 429p.
F;5;R.L. 5.⁴⁸

Having had a vision of destruction to the rabbit warren, Fiver persuades his brother Hazel to warn the council of the danger. When their warning is ignored by the senior rabbits, Fiver and Hazel are forced to flee taking as many supporters as they can with them. This begins their quest for a new home and a better life, which they ultimately find on Watership Down in the rolling hills of England. While totally true to the nature of rabbits, each rabbit has a unique personality. The rabbits' society is fully developed including the presence of the supernatural through the exploits of the god-like folk-hero, El-ahrairah.

Aiken, Joan. The Kingdom and the Cave. Garden City, New York: Doubleday, 1960. 160p. C;3,4,5,6;R.L. 7.

All was not well in Astalon. Mickle, the palace cat, first discovered the threatened invasion of the Under People. To save the kingdom Mickle and Prince Michael enlisted the aid of Borlock, a wizard, and a host of animal friends. For his combat against the evil forces Prince Michael learns how to become invisible and how to talk the universal animal language. Before all comes right in the end, Prince Michael must solve the mystery of the magic box of truth and wage pitched battle against the enemy.

⁴⁸The key to the symbol coding system is (F) Fantastic tale, (C) Chimerical tale, and (R.L.) Reading Level. For the key to the motif numbers see Appendix C.

Aiken, Joan. The Whispering Mountain. Garden City, New York: Doubleday, 1968. 237p. F;5,6,7,8;R.L. 10.

Owen Hughes, the ward of his uncle Pennygaff's museum curator, is falsely accused of stealing the town's prized possession, the Harp of Teirtu, when he is kidnapped along with the harp. Clearing himself and capturing the harp from the thieves hired by the wicked Marquess of Malyn would be extremely hard even with the assistance of his friend Arabis and her father, the wandering poet Tom Dando. When Arabis goes into the whispering mountain to aid the mysterious race of little people who live there and Owen tries to keep Prince Davie from being murdered, the plot thickens and only by unraveling the prophecy of the harp can justice triumph.

Alexander, Lloyd. The Black Cauldron. New York: Holt, Rinehart and Winston, 1965. 224p. C;3,4,5,6;R.L. 7.

In this second chronicle of the imaginary land of Prydain, Prince Gwydion leads an expedition into the heart of Annuvin, domain of the Death-Lord, Arawn, to destroy the enchanted Black Cauldron. Any dead body put in the cauldron arises to become a warrior without human emotions that is virtually indestructable. Using the cauldron Arawn has created an evil army which threatens all Prydain.

For each of the warriors chosen by Prince Gwydion to go to Annuvin, the quest has a special significance. To Ellidyr, the youngest son of a king, it means a chance for glory. For Adaon, the bard's son, it is a dreadful omen. For Taran, the Assistant Pig-Keeper, it is a great adventure and a chance to prove to himself and the lovely Princess Eilonwy that he is truly a man.

Alexander, Lloyd. The Book of Three. New York: Holt, Rinehart and Winston, 1964. 217p. C;3,4,5,6;R.L. 8.

Based on Welsh mythology, this is the first chronicle of the imaginary kingdom of Prydain.

Taran, Assistant Pig-Keeper to Hen Wen, the oracular pig, sets out on a mission to save Prydain from the forces of evil and, he hopes, to become a hero. Along the way he meets Ffleuddur Fflam, the bard-king with the truthful harp, the lovely and pert Princess Eilonwy, and the ever-faithful Grugi with his crunchings and munchings. Amid the danger and the humor Taran learns that being a hero takes more than dreams, wishes, and acting brave.

Alexander, Lloyd. The Castle of Llyr. New York: Holt, Rinehart and Winston, 1966. 201 p. C;3,4,5,6;R.L. 6.

Princess Eilonwy must leave the security of Caer Dallben, in this third chronicle of Prydain, to travel to the Isle of Mona where she is to be trained to be a lady and proper princess. But all is not as it seems on Mona, and Eilonwy comes under the spell of the wicked enchantress Achren who hopes to fulfill her powers through the princess. A rescue attempt is made by her friends: Taran, Assistant Pig-Keeper; Ffleuddur Fflam, the bard; and Prince Rhun, her intended husband. Theirs is a quest fraught with danger and painful revelations.

Alexander, Lloyd. The Cat Who Wished to Be a Man. New York: E. P. Dutton, 1973. 107p. C;3,4,5,6;R.L. 10.

Lionel, the cat owned and enchanted by Magister Stephanus, had one desire. He wanted to become a man. Much to Magister Stephanus's regret, he granted Lionel his wish and sent him off to the town of Brightford.

It did not take long for Lionel to meet Mayor Pursewig and Captain Swaggart, very poor examples of the human race. Lionel might have become discouraged if he had not met the delightful innkeeper, Mistress Gillian. Despite the Mayor's attempts to put Gillian out of business and to drown Lionel, everything comes right in the end. Only then does Lionel learn the price he must pay for his wish.

Alexander, Lloyd. The High King. New York: Holt, Rinehart and Winston, 1968. 285p. C;3,4,5,6;R.L. 6.

In this fifth and final chronicle of Prydain, all the forces of power are at their height, and the prize of their war is Prydain itself. When the sword Drnwyn, the kingdom's most powerful weapon, falls into the hands of Arawn, the Lord of Death, destruction seems imminent. Taran and his friends join the forces of Prince Gwydion to recover the sword. Their quest is marked by the dangers of winter and the bitterness of defeat before they arrive at Annuvin, Arawn's stronghold. Taran learns his true identity and the price demanded of an Assistant Pig-Keeper who would be a hero.

Alexander, Lloyd. The Marvelous Misadventures of Sebastian. New York: E. P. Dutton, 1970. 204 p. C;5,6;R.L. 8.

When Sebastian, the fourth fiddler on the estate of Baron Purn-Hessel, accidentally mocked the powerful Count Lobelieze, he found that he had lost his place. Taking his violin Sebastian goes to seek his fortune. Life becomes one disaster after another as Sebastian tries to do the right thing. When he rescues a stray cat, he loses his violin. Next he tries to help a princess in disguise and meets a bear.

Sebastian, though, is not without hope. Presto, the cat, proves to be a most helpful companion. Princess Isabel has hidden worth.

Together these three with the forces of the mysterious Captain and the owner of the Gallimaufry-Theatricus, combat the Count and the evil Regent of Hamelin-Loring.

Alexander, Lloyd. Taran Wanderer. New York: Holt, Rinehart and Winston, 1967. 256p. C;3,4,5,6;R.L. 7.

In the fourth chronicle of Prydain, Taran seeks to find his real parents for his sake and for the sake of Princess Eilonwy whom he loves. His search begins with the three enchantresses of the Marshes of Morva who send him to find the Mirror of Llunet which will reveal the truth. Taran meets a shepherd in the rugged wastelands who claims to be his father. After Taran spends a hard winter with him, he is put to a test and learns to know shame. The shepherd had lied, and Taran's search goes on.

To find his place in life, Taran journeys to the Free Commots where he meets new friends and tries to learn their crafts of smithing, weaving, and pottery. He learns much including how to fail before he moves on to the final climax at the Mirror.

Alexander, Lloyd. Time Cat. New York: Holt, Rinehart and Winston, 1963. 191p. F;3,4,5,6,7,8;R.L. 6.

Jason's cat Gareth was no ordinary cat. He had the power to transport Jason across time and space to almost anywhere and did. They were on a quest which ultimately took them to ancient Egypt, Rome, Peru, and Colonial America meeting a multitude of cats, friends, and dangers along the way.

Alexander, Lloyd. The Wizard in the Tree. New York: E. P. Dutton, 1975. 138p. C;3,5,6;R.L. 7.

When Mallory finds the felled oak tree in the woods, she is

amazed to find a little old man caught by his beard in it. Releasing him, she learns he is really Arbican, a wizard, who has long been trapped there. Mallory agrees to help Arbican with the hope that he will grant her a wish. He is trying to build a boat to sail to Vale Innis, the home of the magic folk. Their efforts are hampered by the evil Squire Scrupnor and by Arbican himself. The years in the tree have affected his magic, and, no matter how hard he tries, his spells don't work out right.

Allen, Judy. The Spring on the Mountain. New York: Farrar, Straus and Giroux, 1973. 153p. F;5,7,8;R.L. 7.

Peter, Michael, and Emma meet for the first time on vacation in a small English village at the foot of a mountain. The children are drawn to the mountain and encouraged to explore it by old Mrs. White, their neighbor. She shows them the track called Arthur's Way which leads up the mountain and tells them about the mysterious spring on the track and the bend in the track where the memory of evil lingers. With a talisman she gives them, the children search for the long-lost spring and meet Aquarius, the protector of the spring's power. They learn that such power is not for them. Peter learns that he has his own power and can negate the evil at the bend on Arthur's Way, and this becomes his quest.

Arthur, Ruth M. On the Wasteland. New York: Atheneum, 1975. 159p. F;3,5,6,7,8;R.L. 6.

Escaping daily from the Sussex orphanage where she lived, Betony sought the refuge of the nearby salt marshes and the great pool there to be alone. She often dreamed of the Norsemen who once landed there. One day she actually saw their sailing ship on the pool where it was no

longer possible for any ship to sail. Each day the Norsemen became more real as they settled on the wasteland and built a colony. Betony became a part of their world joining in their lives. At the same time she lived in the orphanage with all of its problems. This conflict of times and lives had to be resolved so Betony could find a true lasting place for herself.

Babbitt, Natalie. The Search for Delicious. New York: Farrar, Straus and Giroux, 1969. 167p. C;5,6;R.L. 5.

The Prime Minister was writing a new dictionary and needed a definition for delicious. No one in the court could agree so Galen, a page of twelve, was sent to poll the kingdom on his horse, Marrow. What he finds is a realm in turmoil. On his quest he meets the wold-weller, a wise 900-year-old creature who lives in the forest; Canto, the minstrel; and Ardis, a mermaid. With their aid, Galen is able to save the kingdom.

Bailey, Carolyn Sherwin. Miss Hickory. New York: Viking, 1946. 123p. C;4,5;R.L. 4.

Miss Hickory, a doll made of an apple-wood twig with a hickory nut head, was abandoned for the winter when her family left for Boston without her. With the help of neighbors like Mr. Crow, Bull Frog, and Ground Hog she does survive till spring despite loosing her home. But it was not a winter without mistakes, the worst of which was missing the animals' Christmas celebration and the miracle in the barn. Spring finds Miss Hickory alive, but not much wiser as she taunts Squirrel until he eats her head. Her body lives on, and she grafts herself to the apple tree bursting into bloom.

Barrie, J. M. Peter Pan. New York: Grosset & Dunlap, 1911. 217p.
F;2,5,6,7,8;R.L. 6.

Peter Pan was no ordinary child, although he looked like one. He was not a bird, though he could fly. He was not a fairy, though he lived with them in Never-Never Land. He often visited the Darling house in England to watch the children as they slept. One night, though, he accidentally woke them, and the adventures of Michael, John, and Wendy Darling began. Peter persuaded them to fly out their nursery room window with him and to go to live with the Lost Boys in Never-Never Land. The excitement there never ended as they met the Indians and rescued the princess from the evil Captain Hook. Despite the fun, the Darlings chose to return home taking the Lost Boys with them. Peter chose to remain in Never-Never Land, for the time being, never growing old.

Baum, L. Frank. The Wizard of Oz. New York: Ballantine Books, 1956. 219p. F;3,5,6,7,8;R.L. 7.

This classic story tells how Dorothy Gale is whisked from Kansas to the magical land of Oz. Oz is a real country, not just Dorothy's dream as in the 1939 movie version. This is the first of many stories about this wonderful land.

In Oz, Dorothy sets off to find the Wizard, making new friends all along the way. She meets the Scarecrow, the Tin Woodsman, and the Cowardly Lion who join her quest with their own. Despite the hazards and the wicked witch, they do reach the Emerald City and find the Wizard, who ends their quest and gives each of them a new beginning.

Benary-Isbert, Margot. The Wicked Enchantment. New York: Harcourt, Brace, 1955. 181p. C;3,4,5,6;R.L. 7.

Vogelsang, an imaginary town in Germany, was a quiet, peaceful town, until recently that is. Suddenly the statue of a virgin and the figure of the gargoyle above it disappeared from the cathedral. The mayor dismissed three of the town councilors, blaming them for the theft. And Anemone ran away from home, fleeing her father's new house-keeper and her wicked son. All of these seemingly unrelated events are part of an evil plot for power which Anemone, with the aid of Gundula, must thwart. Since Gundula, Anemone's mother's best friend, has special powers and a host of animal helpers, their success is insured.

Biegel, Paul. The King of the Copper Mountains. New York: Franklin Watts, 1969. 176p. C;3,4,5,6;R.L. 7.

The king was dying and was losing all interest in life. The Wonder Doctor believed he could save the king if only he could find the magic herb, Golden Speedwell, in time. The hare, who was in charge, devised a plan to keep the king alive. Each animal was to come and tell the king a story so intriguing that he would long to hear the next one. The plan worked as animal after animal came to tell his own tale which in some way was part of the king's tale. The herb was found and, with it, a new beginning.

Bond, Nancy. A String in the Harp. New York: Atheneum, 1976. 370p. F;5,7,8;R.L. 7.

When David Morgan accepted the teaching post in Wales after his wife's death, his children were stunned. Fifteen-year-old Jennifer was allowed to remain in Massachusetts, but David took ten-year-old Becky

and twelve-year-old Peter with him. When Jen joined them for the winter holidays, she found nothing but problems. David was silent and overworked. Peter was loud and bitter about his hatred of Wales. Becky was lonely and trying to cope. While Jen was trying to reunite her family, Peter was off wandering on the shore where he found a strange object. Through it Peter sees a different Wales. Peter is transported back to events in the life of the great sixth-century bard, Taliesin, who had first owned the object, a tuning key for his harp. As David's family learns about the key and tries to help him, they gain a new appreciation of each other.

Boston, Lucy M. The Children of Green Knowe. New York: Harcourt Brace Jovanovich, 1955. 157p. F;3,4,5,6,7,8;R.L. 5.

In this first book of Green Knowe, Tolly comes to live with his great-grandmother, Mrs. Oldknowe. The house is very old and has a strange history. As they sit by the fire Mrs. Oldknowe tells Tolly about Toby, Linnet, and Alexander who lived in the house in the seventeenth century. As Tolly finds their things in the house, they become more and more real. Only the giant sculpture in the garden scares Tolly in his new home. Then on the night of the thunderstorm the powers of evil seem concentrated in the garden, and only Toby, Linnet, and Alexander can save Tolly.

Boston, Lucy M. The Guardians of the House. New York: Atheneum, 1974. 51p. F;5,7,8;R.L. 7.

Tom Morgan was drawn like a magnet to the park, the only green place in his factory town home. Here the river ran, and beside it stood an old house that he had heard belonged to a witch. Seeing the old woman leave one day, his curiosity led him to look in the windows

and try the door. To his surprise the door opened, and Tom couldn't resist going inside. Everywhere he looked he saw faces: carved wooden cherubs, a Roman triton carved in stone, a Malayan goddess, an Indian head, and a donkey's head made of straw. Each face transported Tom to a new and frightening world. In the end Tom flees the house only to learn that his seemingly endless adventures took only an hour.

Boston, Lucy M. The Sea Egg. New York: Harcourt, Brace & World, 1967. 94p. F;5,6,7,8;R.L. 6.

While roaming the beach on vacation, Toby and Joe meet a lobsterman who shows them the egg-shaped stone he found. The boys beg to have it, and he agrees to sell it to them. Taking their "egg" to a tide pool in an underground tunnel, they wait patiently for it to hatch. When it does, the boys have a new playmate, a baby merman, who shows them the joys of the sea. On the last night of their vacation something happens to make them always remember and believe in their special friend.

Boston, Lucy M. Treasure of Green Knowe. New York: Harcourt, Brace, 1958. 185p. F;5,7,8;R.L. 7.

As Mrs. Oldknowe sat each evening sewing on her patchwork quilt, she told her great-grandson Tolly stories about the people whose old clothes made up the quilt. During the eighteenth century blind Susan and her friend Jacob had lived at Green Knowe. Gradually, their lives become more real to him until he can actually see them. As the stories continue, Tolly learns about the lost treasure said to be hidden in the house. On the last day of Tolly's visit he finds the treasure because of Susan and Jacob.

Bradbury, Ray. The Halloween Tree. New York: Knopf, 1972. 145p.
F;3,5,7,8;R.L. 7.

On Halloween night eight costumed and excited boys went trick-or-treating. But where was Pipkin, their leader and friend? Who or what was Carapace Clavicle Moundshroud who sprang from the leaves below the Halloween Tree? And, what is the meaning of Halloween?

As Moundshroud takes the boys across time and space, they learn the answers to all their questions. The answers lie by the cavemen's fires, in ancient Egypt, with the Druids of England, with the witches of Europe, amid the gargoyles of Notre Dame, and in the cemeteries of Mexico. In each place they find Pipkin only to lose him again.

Buchwald, Emilie. Gildaen; The Heroic Adventures of a Most Unusual Rabbit. New York: Harcourt, Brace Jovanovich, 1973. 189p.
C;3,5,6;R.L. 4.

Gildaen is a rabbit discontent with a rabbit's life. He longs to travel and have adventures. While daydreaming by the garden of an old castle he meets a shape-changer, and his dream comes true. Along with an exiled woodsman and a young girl, they set out to save the kingdom from the evil sorcerer, Grimald. When all is said and done, Gildaen returns to the Lower Woods not so discontent and with a lively story to tell his family.

Carroll, Lewis. Alice's Adventures in Wonderland. In Alice's Adventures in Wonderland & Through the Looking Glass. New York: Macmillan, 1963. 125p. F;4,5,7,8;R.L. 8.

Often labeled as nonsense, the story of Alice's trip to Wonderland is really a fantasy. The world down the rabbit hole may be strange, but its logic is consistently true. The advice she receives,

whether from the Caterpillar or the Cheshire Cat is sound. Order, of a sort, reigns even at the mad tea-party and in the Queen's game of croquet.

Carroll, Lewis. Through the Looking Glass. In Alice's Adventures in Wonderland & Through the Looking Glass. New York: Macmillan, 1963. 148p. F;4,5,7,8;R.L. 8.

In the sequel to Alice's Adventures in Wonderland, Alice climbs through the mirror on the mantel into the room she sees inside. Escaping the looking glass house in a logical manner, she has a new set of adventures with Tweedledum and Tweedledee, an old Sheep, Humpty Dumpty, the Lion and the Unicorn. The story is patterned after a chess game, and no rules are broken as Alice proceeds to become a queen.

Clarke, Pauline. The Return of the Twelves. New York: Coward-McCann, 1963. 253p. F;1,5;R.L. 8.

Max finds twelve wooden soldiers, wrapped in a torn rag, hidden in the attic of his new house. The house itself is very old, and over one hundred years earlier, the Brontës lived in the house. The soldiers had belonged to Branwell Brontë, who shared them with his sisters. Together the Brontës named the soldiers and gave each soldier a life and personality of his own. Max was amazed to find that, because of the Brontës' belief, the soldiers were alive!

The soldiers want to return to the Brontë museum in Haworth. They make their dangerous quest on a night expedition aided by Max, his sister, and his brother.

Coatsworth, Elizabeth. Marra's World. New York: Greenwillow Books, 1975. 83p. F;4,5,7,8;R.L. 7.

Marra lives in a bewildering world. Hated by her grandmother

and ignored by the children at school, Marra cannot find comfort even from her father. No one discusses Marra's mother who disappeared when Marra was a baby. Marra's only joy is in exploring her Maine island home until Alison comes to her school. Alison welcomes Marra into her life as a true friend. They explore the island and hear, for the first time, the unearthly singing which calls to Marra. Lost in the fog while boating, Marra and Alison meet a seal mother that guides them to safety. But this is no ordinary seal, she is Marra's mother.

Collodi, Carlo. Pinocchio; The Tale of a Puppet. Philadelphia: Lippincott, 1948. 231p. C;1,5,6;R.L. 9.

As Gepetto carved the wooden puppet he fell in love with him and named him Pinocchio. Despite his naughtiness, Gepetto forgives him and makes many sacrifices for him. Pinocchio skips school, tells lies, and gets in more and more trouble. The Fox and the Cat repeatedly lead him astray and, eventually, engineer his kidnapping. In the end it is the advice of the beautiful girl with blue hair that saves him, reunites him with Gepetto, and changes him into a real boy.

Cooper, Susan. The Dark Is Rising. New York: Atheneum, 1973. 216p. F;2,3,5,6,7,8;R.L. 8.

On his eleventh birthday, Will Stanton discovers that he is not merely a boy. He is the seventh son of a seventh son and the last of the Old Ones, immortals whose sole purpose is to protect the world from the forces of the Dark. During the twelve days of Christmas Will makes a quest to find the six magical signs needed to gain strength against the Dark that is rising. His guide and mentor on this quest is Merriman, who is the wizard Merlin, the first of the Old Ones.

Cooper, Susan. Greenwitch. New York: Atheneum, 1974. 147p. F;2,3,5,6,7,8;R.L. 4.

Continuing the series of The Dark Is Rising Merriman brings Will Stanton together for the first time with Simon, Jane, and Barney, whose story was told in Over Sea, Under Stone. Their quest for the golden grail stolen by the Dark brings them to Trewissick in Cornwall to the celebration of the Greenwitch. At first the Greenwitch is believed to be merely an image of leaves and branches woven by the village women to be cast into the sea to insure a good harvest. Later the children learn that the Greenwitch is alive and belongs to the power in the sea which is neither of the Dark nor the Light. Through Jane the forces of Light are able to gain the support of the Wild Magic and claim the grail.

Cooper Susan. The Grey King. New York: Atheneum, 1975. 208p. F;2,3,5,6,7,8;R.L. 5.

In this sequel to Greenwitch, Will Stanton has been sent to relatives in North Wales to recover from a serious illness. On the mountain overshadowing the valley Will meets Bran, an albino boy, and his dog Cafall. Bran is not an Old One like Will, but he has a power of his own to support the Light. Cafall is a white dog with silver eyes that can see the wind. Will, Bran, and Cafall are drawn to the mountain to claim the harp of gold buried within and guarded by the forces of the Dark. For only the harp can call forth the ancient sleepers from the hills that are needed by the Old Ones in the last great battle of the Dark and the Light.

Cooper, Susan. Over Sea, Under Stone. New York: Harcourt, Brace & World, 1965. 252p. F;2,3,5,6,7,8;R.L. 8.

Barney, Simon, and Jane Drew, on a holiday in Wales, are searching for a lost treasure with an old map they found. The treasure, an ancient grail linked with King Arthur, is worth more than money. It is a tool which used by the right people can be a weapon against the forces of the evil Dark. As the children fight to find and keep their treasure Great-Uncle Merry is their ally. Opposing them are the local vicar, visitors from the yacht in the harbor, and the forces of evil they represent.

Cooper, Susan. Silver on the Tree. New York: Atheneum, 1977. 269p. F;2,3,5,6,7,8;R.L. 5.

In the finale to The Dark Is Rising series, the time of the last great battle of the forces of the Dark and the Light is imminent. Will Stanton, last-born of the Old Ones, servants of the Light, is drawn with Bran and the Drew children to seek the one sword that can defeat the Dark. They are aided in their quest by Merriman, the first of the Old Ones, and Taliesin, the great sixth-century Welsh bard. In the end the Light proves victorious when the Old Ones claim the powerful crystal sword.

Cresswell, Helen. A Game of Catch. New York: Macmillan, 1977. 44p. F;2,5,7,8;R.L. 7.

Ten-year-old Kate and her brother Hugh hear strange voices in the castle gallery while playing tag. Despite the museum caretaker's warning to beware of the echoes, Kate is drawn to the voices which seem to belong to the Lady Katherine Cottram and her brother, Charles, eighteenth-century children shown playing catch in a gallery painting.

Without knowing exactly how she does it, Kate becomes a part of the timeless game of catch. In the end even Hugh must admit that Katherine and Charles were real.

Cresswell, Helen. The Night Watchmen. New York: Macmillan, 1969. 122p. F;5,6,7,8;R.L. 8.

While walking by the railroad bridge, lonely and bored, Henry saw two tramps digging a hole under the bridge and setting up a tent. Soon a friendship grew among the three, and Henry discovers that the tramps, Josh and Caleb, are really "night watchmen" living near the tracks so they could call "the night train" at a moment's notice. Josh and Caleb are here to prevent the Green-Eyed People from stealing the night train and riding it to "There." Henry plays an important part in preventing this great evil.

Cresswell, Helen. Up the Pier. New York: Macmillan, 1971. 144p. F;5,7,8;R.L. 9.

Carrie cannot resist the pier during her visit to the seaside resort in Wales. Despite the lonely bleakness of the season and the discouragement of the pier keeper, she returns again and again looking for the boy and his dog she glimpses there. At last she does meet them and learns that they are time travelers, part of the Pontifex family who visited the pier in 1921, and have been held captive there ever since by the lonely pier keeper. Through Carrie the Pontifexes are finally set free to return to their own time and place.

Curry, Jane Louise. The Daybreakers. New York: Harcourt, Brace & World, 1970. 191p. F;5,6,7,8;R.L. 6.

On a bitter winter day three children, two black and one white, find a magic hole into a secret underground chamber and another world.

There they are caught in the conflict between an ancient savage race and a more civilized people fighting to survive. As Callie, Liss, and Harry travel back and forth across time, their quest in the past must be successful to save their own world in the future.

Curry, Jane Louise. Mindy's Mysterious Miniature. New York: Harcourt Brace Jovanovich, 1970. 157p. F;3,5,6,7,8;R.L. 7.

Mindy was amazed to find that the elaborate dollhouse she had found hidden in the barn was not really a dollhouse at all. Her neighbor recognized it as a perfect replica of her own family home that had mysteriously disappeared in 1915. Then Mindy and Mrs. Bright received a shock and found themselves trapped and kidnapped in the tiny house. Exploring in the miniature village to which they were taken, they find more captured buildings complete with citizens. Only after considerable persuasion can Mindy and Mrs. Bright convince these timid captives to fight to escape the nefarious Dr. Wilhelm Kurtz and his Wart and Malignant Growth Reducer.

Curry, Jane Louise. The Sleepers. New York: Harcourt, Brace & World, 1968. 255p. F;2,3,5,6,7,8;R.L. 7.

A routine archeological exploration uncovers a surprising cave in the Scottish hills. Sketching near the site Jennifer sees a strange boy who gives her a confusing message. Only when Jennifer and her brother H.P. help to uncover an extraordinary carved bell long buried under the roots of a tree near the site does the message become significant. With their friends, Gillian and Hugh, they discover that the cave is the final resting place of King Arthur and his companions, sleeping in the hill until Britain shall need them again. Only by waking the sleepers and freeing Merlin from a wicked enchantment

can the children hope to prevent the disaster which now threatens the cave and all Britain.

Curry, Jane Louise. The Watchers. New York: Atheneum, 1975. 235p.
F;5,6,7,8;R.L. 6.

Shipped off to relatives in West Virginia by his father after getting in trouble at school, with the law, and with his stepmother, thirteen-year-old Ray Silver meets his mother's people for the first time. In the strange world of the hollow many surprises are hidden. Ray learns that his mother's name was Clewarek, not Clark as he had always thought. The Clewareks are not the only people in the hollow; an oddly-dressed people live in the cave at the bottom of the hill. In the hollow Ray and his uncle Dream find a great stone snake on the wall of a coal mine, and a splinter of the snake becomes the means by which Ray is drawn into a conflict over sixteen hundred years old.

Cutt, W. Towrie. Seven for the Sea. Chicago: Follett, 1972. 96p.
F;3,5,6,7,8;R.L. 4.

Earchie and Manie Ward, two cousins on a visit to the Orkney Island of Sanday, are delayed by a heavy fog. Out of the mist a row-boat appears and the rower offers to take the children ashore. On reaching the island they find themselves on Sanday over a hundred years ago. They are taken to the home of their great-great-grandfather "Selkie" Ward. There they relive the legend of the seven "Selkies," unable to prevent the ultimate tragedy. Returning to their own time they take with them proof that this was not a dream.

De Saint-Exupery, Antoine. The Little Prince. New York: Harcourt, Brace & World, 1943. 91p. F;2,5,7,8;R.L. 6.

In the Sahara a downed-pilot is forced to repair his own plane,

a project taking days. The morning after his crash he is awakened by a small boy. As they visit the pilot is told a strange tale. The boy lives on a planetoid no bigger than a house with three volcanoes and a beautiful flower. The pride of the flower forces the Little Prince on a quest through the universe seeking the meaning of love, friendship, and happiness.

Dickinson, Peter. The Blue Hawk. Boston: Little, Brown, 1976. 229p. C;5,6;R.L. 7.

Taken from his parents when he was one year old, Tron has been raised as a priest to the god of the air. His days have been spent in blind obedience and his nights in drugged sleep. At the ritual sacrifice of a hawk Tron changes his entire life by one act. He steals the blue hawk, causing the king's death, and sets himself outside the routine of his world. The high priests see his act as a tool they can use to increase their power so they send him to the wilderness to train the blue hawk. Unknown to them he meets the new king hunting and finds in him a true friend. But now Tron is caught in the middle of a power struggle that threatens to tear his world apart. Finally, only the blue hawk is really free.

Durrell, Gerald. The Talking Parcel. Philadelphia: Lippincott, 1974. 189p. F;4,5,6,7,8;R.L. 6.

Simon, Peter, and Penelope find a brown paper parcel washed on the beach in Greece where they are vacationing. Voices and singing are coming from it. The children quickly open it to find the contents, a parrot and a talking spider having a verbal battle of wits. The battle stops only long enough to convince the children that there is great danger in the land of Mythologia from the Cockatrices who are taking

over the other animals. On Madame Hortense, a lively French animated train, the children speed to the rescue. Mythologia is saved by them with the help of Ethelred, a cockney toad renamed Master Counterspy X; Tabitha, a dragon; Desdemona, the Head Mermaid; Oswald, the Sea Serpent who likes to cook; and other assorted fabled beasts.

Eager, Edward. Half Magic. New York: Harcourt, 1954. 170p.
F;5,7,8;R.L. 6.

Jane, Mark, Katharine and Martha had been brought up on magic books. When Jane finds a magic coin, they know just what to do, though they do have a few problems. Once they learn that the magic works by halves, and they must ask for twice as much to get what they want, the adventures follow quickly. Mark wishes them to the Sahara Desert. Jane's wish takes them on a quest to the days of knights in shining armor. Besides the fun, the children get another benefit from their wishes, a new stepfather.

Eager, Edward. Magic or Not? New York: Harcourt, Brace, 1959. 190p.
F;5,7,8;R.L. 6.

After living in the city, Laura and James are delighted with their new home in Connecticut. The very best part of the house according to Jane was the well in the yard, especially after her new friend Lydia told her it was a wishing well. When Jane tries it with success, the fun begins for all three children. Mixed with the magic are good deeds: getting influential Mrs. Witherspoon to support the new school proposal, rescuing "the long-lost heir," and helping save an old woman's home from foreclosure.

Eager, Edward. Seven-Day Magic. New York: Harcourt, Brace & World, 1962. 156p. F;3,5,7,8;R.L. 6.

Barnaby, John, Susan, Abbie, and Fredericka checked out books from the library regularly but never one quite like the small, red, shabby one. When they opened it, the story was about their trip to the library. The rest of the book was sealed. When Fredericka wished on the book, she got her wish. The book brought them from dragons and witches to the Old West and beyond.

Eager, Edward. The Time Garden. New York: Harcourt, Brace, 1958. 188p. F;5,7,8;R.L. 7.

Roger, Ann and their cousins, Jack and Eliza, are spending their summer together in a fascinating old house with an independent old lady. The best part of the house is the gardens where the children meet the Natterjack, an odd creature who lives there in the thyme garden. The Natterjack shows the children many types of thyme and teaches them how to use it to take themselves to the time of their choice. Whether they go back to Shakespeare's time or forward to visit their parents in Europe, despite the dangers, the children find excitement and fun in all times.

Enright, Elizabeth. Tatsinda. New York: Harcourt, Brace & World, 1963. 80p. C;3,4,5,6;R.L. 8.

Far away on a mountain hidden in mist was the kingdom of Tatrajan where strangely wonderful animals lived and all the people had white hair that glistened like snow crystals and greenish-blue eyes. All the people, that is, except Tatsinda who was carried as a babe to the mountains in the talons of a giant eagle. With her golden hair and brown eyes Tatsinda was an outcast admired only for her weaving

ability. When ugly troll-like giants break into Tatrajan while searching for gold they are attracted to Tatsinda's golden hair and steal her away. After her rescue by Prince Tackatan, the people of Tatrajan have a new appreciation of someone who is different.

Enright, Elizabeth. Zeee. New York: Harcourt, Brace & World, 1965. 46p. F;4,5,6;R.L. 6.

Humans are a nuisance and always cause problems. At least Zeee, a funny and slightly naughty fairy, sees them that way. But who could blame her when the humans keep destroying her home. Once, when she was living in a pail on the beach, some picnicking children actually stole it. But that time she got revenge by sending her friends the ants to chase them away. Only a human, though, can save Zeee when she falls into a spider's web.

Farmer, Penelope. A Castle of Bone. New York: Atheneum, 1972. 152p. F;5,7,8;R.L. 7.

An old wardrobe bought in a second-hand store has the ability to turn anything inside it back in time. But Hugh, Jean, Penn and Anna quickly learn that you never know how far back anything will go. A pigskin wallet turns back into a live pig, but a wool sweater only turns into a ball of fluff. The wardrobe also has the power to affect Hugh's dreams. He is repeatedly drawn back to a strange castle in another world. Then Penn falls into the closet by accident and comes out a baby. In desperation the others return him to the wardrobe and he comes out even smaller. Now thoroughly scared, the four children enter the closet together and find themselves in Hugh's dream world.

Farmer, Penelope. Charlotte Sometimes. New York: Harcourt, Brace & World, 1969. 192p. F;2,5,7,8;R.L. 8.

The first day of boarding school was strange enough, but the second was worse. Charlotte, first introduced in The Summer Birds, wakes to find herself in the same school forty years earlier. The third day she is back in her own time. She is not the only time traveler. Clare Moby, who slept in her bed so long ago, is changing places with her. Through a diary and the assistance of Clare's sister, Emily, they continue to switch places without arousing suspicion. Then Charlotte's room is moved, and the girls are caught in the wrong time fearing they will never get back home. In a daring midnight adventure the process is reversed one last time.

Farmer, Penelope. Emma in Winter. New York: Harcourt, Brace & World, 1966. 160p. F;2,5,7,8;R.L. 6.

After Charlotte left for boarding school, Emma was lonely and bored. Only in her dreams was she happy reliving the time when a strange boy taught the children how to fly, first told in The Summer Birds. Now everything was changed, and she dreamed of flying with the most unpopular boy in school, fat Bobby Fumpkins. She was surprised to learn that he was dreaming the same dreams she was. In their flights they had frightening adventures back in time which had a lasting effect on their life in the real world.

Farmer, Penelope. The Summer Birds. New York: Harcourt, Brace & World, 1962. 155p. F;2,5,7,8;R.L. 6.

Charlotte and Emma met the unusual boy on their way to school. He was a stranger in their small English village who wanted to play with them. His kind of play was new and wonderful; he taught the children

to fly. Throughout the following summer they flew like birds to a secluded lake and on to the sea. Despite the wonder of this special summer, the children were still puzzled by the boy, not knowing who or what he was and why he had taught them to fly.

Farmer, Penelope. William and Mary. New York: Atheneum, 1974. 160p. F;5,7,8;R.L. 8.

Vacations, in the boarding school where Mary's father was headmaster, were silent and boring. But this holiday was different, because William stayed. Together William and Mary are able to travel through time and space using the magic half-shell that William found. Going to Atlantis is the first of many adventures with a special purpose. William believes that his happiness can only be assured if he can find the other half of the shell. Despite Mary's doubts, she remains loyal to William, a loyalty which pays when she finds the missing half-shell.

Garner, Alan. Elidor. New York: Henry Z. Walck, 1965. 185p. F;4,5,6,7,8;R.L. 7.

Four children in Manchester, picking spots on a map at random, find an old church ruin. Upon entering the doorway they find themselves in the world of Elidor, a kingdom threatened by a great evil. From Elidor's King Malebron, the children learn of the prophecy which foretold their coming to save the land. Malebron pledged Roland, Helen, Nicholas and David to search for the four treasures of Elidor: a cup, a sword, a spear, and a stone. Returning to their own world, the whole experience seemed unreal until the children began to find the treasures hidden not in Elidor but in the Manchester of today. Their quest suddenly becomes terribly dangerous when the evil of Elidor breaks through

into their world to capture the treasures.

Grahame, Kenneth. The Reluctant Dragon. New York: Holiday House, 1953. Unp. C;5;R.L. 7.

The boy had read so much about dragons that when he met one in a cave on the downs he was not surprised. This dragon had survived long after the others were killed because he did not really want to be a fighter. Once the villagers discovered the dragon the boy knew that they would want it killed. The boy, the dragon, and St. George, who really does not want to kill anything, plan a fake fight and stage it for the villagers to everyone's satisfaction.

Grahame, Kenneth. The Wind in the Willows. New York: Scribner's, 1954. 259p. C;5;R.L. 8.

Toad starts all the commotion with his love of speed. First, he tries boats, but decides that a horse-drawn caravan is even better, that is, until the caravan is wrecked by a motorcar. This is his real downfall because he becomes obsessed by the motorcar's beautiful speed. Before he knows what happened, the love for motorcars has gotten him in a dungeon despite the best efforts of his friends, Mole, Rat, and Badger, to save him from himself. Meanwhile, the evil Weasels have taken over Toad Hall, the ancestral manor of Toad on the River. It takes great effort and a lot of fast talking to put all to rights on the River.

Gray, Nicholas Stuart. The Apple Stone. New York: Meredith, 1969. 230p. F;5,7,8;R.L. 5.

Inside an apple five children find an apple stone unlike any other. Not only does it talk, but it can bring inanimate objects to life with one touch. Naturally, Missie, Jeremy, Jo, and their cousins,

Douglas and Nigel, wasted no time in trying the magic. The bird on the housekeeper's hat, the leopard-skin rug, the bookend shaped like an elephant, the missing glove, and a feather boa are soon creating havoc to the children's delight. In the climax the children use the stone to break an enchantment to rescue a small boy.

Greenwald, Sheila. The Secret Museum. Philadelphia: Lippincott, 1974. 127p. F;1,5,7,8;;R.L. 5.

Jennifer Fairfax finds an abandoned playhouse near a deserted mansion. Inside she finds at least twenty shabby dolls left in the dirt. The dolls seem so real that the Queen doll appears to be crying. When the dolls begin to speak Jennifer is stunned. With her friend, Jennifer is determined to rescue the dolls from the dirt and neglect. They refurbish the dolls and the playhouse, turning it into a museum.

Gripe, Maria. The Glassblower's Children. New York: Delacorte, 1964. 170p. C;3,4,5,6,7,8;R.L. 7.

The Lord of All-Wishes-Town kidnaps Klas and Klara, the glassblower's children, to satisfy his wife's desire. She, however, ignores the children leaving them to the cruel care of their nurse, Nana. Through enchantment the children have forgotten about their former life. If Nana's sister, Flutter Mildweather, a sorceress, had not come to rescue them, they would be there yet.

Harris, Christie. Secret in the Stlalakum Wild. New York: Atheneum, 1972. 186p. F;5,7,8;R.L. 5.

When Morann's Aunt Sarah comes to British Columbia to study the ancient Indian beliefs, Morann's sisters completely monopolize the study. Little do they know that Morann has become a part of the world of the ancient Stlalakums. Called into their world by Siem, Morann is given a

quest of her own with a treasure at the end. But Morann's true test comes when she must decide if the treasure is really worth the price to claim it.

Hoban, Russell. The Mouse and His Child. New York: Harper & Row, 1967. 182p. C;1,4,5;R.L. 8.

Two tin dancing mice, father and son, begin life under a Christmas tree. When their mechanism breaks, they are tossed in the garbage. A tramp rescues and repairs them. At once, the mice set out for a new life with one goal, to find a home and become a real family. When they break again their lifeless bodies are taken to the evil Manny Rat who repairs them for his own wicked purposes. Through the long winter they fight to survive. The spring finds them battered but content with a reformed Manny Rat and their hearts' desire.

Holman, Felice. The Cricket Winter. New York: Norton, 1967. 107p. F;4,5,6;R.L. 6.

Nine-year-old Simms Sylvanus discovered a new world under his bedroom floor one night. Sitting alone, banished to bed by his family, Simms finds a cricket, a talking cricket. From him Simms learns about the others who live under the house: the fieldmice, the mole, the ants and a spider. Seeking refuge from the bitter winter outside, they have found some comfort under the house. The creatures are still finding life hard though because of a rat. He moved in one day and promptly terrorized the others into giving him the best of everything they carried from the house above. With the help of Simms, the rat is caught and peace returns to the world under the floor.

Hunter, Mollie. The Haunted Mountain. New York: Harper & Row, 1972. 126p. C;3,5,6;R.L. 7.

MacAllister should never have planted the patch of land reserved for the Sidhe, the fairies. The Skeelie Woman warned him of the danger, but MacAllister refused to listen since the crop from that land would allow him to marry. At first all goes well, the crop comes in, and he marries. Then one night he becomes careless and is captured by the Great Gray Man of the haunted mountain. Years go by, and MacAllister is never seen again. Meanwhile, MacAllister's son, Fergus, has become a man. The fairies again want their land back. Fergus must use all his faith, love and strength to defeat the fairies. If he is successful, he may yet reclaim his father's life.

Hunter, Mollie. A Stranger Came Ashore. New York: Harper & Row, 1975. 163p. F;3,5,6,7,8;R.L. 7.

Out of a savage storm came the sounds of a shipwreck. Rushing to the shore Robbie Henderson found one lone survivor, Finn Learson. The Hendersons welcomed him into their home. Only Robbie's grandfather seemed upset by the stranger, glaring at him and muttering darkly about "Selkie Folk." A series of strange omens make Robbie take his grandfather more seriously. When Robbie finally realizes who and what Finn is, he knows he must destroy him. To do this he seeks the aid of the vicar who is really a wizard. The climax comes when the wizard and Finn Learson pitch their magic against each other in one last battle with Robbie's life held in the balance.

Hunter, Mollie. The Walking Stones; A Story of Suspense. New York: Harper & Row, 1970. 143p. F;3,5,6,7,8;R.L. 7.

Donald is irresistibly drawn to the Bodach, an old man of mystic

power, who tells him wonderful stories of the ancient Highlands. Now, though, the future is what concerns the Bodach. With his Second Sight he saw the coming of a new dam to the glen, and he knows this will bury the nearby ancient stone ruins. Called the walking stones, these ruins have stood since before recorded history. The Bodach's stories say that once every thousand years the stones really walk. Once the dam construction actually begins, Donald is caught in the middle of the conflict between the Bodach and the forest ranger who supports building the dam. Before the flood comes, the Bodach, assisted by Donald, enacts the ancient rites that allow the stones to walk one last time.

Jansson, Tove. Comet in Moominland. New York: Avon, 1959. 192p.
C;5;R.L. 9.

There have never been creatures quite like the Moomintrolls, jolly little animals with a love for adventure and food. Life is easy and exciting in their valley in the forests of Finland, and the Moomintrolls have few fears. Then one day Moomintroll sees a comet, and it terrifies him. With his friend Sniff, he sets out on an expedition to the Lonely Mountain to ask the Professor if comets are really dangerous. After many adventures they reach the mountain and discover comets are very dangerous.

Jansson, Tove. Finn Family Moomintroll. New York: Walck, 1958. 170p.
C;5;R.L. 7.

In this first book of the Moomintrolls, the spring has just come to Moominvalley in the forests of Finland. The Moomintrolls, unlike other trolls, love the sunshine and warmth, hibernating during the long winter. On this particular spring day, the weather is lovely,

and Moomintroll is anxious to be out and about with his friends Sniff and Snufkin. While exploring they found a hobgoblin's hat, a thing of magic which they learn is best left alone.

Jarrell, Randall. The Animal Family. New York: Patheon, 1965. 180p. C;5;R.L. 7.

The boy became a man living alone after his parents died on the uninhabited coast where his family landed after a shipwreck. Wandering in the wilderness, he lives by hunting. His only regret is that he has no one with whom to share the wonders of his world. One by one, he finds himself a family: a mermaid companion, pets, and a son.

Jarrell, Randall. The Bat-Poet. New York: Macmillan, 1964. 43p. F;5;R.L. 6.

Bats are creatures of the night, shunning the light. This is the story of one little brown bat that found a new world by staying awake during the day. He discovers new friends and great beauty in the light. Through poems he creates, the bat tries to share his new joy with others. The chipmunk loves his poems, but the other bats are only confused.

Jones, Adrienne. The Mural Master. Boston: Houghton Mifflin, 1974. 249p. F;5,6,7,8;R.L. 6.

On a lazy summer day in Pawthany-On-Isle Carrie, her cousin Digby, and two new friends are kidnapped. They are taken by Til Pleeryn, the mural master, into another place in time. The gnome needs the teenagers to help him rescue King Kreegeth, who has been imprisoned in the other world by the evil Moryl and King Dalgur. To be successful each person must use his/her own special talent for the good of the group.

Jones, Diana Wynne. Dogsbody. New York: Greenwillow, 1975. 242p.
F;3,4,5,6,7,8;R.L. 6.

Sirius, the Dog Star, was tried for murder and found guilty. His sentence was to be reborn on Earth as a real dog until he could find and reclaim the heavenly power he had unleashed.

As a dog he was found by an abused little girl who named him Leo. He grows to love Kathleen and wants to help her, but he must finish his quest. As he tries to do this, locked in his dog's body, all the dark forces of the heavens are set against him. Only with the help of the Sun, the Moon, and the Earth itself is he able to succeed.

Jones, Diana Wynne. Drowned Ammet. New York: Atheneum, 1977. 255p.
F;5,6,7,8;R.L. 6.

At the Holand Sea Festival each autumn the Earl of Holand marched through the town to the sea carrying a life-sized dummy called Poor Old Ammet. His son carried another dummy of Poor Old Ammet's wife, Libby Bear. The procession ended when the dummies were thrown into the sea. This had happened for so many years that the Holanders no longer remembered the reason for it. But this year Mitt, the young rebel son of a Free Holander, finds out the reason. On the Holy Islands he meets the real Ammet and Libby Bear, who have the powers of the old gods. As he helps them fight against the insane Lithar he learns the true meaning of good and evil.

Juster, Norton. The Phantom Tollbooth. New York: Random House, 1961.
256p. F;4,5,6,7,8;R.L. 6.

Milo, a bored and rather lazy boy, receives a tollbooth as a gift. Upon entering this unusual present, Milo finds himself in another world. Almost immediately he is given the challenge of rescuing the

the Princesses Rhyme and Reason. Accompanying him on the quest is a ticking watchdog, Tock. Along the way he meets King Azaz the Unabridged, Faintly Macabre, Alec Bings and the Mathemagician. The root of the problem was that long ago the land was split in a battle over whether words or numbers were more important, a dilemma Milo must solve.

Kastner, Erich. The Little Man. New York: Alfred A. Knopf, 1966. 184p. C;4,5,6;R.L. 5.

Maxie Pichelsteiner is only two inches tall, but that doesn't worry him. After all, he is the ward of Professor Hokus von Pocus, the world famous conjuror, who loves him dearly, and he has a dream. More than anything else in the world he wants to be a circus performer. This is the story of how Maxie puts his size to use and creates an act that no one will ever be able to duplicate.

Kendall, Carol. The Gamage Cup. New York: Harcourt, Brace & World, 1959. 221p. C;5;R.L. 7.

The Minnipins, who live in the Land Between the Mountains, lead dull lives. Everyone is just like everyone else and that's the way they like it. When Gummy, Curley Green, Walter the Earl, Muggles, and Mingy dare to be different, the town leaders banish them. They venture further up the mountain and build themselves a new home, discovering hidden strengths within themselves. Meanwhile, the Minnipins' ancient enemies, the Mushrooms, have found a way through a gold mine which will allow them to swarm secretly into the Land Between the Mountains. The outcasts discover this grave threat to their country and want to prevent it. The problem is whether the Minnipins will believe them and do anything about it before it is too late.

Kendall, Carol. The Whisper of Glocken. New York: Harcourt, Brace & World, 1965. 256p. C;5;R.L. 7.

The Minnipins, in this sequel to The Gammage Cup, are faced with the gravest danger in their history. Suddenly the Watercress River which runs through their country, the Land Between the Mountains, has reversed its flow. Already two villages are under water and disappearing rapidly. The last to leave were Gam Lutie, Crustabread, Silky, Scumble and Glocken, who took with him a tiny bell covered with scratchings. Fleeing to the Outlaw Heroes for help, they are given a mission instead. They must discover why the river has changed course and change it back. As they battle each other and foreign invaders alike, they prove once again that heroes are made not born.

Kingsley, Charles. The Water Babies. New York: Franklin Watts, 1961. 222p. F;3,5,6,7,8;R.L. 7.

Tom was an English chimney sweep. Mr. Grimes, his master, abused him severely and often. Tom escaped, finally, and fled to the river where he fell in and drowned, turning into a water baby. He must be a water baby until he learned to be good and could go to heaven. While Tom is learning about right and wrong, something he never knew before, he is joined by another water baby. Before dying Tom had known Ellie, and now, after her tragic accident she joins him as a water baby.

Kipling, Rudyard. The Elephant's Child. Chicago: Follett, 1969. 48p. F;5;R.L. 7.

Long ago the elephants had no trunks. An elephant's child becomes the first to get one when his insatiable curiosity takes him to the banks of the great Limpopo River to find out what the crocodile

eats. The elephant's child learns the answer the hard way and has his trunk to prove it.

Langton, Jane. The Diamond in the Window. New York: Harper & Row, 1962. 242p. F;5,6,7,8;R.L. 7.

Eleanor and Eddy follow the diamond in the window of the secret chamber of their house into a new world on a treasure hunt created by their Aunt Lily's fiance, Prince Krishna. The Indian prince and Lily's brother and sister had disappeared years ago on this same treasure hunt, the victims of the Prince's wicked uncle. Eleanor and Eddy not only win the treasure, they also rescue their long missing relatives and the Prince.

Langton, Jane. The Swing in the Summerhouse. New York: Harper & Row, 1967. 185p. F;5,7,8;R.L. 7.

In the sequel to The Diamond in the Window, Eleanor and Eddy are being treated to a new magic puzzle by Prince Krishna, their new uncle. The gift is a summerhouse with a swing inside which can take them to other worlds. He warns them though not to try it until it is finished. In his absence the children disobey and find themselves trapped in a world not their own.

Lawson, Robert. Rabbit Hill. New York: Viking, 1944. 128p. F;5;R.L. 7.

New folks are moving into the house on the hill, and the animals are excited. Their life will be a great deal easier if only the humans are good providers. It's Little Georgie, the young rabbit, who sees the people first. He is also the one who gets to know them best when he is accidently struck by a car, and they take him in, nursing him back to health.

Lawson, Robert. The Tough Winter. New York: Viking, 1954. 128p.
F;5;R.L. 7.

When Uncle Analdas, the old rabbit, predicts a tough winter, for the animals on Rabbit Hill, he is more right than he wants to be. There is ice already at Thanksgiving. Then comes the food shortage with winter just begun. The absolute worst comes when the folks go south for the winter leaving a neglectful caretaker and a mean dog in their place. Before the winter ends Rabbit Hill has two new heroes, Willie Fieldmouse and Uncle Analdas.

LeGuin, Ursula K. The Farthest Shore. New York: Atheneum, 1972.
223p. C;3,5,6;R.L. 7.

In this final volume of the Earthsea trilogy Ged is now the Archmage of Roke. Arren, prince of Enlad, brings him disturbing news that the mages in his land are forgetting their spells. This disaster has not yet come to Roke, nor does Ged intend to wait for it. Ged and Arren set out at once to find the source of this great evil. Before their quest is ended they must go to the land of death itself. They find their answer there; an evil mage has refused to accept his own death causing an imbalance of nature which affects all Earthsea.

LeGuin, Ursula K. The Tombs of Atuan. New York: Atheneum, 1971.
163p. C;3,5,6;R.L. 7.

The second volume in the Earthsea trilogy tells the story of Arha, high priestess to the Ancient and Nameless Powers of the Earth, who has been left to spend her life in the Tombs of Atuan. The wizard Ged is shocked to see her when he steals into the tombs on a quest of his own, for in his eyes Arha is just a young girl. Ged convinces her to escape from the evil god she serves and to help him retrieve the

broken ring which is the tombs' greatest treasure.

LeGuin, Ursula K. A Wizard of Earthsea. Berkeley, California: Parnassus, 1968. 205p. C;3,5,6;R.L. 7.

Sparrowhawk, a boy gifted with magic ability goes to the school for wizards on the Isle of Roke, in the heart of Earthsea. He learns a great deal about his own powers including his real name, Ged. Pride and jealousy lead him on to use his power before he is ready, and he unleashes a great evil into the world. At first he leaves the school, fleeing what he has done. Finding no peace now, he searches for the answer to his problem. He pursues the Shadow-thing which has been pursuing him. Only in this way can he face and live with himself.

L'Engle, Madeleine. A Swiftly Tilting Planet. New York: Farrar, Straus, and Biroux, 1978. 278p. F;4,5,6,7,8;R.L. 6.

Fifteen-year-old Charles Wallace and the unicorn Gaudior fight their way across time and out of the world to prevent an insane South American dictator from destroying the universe. On the earth Charles's sister Meg helps him through "kything," the ability to transfer thoughts across great distances. In some strange way Meg's hostile mother-in-law helps too. Before Charles can prevent what would be the ultimate tragedy his spirit must enter and live within the bodies of four people from another time.

This is a companion piece rather than a sequel to A Wind in the Door and A Wrinkle in Time.

L'Engle, Madeleine. A Wind in the Door. New York: Farrar, Straus, and Giroux, 1973. 211p. F;4,5,6,7,8;R.L. 7.

Meg Murray is furious with the school her little brother Charles Wallace attends, and she intends to do something about it. She knows

he is brilliant, but that doesn't mean the other boys should be allowed to beat him up. Now the fighting seems to be making Charles Wallace ill. The next day Meg tells the school principal off to no one's satisfaction and returns home to find Charles Wallace muttering about dragons in the garden.

What Meg really finds in the garden is something entirely different, a cherub named Proginoskes. She and the cherub join forces when it becomes obvious that Charles Wallace is dangerously ill and may be dying from a strange disease caused by an evil entity fighting inside the miniature universe of his body and in the greater universe of which the Earth is only one small part.

L'Engle, Madeleine. A Wrinkle in Time. New York: Farrar, Straus, and Giroux, 1962. 211p. F;5,6,7,8;R.L. 7.

Meg Murray's father, a government scientist, has been missing for a long time. When the Murrays learn from three extra-terrestrials that their father is alive, held captive by the evil Black Thing, Meg and her brother Charles Wallace, accompanied by their new friend Calvin, set off on a quest across time and space to rescue their father. They find Dr. Murray held on a distant planet, locked by the Black Thing into a fourth-dimension time warp. Not content with the possession of Dr. Murray, the evil being tries to capture Charles Wallace too. Only Meg's love can free them.

Lewis, C. S. The Horse and His Boy. New York: Macmillan, 1954. 191p. F;4,5,6,7,8;R.L. 6.

Bree is a talking horse from the magical land of Narnia who has long been held captive in the southern kingdom of Calormen where he has been treated like a dumb beast. Determined to escape, he gets his

chance when he meets the young runaway boy, Shasta. Fleeing the country they meet two more runaways, Aravis and her talking horse, Hwin. Thinking she was safe from a wicked suitor, Aravis is shocked to find him again in the land to which they flee. There she learns he is plotting to overthrow Narnia's southern neighbor Archenland. Aravis, Shasta, Bree and Hwin are determined to prevent the takeover and enlist the aid of Queen Susan and King Edmund, and the great lion, Aslan, to save Archenland in this fifth story of Narnia.

Lewis, C. S. The Last Battle. New York: Macmillan, 1956. 174p.
F;4,5,6,7,8;R.L. 7.

In the conclusion to the chronicles of Narnia, King Tirian is faced with evil threatening his beloved Narnia on all sides. The Calormenes are threatening an invasion and the people of Narnia seem to be enchanted. A wicked talking ape has disguised a donkey as the great lion, Aslan, who has long been the god of Narnia. Now the Narnians are obeying this new false god, and Tirian calls in desperation for the children from the other world to help him save Narnia. The children come, and, during the battle that follows, meet the real Aslan. The time has come for Aslan to judge the good and the evil in this magic land, and the fate of Narnia hangs in the balance.

Lewis, C. S. The Lion, The Witch and the Wardrobe. New York: Macmillan, 1950. 154p. F;3,4,5,6,7,8;R.L. 6.

The old wardrobe looked perfectly normal but Peter, Susan, Edmund and Lucy quickly learn that the wardrobe is really the entrance to the magic land of Narnia. The land is under the curse of the White Witch who has turned Narnia into a frozen waste. The children are determined to win back Narnia from this great evil. Aslan, the great

lion ruler of Narnia, joins forces with them. To succeed, Aslan gives up his life and is resurrected.

Lewis, C. S. The Magician's Nephew. New York: Macmillan, 1955. 167p.
F;3,4,5,6,7,8;R.L. 7.

The sixth book of Narnia retells how the magical land of Narnia, ruled by the great lion, was first created. The story begins many years ago in England where Digory lived with his Aunt Letty and his wicked Uncle Andrew, a magician. Andrew has discovered the way to make people invisible. Using it on Digory's friend Polly, he blackmails Digory into using it too. He is trying to learn where a person goes when he disappears. Digory discovers that the answer is the Woods Between the Worlds, a forest containing many pools, each of which is the door to another world. Digory enters one of these worlds and meets the witch Jadis. When Digory escapes back to his own time, Jadis forces him to take her with him. Digory quickly realizes that he must get her out of the real world. Forcing her back into the Woods Between the Woods, he accidentally chooses the wrong pool to send her home and takes her to Narnia by mistake where Aslan, the great lion, is in the process of creating Narnia for the talking animals. Since Digory has brought evil into his good world, Aslan sends Digory on a quest to find the means of protecting Narnia from that evil.

Lewis, C. S. Prince Caspian. New York: Macmillan, 1951. 186p.
F;4,5,6,7,8;R.L. 7.

In the sequel to The Lion, The Witch and the Wardrobe Peter, Edmund, Lucy, and Susan return to Narnia to discover that hundreds of years have passed. Narnia has been taken over by the evil king of Telmarine who has tried to kill the wood folk and enslave the talking

beasts. The rightful ruler of Narnia is a young boy Caspian. The children, Aslan the lion, and the talking animals form an army led by Caspian to overthrow the Telmarines and restore Caspian to the throne.

Lewis, C. S. The Silver Chair. New York: Macmillan, 1953. 208p.
F;3,4,5,6,7,8;R.L. 7.

Eustace and Jill, in the sequel to The Voyage of the Dawn Treader, are called back to Narnia by the noble lion, Aslan, to rescue Caspian's son from the Underland where he has been held captive for many years. The children set off with Puddleglum, a Marsh-wiggle. After meeting man-eating giants and narrowly missing being devoured, the three heroes find the lost prince and free him from the enchantment of the evil Emerald Witch, thus thwarting her plot to rule Narnia.

Lewis, C. S. The Voyage of the Dawn Treader. New York: Macmillan, 1952. 210p. F;4,5,6,7,8;R.L. 7.

The Dawn Treader, King Caspian's ship, is on a voyage to the Eastern End of the world in this third book of Narnia. Included in the crew are three children from England, Lucy, Edmund and their unpleasant cousin Eustace. The children, using magical means, have come to join this most noble of quests. Despite a lengthy series of dangers, the voyagers do reach their goal. What they find at the end of the world permanently changes their lives.

Lindgren, Astrid. Pippi Longstocking. New York: Viking, 1950. 158p.
F;2,5;R.L. 5.

Pippi thoroughly shakes up everyone when she moves into the little house on the edge of the village. Tommy and Annika, who live next door are delighted. Pippi leads an exciting life with her family, a monkey called Mr. Nillson and a horse called Horse. Living without

adults to tell her what to do she uses her supernatural strength and strange logic to lead a delightfully independent existence.

Lively, Penelope. The House in Norham Gardens. New York: Dutton, 1974. 154p. F;5,7,8;R.L. 8.

Fourteen-year-old Claire Mayfield lives with her two octogenarian aunts in a Victorian mansion. They share their home with two boarders and Claire's great-grandfather's souvenirs, collected in a lifetime of travel as an anthropologist. Among the souvenirs is a garishly painted shield made in New Guinea more than seventy years earlier. This shield draws Claire back to the time of its creation. She learns that the tribe who made it once believed the shield was sacred. As time passes she watches the tribe change as the Western influence increases. The climax in this cultural conflict comes when Claire tries to return the shield to the tribe only to find that it no longer has any meaning for them.

McCaffrey, Anne. Dragonsinger. New York: Atheneum, 1977. 264p. C;4,5;R.L. 7.

Menolly, in the sequel to Dragonsong, begins a new life in Harper Hall. Although she has been playing the guitar, the harp, and the drums for years, Menolly knows that she has much to learn. Knowing girls cannot become harpers, the boys are delighted with her and her fire lizards. All this attention causes problems with the other girls at the school. Menolly must fight against their jealousy and her own inhibitions to make a place for herself at the Harper Hall for a destiny awaits her that will affect the future of her planet, Pern.

McCaffrey, Anne. Dragonsong. New York: Atheneum, 1976. 202p.
C;4,5;R.L. 9.

The people of Pern, for a long time, have had to contend with the spores which once every two hundred years fall on their planet. Any living matter the spores touch dies. The only weapons successful against this threat are fire-breathing dragons that can destroy the spores in flight. The dragons and their telepathic riders have become the privileged culture of Pern.

Now the time of the spores' fall is almost here again, and everyone is seeking shelter. Though just a young girl, Menolly leaves her home at this most dangerous time. She is escaping the brutal scorn of her father who is only disgraced by her love of music and her desire to be a harper, something girls are not allowed to do. Seeking shelter, she finds a cave with a nest of fire lizards, small relatives of the dragons of Pern. With the love of these beautiful creatures, Menolly starts on the road to a new life.

MacDonald, George. At the Back of the North Wind. New York: Dutton, 1964. 325p. F;5,6,7,8;R.L. 6.

Diamond is a coachman's son growing up in the streets of London more than a century ago. His dearest friend is the great North Wind that carries him all over the world on its back. But the place Diamond most wants to see is the North Wind's home. Once when he was ill, the North Wind took him there, and he loved the beauty of its ice and snow. After that visit his greatest desire is to return there again. Eventually he gets his wish in the only way he can, by dying.

MacDonald, George. The Golden Key. New York: Farrar, Straus, and Giroux, 1967. 86p. C;5;R.L. 6.

Taking the golden key, Mossy and Tangle, a young boy and girl, go on a quest into enchanted worlds looking for "the country from which the shadows fall." After a lifetime of searching they finally find the magic door to which the golden key belongs. Entering the door they climb the rainbow into Heaven.

MacDonald, George. The Light Princess. New York: Farrar, Straus and Giroux, 1969. 110p. C;3,5;R.L. 5.

The young princess of Lagobel is under an evil curse. She has lost her gravity, and she cannot cry. Her only joy is in swimming, the one place where her lack of gravity does not matter. Her father has promised marriage and great wealth to anyone who can make his daughter cry.

One day a prince sees the princess swimming and falls in love with her. He is determined to break the enchantment and win her heart.

MacDonald, George. The Princess and Curdie. New York: Dutton, 1951. 238p. C;3,4,5,6;R.L. 7.

Curdie, first introduced in The Princess and the Goblin, has grown into a young man. The adorable Princess Irene has become a beautiful woman. Curdie is sent by Irene's great-great-grandmother to save Irene's father whose life is being threatened. The Chancellor has been slowly poisoning the king to gain the throne. Curdie successfully rescues Irene and the king. Together with a troop of fifty horrible monsters these three put down the Chancellor's forces and reclaim the kingdom.

MacDonald, George. The Princess and the Goblin. New York: Macmillan, 1951. 249p. C;3,5,6;R.L. 8.

In the kingdom on the mountain a kind and just king reigns. His only child is a nine-year-old daughter, Irene. Unknown to them, wicked goblins are living inside the mountain. They have a secret plan to kidnap Irene and take over the kingdom. Through the efforts of Irene's great-great-grandmother and a silver-miner's son, Curdie, the plot fails, and the goblins are destroyed forever.

McGowen, Tom. Odyssey from River Bend. Boston: Little, Brown, 1975. 166p. C;5;R.L. 6.

Once the Long Ago Ones ruled the earth using their magic to build great civilizations. Now only ruins were left in the Haunted Land beyond River Bend where the only survivors are the animals. Life is hard in River Bend, and most of the animals spend all their time trying to stay alive. Kip, the badger, dreams of more than survival. Having taught himself to read, he read the ancient works of the Long Ago Ones and dreams of journeying to the Haunted Land in search of a long-forgotten magic which could give the inhabitants of River Bend a better life. The finding of a relic motivates Kip and several other animals to make the long feared journey.

McHargue, Georgess. Stoneflight. New York: Viking, 1975. 223p. F;5,7,8;R.L. 6.

Janie Harris's parents are fighting again, and Janie seeks refuge on the roof of her New York apartment building. Janie is sitting up there feeling miserable and neglected when, to her surprise, the stone griffin atop the building speaks to her. From Griff, Janie learns that she has the power to bring stone to life. Soon Janie is traveling

all over the city on the griffin's back. One wild night they hold a Gathering in the Park calling forth every stone figure that can be found. On that night Janie must make the most important decision of her life.

McKenzie, Ellen Kindt. Drujienna's Harp. New York: Dutton, 1971. 305p. F;2,5,6,7,8;R.L. 7.

Tha and Duncan are magically transported into the land of T'Pahl through an antique bottle in a curiosity shop. T'Pahl is a bleak land ruled by the wicked Jadido who cannot kill because of a wizard's curse. Instead he creates situations in which death is inevitable for those who oppose him. Even Jadido's evil may not last long as the wizard has cursed the entire land to revenge his daughter, Drujienna. If Duncan and Tha are ever to leave this land, they must do so before Drujienna plays her harp, and T'Pahl's destiny is fulfilled.

McKillip, Patricia A. The Forgotten Beasts of Eld. New York: Atheneum, 1974. 217p. C;3,4,5,6;R.L. 7.

The real magic of anything lies in the naming of it. This truth Sybel, the daughter and granddaughter of wizards, had learned long ago. Living without human contact in her crystal hall on the mountains of Eld, she used that truth to maintain and enlarge a collection of strange and fantastic legendary beasts.

Nothing disturbed Sybel until a man came to her mountain carrying a baby. The tiny boy was his nephew and distantly related to Sybel. The child is a pawn in a powerful family feud, and the man, Coren, has brought him to Sybel for safekeeping. Unable to refuse him, Sybel raises the boy, Tam, and for the first time learns the meaning of

love. Only after she learns another kind of love with Coren and how to hate is she finally free of her life of solitude and her passion for revenge.

McKillip, Patricia A. The Riddle-Master of Hed. New York: Atheneum, 1976. 228p. C;5,6;R.L. 7.

Long ago, the wizards had vanished from the world. Now all the remaining knowledge was hidden in riddles. Going to the College of Riddle-Masters at Caithnard was a supreme honor. Despite being a farmer in the farming country of Hed, Morgon was also a prince and a gifted seeker of the truth in riddles. Now as he is graduating from the College, evil forces are at work forcing Morgon on a quest he does not want, but dares not refuse. Perhaps along the way he may learn the meaning of the three stars on his forehead which he has carried since birth. But first he must beware of even his friends, as shape-changers abound, if he is to survive with his companion Deth, the High One's Harper, to reach the High One on Erlenstar Mountain who may have the answer to this greatest of all riddles.

Mayne, William. Earthfasts. New York: Dutton, 1966. 154p. F;2,5,7,8;R.L. 6

Two hundred years ago a drummer boy went into a passage under the castle searching for King Arthur's treasure. Now, two hundred years later, he walks out of the ground beating his drum and holding a cold white candle which he had found in the passage. Keith and David try to help him adjust to the twentieth century, but the drummer boy wants to go back to his own times. Leaving the candle behind he returns into the ground. Because the candle is no longer in its place in King Arthur's cave, strange occurrences are happening in the countryside.

Only Keith and David are left to restore the imbalance of time.

Mayne, William. A Game of Dark. New York: Dutton, 1971. 143p.
F;5,6,7,8;R.L. 6.

Donald Jackson is an English schoolboy who leads a double life. In the real world he is trying to cope with his teacher-mother who is strictly religious and his father who is an invalid. In his other life Donald becomes merely Jackson, first page and then squire to Lord Breakbone. In that much more exciting life he accompanies Breakbone on his quest to slay the foul giant-predator worm threatening havoc in the countryside.

Mayne, William. A Grass Rope. New York: Dutton, 1962. 167p.
F;4,5,6,7,8;R.L. 5.

Four children in the Yorkshire dales are on a quest to find a unicorn. Mary finds the first clue on the innkeeper's sign. Adam does not believe in fantasy, he always looks for his answer from science. Mary's sister Susan is too young to believe in science. Legends tell that the way to catch a unicorn is with a grass rope, and Susan weaves one. Many secrets are uncovered in the underground passage when Susan goes to catch her unicorn.

Mazer, Norma Fox. Saturday, the Twelfth of October. New York: Delacorte, 1975. 247p. F;2,5,6,7,8;R.L. 5.

While lying on the big rock in the park, a terrifying "storm" comes and transports Zan into a brutally primitive land. Two nearly naked children find her and take her back to their village. She is trapped in a world she does not like with people she cannot understand, and there is no way back to her own world.

In time Zan learns to adjust to this new life, while clinging

fiercely to her few possessions brought from her own time. It is Diwera, the old wise woman, who realizes that Zan is a threat to her people. Only by ridding the village of Zan will life go on as it was meant to be.

Miles, Patricia. The Gods in Winter. New York: Dutton, 1978. 140p. F;5,6,7,8;R.L. 7.

This story is based on the classic legend of Demeter and her daughter, Persephone, kidnapped to the Underworld by Hades.

In this time and place Demeter shows herself in the guise of Mrs. Korngold who appears at the door of the Bramble house claiming to be the home help they have been expecting. The Brambles take her in and soon she seems part of the family.

Strange visitors keep coming to the house to see Mrs. Korngold throughout the winter. Each visitor keeps begging Mrs. Korngold to return, but they never say to where she is to return. In the spring Mrs. Korngold's daughter appears, and the Brambles begin to understand who their home help really is.

Nesbit, E. Five Children and It. New York: Coward-McCann, 1948. 255p. F;2,4,5,7,8;R.L. 8.

Anthea, exploring the beach near her new home, discovered a Psammead, a grumpy sandfairy who could grant wishes. Anthea quickly shares this wonderful gift with her sister and three brothers. The children always get their wish, only the wishes never work out the way they plan. Fortunately the wishes end each day at sunset. First, Anthea wishes for great beauty for her family, the result is that no one knows them. Next, the children wish for wealth and get gold guineas they cannot spend. Before the wishes are over, the children's baby

brother is almost kidnapped; they are stranded on a tower; and their mother is almost sent to jail as a thief. With one last wish, the children put everything right and bid the Psammead goodbye, at least for now.

Newman, Robert. The Shattered Stone. New York: Atheneum, 1975. 231p. C;3,5,6;R.L. 6.

For years the girl and boy, Neva and Ivo had lived in the enchanted forest with only the mysterious Mistress Sylvia and Jartan, to teach and care for them. Trying to help a fox, Ivo is able to step outside the forest for the first time in his life. This act begins a chain of events that sends the children on a quest into the outside world that affects the fate of two warring kingdoms.

Nichols, Ruth. A Walk Out of the World. New York: Harcourt, Brace & World, 1969. 192p. F;3,5,6,7,8;R.L. 7.

One autumn day Tobit and Judith see a strange light glowing in the woods and follow it into a magical land. Almost at once they are welcomed into the royal household of the exiled people who live in the land. For almost five hundred years a usurper has ruled in the people's homeland. The coming of Tobit and Judith has been prophesied and now they have come. The people believe that with the children's help the usurper can finally be overthrown.

Norton, Andre. Dragon Magic. New York: Crowell, 1972. 213p. F;5,6,7,8;R.L. 4.

Four boys of varied ethnic backgrounds break into an abandoned house one at a time and find a dust-covered puzzle laid out on the table. The puzzle is enchanted, allowing each boy to complete only one of the four dragons which composes the puzzle. As each boy

completes his portion of the puzzle, he is carried back across time and space to have an adventure that strengthens his ethnic pride. Ras is carried to ancient Babylon; Kim goes to China; Sig travels to the time of Siegfried; and Artie sees the death of King Arthur. Back in their own day, the boys compare stories and discover a new appreciation of each other.

Norton, Andre. The Jargoan Pard. New York: Atheneum, 1974. 194p.
C;3,5,6;R.L. 6.

Kethan, heir to the throne of Arvon, is becoming increasingly aware of the unrest in his kingdom. His own life is dominated by his mother, the Lady Heloise, who is an enchantress. Kethan becomes caught in the power struggle between his mother and his cousin. His mother wants to rule in Kethan's name through his as yet untapped supernatural powers. His cousin wants Kethan dead, so he can take the throne. Fleeing these evil plots, Kethan finds refuge in the woods, a refuge which is only temporary. To claim his throne, Kethan must return to the castle with his new friends to defeat, at the risk of his own life, the evil which lurks in and under the castle.

Norton, Andre. Lavender-Green Magic. New York: Crowell, 1974. 241p.
F;3,5,6,7,8;R.L. 6.

The three black Wade children are not completely happy about moving to live in the country with their grandparents. Feeling out of place, the children prefer exploring around the abandoned Dimsdale mansion to playing with the white children in the village. Behind the mansion, Holly, Judith and Crock find an over-grown maze in the garden. The maze has a power of its own which draws them inside to Puritan times. On separate trips to the past, the children meet two witch

sisters, one who uses her power for good and the other who uses hers for evil. The children have an important role to play in this struggle. Their efforts to resolve this conflict can change the course of history.

Norton, Andre. Quag Keep. New York: Daw, 1978. 192p.
F;3,5,6,7,8;R.L. 7.

What if a war game people play is not really a game? That is the basic premise of this story created with the assistance of E. Gary Gygax, the inventor of Dungeons and Dragons, the popular war game.

The game begins when six players choose their characters and are placed under a wizard's power. In an instant they are no longer human, they have become the characters and must fight to survive the quest laid down for them by the wizard. In the war between Law and Chaos few survive. And, if the character dies, what becomes of the human captured inside?

Norton, Mary. Are All the Giants Dead? New York: Harcourt Brace Jovanovich, 1975. 123p. F;3,5,6,7,8;R.L. 5.

James, a young English boy, prefers science fiction to fantasy. Nevertheless he goes with his magical friend Mildred to the land where the old fairy tales still live. But time goes on even there, and Cinderella and the Sleeping Beauty are now middle-aged ladies. The one young person he sees is the enchanted Princess Dulcibel. Despite Mildred's advice, James sets out to free her from the evil spell cast upon her. With the able assistance of the aging Jack-of-the-Beanstalk and Jack-the-Giant Killer, James invades the lair of the last of the giants to break the spell cast on Dulcibel.

Norton, Mary. Bed-Knob and Broomstick. New York: Harcourt Brace Jovanovich, 1971. 189p. F;3,5,7,8;R.L. 5.

Three English children visiting in the country discover Miss Price, a prim spinster, riding a broomstick. They learn that she is an apprentice witch. To insure that the children do not tell anyone her secret, Miss Price bribes them by enchanting their bed. The bed will carry them across space to many adventures, but if the children reveal Miss Price's secret the magic will end. The children keep quiet, and the fun begins.

Two years later the children again return to stay with Miss Price. The magic continues as this time the children travel back in time.

Norton, Mary. The Borrowers. New York: Harcourt, Brace, 1953. 180p. C;5;R.L. 6.

This is the first in a series of stories about the Clock family, tiny people who live hidden in old houses and survive by borrowing from the humans in the house above. The tiny world in which they live is not unlike the larger world around them with its own share of joys, sorrows, and problems.

Pod and Homily Clock live a relatively secure life with their daughter Arrietty under the grandfather clock until the day that Arrietty commits the worst sin of a Borrower; she is seen by a human. As a result Arrietty makes a friend, but she also starts a chain of events which forces the Clock family from their home forever.

Norton, Mary. The Borrowers Afield. New York: Harcourt, Brace, 1955. 215p. C;5;R.L. 7.

Continuing the Clock family's story begun in The Borrowers, Pod

Homily and Arrietty escape capture and take flight into the quiet English countryside. For the first time the little family is living outside. In the fields and hedgerows they find new challenges and a new friend named Spiller whose life has been as wild as theirs has been tame.

Norton, Mary. The Borrowers Afloat. New York: Harcourt, Brace, 1959. 191p. C;5;R.L. 7.

The third Borrower story begins as the Clock family again search for a new home, because, despite their tiny size, the Borrowers have the same problems living with relatives that humans have. Guided by Spiller, Arrietty's special friend, the family takes an exciting trip through the drains into the river. Despite dangers at every turn, a near drowning, and the threat of capture, the Clocks find security at last.

Norton, Mary. The Borrowers Aloft. New York: Harcourt, Brace & World, 1961. 193p. C;5;R.L. 8.

In this sequel to The Borrowers Afloat the Clock family is happy in their new home in the miniature village of Little Fordham. The village was a labor of love created by Mr. Potts, a retired railroad man. When Mr. Potts exhibits the village, the Clocks remain hidden. One day, however, Arrietty is seen again, and the trouble starts.

Soon the Clocks are kidnapped by Mr. Pott's competitors and hidden away for the winter. Arrietty redeems herself in her parents' eyes when she finds an idea for their escape.

O'Brien, Robert C. Mrs. Frisby and the Rats of NIMH. New York: Atheneum, 1971. 233p. C;5;R.L. 6.

Mrs. Frisby, a mouse, goes to the rats for help when her son is sick. This is a very brave thing to do since all the animals on Mr. Fitzgibbon's farm are both afraid of and in awe of the rats. These are no ordinary rats; they are escapees from the scientific laboratory of NIMH where they had been given special drugs which have made them into super-rats, increasing their life span and their intelligence.

The rats do help Mrs. Frisby, and, eventually, she repays their kindness. Without her the rats' project to build a self-sufficient civilization would have had no chance for success.

O'Connell, Jean S. The Dollhouse Caper. New York: Crowell, 1975. 84p. C;1,5,6;R.L. 6.

Only the Dollhouse family--Mother, Father, Todd, Ruth, Baby and the cat--were awake to see the two faces peering into the house. For the middle of the night, when the humans slept, was the time that they became alive. The toys in the dollhouse were able to hear the faces talking about robbing the house. In the days that followed the dolls tried desperately to warn the humans of the impending threat to no avail. When the robbers come while the house is empty, only the dolls are left to defend their home.

Oppenheim, Shulamith. The Selchie's Seed. Scarsdale, New York: Bradbury, 1975. 83p. F;5,6,7,8;R.L. 7.

From the sea the white whale draws the young Marian to the beach. The whale is issuing a summons that will take her away to live in the sea. This is a fate her father and brother strive desperately to prevent. Believing they have found the means of destroying the

white whale, they return the family heirloom which came from the sea back into its cold, gray waters. Nevertheless, the power of the selchies, seal folk who can shed their skin and become human, is greater than they know.

Ormondroyd, Edward. All in Good Time. Berkeley, California: Parnassus, 1975. 206p. F;5,6,7,8;R.L. 8.

This sequel to the Time at the Top tells what happens after Susan Shaw's second ride in the magic elevator in her apartment house takes her back to the home and the lives of the Walker family in 1881.

Susan loves living with the Walkers; and, when disaster threatens them, she develops a plan to help. The success of her plan depends on her father, and she returns to the twentieth century to get him. Susan and her father return one last time up the elevator to save the Walkers.

Ormondroyd, Edward. Time at the Top. Berkeley, California: Parnassus, 1963. 176p. F;5,6,7,8;R.L. 7.

One day Susan gets on the elevator for her usual ride up to her apartment and finds herself swept back to 1881 when a Victorian house sat on the apartment building site.

Robert and Victoria Walker, the children in the house, quickly make friends with Susan and enlist her aid in a plot to keep their mother from marrying a crooked con man.

Parker, Richard. A Time to Choose. New York: Harper & Row, 1974. 151p. F;5,7,8;R.L. 6.

One minute Stephen was watching the English countryside through the windshield of his car, and a minute later he saw a completely different world. He soon learns that a sharp-tongued schoolmate, Mary,

has seen this other world, too.

Friendship grows between Stephen and Mary as they are drawn repeatedly into this parallel world where they discover two young people almost exactly like themselves. No one, they learn, can live in two worlds; there comes a time to choose.

Patten, Brian. Mr. Moon's Last Case. New York: Scribner's, 1975.
158p. F;5,7,8;R.L. 8.

Retired police officer Reginald Moon's curiosity is peaked when he sees a strange child-like creature jump off a bridge onto a moving train. Mr. Moon follows the creature, but he is always just too late to catch him.

Meanwhile, Nameon, the dwarf being pursued, has problems of his own. He had come, originally, to the human world by accident, and his sole aim is to get back home.

Pearce, Philippa. Tom's Midnight Garden. New York: Lippincott, 1958.
229p. F;2,5,7,8;R.L. 5.

Everything went wrong at once for Tom; his brother, Peter caught the measles; Tom is shipped off to his childless aunt and uncle, and he must stay in the small apartment where they live without even a garden to play in.

Then Tom hears the clock in the hall strike thirteen during the night, and he gets up to investigate. Peeking outside the kitchen door he sees an enchanting garden from the 1880s where there had been paved yard that afternoon. Each day after that, he wrote to Peter telling him about the fun he had in the garden with little Hatty who lived in the garden's time. On each visit to the garden Tom finds that many months have passed, and Hatty is becoming a woman while he remains

a child. Just before returning home, Peter meets Hatty one last time in the apartment building of today.

Phipson, Joan. The Way Home. New York: Atheneum, 1973. 184p.
F;5,6,7,8;R.L. 6.

Stranded in the Australian outback after the car in which they are riding is overturned by a flash flood, Prue and her small brother, Peter, rely on their older cousin Richard to lead them to safety.

The children miraculously escape a brush fire, only to find that they have been transported back in time to the prehistoric days of dinosaurs. As they fight to survive guidance comes to them from a mysterious Voice. What is this Voice? Is it good or evil? These are questions to which the children must find the answers to before they can ever hope to return to the twentieth century.

Preussler, Olfried. The Satanic Mill. Trans. by Anthea Bell. New York: Macmillan, 1972. 250p. C;3,5,6;R.L. 8.

Krabat, a fourteen-year-old boy in the seventeenth-century, is summoned three times in a dream to the mysterious mill near the village of Schwarzkollm. Upon awaking, Krabat is unable to resist the summons. When he finds the mill, he apprentices himself to the miller, who is really a master of the black arts. The miller's apprentices are virtually held prisoner in the mill and are regularly taught the miller's magic. Three years pass, and Krabat is made a journeyman before he finds a way to escape--a need which becomes imperative when he learns that each year the miller kills one of the apprentices.

Ruskin, John. The King of the Golden River; or The Black Brothers. Cleveland: World, 1946. 113p. C;5,6;R.L. 8.

In the secluded mountainous part of Stiria, there was once a

fertile valley called Treasure Valley. Hans and Schwarty were the two wealthiest farmers in the valley, but they were so mean and selfish that the people called them the Black Brothers. The brothers were so foolish that they enraged the South-West Wind, Esquire, who turned the valley to a desert. Only by the efforts of their young brother Gluck and his kindness to the gnomish King of the River could the land in the valley ever be restored.

Sauer, Julia. Fog Magic. New York: Viking, 1971. 107p.
F;2,5,7,8;R.L. 5.

All her life Greta has loved the fog. In each generation of Addingtons, one child always seemed to feel the fog magic.

The fog is thick on the old Post Road on the day when the woman in an old fashioned dress riding in a surrey stops to offer Greta a ride up the mountain of Blue Cove. Greta accepts the lift, and finds a way through the fog into the Blue Cove of more than a hundred years ago.

Selden, George. The Cricket in Times Square. New York: Farrar, Straus, and Cudahy, 1960. 151p. F;4,5;R.L. 6.

When Chester, a musical cricket from Connecticut, arrives in New York City, he finds a new home in the Bellini family's newsstand in Grand Central Station. There he makes three good friends: Mario, the Bellinis' son; Tucker, a fast-talking city mouse; and Harry, a street-wise cat. Chester's special talent and the aid of Tucker and Harry help save the Bellini newsstand from disaster more than once.

Selden, George. Tucker's Countryside. New York: Farrar, Straus, and Giroux, 1969. 167p. F;4,5;R.L. 7.

Tucker and Harry, the cat and mouse made famous in The Cricket

in Times Square, continue their adventures on a visit to Chester Cricket in Connecticut.

The city travelers find life in the country full of revelations. The Old Meadow is lovely, peaceful and green. Of course, good housing and a limited diet can be problems far from the wealth of Times Square. Despite the inconveniences all would be wonderful in the Old Meadow if only the bulldozers would quit moving closer each day, tearing up the land to build new homes for the humans. All of the city genius of the visitors combined with the efforts of the country animals is needed to save the Old Meadow from this encroaching menace.

Sharp, Margery. Miss Bianca. Boston: Little, Brown, 1962. 152p.
F;4,5,6;R.L. 9.

Miss Bianca, the aristocratic white mouse, enlists the aid of the Ladies' Guild of the Mouse Prisoners' Aid Society to rescue eight-year-old Patience, an orphan girl kidnapped by the wicked Duchess and carried off to do service in her splendid Diamond Palace. Miss Bianca is assisted in this noble act by the ever-faithful Bernard, a mouse known both for his bravery and his humility.

Sharp, Margery. Miss Bianca in the Salt Mines. Boston: Little, Brown, 1966. 148p. F;4,5,6;R.L. 10.

In this sequel to Miss Bianca, the pet mouse of the Ambassador's son is off on another rescue mission with the assistance of the humble Bernard and two crusty old professors.

The determined heroes are on a quest to the salt mines to rescue the captive Teddy-Aged-Eight. Before the boy can be freed, the rescuers must ride a narrow gauge railway with a high mortality rate, cross the deep and treacherous lake surrounding Teddy's prison, and outwit the

cruel Governor who has made Teddy his slave.

Sharp, Margery. The Rescuers. Boston: Little, Brown, 1959. 149p.
F;4,5,6;R.L. 8.

This is the first of many stories about the Mouse Prisoners' Aid Society's rescue missions. Each mission begins with a formal meeting to discuss the current mission and the best means for its successful resolution.

The mission currently on the agenda is the rescue of a Norwegian poet from the grim, windowless Black Castle. The rescue team, when complete, is composed of three mice: Miss Bianca, the pet white mouse of the Ambassador's son; Bernard, a humble, worldly-wise mouse of the cellars; and Nils, a Norwegian sailor mouse. Hazards abound before success is assured.

Smith, Agnes. An Edge of the Forest. New York: Viking, 1959. 192p.
F;5;R.L. 5.

Near the Young Woods lived a shepherd and his family: his mother, his wife, his three sons and his daughter. The shepherd had hundreds of sheep and kept several sheep dogs to herd them. Only one dog in the pack was unsuitable for this chore, a young dog given as a pet to the little girl who spoiled it from birth.

One day a young leopard, lying in a tree in the Young Woods, sees this pet dog chasing a young ewe and her black ewe lamb into the woods. The dog, who has gone mad, kills the ewe, but the lamb escapes to be cared for by the leopard. Throughout the summer the leopard guards and kills for the lamb, finding protection for it in a herd of deer. At the same time the leopard cares for the lamb, he longs to eat it. Ultimately, he knows that he must make the choice which will

determine the lamb's fate.

Snyder, Zilpha Keatley. And All Between. New York: Atheneum, 1976.
216p. C;5,6;R.L. 8.

In this second volume of a trilogy, Terra, a young Erdling girl from the land below the roots finds an escape hole into the land above while chasing her pet lapin, Haba. She is found there by Raamo and Neric, two Kindar rulers from the country of Green-Sky, built in the trees above the land.

For personal reasons Raamo and Neric decide to help Terra despite the historic conflict between their two nations.

Terra is smuggled into Raamo's parents' home to live with them and his sister Pomma. Her presence there may bring forth much good, but it also brings the promise of grave dangers.

Snyder, Zilpha Keatley. Below the Root. New York: Atheneum, 1975.
231p. C;5,6;R.L. 7.

Below the Root begins a trilogy of two nations in conflict: Green-Sky, the country built in the tree branches above the forest floor; and Erda, the country built below the roots of the trees.

Long ago these people had been one nation, but internal strife and a power struggle had divided them. The victorious rulers of Green-Sky imprisoned their opponents in caverns underground and planted the magic root which soon held the people prisoners below.

Now, Raamo, a young priest-ruler in training in the land of Green-Sky, begins to question his teachers, a very dangerous activity indeed. What he learns on the forest floor proves to be both a personal and a national threat.

Snyder, Zilpha Keatley. Until the Celebration. New York: Atheneum, 1977. 214p. C;5,6;R.L. 9.

In the finale to the trilogy of Green-Sky and Erda, the conflict between these two great nations is resolved. At first when the Erdings were freed from below the root, it seemed that all would be well. Careful plans had been made to reunite the Erdings and the Kindar. In the end, though, only the supernatural power of Terra and Pomma seemed to hold the two peoples together.

Raamo, a young leader of Kindar, saw more clearly than most the problems of making the two peoples into one nation again. He, too, is the one who must rescue Terra and Pomma, when they are kidnapped by the evil power still alive in Green-Sky, a rescue that must be made no matter what the personal sacrifice.

Stearns, Pamela. Into the Painted Bear Lair. Boston: Houghton Mifflin, 1976. 153p. F;3,4,5,6,7,8;R.L. 6.

Gregory knew the sign on the playhouse in the toy store said KEEP OUT, but he could not resist peeking inside. To his amazement, he found himself in the living room of a very hungry bear. Before the bear can eat him, Gregory is rescued by the beautiful knight, Sir Rosemary. In appreciation Gregory eagerly joins Sir Rosemary on a quest to break an evil spell and free a princess, despite the fact that the bear comes with them.

Steele, Mary Q. Journey Outside. New York: Viking, 1969. 143p. F;5,7,8;R.L. 5.

Dilar has always lived on a raft sailing on an endless river inside a dark underground cavern. His grandfather says they are headed for a Better Place, a land of green and day. Dilar suspects that such

a place is only an old man's dream and that the river they sail is really a circle going nowhere.

One night, on impulse, he jumps off the raft to the rocks nearby, believing that in a day or so the raft will return thus proving his theory. As he waits giant rats come, and Dilar flees them in terror up a crevice in the cavern wall.

The crevice gradually enlarges, and Dilar finds himself for the first time in his life in the light of the sun. Before him lies a beautiful green meadow, the home of the People Against the Sky. These people help him, but they refuse to answer any of his questions about their world. To find his own answers Dilar must face a long and hazardous journey into the unknown.

Steig, William. Dominic. New York: Farrar, Straus, and Giroux, 1972. 146p. C;3,5;R.L. 7.

Dominic, a spunky and talkative dog, has become disenchanted with his life and sets out to see the world. Adventure, he finds, is just around the next bend in the road.

He has many dangerous encounters with the wicked, scheming Doomsday Gang. He finds friendship with an invalid pig, who dies leaving Dominic a fortune. And finally, in an enchanted garden, he finds his true love.

Stewart, Mary. The Little Broomstick. New York: Morrow, 1972. 192p. F;3,5,6,7,8;R.L. 6.

Mary Smith is a lonely girl until she finds a little black kitten with green eyes that she names Tib. Together through the magic of a fly-by-night flower, Mary and Tib fly to Endor College for witches on an enchanted broomstick.

Mistaken for a new apprentice witch, Mary is given a tour of the classes. It is the dead of night before Mary can escape taking with her Tib and the animals held prisoner there by the evil Headmistress.

Stewart, Mary. Ludo and the Star Horse. New York: Morrow, 1974. 191p. F;4,5,7,8;R.L. 6.

Ludo lives in a small Bavarian town with his parents and an old horse named Renti. Ludo loves Renti more than anything. When Renti breaks out of his stable during a blizzard, Ludo follows him up the mountain. Lost in the snow, Renti and Ludo are guided by a falling star into the star country, ruled by the Archer, a centaur. From the Archer, Renti learns that he must travel through each house of the Zodiac to fulfill his destiny as a star horse that can pull the Sun Chariot, a quest Ludo chooses to make with Renti. In each house they meet new creatures, some friendly and some not, and face new challenges.

Stolz, Mary. Cat in the Mirror. New York: Harper & Row, 1975. 199p. F;2,5,7,8;R.L. 6.

Two girls have much in common although Erin lives in New York City in the twentieth century and Irun lived in ancient Egypt three thousand years ago. Each girl is a loner. Neither girl gets along with her mother, and neither girl is happy with her looks.

More than discontent binds Erin and Irun together. Each has found a friend in a boy named Seti. Each grows to love a cat called Ta-she. Most binding of all, they find they can communicate with each other across time.

Thurber, James. The Great Quillow. New York: Harcourt, Brace, 1944. 54p. C;5,6;R.L. 8.

Hunder, the giant, has long been plundering the countryside.

When Quillow, the toymaker, learns that Hunder is coming to his town, he decides that this time Hunder will leave without his ill-gotten gains.

Quillow devises a plan to make Hunder believe he is ill. By tricks and tales Hunder is fooled and goes on his way.

Thurber, James. Many Moons. New York: Harcourt, Brace, 1943. 45p. C;3,5;R.L. 5.

Princess Leonore becomes ill from overeating. She would be well again, she told her father, if only she could have the moon.

The fulfilling of this request was beyond the wisdom of all the king's wise men. In desperation the king sends for the court jester, the only man wise enough to ask Leonore to describe the moon. Using her answer, the jester gives Lenore the moon. But what will happen, the wise men ask, if Leonore sees the moon in the sky.

Thurber, James. The Thirteen Clocks. New York: Simon and Schuster, 1950. 124p. C;5,6;R.L. 4.

Long ago a cold, aggressive Duke lived with his niece, the Princess Saralinda, in a gloomy castle with thirteen clocks that would not work. The Duke, who wanted to marry Saralinda, set her potential suitors impossible tasks which cost them their lives.

One day Prince Zorn of Zorna, masquerading as a minstrel, heard of Saralinda and decided to meet the Duke's challenge. Zorn was sent to find a thousand jewels in ninety-nine hours and to return them to the castle as the thirteen silent clocks struck the hour, a task Zorn accomplished to the Duke's despair.

Thurber, James. The Wonderful O. New York: Simon and Schuster, 1957. 72p. C;5,6;R.L. 8.

Two pirates, in search of treasure, captured a town and looted

it, destroying anything they found whose name contained the letter "O." Andrew, the village poet, and Andrea, the village beauty, join forces in a mad race against time to find the treasure ahead of the pirates. In the end Andrew and Andrea received unexpected help in their quest.

Tolkien, J. R. R. Farmer Giles of Ham. Boston: Houghton Mifflin, 1976. 64p. C;5,6;R.L. 6.

The worst part of accidentally becoming a hero, Farmer Giles learns, is that people expect you to keep doing it. Having accidentally shot his blunderbuss at a marauding giant, he was naturally expected to free the neighborhood from a newly arrived dragon. Finding no excuse the villagers will accept, Giles sets out in lukewarm, if not hot, pursuit.

Tolkien, J. R. R. The Hobbit; or There and Back Again. Boston: Houghton Mifflin, n.d. 315p. C;4,5;R.L. 5.

In a moment of sheer bravado Bilbo Baggins, a home-loving hobbit, is swept off by thirteen dwarves to the Lonely Mountain on a quest for gold. They are helped intermittently along the way by Gandalf, the wily wizard. The road is long and often dangerous before they find the gold which they must claim from the dragon, Smaug.

Warburg, Sandol Stoddard. On the Way Home. Boston: Houghton Mifflin, 1973. 137p. F;2,3,5,6,7,8;R.L. 7.

Awaking in the frozen wasteland of the North, Boy meets and is befriended by a bear. Boy and Bear wander southward searching for a home. On their travels they meet Twain, who could be Boy's twin. Twain lures Boy and Bear to the enchanted castle of the evil Monkey King where they are held captive. The two finally escape and tell their tale, but, finding no home, move on again to continue their search.

Wersba, Barbara. Let Me Fall Before I Fly. New York: Atheneum, 1971. 31p. F;5,7,8;R.L. 7.

Lying in the grass, a boy sees a circus parade. Each member of it is no more than two inches high. In the days that follow, the child spends hours watching this exciting miniature world. He leaves it only when his parents take him to the seashore by force.

His worst fears were confirmed on his return when he found the circus gone. In his absence a storm had come and swept the circus away.

His unhappiness soon grew to illness. When he told his parents the reason for his sorrow, they believed him insane. After much time and medical attention, however, the boy is pronounced cured. Falling asleep one night he again dreams of the circus, and when he awakes it is still with him.

Westall, Robert. The Wind Eye. New York: Greenwillow, 1976. 213p. F;5,6,7,8;R.L. 5.

Professor Bernard Studdard and his family have come north to the coast of Northumbria to claim from Uncle Henry their inheritance, an aged, rambling house. If nothing else they hope the trip will give them a much needed vacation.

The Studdard children are soon exploring the property, and down the beach they find a long abandoned hut and a dingy. Through these relics of a time long past, the Studdards are swept back to the Viking era to meet St. Cuthbert, the legendary savior of this land.

White, E. B. Charlotte's Web. New York: Harper & Row, 1952. 184p. F;4,5;R.L. 6.

The young girl, Fern, has raised Wilbur from a tiny piglet into a beautiful pig. Now Wilbur is to be taken to the fair where he will be

admired, sold, and finally butchered. This tragedy can only be averted with the help of Wilbur's friends: Charlotte A. Cavatica, a large grey spider; and Templeton, a self-seeking rat. Their success is a triumph of love and great personal sacrifice.

Wrightson, Patricia. The Nargun and the Stars. New York: Atheneum, 1974. 184p. F;5,6,7,8;R.L. 7.

Simon Brent, recently orphaned, goes to live with two middle-aged cousins on a sheep ranch in the Australian outback. Motivated by loneliness and boredom, Simon explores the nearby swamps where the Pot-koorok, a water-sprite; the Turongs, tree-spirits; and the Nyols, tiny earth spirits, tease and befriend him. With their help, he finds a new joy in his life.

Simon's new-found pleasure is rapidly over-shadowed by the menace of the Nargun. This primeval rock is really a living monster which moves at night crushing everything in its path. After crushing a sheep in the mountains, the Nargun is now moving into the valley directly toward Simon's new home.

Wrightson, Patricia. An Older Kind of Magic. New York: Harcourt Brace Jovanovich, 1972. 186p. F;5,6,7,8;R.L. 6.

Rupert Potter, Benny Golightly and Selina Potter are determined that the Botanical Garden in their hometown of Sydney, Australia, is not going to be torn down to make a parking lot. Support for their crusade comes from highly unusual sources--the Pot-kooroks, Nyols and Net-Nets who are the "little people" of Australia and an advertising designer. The crusaders, together with an army of enchanted shopwindow mannequins, stage a most memorable protest march on the night a comet appears.

Yolen, Jane. The Magic Three of Solatia. New York: Crowell, 1974.
172p. C;3,5,6;R.L. 7.

Sianna had on her jacket three magic old silver buttons. Though she did not know they were magical at first, the truth was revealed to her when Dread Mary, the sea witch, stole one of the buttons to gain its power.

Now, Sianna had two buttons which she guarded closely for she had learned that magic must be used with care since magic always has consequences.

Sianna spent the second button to save herself from marriage to the evil king of Solatia. Again, the lesson she had learned proved true.

Now Sianna's son Lann has the last button, and he too knows the lesson well. Dare he risk using the last button to save his beloved Bridda from an evil sorcerer?

Chapter 6

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

The purpose of this research was to survey children's literature to determine if it would be feasible to develop a mini-course based on the reading of books of the fantasy genre for middle school students at Edison Middle School, Waterloo, Iowa. To that end, a definition of the fantasy genre and its identifying motifs were developed. Lack of critical sources, suitability of reading/interest levels, format, availability of the books in print, and failure to meet a precise definition of the fantasy genre were identified as the factors which would determine whether an annotated bibliography of 150 titles could be generated.

Fantasy was defined as the literature of fantastic tales and chimerical tales. These tales are the creation of an author out of his/her own imagination. Fantastic tales require a world of wonder and a real world. Chimerical tales require only a world of wonder.

Eight motifs of the fantasy genre were identified: (1) living toys, (2) strange children, (3) witches, (4) supernatural animal figures, (5) mythical worlds, (6) combat between good and evil, (7) journeys through time and space, and (8) the "door."

The initial collection for this study was derived from a pre-selected list of critical sources and reviewing periodicals recommended in The Children's Catalog, the Junior High School Library Catalog, and The Elementary School Library Collection, recognized

basic collections in the library science field.

Through analyzing the data the researcher found that the most significant factor influencing the development of a working collection was appropriate reading/interest level followed, respectively, by: availability in print, lack of critical source or review, and suitability of format.

Having applied each of the factors influencing the selection of a collection of fantasy genre books, the working collection was derived from the initial collection. The researcher read every available book in the working collection.

Each book was analyzed for the following factors: whether it met the researcher's definition of the fantasy genre as either a fantastic or a chimerical tale, whether it contained the motifs of the fantasy genre; and its readability using the Fry Readability Formula.

Annotations were prepared for each book designated by the researcher as belonging to the fantasy genre, and the results of the study were compiled.

The researcher found that 173 of the 258 titles studied in the working collection met the researcher's definition of the fantasy genre. The 85 titles which had been recommended as fantasy, but, which did not fit the genre definition, are ample testimony to the researcher's contention that many books labeled fantasy really do not belong to that literary genre. The 173 titles which did meet the researcher's fantasy genre definition, surpassed the needed 150 titles that would make a course on fantasy genre books feasible.

The researcher's decision to include chimerical as well as fantastic books in the genre definition proved to be a sound decision

based on sheer numbers as well as student usage patterns since only 112 of the 173 fantasy genre titles were fantastic.

The motifs identified as being associated with the fantasy genre were found to be present in varying degrees in each of the titles. The dominate motif of the eight was the presence of a mythical world. This motif appeared in every title, making it a legitimate basis for a fantasy genre definition.

Certain characteristics of these motifs were initially hypothesized by the researcher. Each of these characteristics did appear within the study, but not in the percentages originally stated.

Living toys, as originally hypothesized, would be 50 percent female. This study found that only 35.5 percent of the toys were female. Thus living toys have male dominance of almost two to one.

Fifty percent of the strange children, as originally hypothesized, would be found in the world of wonder. In actuality 90.5 percent of the strange children inhabited the wonder world. This indicates that strange children met real children most often in chimerical tales or in fantastic tales where the normal children journey to the wonder world.

Witches, as originally stated, would be 50 percent female and 50 percent good. The research found that 43.6 percent of the witches were female and 45.7 percent of the witches were good. This proved to be one of the most accurate of all the percentages. Despite the stereotypical female evil witch, this study shows that witches are almost equally divided by sex and by the preference for good or evil.

Supernatural animal figures, as originally hypothesized, would be 50 percent helpers or assistants to the persons or characters in performing tasks and 50 percent the mode of transport in fantastic

tales. In actuality the animal figures were 87.8 percent helpers and only 12.2 percent the means of transport. The researcher suspects this considerable deviation from the hypothesis may be influenced by the age for which these books were intended. Books for younger children the researcher speculates would have more children riding supernatural animals, a hypothesis that bears future research.

Fifty percent of the mythical world were also hypothesized to be parallel with and 50 percent separate from the real world. Study showed that only 23 percent of the worlds were parallel. The remaining 77 percent of the mythical worlds were separate from the real world. Parallel worlds, the researcher shows, occur most often in toy and animal fantasies.

Originally the researcher hypothesized that 50 percent of the human characters would symbolize good. In fact, 61 percent of the human figures were found to be good.

Fifty percent of the journeys in fantastic tales would be through time, the original hypothesis stated. In fact, 46.3 percent of the journeys were through time. This proved to be the most accurate percentage concerning motifs. Research also showed that many of the fantastic tales contained journeys through time and space simultaneously.

Originally one hypothesis stated that 50 percent of the "door" appearances in fantastic tales would be real doors. Actually only 9.3 percent of the "doors" were real doors. The objects which stood at the entrance to the world of wonder proved to vary from picture frames to mirrors and beyond, but were only infrequently doors as they exist in the real world.

The researcher concluded that, using the definition and motifs

set forth in this study, it was possible to find more than the required number of books necessary to make the development of a mini-course on the fantasy genre feasible.

Beyond the recording of numerical data, the researcher feels a need to make some observations after having made this study. The time span of the titles in this study represents over a century of writing in the fantasy genre, revealing distinct trends in format and authorship. Despite the great variety of writing styles, the researcher feels able to make, also, some observations about what fantasy as a genre has to offer the reader.

First, from Alice's Adventures in Wonderland to the current writings of Anne McCaffrey and Patricia A. McKillip, series writing has always been a trend in the fantasy genre. The researcher sees two reasons for this trend. First, in books of this genre the author creates a unique world apart from or within the real world. If that world is truly complete, then more than two hundred pages and a brief time will be required to explore it. Madeleine L'Engle has spent over fifteen years writing about the Murray family. Lloyd Alexander spent over five years writing the Prydain chronicles and has returned to it since finishing The High King. J. R. R. Tolkien, perhaps more than any other writer, typifies this trend, having devoted a major portion of his life to exploring that world in his mind of which The Hobbit is one small part.

The other reason, the researcher sees, for fantasy genre books to be in a series relates to those fantastic and chimerical tales containing the motif of the combat between good and evil. Each volume represents one moment in time of this eternal struggle. A series of

such combats re-enforces this concept of a continuum.

Second, the fantasy genre has been a writing tradition in Great Britain for more than one hundred years. The writing tradition begun by Lewis Carroll, J. M. Barrie, and George MacDonald lives on in the works of C. S. Lewis, Penelope Farmer, and Richard Adams. The only American classic fantastic tale in this study to remain popular and in print more than fifty years is The Wizard of Oz, surviving in spite of or, perhaps, because of all the literary criticism leveled against it.

Since World War II a new wealth of fantasy genre works have appeared by American authors. Writers such as Lloyd Alexander have created their worlds of wonder from their European cultural heritage. Conversely, Robert Lawson, Andre Norton, and Robert O'Brien have created fantasy worlds drawn wholly from the American cultural experience. As the writings of authors from other countries becomes available in print, the researcher foresees a time when the study of the fantasy genre will be a truly multi-cultural experience.

Third, no analysis of the fantasy genre would be complete without looking at the purposes of fantasy genre writing. Apart from the financial motive, fantasy genre books have been written to entertain. Whether written for one or two children, as were Lewis Carroll's books, written originally for the author's personal pleasure, or written for the masses, fantasy genre books were written for pleasure. Within this genre, too, has long been a tradition of instruction; these are often books with a message.

Much of the message of a quantity of fantasy genre works is tied to the motif of the combat between good and evil. No matter what good and evil's form, they are ethical and/or religious principles

having physical existence rather than merely matters of personal opinion or preference.

Within that framework many fantasy genre books praise the worth of the individual and respect the worth of others. Whether the individual is an Assistant Pig-Keeper, a bell-ringer or a humble Hobbit, he/she has a purpose in life. Quag Keep is one of many examples in which Good will triumph only if each person in the group respects and relies on the strengths of others.

Fantasy genre characters are participants in rather than observers of life. Quests are an ever reoccurring theme in the fantasy genre; something must always be done, and, in the doing, each character's worth is measured.

The actions in fantasy genre works are often characterized by several inherent basic beliefs.

1. Good will triumph in the end, if those who believe in the good will fight for their beliefs.

2. Love and friendship are the greatest strengths and rewards of the Good.

3. Every individual has worth which is manifest in how he/she lives his/her life and what he/she believes is worth dying for. Worth is not measured in social status.

4. Heroes are made, not born.

5. Every individual has the right to the freedom of choice. Joining the forces of Good must be a conscious decision, rather than an accident. The strongest charge against the forces of Evil is that they take away the individual's freedom of choice.

6. No matter what the character's goal or what his/her means of

achieving that goal, success demands that a price be paid. Each character gets only that for which he works, fights or sacrifices.

The fantasy genre, because of its world of wonder, can deal with almost any social issue. Because these issues are not treated wholly in the real world, the author's message is less threatening since it is further removed from the reader's experience and can be viewed more objectively.

Some of the social issues found in the titles of this research study include: women's rights, environmental protection, cultural conflict, the generation gap, and prejudice. For example, Menolly in Dragonsinger, Sybel in The Forgotten Beasts of Eld, and Sir Rosemary in Into the Painted Bear Lair are each unique individuals fighting in their own fashion for their rightful place in a male dominated world. The Haunted Mountain treats both sides of the issue between the need for progress and the need for environmental protection. Cultural conflict can be seen, in fantasy genre books, from a variety of perspectives. In Saturday, The Twelfth of October Zan is thrust back into a primitive society that terrifies her. A long time passes before she learns that all societies have characteristics to be prized. Journey Outside shows the reader the real world as seen by an outsider for the first time. In The House in Norham Gardens, the author shows the tragedy of a people who have lost their cultural heritage. Generations in conflict is one of several themes in Cat in the Mirror, the story of two girls over three thousand years apart in time facing the same problems. Finally, Dragon Magic, Lavender-Green Magic, and Tatsinda focus on the problem of prejudice in differing ways.

To avoid threatening the reader's self concept, supernatural

animal figures and toys are frequently used to show human faults. Pinocchio may become a real boy only at the end of the story, but his weaknesses as a puppet are all too human. Other animals such as Mrs. Frisby in Mrs. Frisby and the Rats of NIMH and Charlotte in Charlotte's Web provide models to the reader of personal sacrifice for others.

One final characteristic of the fantasy genre is its incurable optimism. The belief that everything has the potential to come right in the end permeates all of the other principles above.

The researcher urges that further research in the fantasy genre be undertaken. Increasing the age span for the study of fantasy genre literature will test whether the definition of the fantasy genre and its motifs tested in this work will hold up.

Increased interest in and publishing in the fantasy genre, encourages this researcher to recommend constant updating of this bibliography.

Also, research in this literary genre undertaken by time period rather than age and readability levels could reveal to what degree cultural events such as the women's liberation movement have affected trends in the fantasy genre.

Finally, research should be done applying the fantasy genre definition to audiovisual materials. This would permit students whose preferred learning style is not reading to benefit from the study of the fantasy genre. The multi-media approach would add richness and depth for all students studying the fantasy genre.

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APPENDIXES

APPENDIX A. BIBLIOGRAPHY USED TO FORM THE INITIAL COLLECTION

1. PRE-SELECTED CRITICAL SOURCES

Arbuthnot, May Hill and others. The Arbuthnot Anthology of Children's Literature. 4th ed. Glenville, Illinois: Scott, Foresman and Company, 1976.

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_____. Junior High School Library Catalog. 3d ed. and supps. New York: H. W. Wilson, 1975.

2. PRE-SELECTED REVIEWING PERIODICALS

The Booklist. Chicago: American Library Association.

The Bulletin of the Center for Children's Books. Chicago: University of Chicago, Graduate Library School.

The Horn Book Magazine. Boston: The Horn Book.

Kirkus Reviews. New York: Kirkus Service.

School Library Journal. New York: R. R. Bowker Company.

Top of the News. Chicago: American Library Association.

APPENDIX B

Table of Factors Influencing Title
Elimination

Conditions and Influences	No. Books
Books lacking one critical source or review	147
Books not at reading/interest level	259
Short stories and anthologies	45
Books out of print	164
Books meeting all the stated criteria	268
Total fantasy books in initial research	883
Books not available for research	10
Books not meeting research fantasy definition	85
Total fantasy books in annotated bibliography	173

APPENDIX C

Data Sheet for Fantasy Books

Author	Title	Types		Motifs																	
		F	C	1		2		3				4		5		6		7		8	
				Female	Male	Real	Wonder	Female	Male	Helper	Transport	Parallel	Separate	Evil	Good	Time	Space	Door	Other		
																				E	G
Adams, Richard	Watership Down	X											X								
Aiken, Joan	The Kingdom and the Cave		X							X	X			X		X					
Aiken, Joan	The Whispering Mountain	X											X			X		X			X
Alexander, Lloyd	The Black Cauldron		X					X	X	X	X			X	X	X					
Alexander, Lloyd	The Book of Three		X					X	X	X	X			X	X	X					
Alexander, Lloyd	The Castle of Llyr		X					X	X	X	X			X	X	X					
Alexander, Lloyd	The Cat Who Wished to Be a Man		X							X	X			X	X	X					
Alexander, Lloyd	The High King		X					X	X	X	X			X	X	X					
Alexander, Lloyd	The Marvelous Misadventures of Sebastian		X											X	X	X					
Total																					

Key: F Fantastic tale 1 Living toys 5 Mythical worlds
 C Chimerical tale 2 Strange children 6 Combat of good and evil
 3 Witches 7 Journeys through time and space
 4 Supernatural animal figures 8 The "door"

APPENDIX C

Data Sheet for Fantasy Books

Author	Title	Types		Motifs																	
		F	C	1		2		3				4		5		6		7		8	
				Female	Male	Real	Wonder	Female	Male	Female	Male	Female	Male	Helper	Transport	Parallel	Separate	Evil	Good	Time	Space
Alexander, Lloyd	Taran Wanderer		X					X	X	X	X				X	X	X				
Alexander, Lloyd	Time Cat	X						X	X			X			X		X	X	X	X	X
Alexander, Lloyd	The Wizard in the Tree		X							X					X	X	X				
Allen, Judy	The Spring on the Mountain	X													X			X			X
Arthur, Ruth M.	On the Wasteland	X								X					X		X	X			X
Babbitt, Natalie	The Search for Delicious		X												X	X	X				
Bailey, Carolyn	Miss Hickory		X									X		X							
Barrie, J. M.	Peter Pan	X				X									X		X		X		X
Baum, L. Frank	The Wizard of Oz	X						X							X		X		X		X
Total																					

Key: F Fantastic tale 1 Living toys 5 Mythical worlds
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		F	C	1		2		3		4		5		6		7		8	
				Female	Male	Real	Wonder	Female	Male	Helper	Transport	Parallel	Separate	Evil	Good	Time	Space	Door	Other
Benary-Isbert, M.	The Wicked Enchantment		X					X	X	X			X	X	X				
Biegel, Paul	The King of the Copper Mountains		X					X		X			X		X				
Bond, Nancy	A String in the Harp	X											X			X			X
Boston, Lucy	The Children of Green Knowe	X						X		X			X		X	X			X
Boston, Lucy	The Guardians of the House	X											X				X	X	
Boston, Lucy	The Sea Egg	X											X		X		X		X
Boston, Lucy	Treasure of Green Knowe	X											X			X			X
Bradbury, Ray	The Halloween Tree	X						X	X				X			X			X
Buchwald, Emilie	Gildaen		X						X	X			X	X	X				
Total																			

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		F	C	1		2		3				4		5		6		7		8	
				Female	Male	Real	Wonder	Female	Male	Helper	Transport	Parallel	Separate	Evil	Good	Time	Space	Door	Other		
Carroll, Lewis	Alice's Adventures in Wonderland	X									X			X					X	X	
Carroll, Lewis	Through the Looking Glass	X									X			X					X	X	
Clarke, Pauline	The Return of the Twelves	X			X								X								
Coatsworth, E.	Marra's World	X									X		X						X	X	
Collodi, Carlo	Pinocchio		X		X									X		X					
Cooper, Susan	The Dark is Rising	X				X			X	X				X	X	X	X	X	X	X	
Cooper, Susan	Greenwitch	X				X			X	X				X	X	X	X	X	X	X	
Cooper, Susan	The Grey King	X				X			X	X				X	X	X	X	X	X	X	
Cooper, Susan	Over Sea, Under Stone	X				X			X	X				X	X	X	X	X	X	X	
Total																					

Key: F Fantastic tale
C Chimerical tale

1 Living toys
2 Strange children
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4 Supernatural animal figures

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Author	Title	Types		Motifs																		
		F	C	1		2		3				4		5		6		7		8		
				Female	Male	Real	Wonder	Female	Male	Helper	Transport	Parallel	Separate	Evil	Good	Time	Space	Door	Other			
Cooper, Susan	Silver on the Tree	X					X			X	X				X	X	X	X	X		X	
Cresswell, Helen	A Game of Catch	X					X								X			X			X	
Cresswell, Helen	The Night Watchmen	X													X		X		X		X	
Cresswell, Helen	Up the Pier	X													X			X	X		X	
Curry, Jane Louise	The Daybreakers	X													X	X	X	X			X	
Curry, Jane Louise	Mindy's Mysterious Miniature	X									X				X	X	X	X			X	
Curry, Jane Louise	The Sleepers	X					X	X		X					X	X	X	X			X	
Curry, Jane Louise	The Watchers	X												X		X	X	X			X	
Cutt, W. Towrie	Seven for the Sea	X								X					X		X	X			X	
Total																						

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				Female	Male	Real	Wonder	Female	Male	Helper	Transport	Parallel	Separate	Evil	Good	Time	Space	Door	Other		
De Saint-Exupery, A.	The Little Prince	X					X							X					X	X	
Dickinson, Peter	The Blue Hawk		X											X	X	X					
Durrell, Gerald	The Talking Parcel	X									X			X		X		X		X	
Eager, Edward	Half Magic	X												X			X	X		X	
Eager, Edward	Magic or Not?	X												X			X			X	
Eager, Edward	Seven-Day Magic	X					X	X						X			X	X		X	
Eager, Edward	The Time Garden	X												X			X			X	
Enright, Elizabeth	Tatsinda		X					X		X				X		X					
Enright, Elizabeth	Zeee	X								X			X		X						
Total																					

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				Female	Male	Real	Wonder	Female	Male	Helper	Transport	Parallel	Separate	Evil	Good	Time	Space	Door	Other		
Farmer, Penelope	A Castle of Bone	X												X				X		X	
Farmer, Penelope	Charlotte Sometimes	X					X							X				X			X
Farmer, Penelope	Emma in Winter	X					X							X					X		X
Farmer, Penelope	The Summer Birds	X					X							X					X		X
Farmer, Penelope	William and Mary	X												X					X		X
Garner, Alan	Elidor	X									X			X	X	X	X	X	X	X	
Grahame, Kenneth	The Reluctant Dragon		X											X							
Grahame, Kenneth	The Wind in the Willows		X											X							
Gray, Nicholas	The Apple Stone	X												X				X	X		X
Total																					

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				Female	Male	Real	Wonder	Female	Male	Helper	Transport	Parallel	Separate	Evil	Good	Time	Space	Door	Other
Greenwald, Sheila	The Secret Museum	X		X	X							X					X	X	
Gripe, Maria	The Glassblower's Children		X					X	X	X		X		X	X		X	X	
Harris, Christie	Secret in the Stlalakum Wild	X											X			X		X	
Hoban, Russell	The Mouse and His Child		X	X	X					X		X							
Holman, Felice	The Cricket Winter	X								X		X		X					
Hunter, Mollie	The Haunted Mountain		X					X				X		X					
Hunter, Mollie	A Stranger Came Ashore	X										X		X	X	X	X	X	
Hunter, Mollie	The Walking Stones	X								X		X	X	X	X			X	
Jansson, Tove	Comet in Moominland		X									X							
Total																			

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Jansson, Tove	Finn Family Moomintroll		X											X												
Jarrell, Randall	The Animal Family		X											X												
Jarrell, Randall	The Bat-Poet	X												X												
Jones, Adrienne	The Mural Master	X													X		X	X							X	
Jones, Diana Wynne	Dogsbody	X						X	X		X				X	X	X				X				X	
Jones, Diana Wynne	Drowned Ammet	X												X		X	X				X				X	
Juster, Norton	The Phantom Tollbooth	X											X		X		X				X				X	
Kastner, Erich	The Little Man		X									X		X		X	X									
Kendall, Carol	The Gammage Cup		X												X											
Total																										

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				Female	Male	Real	Wonder	Female	Male	Helper	Transport	Parallel	Separate	Evil	Good	Time	Space	Door	Other
Kendall, Carol	The Whisper of Glocken		X										X						
Kingsley, Charles	The Water Babies	X						X					X	X	X			X	X
Kipling, Rudyard	The Elephant's Child	X											X						
Langton, Jane	The Diamond in the Window	X											X	X	X	X	X	X	X
Langton, Jane	The Swing in the Summerhouse	X											X			X	X		X
Lawson, Robert	Rabbit Hill	X											X						
Lawson, Robert	The Tough Winter	X											X						
LeGuin, Ursula	The Farthest Shore		X											X	X	X			
LeGuin, Ursula	The Tombs of Atuan		X					X	X	X				X	X	X			
Total																			

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LeGuin, Ursula	A Wizard of Earthsea		X										X	X	X				
L'Engle, Madeleine	A Swiftly Tilting Planet	X										X	X	X	X	X			X
L'Engle, Madeleine	A Wind in the Door	X									X	X	X	X	X	X			X
L'Engle, Madeleine	A Wrinkle in Time	X										X	X	X	X	X			X
Lewis, C. S.	The Horse and His Boy	X								X		X	X	X		X	X		
Lewis, C. S.	The Last Battle	X								X		X		X		X			X
Lewis, C. S.	The Lion, The Witch and the Wardrobe	X					X			X		X		X		X	X		
Lewis, C. S.	The Magician's Nephew	X					X	X		X		X		X		X			X
Lewis, C. S.	Prince Caspian	X								X		X		X		X			X
Total																			

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				Female	Male	Real	Wonder	Female	Male	Helper	Transport	Parallel	Separate	Evil	Good	Time	Space	Door	Other		
Lewis, C. S.	The Silver Chair	X						X							X		X		X		
Lewis, C. S.	The Voyage of the Dawn Treader	X													X		X		X		X
Lindgren, Astrid	Pippi Longstocking	X				X								X							
Lively, Penelope	The House in Norham Gardens	X													X		X				X
McCaffrey, Anne	Dragonsinger		X							X					X						
McCaffrey, Anne	Dragonsong		X							X					X						
MacDonald, George	At the Back of the North Wind	X													X	X		X			X
MacDonald, George	The Golden Key		X												X						
MacDonald, George	The Light Princess		X					X							X						
Total																					

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				Female	Male	Real	Wonder	Female	Male	Helper	Transport	Parallel	Separate	Evil	Good	Time	Space	Door	Other
MacDonald, George	The Princess and Curdie		X					X		X			X	X	X				
MacDonald, George	The Princess and the Goblin		X					X					X		X				
McGowen, Tom	Odyssey from River Bend		X									X							
McHargue, Georgess	Stoneflight	X										X					X		X
McKenzie, Ellen	Drujienna's Harp	X				X							X	X	X		X		X
McKillip, Patricia	The Forgotten Beasts of Eld		X					X		X			X	X	X				
McKillip, Patricia	The Riddle-Master of Hed		X										X	X	X				
Mayne, William	Earthfasts	X				X							X			X			X
Mayne, William	A Game of Dark	X											X		X	X			X
Total																			

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				Female	Male	Real	Wonder	Female	Male	Helper	Transport	Parallel	Separate	Evil	Good	Time	Space	Door	Other		
Mayne, William	A Grass Rope	X										X		X	X	X		X		X	
Mazer, Norma Fox	Saturday, the Twelfth of October	X					X								X	X	X	X	X	X	X
Miles, Patricia	The Gods in Winter	X												X		X	X	X			X
Nesbit, E.	Five Children and It	X					X					X		X			X				X
Newman, Robert	The Shattered Stone		X							X	X			X	X	X					
Nichols, Ruth	A Walk Out of the World	X												X	X	X	X	X	X		X
Norton, Andre	Dragon Magic	X												X	X	X	X	X	X		X
Norton, Andre	The Jargoon Pard		X					X						X	X	X					
Norton, Andre	Lavender-Green Magic	X						X	X					X		X	X				X
Total																					

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				Female	Male	Real	Wonder	Female	Male	Helper	Transport	Parallel	Separate	Evil	Good	Time	Space	Door	Other		
Norton, Andre	Quag Keep	X						X	X					X		X		X		X	
Norton, Mary	Are All the Giants Dead?	X						X						X		X		X		X	
Norton, Mary	Bed-Knob and Broomstick	X							X					X				X		X	
Norton, Mary	The Borrowers		X											X							
Norton, Mary	The Borrowers Afield		X											X							
Norton, Mary	The Borrowers Afloat		X											X							
Norton, Mary	The Borrowers Aloft		X											X							
O'Brien, Robert C.	Mrs. Frisby and the Rats of NIMH		X											X							
O'Connell, Jean	The Dollhouse Caper		X	X	X									X		X	X				
Total																					

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				Female	Male	Real	Wonder	Female	Male	Helper	Transport	Parallel	Separate	Evil	Good	Time	Space	Door	Other	
Oppenheim, Shulamith	The Selchie's Seed	X											X		X			X		X
Ormondroyd, Edward	All in Good Time	X											X	X	X		X			X
Ormondroyd, Edward	Time at the Top	X											X	X	X		X			X
Parker, Richard	A Time to Choose	X											X				X			X
Patten, Brian	Mr. Moon's Last Case	X											X					X		X
Pearce, Philippa	Tom's Midnight Garden	X				X							X				X			X
Phipson, Joan	The Way Home	X											X		X		X	X		X
Preussler, Olfried	The Satanic Mill		X										X		X	X				
Ruskin, John	The King of the Golden River		X										X	X	X					
Total																				

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				Female	Male	Real	Wonder	Female	Male	Female	Male	Female	Male	Helper	Transport	Parallel	Separate	Evil	Good	Time	Space	Door
Sauer, Julia	Fog Magic	X					X								X			X				X
Selden, George	The Cricket in Times Square	X										X		X								
Selden, George	Tucker's Countryside	X									X		X									
Sharp, Margery	Miss Bianca	X									X		X		X	X						
Sharp, Margery	Miss Bianca in the Salt Mines	X									X		X		X	X						
Sharp, Margery	The Rescuers	X									X		X		X	X						
Smith, Agnes	An Edge of the Forest	X											X									
Snyder, Zilpha K.	And All Between		X												X	X	X					
Snyder, Zilpha K.	Below the Root		X												X	X	X					
Total																						

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				Female	Male	Real	Wonder	Female	Male	Helper	Transport	Parallel	Separate	Evil	Good	Time	Space	Door	Other	
Snyder, Zilpha K.	Unitl the Celebration		X										X	X	X					
Stearns, Pamela	Into the Painted Bear Lair	X					X			X			X	X	X	X	X	X	X	
Steele, Mary Q.	Journey Outside	X											X					X		X
Steig, William	Dominic		X						X					X						
Stewart, Mary	The Little Broomstick	X							X	X	X			X		X		X		X
Stewart, Mary	Ludo and the Star House	X										X		X				X		X
Stolz, Mary	Cat in the Mirror	X					X							X		X				X
Thurber, James	The Great Quillow		X											X		X				
Thurber, James	Many Moons		X							X				X						
Total																				

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Thurber, James	The Thirteen Clocks		X											X	X	X								
Thurber, James	The Wonderful O		X											X	X	X								
Tolkien, J. R. R.	Farmer Giles of Ham		X											X		X								
Tolkien, J. R. R.	The Hobbit		X							X				X										
Warburg, Sandol S.	On the Way Home	X			X			X						X		X		X					X	
Wersba, Barbara	Let Me Fall Before I Fly	X												X						X				X
Westall, Robert	The Wind Eye	X												X	X	X	X							X
White, E. B.	Charlotte's Web	X								X				X										
Wrightson, Patricia	The Nargun and the Stars	X												X		X	X							X
Total																								

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				Female	Male	Real	Wonder	Female	Male	Female	Male	Female	Male	Helper	Transport	Parallel	Separate	Evil	Good	Time	Space	Door
Wrightson, Patricia	An Older Kind of Magic	X												X		X	X	X				X
Yolen, Jane	The Magic Three of Solatia		X					X	X						X	X	X					
Total		112	61	3	5	2	19	23	18	28	25	43	6	39	134	65	103	56	65	9	88	

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APPENDIX D

Sliding Scale of Readability

4th Grade Reading Level

Bailey, Carolyn S. Miss Hickory.
 Buchwald, Emilie. Gildaen.
 Cooper, Susan. Greenwitch.
 Cutt, W. Towrie. Seven For the Sea.
 Norton, Andre. Dragon Magic.
 Thurber, James. The Thirteen Clocks.

5th Grade Reading Level

Adams, Richard. Watership Down.
 Babbitt, Natalie. The Search for Delicious.
 Boston, Lucy. The Children of Green Knowe.
 Cooper, Susan. The Grey King.
 Cooper, Susan. Silver on the Tree.
 Gray, Nicholas Stuart. Apple Stone.
 Greenwald, Sheila. Secret Museum.
 Harris, Christie. Secret in the Stlalakum Wild.
 Kästner, Erich. The Little Man.
 Lindgren, Astrid. Pippi Longstocking.
 MacDonald, George. The Light Princess.
 Mayne, William. A Grass Rope.
 Mazer, Norma. Saturday, the Twelfth of October.
 Norton, Mary. Are All the Giants Dead?
 Norton, Mary. Bed-Knob and Broomstick.
 Pearce, A. Philippa. Tom's Midnight Garden.
 Sauer, Julia. Fog Magic.
 Smith, Agnes. An Edge of the Forest.
 Steele, Mary Q. Journey Outside.
 Thurber, James. Many Moons.
 Tolkien, J. R. R. The Hobbit.
 Westall, Robert. The Wind Eye.

6th Grade Reading Level

Alexander, Lloyd. Castle of Llyr.
 Alexander, Lloyd. The High King.
 Alexander, Lloyd. Time Cat.
 Arthur, Ruth M. On the Wasteland.
 Barrie, J. M. Peter Pan.
 Baum, L. Frank. The Wizard of Oz.

6th Grade Reading Level continued

Boston, Lucy. The Sea Egg.
 Curry, Jane Louise. The Daybreakers.
 Curry, Jane Louise. The Watchers.
 De Saint-Exupery, Antoine. The Little Prince.
 Durrell, Gerald. The Talking Parcel.
 Eager, Edward. Half-Magic.
 Eager, Edward. Magic or Not?
 Eager, Edward. Seven-Day Magic.
 Enright, Elizabeth. Zeee.
 Farmer, Penelope. Emma in Winter.
 Farmer, Penelope. The Summer Birds.
 Holman, Felice. The Cricket Winter.
 Jarrell, Randall. The Bat-Poet.
 Jones, Adrienne. The Mural Master.
 Jones, Diana Wynne. Dogsbody.
 Jones, Diana Wynne. Drowned Ammet.
 Juster, Norton. The Phantom Tollbooth.
 L'Engle, Madeleine. A Swiftly Tilting Planet.
 Lewis, C. S. The Horse and His Boy.
 Lewis, C. S. The Lion, the Witch and the Wardrobe.
 MacDonald, George. At the Back of the North Wind.
 MacDonald, George. The Golden Key.
 McGowen, Tom. Odyssey from River Bend.
 McHargue, Georgess. Stoneflight.
 Mayne, William. Earthfasts.
 Mayne, William. A Game of Dark.
 Newman, Robert. The Shattered Stone.
 Norton, Andre. The Jargoan Pard.
 Norton, Andre. Lavender-Green Magic.
 Norton, Mary. The Borrowers.
 O'Brien, Robert. Mrs. Frisby and the Rats of NIMH.
 O'Connell, Jean S. Dollhouse Caper.
 Parker, Richard. A Time to Choose.
 Phipson, Joan. The Way Home.
 Selden, George. The Cricket in Times Square.
 Stearns, Pamela. Into the Painted Bear Liar.
 Stewart, Mary. The Little Broomstick.
 Stewart, Mary. Ludo and the Star Horse.
 Stolz, Mary. Cat in the Mirror.
 Tolkein, J. R. R. Farmer Giles of Ham.
 White, E. B. Charlotte's Web.
 Wrightson, Patricia. An Older Kind of Magic.

7th Grade Reading Level

Aiken, Joan. The Kingdom and the Cave.
 Alexander, Lloyd. The Black Cauldron.
 Alexander, Lloyd. Taran Wanderer.
 Alexander, Lloyd. The Wizard in the Tree.
 Allen, Judy. The Spring on the Mountain.

7th Grade Reading Level continued

Benary-Isbert, Margot. The Wicked Enchantment.
 Biegel, Paul. The King of the Copper Mountains.
 Bond, Nancy. A String in the Harp.
 Boston, Lucy M. Guardians of the House.
 Boston, Lucy M. Treasure of Green Knowe.
 Bradbury, Ray. The Halloween Tree.
 Coatsworth, Elizabeth. Marra's World.
 Cresswell, Helen. A Game of Catch.
 Curry, Jane Louise. Mindy's Mysterious Miniature.
 Curry, Jane Louise. The Sleepers.
 Dickinson, Peter. The Blue Hawk.
 Eager, Edward. The Time Garden.
 Farmer, Penelope. A Castle of Bone.
 Garner, Alan. Elidor.
 Grahame, Kenneth. The Reluctant Dragon.
 Gripe, Maria. The Glassblower's Children.
 Hunter, Mollie. The Haunted Mountain.
 Hunter, Mollie. A Stranger Came Ashore.
 Hunter, Mollie. The Walking Stones.
 Jansson, Tove. Finn Family Moomintroll.
 Jarrell, Randall. The Animal Family.
 Kendall, Carol. The Gamage Cup.
 Kendall, Carol. The Whisper of Glocken.
 Kingsley, Charles. The Water-Babies.
 Kipling, Rudyard. The Elephant's Child.
 Langton, Jane. The Diamond in the Window.
 Langton, Jane. The Swing in the Summer House.
 Lawson, Robert. Rabbit Hill.
 Lawson, Robert. The Tough Winter.
 LeGuin, Ursula K. The Farthest Shore.
 LeGuin, Ursula K. The Tombs of Atuan.
 LeGuin, Ursula K. A Wizard of Earthsea.
 L'Engle, Madeleine. A Wind in the Door.
 L'Engle, Madeleine. A Wrinkle in Time.
 Lewis, C. S. The Last Battle.
 Lewis, C. S. The Magician's Nephew.
 Lewis, C. S. Prince Caspian.
 Lewis, C. S. The Silver Chair.
 Lewis, C. S. The Voyage of the Dawn Treader.
 McCaffrey, Anne. Dragonsinger.
 MacDonald, George. The Princess and Curdie.
 McKenzie, Ellen Kindt. Drujienna's Harp.
 McKillip, Patricia. The Forgotten Beasts of Eld.
 McKillip, P.A. The Riddle-master of Hed.
 Miles, Patricia. The Gods in Winter.
 Nichols, Ruth. A Walk Out of the World.
 Norton, Andre. Quag Keep.
 Norton, Mary. The Borrowers Afield.
 Norton, Mary. The Borrowers Afloat.
 Oppenheim, Shulamith. The Selchie's Seed.
 Ormondroyd, Edward. Time at the Top.

7th Grade Reading Level continued

Selden, George. Tucker's Countryside.
 Snyder, Zilpha Keatley. Below the Root.
 Steig, William. Dominic.
 Warburg, Sandol Stoddard. On the Way Home.
 Wersba, Barbara. Let Me Fall Before I Fly.
 Wrightson, Patricia. The Nargun and the Stars.
 Yolen, Jane H. The Magic Three of Solatia.

8th Grade Reading Level

Alexander, Lloyd. The Book of Three.
 Alexander, Lloyd. The Marvelous Misadventures of Sebastian.
 Carroll, Lewis. Alice's Adventures in Wonderland.
 Carroll, Lewis. Through the Looking Glass.
 Clarke, Pauline. The Return of the Twelves.
 Cooper, Susan. The Dark Is Rising.
 Cooper, Susan. Over Sea, Under Stone.
 Cresswell, Helen. The Night Watchmen.
 Enright, Elizabeth. Tatsinda.
 Farmer, Penelope. Charlotte Sometimes.
 Farmer, Penelope. William and Mary.
 Grahame, Kenneth. The Wind in the Willows.
 Hoban, Russell C. The Mouse and His Child.
 Lively, Penelope. The House in Norham Gardens.
 MacDonald, George. The Princess and the Goblin.
 Nesbit, Edith. Five Children and It.
 Norton, Mary. The Borrowers Aloft.
 Ormondroyd, Edward. All in Good Time.
 Patten, Brian. Mr. Moon's Last Case.
 Preussler, Olfried. The Satanic Mill.
 Ruskin, John. The King of the Golden River.
 Sharp, Marjorie. The Rescuers.
 Snyder, Zilpha Keatley. And All Between.
 Thurber, James. The Great Quillow.
 Thurber, James. The Wonderful O.

9th Grade Reading Level

Collodi, Carlo. Pinocchio: The Tale of a Puppet.
 Cresswell, Helen. Up the Pier.
 Jansson, Tove. Comet in Moominland.
 McCaffrey, Anne. Dragonsong.
 Sharp, Margery. Miss Bianca: A Fantasy.
 Snyder, Zilpha Keatley. Until the Celebration.

10th Grade Reading Level

Aiken, Joan. The Whispering Mountain.

Alexander, Lloyd. The Cat Who Wished to Be a Man.

Sharp, Marjorie. Miss Bianca in the Salt Mines.