

JOY COWLEY

CANDIDATE FOR THE HANS CHRISTIAN ANDERSEN
AWARD FOR WRITERS, 2020



Nominated by the New Zealand National Section, IBBY
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CONTENTS

	FOREWORD	2
1	BIOGRAPHY	3
2	PHOTOGRAPH	6
3	CONTRIBUTION TO LITERATURE FOR YOUNG PEOPLE.....	7
4	ESSAYS, INTERVIEWS, ARTICLES	9
5	AWARDS.....	16
6	BIBLIOGRAPHY.....	20
7	TRANSLATED EDITIONS.....	33
8	TEN MOST IMPORTANT TITLES	37
9	FIVE BOOKS SENT TO JURORS.....	43
10	REVIEWS	44



FOREWORD

Joy Cowley has been a Patron of Storylines Children's Literature Charitable Trust of New Zealand since its inception in 2004 and prior to that the Children's Literature Foundation of New Zealand (CLFNZ, the organisation that preceded Storylines, which was founded in 1992). Storylines is IBBY NZ, the New Zealand national section of IBBY.

Through her support of Storylines' work and her creation of a large body of literature for both young people and adults in New Zealand and internationally, Joy has made a significant contribution to children's literature. She has enabled Storylines (IBBY NZ) to achieve its aims, and many young people to develop a love of reading, through her inspiration, advocacy and financial input.

She was the inspiration for, and for more than 25 years a willing contributor to, the Storylines Festival Family Days held throughout New Zealand, giving freely of her time and expertise. Her popularity was a huge drawcard at Family Days; she always responds warmly, inspiringly, and with great energy to her adoring fans. For many years she also covered the costs of a Family Day coordinator to manage the work of the large number of volunteers.

She has also made a substantial financial contribution to Storylines, and to the development of children's literature in New Zealand, through workshops on writing for children and from sales of her inspirational and practical book based on the workshops, *Writing from the Heart*. This was written and gifted by Joy to be published by Storylines. Sold nationally and internationally in hard copy and online, *Writing from the Heart* has provided invaluable guidance and encouragement for many aspiring writers.

As a Patron of Storylines Trust, Joy actively contributed to planning for events and activities

that assist Storylines in ensuring all young people in New Zealand have access to high quality literature, and that New Zealand authors and illustrators of books for young people are nurtured and encouraged. She gave her name to a highly prized award for an unpublished manuscript for a picture book written by a New Zealand citizen, the Storylines Joy Cowley Award. The annual recipient of this highly sought after award is guaranteed publication by Scholastic and has had the opportunity to work personally with Joy to refine the text. Since its inception in 2002 the award has attracted on average more than 200 entries each year.

Joy was not only the inspiration behind the Storylines Festival Family Days but also the instigator of a biennial "conference" (or *hui* as it is known in New Zealand) for New Zealand writers and illustrators at her home in 1992. Another hui will be held in 2019.

Joy was chosen to open and to close the 35th IBBY Congress in Auckland because of her huge influence in the world of literature for young people; for the pivotal role she has played in the development and achievement of Storylines; and to honour the contribution she has made in engaging young people with reading and literature.

Storylines strongly believes that Joy Cowley would be an outstanding recipient of the 2020 Hans Christian Andersen Award for Writing.

Christine Young
Chair, Storylines Children's Literature
Charitable Trust of New Zealand



1 BIOGRAPHY

Joy Cowley, Born 1936

In her 2010 memoir *Navigation* Joy Cowley wrote: *what we call fiction is not so much creation as a rearrangement of experience, actual or vicarious.* Here is a woman who understands implicitly that writers don't solely conjure up story but put themselves – their hopes, fears, losses, joys, and most especially values – onto the page to connect at a deep psychological level with their readers. Joy Cowley is such a writer. Her lived values are not only apparent in her books, but in her interaction and support of other writers.

Joy, the eldest of five children, was born in Levin, a small New Zealand manufacturing town, to an ailing father and a mother struggling with schizophrenia. Uprooted by family moves several times during her early years, books played no part in her early development. In fact, the only book her family owned was the Bible. Yet, even then, she was driven by a need to express herself creatively, compulsively drawing on any surface, with any tool that came to hand, an obsession for which she was regularly punished.

She started school with a great eagerness to read, bewildered and confused when her teacher used a wooden ruler to strike the legs of any child who failed to recognise a word. Already an inveterate storyteller, she countered her barren school-life by telling stories to her sisters every evening when they were tucked into bed. The discovery of Flack's *The Story of Ping* at age nine finally introduced her to the real creative joy of books, and she soon became an avid and accomplished reader. *Reading was no longer a dull and difficult exercise that destroyed self-esteem.*

*Reading accessed story and story was empowering.*¹ These early experiences, both good and bad, imbued Joy with an invaluable understanding of what draws a child to a book and the magical act of reading.

At 16, a secondary school boarder, her teachers organised a part-time job for her as editor of the children's page in the local newspaper. The next year her parents insisted she leave school and work as a local pharmacist's assistant. Married at 19, she moved with husband Ted to the Cowley farm near Palmerston North.

Busy with four small children and life on a dairy farm, she eked out special time to write stories for her son Edward, who was struggling at school. Soon the teachers turned them into "big books" to use in their classes, such was their popularity and impact. Two adult stories published in *Short Story International* caught the attention of an editor at Doubleday, who contacted Joy to ask if she had ever written a novel. Subsequently Joy wrote five novels published by Doubleday, her first, *Nest in a Falling Tree*, (1967), scripted into a film produced by Roald Dahl, who became one of her many writer friends.

She continued writing for children and had success publishing in *The School Journal*, an iconic resource distributed free to schools throughout New Zealand and the Pacific, which also launched the careers of Margaret Mahy and many other leading New Zealand children's writers and illustrators.

In 1978, Joy and her fellow *School Journal* contributors were invited to a weekend of workshops led by Learning Media, the Department of Education's publication arm, to develop stories for emergent

¹ From *Navigation: a memoir*, Joy Cowley, Penguin NZ, 2010

readers in order to extend their successful 'Ready to Read' series. Joy shared the books her teacher friends had co-opted to use in their classrooms, and soon she and illustrator Robyn Belton began work on the first of the Greedy Cat stories. A long lead time, during which the books were trialled, would delay the publication until 1983. As Joy had other stories she thought would fill the gap while waiting, she contacted June Melser, a teacher and Teachers' College lecturer. June suggested she show the stories to a new publisher, Wendy Pye, at Shortland Publications.

The 16 Story Box Read-Together books, including *Mrs Wishy-Washy*, sold out immediately, and Wendy Pye, using her indomitable entrepreneurial skills, sold them in Australia and England before taking them to the Bologna Book Fair. There she met Americans Tom and Arlene Wright, who were looking for an early reading programme. *The Story Box* was first published in the USA in 1981 and is still being published there today. Multiple generations have now benefitted from Joy's distinctive and engaging creations.

For the next three decades, Joy devoted herself entirely to publishing 'school readers' for educational programmes, short stories and the novels for young readers, as well as carrying out an increasingly demanding schedule of teaching and promoting reading, running writers' workshops in America and other countries, travelling offshore for up to three months of the year. She has been a member of the Faculty of Highlights Foundation Writing Workshops, teaching writing at Summer Schools in Chautauqua, NY, USA, from 1991 to 2008 and Honesdale, PA, USA, from 2008 to 2014. She has also presented regularly at International Reading and Reading Recovery conferences in the USA.

Two of her characters have now achieved iconic status, especially in New Zealand and America: *Greedy Cat* (image by illustrator Robyn Belton) and *Mrs Wishy-Washy* (image by Elizabeth Fuller). Both featured originally in "school readers" and more recently in picture book format for the trade market. To date, Joy Cowley has written more than 1,100 titles for all ages, from emergent readers through picture books, chapter books, junior novels and adult

fiction. Her biggest selling book, *Mrs Wishy-Washy*, published in 1980, and subsequent titles in the series, have sold more than 40 million copies worldwide. Her books are available in most countries where English is a first or second language and many, trade and educational, have been translated.

With the Sunshine Book and Story Box series already in use in South-East Asian schools, Joy was contracted to write additional books that would more specifically address the cultural traditions of young readers there. This has taken her to Hong Kong, Singapore, Malaysia, and Brunei. She has since held workshops in these and many other countries so that teachers could produce their own culturally appropriate materials.

While Joy no longer travels the world extensively, mindful of the health of her third husband, Terry, whom she married in 1989, 2016 proved a particularly busy year. On the eve of her 80th birthday, August 7 2016, she donated her many literary awards to Palmerston North Girls High School, crediting them with rescuing her from a difficult home life and encouraging her to write. She told them ... *I feel like the daughter come home bearing the fruits of the seeds that were planted at Palmerston North Girls' High School* ... This sentiment was also to feature in a 12-minute interview shown on the TV One *Sunday* programme immediately preceding the 35th IBBY World Congress held in Auckland, New Zealand, August 18–21, 2016. Joy, as one of our iconic NZ authors, featured in the opening ceremony and then concluded the Congress with a moving farewell presentation featuring local school choirs. In November, Joy travelled to her US publisher Hameray in San Diego, flying on to present a keynote speech and writing workshops at the Michigan Reading Recovery Conference.

Joy and Terry live in the small rural town of Featherston, New Zealand. Until recently they have spent much of the summer at remote Fish Bay in the Marlborough Sounds, the site of her famous children's writers' retreat in the early 1990s, which many credit with acting as the foundation for our strong and collegial children's writing community.

Joy Cowley is a patron of Storylines Children's Literature Charitable Trust of New Zealand, which established the annual Joy Cowley Award for a picture book manuscript in association with Scholastic NZ in 2002. On December 30, 2017 she was awarded New Zealand's highest honour, The Order of New Zealand. Joy Cowley was shortlisted for the 2018 Hans Christian Andersen Award.

References and a selection of further articles and interviews:

www.joycowley.com

www.storylines.org.nz

Cowley, Joy *Navigation a memoir*. Penguin New Zealand, 2010

Walls, Kathryn. Joy Cowley | Bookbird: A Journal of International Children's Literature (Johns Hopkins University Press). 2018, Vol. 56 Issue 3, p24-27. 4p

October 4 2018

2018 New Zealand Book Council Lecture Joy Cowley: The Power of Story

<https://tinyurl.com/yd6b23o6> -

Lecture and PDF of lecture

May 14 2018

An interview with renowned author Joy Cowley after she received The Order of New Zealand at Government House in Wellington. / Mark Mitchell

<https://tinyurl.com/ybm89qrq>

February 4 2018

Dame Joy Cowley joins Wallace Chapman in the RNZ Wellington studios to talk about her life and career as part of Life and Influences series.

www.youtube.com/watch?v=HQsnz4Z50Bk

January 18 2018

Joy Cowley shortlisted for the 2018 Hans Christian Andersen Award

<https://tinyurl.com/yahzux8e>

December 30 2017

New Zealand Department of the Prime Minister and Cabinet

<https://https://tinyurl.com/yaj5p6t3>

December 30 2018

Daly, Michael.

Joy Cowley ONZ _ You can see life as a Series of Stories

<https://tinyurl.com/y9uykhd7>

December 30 2018

Neal, Tracy.

Joy Cowley – I have always regarded myself as being fortunate

<https://tinyurl.com/yd6kbfwx>

February 3 2018

Chapman, Wallace interviews. Dame Joy Cowley

<https://www.youtube.com/watch?v=HQsnz4Z50Bk>

March 21 2016

Manson, Bess National Portrait Joy Cowley The Storyteller

<https://tinyurl.com/ybrqwj3b>

April 24 2011 New Zealand Society of Authors

Janet Frame Lecture www.joycowley.com/janetframe.shtml

October 30 2010

Dudding, Adam She's Hooked on Story

<https://tinyurl.com/2bhtuqn>

1993: Margaret Mahy Lecture Award: Influences

Joy Cowley Storylines 1993 Margaret Mahy Award Lecture

<https://tinyurl.com/y7qfcqph>

2

PHOTOGRAPH



PHOTO - WESTON COWLEY

3 CONTRIBUTION TO LITERATURE FOR YOUNG PEOPLE

Joy Cowley's contribution to literature is evident in three broad fields: literary stories to nurture children's development as readers; literature which engages young people as life-long readers; and her support for emerging and established writers for children.

Literary stories that nurture children's development as readers

Joy Cowley has written more than 1,100 books. It is not an exaggeration to say she has enriched the early reading experience for millions of children in many countries. She has sold well over 40 million books.

The quality of her stories for emergent readers, the richness of vocabulary, the wonderful characters, the repetition which builds language and the immaculately structured texts, from simple to complex, enhance knowledge and confidence in young readers. Young children want to hear the stories over and over again. They want to read them for themselves as they grow as readers because the texts are accessible and above all, the stories are engaging.

From the outset, Joy Cowley has trialled each story with children, visiting classes world-wide, working closely with illustrators and publishers to ensure the optimum reading experience. Teachers love the books because of the many opportunities they provide to teach not only the skills of reading but to awaken the joy of reading and use of language. Margaret Mahy (Hans Christian Andersen Medal, 2006), noted that the success of Joy Cowley's texts for young readers was because they *immediately capture the interest of children by involving some dramatic or amusing event, and because the language in which the story is told, though very simple, has a quality that commands a*

child's attention – Joy Cowley is supreme in this field for her stories for educational series have exemplified simplicity, accessibility, and entertainment.

Her educational material is available in a multiplicity of formats including braille, in Big Books beloved by teachers working with groups of children, in CDs, audio, and digitally.

Literature which engages young people as life-long readers

As well as the hundreds of "small books" that have nurtured so many children's early literacy learning, Change to Joy Cowley has written more than 200 picture books, chapter books, novels, non-fiction and short stories for children and young adults. Not only are her trade picture books and novels engaging young readers in her home country of New Zealand, but her work is available to young people in many countries, and translated into many languages. *Snake and Lizard* (Gecko Press, NZ) is available now to children in at least 10 languages including Chinese, German, Japanese, Korean, Lithuanian, and Turkish. These have helped establish many children throughout the world as life-long readers. As one teacher in the USA said, *'Joy Cowley's books have instilled a love of reading and books to all of my students.*

The on-going success of her books for a variety of age groups, reflected in the many awards she has received, and continues to receive, is largely because of her ability to see the world from the perspective of children and young people. The language in which the stories are told is, for her young readers, relevant to their lives, intriguing, and entertaining. Joy has a deep interest in children and listens to her audience,

as she has said, *I know better than to trust my own judgement – I test the stories in schools and make sure they work. For a lot of writers... it's about what they want to produce. For me, it's always about what needs to be read and what children want. I'm sort of New Zealand's Enid Blyton. I've worked a lot with children and I know their learning needs. I know what vocabulary to use, and, at the same time, to write an entertaining story for them.*

Joy Cowley endeavours to reply individually to the thousands of children who write to her each year and also supports the annual publication of a talented young writer. She says, *mainly because publishers can't publish children's work and gifted young storytellers do need encouragement. They get a hundred copies, have a book launch and sell their books to family and friends.*

She offers advice to young writers on her website: www.joycowley.com

Supporting emergent and established writers for children

Joy Cowley's contribution to literature for children is not only through her own writing. Joy Cowley has conducted literally hundreds of courses, seminars and workshops for aspiring writers for young people, many at her own expense. In this field, too, her contribution has been international. Her writing workshops have often focused on those countries and languages where she says *their culture is not adequately represented in their children's literature. I strongly believe that children need to see themselves in the books they read and I have donated a considerable amount of time to workshops in cultures where authentic materials are lacking.* When advised that her books for emergent readers were being considered for translation into Icelandic, and discovering that the students there used texts from Sweden, she traveled to Iceland and ran workshops for teachers to create texts in their own language to use with their students.

This strong belief that children deserve to see their lives reflected in the stories that they read has resulted in international consultancies such as her twenty years with the Ministry of Education in

Singapore, editing English-language stories and conducting writing workshops there for Chinese, Hindu, and Malaysian peoples wanting to write children's books. She has also worked as a consultant in Korea, Brunei, and Hong Kong as well as the Hiroshima prefecture in Japan.

Joy has facilitated writing workshops in South Africa at the invitation of READ Educational Trust, and, sponsored by The Wright Group, Seattle, USA, for Native American nations in Barrow, Seattle, New Mexico, and Arizona.

In Easter of 1993 Joy invited a group of New Zealand's children's writers and illustrators to her home in Fish Bay, Marlborough Sounds, for a *hui*, where at the end of a weekend of conviviality and congeniality suggested, *Wouldn't it be marvellous if writers and illustrators could put on a one-day festival of children's books, free of charge for children... None of us could possibly have envisaged the day when this wish might not only be granted, but would ultimately become the day, each year, when all five layers of the Aotea Centre in Auckland are taken over by children's authors, illustrators and a throng of willing workers, and as many as 20,000 children and adults, free of charge, enjoying the fun.* (Dorothy Butler, *All This and a Bookshop too*, Penguin Books NZ, 2009, p374). In the intervening years Storylines Festival of New Zealand Writers and Illustrators Family Day events have been held annually over a seven-day period throughout New Zealand, and since 2017 these have been replaced by the Storyline's National Story Festival Tour which takes groups of writers and illustrators, free of charge, into far flung communities around New Zealand where there have been few opportunities for such visits.

Joy has compiled notes from her writing workshops into a book, *Writing From the Heart: How to Write for Children*, the proceeds of which are entirely donated to supporting the work of the Storylines Children's Literature Charitable Trust of New Zealand. This publication is further evidence of her direct contribution to literature for children in New Zealand and, with publication by Boyd's Mills Press, USA and in Brazil and distribution in the United Kingdom, for children internationally.

4

ESSAYS, INTERVIEWS, ARTICLES

Dr Kay Hancock

Creating stories with “charm, magic, impact, and appeal”

(Adapted from her doctoral thesis, *Along Came Greedy Cat: Exploring the “Ready to Read” instructional reading series 1963-1988 as New Zealand children’s literature*. (2018)

When New Zealand’s *Ready to Read* series was redeveloped in the 1980s, Joy Cowley played a pivotal role in exploring how instructional reading materials could have “charm, magic, impact, and appeal” (Mooney, 1988, 4) and “take their place alongside the best of children’s picture books” (Department of Education, 1985, 83). Cowley’s rhythmic, repetitive, carefully constructed texts draw strongly on the oral traditions of folk tales and rhymes, inviting reader participation, paving “the way by which readers are made, namely by reading books and enjoying them” (Meek, 1988, 9). Her stories, for all their apparent simplicity, are rich in literary features that entice reader interaction and build children’s understandings of how stories work, learning “the different ways that language lets a writer tell, and the many and different ways a reader reads” (Meek, 21).-

Stories with very few words

Cowley’s texts, some of which have fewer than sixty words, are rich in literary features and opportunities for reader interaction and imagination. We can see this in the approach to literary form and language that Cowley brings to her stories for beginning readers, as in the book, *Old Tuatara*.

Old Tuatara

Old Tuatara (1983, illustrated by Clare Bowes) was one of the first of Cowley’s stories to be published in the *Ready to Read* series and remains in the series to this day. It is also the shortest story, with only thirty-three words. The structure, plot, characterisation, and language in this apparently simple story combine to create the complexity of a literary narrative, requiring a great deal of the reader. It is rich in ambiguity, lulling and surprising the reader by turns.

The text of the story is reproduced below. Figure 1 shows the cover and Figure 2 (page 10) shows the inside pages.

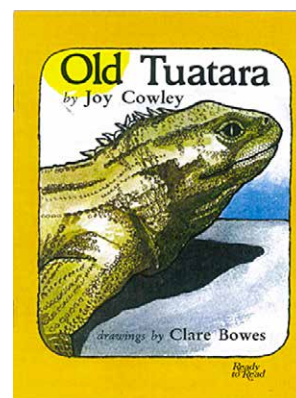


Figure 1

Old Tuatara sat in the sun.
He sat and sat and sat.
“Asleep,” said the fantail.
“Asleep,” said the gull.
“Asleep,” said the frog.
“Asleep,” said the fly.
“Not asleep,” said Old Tuatara.

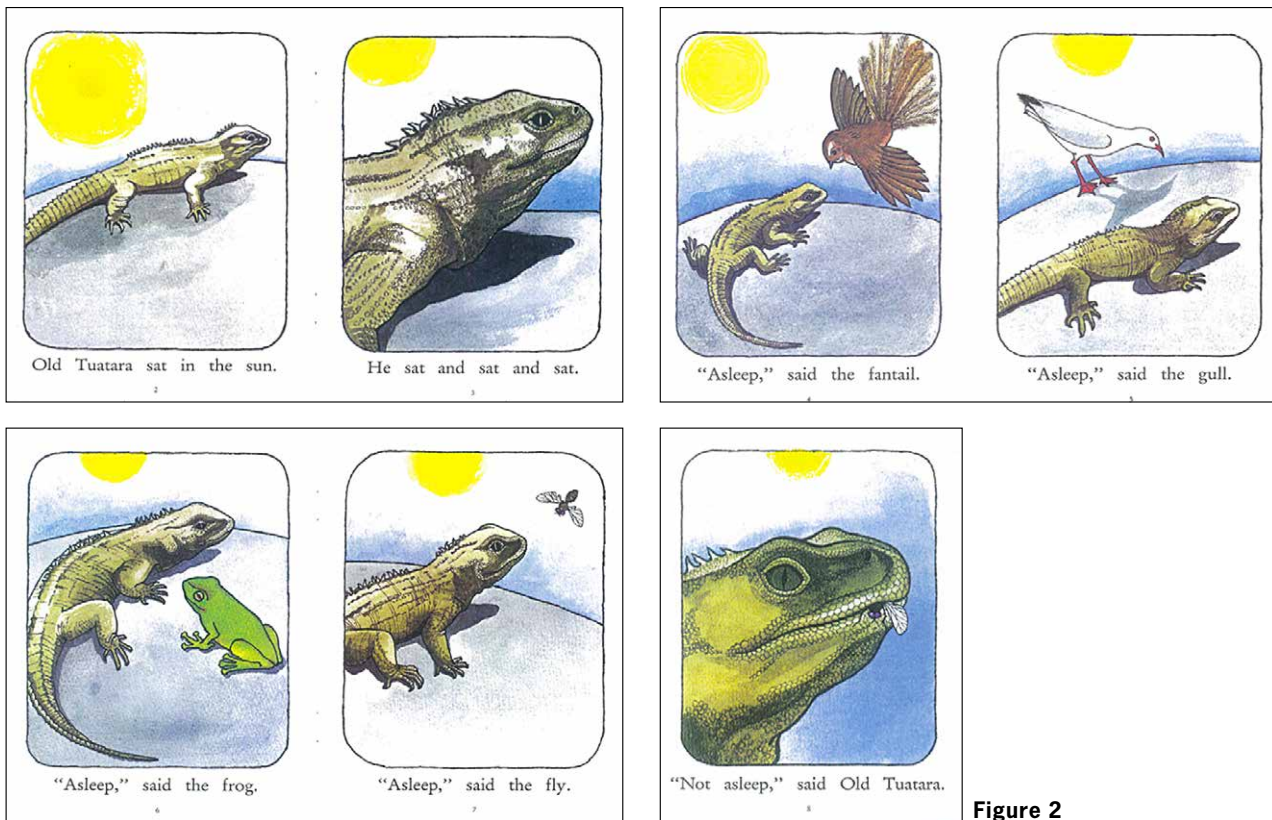


Figure 2

The ambiguity begins with the title. The word “Old” suggests both an affectionate name for the tuatara, and a reference to its great age. This great age in itself has two layers of meaning: tuatara can live for up to one hundred years (possibly longer), and their species has survived from the time of the dinosaurs.¹ The tuatara is an intriguing creature in its connection to the distant past, its dragon-like appearance, its large size (they can grow half a metre long and weigh up to one and a half kilograms), and in the fact that it is rarely seen (certainly, few five year olds reading this book are likely to have ever seen one).

Naming him Old Tuatara rather than referring to him as “the tuatara” is a folktale convention and helps set up the expectation of a story where animals can speak, and where unexpected or magical things may happen. Already, just from the cover illustration and the title, the reader is presented with many possibilities for negotiation and interpretation of the story.

Cowley takes full advantage of the overlap between realism and fantasy with the story hinging on uncertainty as to whether the tuatara is awake or asleep. It is true that tuatara *do* sit very still for long periods. Page two shows the tuatara basking in the sun, with the facing page showing a close-up view, a repeat of the cover illustration. This could be seen as foreshadowing the view that the fantail, the gull, the frog, and the fly will get of Old Tuatara as they approach him on the following pages. For practical reasons also, the illustrations on these pages need to be at mid-range rather than close-up to create enough room to clearly portray each new character and thus provide support for the reader in attempting the text.

A further element, which may not be noticed on the first reading, is that the tuatara’s eye is open in the illustration on page three (as it is, though less obviously so on other pages), meaning that when the creatures are pronouncing Old Tuatara to be asleep, the reader may already have noticed that he is not.

¹ Tuatara are large, extremely rare New Zealand reptiles. They are the only survivors of an order of reptiles that lived in the age of the dinosaurs.

This in turn, creates the possibility of the reader anticipating the danger to the fly as he moves close to the tuatara. A closer examination reveals other clues that Old Tuatara is not asleep. There are slight changes in the positioning of his front legs from pages two to six, and, on page seven, he has lifted his head. Although the ending of the story seems surprising, it has in fact been clearly signalled from the beginning. In another twist, rather than the sympathy of the reader being with the smallest character, as is usual in a folktale, factors such as the naming of Old Tuatara (when the other animals are not named), children's experiences of flies as pests, and the intriguing nature of the tuatara mean that sympathy is more likely to be with him.

It is clear that this story offers much for the reader to notice. There is a delightful irony in the realisation, held off until the last page, that the tuatara has the whole time been lying in wait for unsuspecting prey. Subsequent readings have the added element of anticipation of the now-known ending, with the reader this time knowing more than the fly. The fate of the fly also adds an element of fable, in that the reader sees, in hindsight, how foolish the fly was to get too close to a potential predator. Every rereading of this story is an opportunity for children to build their understanding of texts and reading: they learn about how stories are structured, how illustrations and words work together, about the drama of conflict, and to expect the unexpected. Bellorin and Silva-Díaz (2012) note the importance of expectation and surprise in helping inexperienced readers learn about literature. They state that children "learn to fill in the gaps of concealment to make predictions, and in the process of rereading, to confirm and correct these predictions in order to achieve closure [...] they become aware of the fact that elements in the text and pictures are not there casually" but are providing "hints and clues" for them to notice and use (117-18).

Hearne (1992) observes similarities between books for young children and the oral tradition of folk tales in that they have in common "compressed structure and selective detail" and that "[e]very word or line counts in a concentrated form shaped to withstand repetition" (18). This "compressed structure and selective detail" is clear in *Old Tuatara*. Cowley makes full use of the

story title, illustrations, repetition, and dialogue to drive the narrative. The title introduces the protagonist (and conveys possibilities about his character), and the first line establishes the situation ("Old Tuatara sat in the sun."). In the second line, "He sat and sat and sat," the repetition of "and sat" creates a rhythmic, almost hypnotic effect, conveying the idea of stillness and time passing. The "selective detail" here is the omission of any clue as to whether Old Tuatara was *sleeping* while "he sat and sat." The repetition may lull the reader into believing the repeated pronouncements of the other characters that the tuatara is asleep, despite the evidence of the open eye in the illustration. Each repetition adds to the impact of the simple but dramatic change in the text pattern on the final page (the addition of the word "not") and the revelation of Old Tuatara's intentions. Furthermore, the economy of words in this story parallels Old Tuatara's economy of movement...

Patterns of narrative

Cowley draws on other literary conventions, including narrative structures that are typical of folktales. Hearne explores how "very early literature forecasts complex patterns" (25). She cites the example of *The Very Hungry Caterpillar*, where several elements (the life cycle of a caterpillar, the days of the week, the "holes" tracking the progress of the caterpillar through the pages, the increasing number of food items consumed, and the growing size of the page flaps) combine to clearly forecast the caterpillar's metamorphosis into a butterfly, a "surprise ending" that is not, in fact, really a surprise. In folk tales, it is often a series of similar events (most likely the completion of three tasks or a quest) that signals to the reader that the end is near. This sort of framing is at play in much of Cowley's writing for young readers. Cowley herself has remarked that there "should be a sort of inevitability about the development of the story" (*Writing from the Heart* 13).

Old Tuatara has a distinct beginning, middle, and end. The first two pages set the scene (Old Tuatara having been introduced through the title and cover illustration), and, through repetition of "he sat," these pages reinforce the impression of stillness and sleep. Pages four to seven (the middle) describe a series of

events, the repeated language structure reinforcing the idea of the tuatara being asleep (or at least, of the other creatures thinking so). Page eight (the ending) disrupts the language pattern, contradicting the other creatures and showing that Old Tuatara is not (and never was) asleep. The story is also an ironic version of a folktale quest, ironic in that the fact that Old Tuatara has been “hunting” is not revealed until the final page, and that he has achieved success by doing nothing. The life and death conflict that is now apparent demonstrates Crago’s (1985) description of stories for children as needing to have “an underlying narrative structure that is easily grasped in terms of paired opposites (harm done/harm righted; victim stolen/victim returned etc” (103).

Once the reader knows Old Tuatara’s intentions, subsequent readings take on some of the elements of a horror story, anticipating the inevitable progression to the fly’s demise.

Greedy Cat

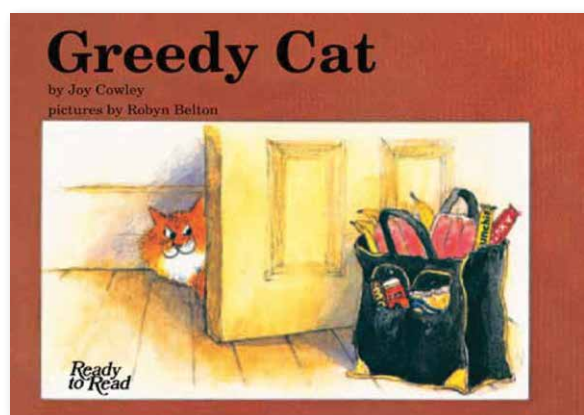


Figure 3

Greedy Cat (1983), developed in collaboration with illustrator Robyn Belton, is perhaps Cowley’s best-known story (and character) within the *Ready to Read* series.² The *Greedy Cat* stories are based on the real-life adventures of a cat belonging to Cowley, while the illustrations of Mum and Katie are based on Belton and her daughter.

² More *Greedy Cat* stories were published in 1988, 1995, 1996, 2000, and 2001. As of January 2019, five more *Greedy Cat* stories are under development.

³ Although Katie appears in six illustrations, she is not named, nor acknowledged at all in the written text. She appears again (and is named) in the second story, *Greedy Cat is Hungry*. For convenience, she is referred to as Katie in this discussion of *Greedy Cat*.

Along with “charm, magic, impact, and appeal,” the literary features within *Greedy Cat* provide extensive opportunities for creative participation, a clear example of what Hearne describes as “active, adaptable, practical, negotiable literature” (18). This seemingly simple story about Mum repeatedly going shopping and Greedy Cat gobbling up her purchases has all the elements of high drama: a clash of opposing desires, a series of events inexorably building to an explosive climax, strong characterisation, mesmerising language, and a range of viewpoints that compels reader response.

As with *Old Tuatara*, the title and the cover illustration set the scene. The illustration (Figure 3) shows the cat peering around a door with a wicked, calculating expression at a shopping bag loaded with delectable treats. The word “Greedy” in the title, the wicked demeanour of the cat, and the items in the shopping bag invite speculation on the part of the reader. The title page illustration shows the cat striding along purposefully, still with a scheming expression, and one paw outstretched, perhaps reaching for an item out of the bag. Already, with only the title and two illustrations, a story is beginning to take shape. The first double-page spread (as shown in Figure 4) has a full-page illustration on the left, introducing the human protagonists (Mum and Katie).³



Figure 4

This illustration is linked by a string of sausages to a smaller illustration of the cat, gobbling the sausages, on the right-hand page. Mum has her back to the cat, deep in thought, holding a piece of paper, presumably a shopping list, and apparently unaware of what the cat is doing. In contrast, Katie is watching Greedy Cat, with her clutched hands and raised eyebrow suggesting a degree of uncertainty. There is a suggestion in *Greedy*

Cat's eyes that he knows he is being watched. In an extra touch of humour, the labels on the items on the shelves spell out the words "LOOK OUT MUM." The layout here with the illustration on the left invites reader speculation *before* they read (or hear) the text on page three. And when they do hear the text, they will discover the quasi-onomatopoeic sound of the refrain, "Gobble, gobble, gobble, and that was the end of that." ⁴

Notably, the text does not state that the cat has eaten the sausages, nor that the woman in the picture is Mum; these ideas are left for the reader to infer. There is also a touch of irony in the last line: although this may have been the end of the sausages, it is clearly not the end of the story. This opening event leaves many questions unanswered: what will happen when Mum sees that the sausages are gone? Will she know it is Greedy Cat who has eaten them? Will Katie tell her mother? and so on. The scenario is repeated on subsequent pages. Mum buys sticky buns, then potato chips, bananas, and chocolate, and each time, Greedy Cat gobbles up the food while Mum seems not to notice. The illustrations on pages four, six, nine, ten, and eleven show Mum with her back to the cat while Katie continues to be a silent observer of the events that her mother does not see. Katie appears to be trying to warn her on pages two and six. On page ten, possibly because she has had no luck in getting her mother's attention, Katie has a determined expression, sitting behind her mother in the bicycle seat, holding grimly to the shopping bag full of chocolate.

While the text (apart from the name of the shopping item) remains the same on each page, the illustrations and the text placement suggest movement towards a climax. On the centre-page spread (pages eight and nine) the text, for the first time, is split over two pages with "Mum went shopping and got some bananas" on page eight and the rest of the text on the facing page. Splitting the text in this way breaks the rhythm

established on the previous pages, creating a pause, a moment to contemplate Greedy Cat "stalking" the shopping bag on page eight, and to wonder if perhaps things will be different this time. This builds a frisson of suspense or uncertainty. The illustration on page nine shows Mum and Katie walking home purposefully, apparently in full control of the shopping bag, but somehow, the cat still manages to gobble up the bananas, reinforcing the apparent inevitability of his actions. The text is split in the same way on the following double-page spread (pages ten and eleven) but changes again on the next (see Figure 5). This time, there is no text at all on the left-hand page.



Figure 5

Instead the full-page illustration shows Mum, with fiercely drawn eyebrows, putting a container in her shopping bag and looking over her shoulder. She is evidently aware of the cat lurking behind the shelves. Mum looks somewhat villainous and scary (her fierce eyebrows, spotted headscarf, knee boots, cropped pants and waistcoat give her the look of a wicked pirate). She still has her back to the cat but this time, it is deliberate: she is hiding her actions. In several ways, the illustration here mirrors that on page two, but its differences draw attention to how the situation has changed: Mum is aware of the cat; she is dressed for "war"; the cat is physically more present in the illustration. The characters appear to be moving towards an inevitable clash. There is only one sentence on the facing page: "Mum went shopping and got a pot of pepper," which, along with the depiction of Mum, suggests strongly that she has at last realised what Greedy Cat has been doing, and invites the reader to anticipate her plan. Again, the text layout, with

⁴ This is an instance when the literary and instructional features overlap in a satisfying way. This book is intended to be the first Greedy Cat story that children meet at school, through the shared reading approach. Once familiar with this story, the first Greedy Cat book for students to attempt as a guided reading text is *The New Cat* (1995) which explains how Greedy Cat got his name. In *The New Cat*, "gobble, gobble" is used as a refrain, building on the link to the original story, and adding to the pleasure and satisfaction of the reading experience.

just this one sentence on page thirteen, disrupts the seemingly inevitable cause and effect pattern of the previous pages. This disruption is confirmed on the page turn through the non-completion of the sentence “Gobble, gobble” On page fifteen, the outcome of Mum’s plan becomes both the text and the illustration.

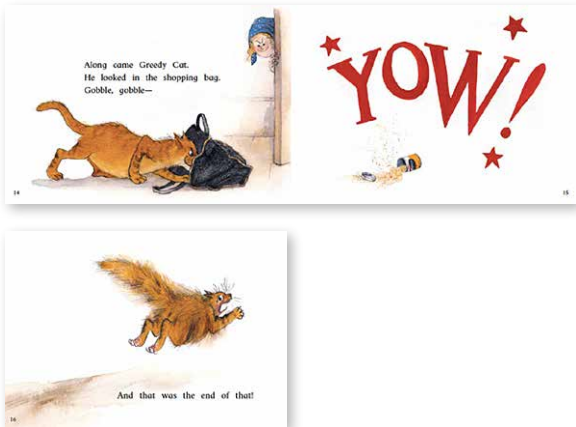


Figure 6

This seemingly simple, highly repetitive story (it contains 166 words in total, but with only thirty different words) provides surprisingly little explicit information. It is the reader who is required to “fill in the gaps” and construct the story for themselves, to notice details in the illustrations, to infer the escalating conflict between Mum and Greedy Cat, and to decide where their sympathies lie. The ending also, is left open. Although the immediate problem of Greedy Cat gobbling up the items in the shopping bag appears to have been resolved, the final statement “And that was the end of that!” seems heavily ironic, as if a pot of pepper will be enough to deter a cat as determined, devious, and greedy as this one!

I'm the King of the Mountain

I'm the King of the Mountain (1984) was published in both big book and small book format and is very clearly linked to the oral tradition in that it is based on the traditional rhyme or chant, “I'm the king of the castle.” It also draws on the tradition of trickster stories (as do *Old Tuatara* and *Greedy Cat*), ghost stories, and circular, “never-ending” stories. The story begins with Flea coming down the road singing, “I'm the King of the Mountain,” only to be challenged by Beetle, as shown in Figure 7. The illustrations by Dick Frizzell emphasise

the difference in size and demeanour of the two creatures.

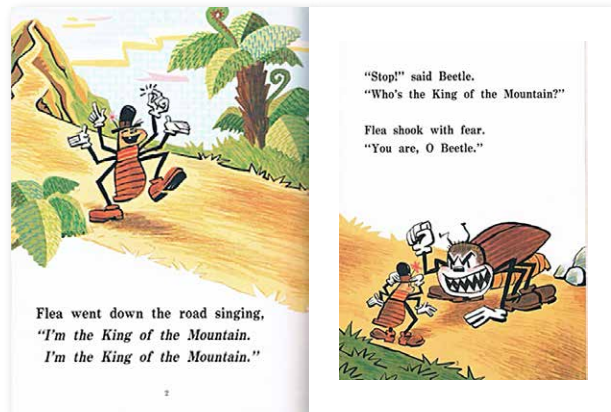


Figure 7

Having terrified Flea, Beetle then goes down the road singing, until he in turn is stopped by Lizard, and so the story continues with the mantle of “King of the Mountain” passing from Lizard to Rooster, to Dog, to Cow. The illustrations convey over and over the dramatic change from happy singing to fear, as each character is confronted by one who is bigger and fiercer. As in the stories discussed previously, the text patterning (the repeated events and the increase in size of each animal) forecasts an impending climax. When Cow goes down the road singing, she hears a voice in her ear telling her to stop. The change in the language pattern here (see Figure 8) signals this as the climax of the story.

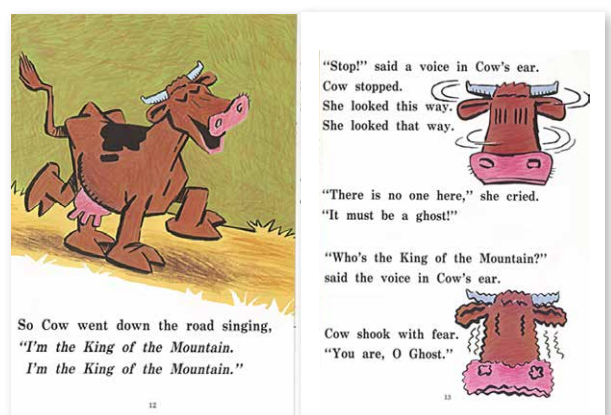


Figure 8

Not being able to see anyone, Cow thinks the voice is that of a ghost and, like all the previous characters, shakes with fear, conceding that the “ghost” is the King of the Mountain. The turn of the page reveals Flea hopping out of Cow’s ear and resuming his triumphant

singing as he walks down the road. Through trickery, Flea, the smallest character has outwitted a much larger and stronger adversary, and overcome seemingly impossible odds, a true folktale trickster hero. The story, as Cowley states, “empowers the reader ... small is always the winner” (“The Effective Early Reading Book” 28). The folktale framing of this story is further emphasised through the naming of each animal, the fact that they can talk, and the use of literary language, (as in the mode of address “O Beetle” and the phrase “shook with fear”). Undercutting all of this, however, is the ironic humour of the fact that the creatures are fighting over an imaginary title: there is no actual “King” of the mountain.

“Real” stories

As stated previously, the 1980s *Ready to Read* series developers set out to deliberately blur the line between instructional reading materials and picture books to produce books “which, in appearance, appeal, and quality of story, can take their place alongside the best of children’s picture-story books.” The stories discussed here give an insight into the “charm, magic, impact, and appeal” brought by Cowley to these instructional reading materials, creating “real” stories” (Leckie 46) that help children become “real” readers.

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Hearne, Betsy. “Patterns of sound, sight, and story: From literature to literacy.” *The Lion and the Unicorn*, vol. 16, no. 1, June 1992, pp. 17-42. Johns Hopkins UP.

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Meek, Margaret. *How texts teach what readers learn*. Thimble Press, 1988.

Mooney, Margaret. *Developing Lifelong Readers*. School Publications Branch, New Zealand Department of Education, 1988.

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Images included:

Old Tuatara, illustrations by Clare Bowes, New Zealand. Copyright © Crown, 1983

Greedy Cat, illustrations by Robyn Belton, New Zealand. Copyright © Crown, 1983

I’m the King of the Mountain, illustrations by Dick Frizzell, New Zealand. Copyright © Crown, 1984

MARGARET MAHY, HANS CHRISTIAN ANDERSEN MEDAL, 2006, WROTE:

Joy Cowley has not only been a prolific writer but a writer whose work is also of undeniably high quality. She has written for a wide range of ages and in a wide range of categories...books for children learning to read, picture book stories, middle-school and young adult books, and strong novels for adults as well.

She has long been – and still is - a star of the writing community – and of the extended community as well.

The words 'extended community' are a little abstract perhaps, but Joy Cowley's community is extremely extended. She has made her impact well beyond the coasts of New Zealand, for she is repeatedly asked to speak at conferences, seminars and on various literary occasions in Australia, the UK and the USA, and many countries elsewhere. She has talked about writing and reading in a great variety of schools. Perhaps it is in the USA that she has made her most extensive impact, for the reading series to which she has made such great contributions are used in a large number of American schools, while her books are featured in many libraries. Lesson plans, work sheets and suggested activities based on her books, particularly her basal readers, are internationally available. Her expertise has international acknowledgement.

Her first books were published in the 1960s at which stage there was a feeling of pioneering triumph in the New Zealand reading community whenever a New Zealander was published overseas, and when, as in Joy Cowley's case, the book concerned was also an example of powerful literature. However, readers of the time could not have imagined what a universal range Joy Cowley was going to embrace.

One area of her writing that has been particularly interesting is her educational writing – the writing of those very short stories that are used to teach children to read.

These stories obviously need to be very simple, and yet ideally they should immediately capture the interest of children by involving some dramatic or

amusing event, and because the language in which the story is told, though very simple, has a quality that commands a child's attention.

Joy Cowley is supreme in this field for her stories for educational series have exemplified simplicity, accessibility and entertainment. Such books tend to be ignored when the literature of a community is being considered, but Joy's educational input has been significant to a wide range of readers in many countries.

In addition to being one of New Zealand's most notable writers, Joy has worked hard in areas beyond the crowded desk and the computer screen. She has encouraged other writers as a patron of the Storylines Trust and instituted the Storylines Joy Cowley Award, the winner of which gets a chance to work on his or her picture book text with Joy herself.

Her many awards in New Zealand and America over three decades might seem to be significant recognition, but over the last ten years she has gone on writing, travelling and teaching without ceasing.

Her continuing dedication needs and deserves on-going acknowledgement by not only her own country but those many countries profiting from her powerful combination of talent and dedication.



5 AWARDS

PERSONAL AWARDS

International:

2018: IBBY Hans Christian Andersen Award Author:
Shortlisted

2011: University of Alabama, Birmingham, USA.
Maryann Manning medal for Outstanding Literacy
Scholar

2002: University of Alabama, Birmingham, USA.
Roberta Young Authors' Roberta Long Medal for
distinguished contributions to literature celebrating
the cultural diversity

New Zealand:

2017: Order of New Zealand (NZ's top honour,
restricted to 20 living New Zealanders)

2017: Kiwibank New Zealander of the Year Awards.
Local Hero Category

2015: Kaumatua Award, New Zealand Society of
Authors

2013: Included in Wellington Writers Walk of sculptural
quotations from some of NZ's best known writers

2011: New Zealand Society of Authors' Janet Frame
Memorial Lecture

2010: New Zealand Prime Minister's Award for
Literary Achievement in fiction

2005: Distinguished Companion of the New Zealand
Order of Merit (DCNZM) for her services to
children's literature (equivalent to current Dame
Commander of the New Zealand Order of Merit)

2004: A.W. Reed Lifetime Achievement Award to
acknowledge her outstanding contribution to New
Zealand Literature

2002: Storylines Children's Literature Foundation of
New Zealand and Scholastic NZ established the
Joy Cowley Award for a picture book manuscript

to acknowledge Joy's contribution to New Zealand
children's literature

1994: NZ Film and Television Awards, Best TV Drama
Script

1994: Patron, Storylines Children's Literature
Foundation of New Zealand

1993: D Litt - Honorary doctorate in literature from
Massey University, NZ

1993: Storylines Children's Literature Foundation
Margaret Mahy Medal Lecture Award

1993: NZ Suffrage Centennial Medal issued to
commemorate Women's Suffrage in NZ recognizing
citizens who had made a considerable contribution
to women's rights or issues.

1992: Order of the British Empire (OBE), for services
to children's literature

1990: NZ Commemoration Medal for services to
New Zealand

OTHER DISTINCTIONS

INTERNATIONAL CONSULTANCIES: "I believe it is
important that children see themselves in the books
they read, and I have donated a considerable amount
of time to workshops in cultures where authentic
materials are lacking."

UNITED STATES OF AMERICA:

Faculty Member of Highlights Foundation Writing Workshops.

Every year, taught all aspects of writing for children at
the Highlights summer schools.

Chautauqua NY 1991 - 2008

Honesdale, PA 2008 - 2014

Writing Workshops for Indigenous people. 1989 - 2000

Sponsored by The Wright Group, Seattle. "Writing Workshops for people who are not adequately or authentically represented in the books their children are reading."

Facilitated workshops for Native American nations in Barrow, Seattle, New Mexico and Arizona.

Writing Workshops for talented children in Alabama. Late 1990s- early 2000s

Worked with Dr Maryann Manning of The University of Alabama, Birmingham on 3 occasions.

Dr Manning had children bussed in from all parts of the State to have weekend workshops with established authors and illustrators. Almost all of these talented young people were African American.

International Reading Association Conferences, USA – approx. 15 Keynote presentations

Talked about writing for early reading at universities including Birmingham, Grand Rapids and Columbia NY.

National Reading Recovery and Literacy Congress – attended and presented annually

Closing keynote at 30th anniversary Conference, Columbus Ohio, Feb 2015. Every attendee given a copy of Joy Cowley's 'What is a Book?' Joy also presented 90 minute workshop

SOUTH EAST ASIA

Consultancy work in Korea, Singapore, Brunei and Hong Kong.

Edited English translations of more than 600 trade picture books for The ChoiceMaker, Korea.

Ministry of Education, Singapore: Writing and Editing

Editing English language stories written by local writers– 20 years plus

Writing workshops for Chinese, Hindu and Malaysian peoples who want to write children's books. I assist authors with editing and many of the stories are published.

Ministry of Education, Brunei - Writing and Editing

Facilitated writing workshops and helped edit stories – 3 visits

Writing stories for Ministry of Education

Hong Kong Writing workshops

Facilitated writing workshops and helped edit stories for people writing for kindergarten and early primary – 5 visits

Japan Writing workshops, Hiroshima Prefecture

In the early 2000s I was in the Hiroshima prefecture conducting writing workshops,

and again, for people who wanted to write for children. In Japan, I worked with translators.

New Zealand Writing workshops – countless!

Many for migrants who bring new stories to this country. These stories have been printed and bound and put in local libraries so that the children of these new citizens will not lose their family stories. Some of these workshops have been for people from the Pacific Islands and refugees from Somalia and the Middle East.

South Africa, Writing workshops for READ

Johannesburg, facilitating writing workshops for indigenous peoples – 3 times

Many of these stories were given black and white illustration and photo-copied publication, and were made available free in schools, so that children got their own stories.

Iceland, Writing workshops for teachers

Writing From the Heart, How to Write for Children

– Joy Cowley's notes from her writing workshops, gifted to, and published by, Storylines Children's Literature Charitable Trust of New Zealand, 2010 and Boyds Mills Press, USA, 2010 now published in Brazil, and distributed in The United Kingdom.



BOOK AWARDS

International Awards:

Big Moon Tortilla Arizona Governor's Award, 2008, with a reprint of 100,000 copies were sent to all the schools in Arizona.

Chameleon, Chameleon

Books for youth. Booklist 1 Jan. 2006. Selected by the Books for Youth editorial staff, these titles represent our best-of-the-year selections in fiction, nonfiction, and picture books for older and middle readers and young children.

Starred review: Booklist, Feb 15 2005, p 107

Top Ten Sci-Tech Books for Youth, Booklist, Dec 1 2005, p64.

Red-Eyed Tree Frog

Boston Globe-Horn Book Award, 2000

Top Ten Youth Science Books, Booklist, Dec. 1 1999, p699

Starred review: Booklist, May 15 1999, p1696

The Silent One – Movie

1986: Paris Film Festival for Children and Young People

Best Actor: Telo Malase

Special Jury Prize for Best Film.

1986: Chicago Children's Film Festival. Best Cinematography (Ian Paul)

1985: Figuera de Foz Festival, Portugal. Best Children's Film

1985: Moscow Film Festival. Silver Medal: Children's section

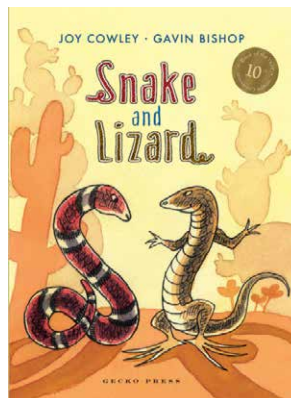
1984: Frankfurt Film Festival for Youth. Best Children's Film

Snake and Lizard

Starred review, School Library Journal, December, 2008, p86

North Dakota Library Association, USA, Flicker Tale Award, 2011 (chosen by children)

Top Ten Best Children's Books, China Times



Friends: Snake and Lizard

Top Ten Best Children's Books, China Times

New Zealand Awards:

Helper and Helper

LIANZA (Library and Information Association of New Zealand Aotearoa), Esther Glen Award for Junior Fiction finalist, 2017.

Storylines Children's Literature Charitable Trust of New Zealand, Notable Junior Fiction, 2018

The Road to Ratenburg

Storylines Children's Literature Charitable Trust of New Zealand, Notable Junior Fiction, 2017

The Bakehouse

Storylines Children's Literature Charitable Trust of New Zealand, Notable Junior Fiction, 2016

Hush: A Kiwi Lullaby

Storylines Children's Literature Charitable Trust of New Zealand, Notable Picture Book, 2015

The Speed of Light

Storylines Children's Literature Charitable Trust of New Zealand, Notable Young Adult Fiction, 2015

Dunger

New Zealand Post Children's Book Awards, Junior Fiction Award winner, 2014

LIANZA (Library and Information Association of New Zealand Aotearoa), Esther Glen Award for Junior Fiction winner, 2014

Storylines Children's Literature Charitable Trust of New Zealand, Notable Junior Fiction, 2014

Manukura: The White Kiwi

Storylines Children's Literature Charitable Trust of New Zealand, Notable Picture Book, 2013

Cowshed Christmas

New Zealand Post Children's and Young Adults Book Awards: Picture Book Award finalist, 2010

Friends: Snake and Lizard

New Zealand Post Children's Book Awards, Junior Fiction finalist, 2010

New Zealand Post Children's Book Awards, Children's Choice Junior Fiction Award, 2010

Storylines Children's Literature Charitable Trust of New Zealand, Notable Junior Fiction, 2010

LIANZA (Library and Information Association of New Zealand Aotearoa), Esther Glen Award for Junior Fiction finalist, 2010

Chicken Feathers

New Zealand Post Children's Book Awards, Junior Fiction finalist, 2009

Snake and Lizard

New Zealand Post Children's Book Awards, Junior Fiction and Children's Book of the Year winner, 2008

International youth Library, Munch, Germany. The White Ravens selection, 2008

Storylines Children's Literature Charitable Trust of New Zealand' Notable Junior Fiction, 2008

LIANZA (Library and information Association of New Zealand Aotearoa), Esther Glen Award for Junior Fiction Merit Award, 2008

Hunter

New Zealand Post Children's Book Awards, Junior Fiction and Book of the Year Award winner, 2006

Brodie

New Zealand Post Children's Book Awards, Picture Book and Book of the Year Award winner, 2002

Wild West Hullabaloo

LIANZA (Library and information Association of New Zealand Aotearoa), Esther Glen Award for Junior Fiction finalist, 2002

Shadrach Girl

New Zealand Post Children's Book Awards, Junior Fiction Award winner, 2001

LIANZA (Library and information Association of New Zealand Aotearoa), Esther Glen Award for Junior Fiction finalist, 2001

The Video Shop Sparrow

New Zealand Post Children's Book Awards, Picture Book Award finalist, 2000

Starbright and the Dream Eater

New Zealand Post Children's Book Awards, Junior Fiction Award winner, 1999

Ticket to the Sky Dance

New Zealand Post Children's Book Awards, Junior Fiction Award winner, 1998

Nicketty-Nacketty-Noo-Noo-Noo

New Zealand Post Children's Book Awards, Picture Book Award finalist, 1997

The Cheese Trap

New Zealand Post Children's Book Awards, Picture Book Award, 1996

Gladly Here I Come

AIM Children's Book Awards, Junior Fiction finalist, 1995

LIANZA (Library and information Association of New Zealand Aotearoa), Esther Glen Award for Junior Fiction finalist, 1995

The Day of the Rain

AIM Children's Book Awards, Picture book finalist, 1994

Bow Down Shadrach

AIM Children's Book Awards, Book of the Year, 1992

The Silent One

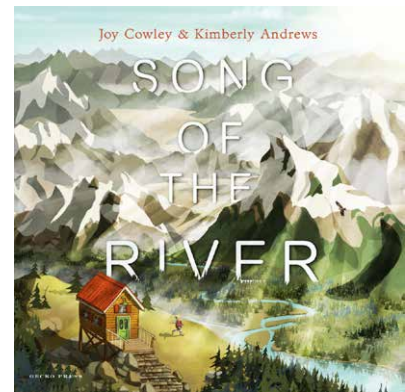
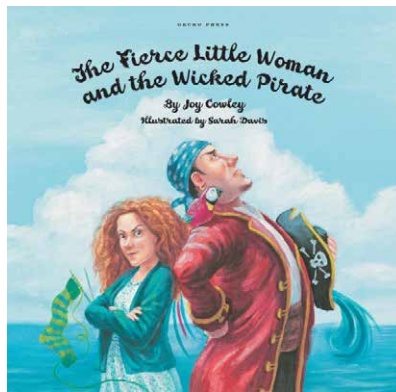
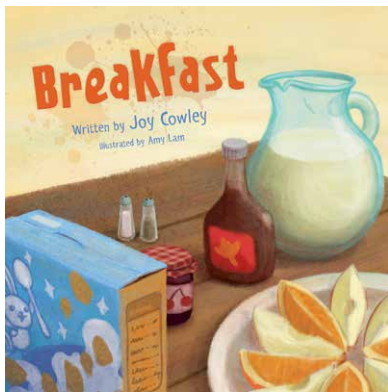
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Picture Books

- Song of the River***, new ed illustrated by Kimberly Andrews, Gecko Press (Wellington, NZ), 2019
- Nicketty-Nacketty-Noo-Noo-Noo***, illustrated by Tracey Moroney, Scholastic NZ (Auckland, NZ), rev ed 2018
- Freddy Bear and the Big Bed***, illustrated by Philip Webb, Upstart Press (Auckland, NZ), 2017
- Freddy Bear and the Toothpaste***, illustrated by Philip Webb, Upstart Press (Auckland, NZ), 2017
- Freddy Bear and Blanky***, illustrated by Philip Webb, Upstart Press (Auckland, NZ), 2016
- Freddy Bear and New Faces***, illustrated by Philip Webb, Upstart Press (Auckland, NZ), 2016
- Freddy Bear and the Beach***, illustrated by Philip Webb, Upstart Press (Auckland, NZ), 2016
- Freddy Bear and the Green Peas***, illustrated by Philip Webb, Upstart Press (Auckland, NZ), 2016
- Buzzy Bee's Food Shapes***, illustrated by Richard Hoit, Upstart Press (Auckland, NZ), 2015 (Board Book)
- Hush A Kiwi Lullaby***, illustrated by Andrew Burdon, Scholastic (Auckland, NZ), 2015
- Buzzy Bee's Baby-Sitter***, illustrated by Richard Hoit, Upstart Press (Auckland, NZ), 2014
- Buzzy Bee's Birthday Party***, illustrated by Richard Hoit, Upstart Press (Auckland, NZ), 2014
- Brodie***, illustrated by Chris Mousdale, Walker Books (Sydney, Australia), 2013
- Breakfast***, illustrated by Amy Lam, Clean Slate Press (Auckland NZ), 2013
- Do-Whacky-Do***, illustrated by Philip Webb, Shortland (Auckland, NZ) 1988, Clean Slate Press (Auckland, NZ), 2013
- The Hero of the Hill***, illustrated by Philip Webb, Scholastic (Auckland, NZ), 2013
- Wishy-Washy Wonder***, illustrated by Philip Webb, Clean Slate Press (Auckland, NZ), 2013
- Manukura: The White Kiwi***, illustrated by Bruce Potter, Random House (Auckland, NZ), 2012
- Wishy-Washy World***, illustrated by Philip Webb, Clean Slate Press (Auckland, NZ), 2012
- Robby and Hoot***, illustrated by Phillip Fickling, Penguin (Auckland, NZ), 2011
- Cowshed Springtime: A Kiwi Counting Book***, illustrated by Gavin Bishop, Random House (Auckland, NZ), 2010
- The Fierce Little Woman and the Wicked Pirate***, illustrated by Sarah Davis, Gecko Press (Wellington, NZ), 2010
- Fly Pie***, illustrated by Philip Webb, Scholastic (Auckland, NZ), 2010
- Cowshed Christmas***, illustrated by Gavin Bishop, Random House (Auckland, NZ), 2009
- The Duck in the Gun*** illustrated by Robyn Belton, Walker Books Australia (Sydney), 2009
- Greedy Cat and the Goldfish***, illustrated by Robyn Belton, Scholastic NZ (Auckland, NZ), 2009
- The Terrible Taniwha of Timberditch***, illustrated by Rodney Mc Rae, Puffin NZ, (Auckland), 2009



The Bedtime Train, illustrated by Jamiesom Odone. Front Street, (Asheville NC, USA), 2008

Greedy Cat and the Sneeze, illustrated by Robyn Belton, Scholastic NZ (Auckland, NZ), 2006

Mrs Wishy Washy's Scrubbing Machine, illustrated by Elizabeth Fuller, (Board Book) Penguin (Auckland, NZ), 2006

Mrs Wishy-Washy's Splishy-Splashy, illustrated by Elizabeth Fuller, (Board Book) Penguin (Auckland, NZ), 2006

The Fierce Little Woman and the Wicked Pirate, illustrated by Jo Davies, Shortland Educational (Auckland, NZ), 1984

Mrs Wishy-Washy's Christmas, illustrated by Elizabeth Fuller, Puffin Books, (Auckland NZ), 2005

Mrs Wishy-Washy's Splishy-Splashy, illustrated by Elizabeth Fuller, (Board Book) Philomel Books, (New York, NY, USA), 2005

Greedy Cat and the School Pet Show, illustrated by Robyn Belton, Scholastic NZ (Auckland, NZ), 2004

The Little Tractor, illustrated by Gavin Bishop, Scholastic (Auckland NZ), 2004

The Screaming Mean Machine, illustrated by David Cox, Scholastic (Auckland, NZ), 2004

The Wishing of Biddy Malone, illustrated by Christopher Denise, Philomel Books (New York, NY, USA), 2004, Penguin (Auckland, NZ), 2004

Dishy-Washy illustrated by Elizabeth Fuller, (Board Book), Philomel (New York, NY, USA), 2003

Mr Wishy-Washy, illustrated by Elizabeth Fuller, (Board Book) Penguin (Auckland NZ), 2003

Mrs Wishy -Washy Makes a Splash! illustrated by Elizabeth Fuller, (Board Book) Philomel (New York, NY, USA), 2003

Mrs Wishy -Washy Makes a Splash! illustrated by Elizabeth Fuller, (Board Book) Penguin (Auckland, NZ), 2003

Mrs Wishy-Washy's Farm, illustrated by Elizabeth Fuller, Philomel Books (New York, NY, USA), 2003, Penguin (Auckland NZ), 2003

Duck Walk, illustrated by Jenny Cooper, Scholastic (Auckland NZ), 2002

Brodie, illustrated by Chris Mousdale, Scholastic (Auckland, NZ), 2001

Eating Plums in Bed, illustrated by Jenna Packer, Scholastic (Auckland NZ), 2001

Mrs. Goodstory, illustrated by Erica Dornsbusch, Boyd's Mills Press (Honesdale, PA, USA), 2001

Pip the Penguin, illustrated by Gavin Bishop, Scholastic (Auckland, NZ), 2001

Pudding, illustrated by Fraser Williamson, Scholastic (Auckland, NZ), 2001

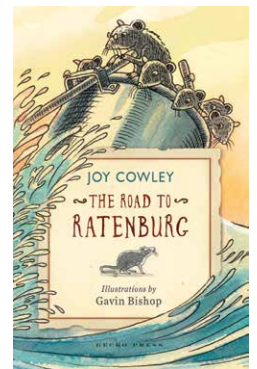
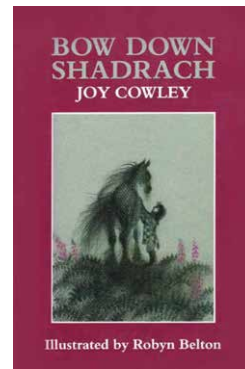
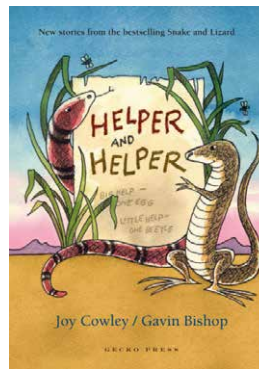
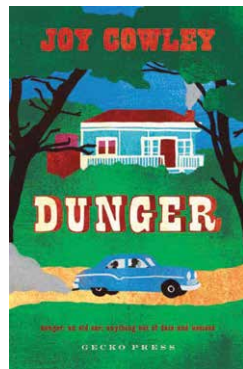
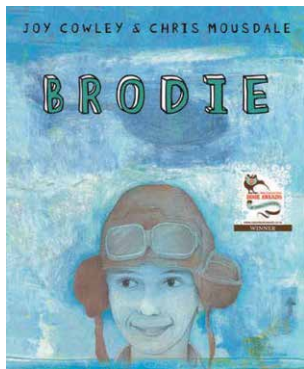
Apple Banana Cherry, illustrated by Elizabeth Fuller, Scholastic (Auckland, NZ), 2000

Cricket's Storm, illustrated by Gary Sullivan, Scholastic (Auckland NZ), 2000

Mrs Wishy-Washy, illustrated by Elizabeth Fuller, (Board Book) Penguin (Auckland, NZ), 2000

Mrs Wishy-Washy, illustrated by Elizabeth Fuller, (Board Book) Philomel (New York, NY, USA), 1999

The Rusty, Trusty Tractor, illustrated by Olivia Dunrea, Boyds Mills Press (Honesdale, PA, USA), 1999



The Video Shop Sparrow, illustrated by Gavin Bishop, Mallinson Rendel (Wellington, NZ), 1999

The Video Shop Sparrow, illustrated by Gavin Bishop, Boyd's Mills Press (Honesdale, PA, USA), 1999

Big Moon Tortilla, illustrated by Dyanne Stronbow, Boyds Mills Press (Honesdale, PA, USA), 1998

The Bump, Scholastic (Auckland, NZ), 1997

Singing down the Rain, illustrated by Jan Spivey Gilchrist, HarperCollins (New York, NY, USA), 1997.

Gracias, the Thanksgiving Turkey, illustrated by Joe Cepeda, Scholastic (New York, NY, USA), 1996

The Cheese Trap, illustrated by Linda McClelland, Ashton Scholastic NZ (Auckland, NZ), 1995

The Day of the Wind, illustrated by Trevor Pye, Mallinson Rendel (Wellington, NZ), 1995

The Happy Hens Series (includes Babysitter Bother, Chicken Dinners, and Croack- a-roo-roo-roo), Scholastic NZ (Auckland, NZ), 1995

The Mouse Bride, illustrated by David Christiana, Ashton Scholastic (Auckland, NZ), 1995

Nicketty-Nacketty-Noo-Noo-Noo, illustrated by Tracey Moroney, Scholastic NZ (Auckland, NZ), 1995

The Sea Daughter, illustrated by Manu Smith, Scholastic NZ (Auckland, NZ), 1995

Tulevai and the Sea, illustrated by Manu Smith, Scholastic NZ (Auckland, NZ), 1995

The Day of the Snow, illustrated by Bob Kerr, Mallinson Rendel (Wellington, NZ), 1994

Song of the River, illustrated by Elizabeth Fuller, Ashton Scholastic (Auckland, NZ), 1994

The Day of the Rain, illustrated by Bob Kerr, Mallinson Rendel (Wellington, NZ), 1993

The Screaming Mean Machine, illustrated by David Cox, Ashton Scholastic (New York, NY, USA), 1993

The Duck in the Gun, illustrated by Robyn Belton, Shortland (Auckland, New Zealand), 1984

The Terrible Taniwha of Timberditch, illustrated by Rodney Mc Rae, Oxford University Press (Auckland, NZ), 1982, Kidsarus (Wellington, NZ), 1982

The Terrible Taniwha of Timberditch, illustrated by Rodney Mc Rae, Kidsarus (Wellington, NZ), 1982

The Duck in the Gun, illustrated by Edward Sorel, Doubleday (New York, NY), 1969

Early Chapter Books and Novels

The Gobbledegook Book: A Joy Cowley Anthology, illustrated by Giselle Clarkson, Gecko Press (Wellington, NZ) 2019

Snake and Lizard, illustrated by Gavin Bishop, (10th Anniversary ed) Gecko Press (Wellington, NZ), 2018

Bow Down, Shadrach, illustrated by Robyn Belton, (eBook) Hachette (Auckland, NZ), 2017

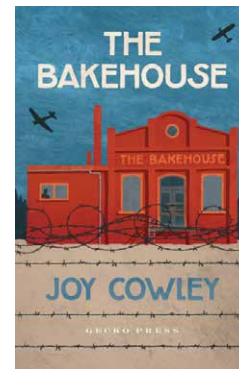
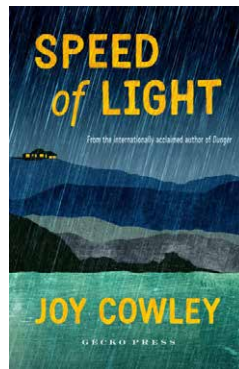
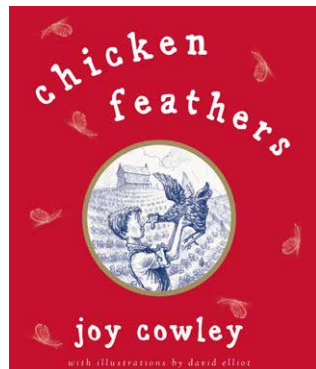
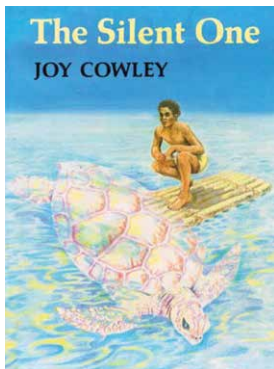
Helper and Helper, illustrated by Gavin Bishop, Gecko Press, (Wellington, NZ) 2017

The Road to Ratenburg, illustrated by Gavin Bishop, (Gecko Press) 2016

The Bakehouse, Gecko Press, (Wellington, NZ), 2015

The Speed of Light, Gecko Press, (Wellington, NZ), 2014

Agapanthus Hum and the Eyeglasses, illustrated by Jennifer Plecas, Penguin Young Readers (New York,



NY, USA), 2013

Dunger, Gecko Press (Wellington, NZ) 2013

Just One More, illustrated by Gavin Bishop, Gecko Press (Wellington, NZ), 2011

Stories of the Wild West Gang, illustrated by Trevor Pye, Gecko Press (Wellington, NZ), 2011

Friends: Snake & Lizard, illustrated by Gavin Bishop, Gecko Press (Wellington, NZ) 2009

Chicken Feathers, Puffin/Penguin Group (Auckland, NZ), 2008

Chicken Feathers, Philomel Books (New York, NY, USA) 2008

Snake and Lizard, illustrated by Gavin Bishop, Gecko Press (Wellington, NZ), 2007

Hunter, Philomel Books (New York, NY), 2004, Penguin Group (Auckland NZ), 2005

Wild West Hullabaloo, illustrated by Trevor Pye, HarperCollins (Auckland NZ), 2004

Frogopper and the Paua Poachers, HarperCollins (Auckland NZ), 2003

Agapanthus Hum and the Angel Hoot, illustrated by Jennifer Plecas, Philomel Books (New York, NY, USA), 2002

Frogopper, HarperCollins (Auckland, NZ), 2002

Agapanthus Hum and Major Bark, illustrated by Jennifer Plecas, Philomel Books (New York, NY, USA), 2001

Agapanthus Hum and the Eyeglasses, illustrated by Jennifer Plecas, Puffin Books, (New York, NY), 2001

The Wild Wests and the Haunted Fridge, illustrated by Trevor Pye, HarperCollins (Auckland, NZ), 2001

Bow Down, Shadrach, illustrated by Robyn Belton, Puffin (Auckland, NZ) 2000

Shadrach Girl, Puffin Books (Auckland NZ), 2000

The Wild Wests and Pong Castle, illustrated by Trevor Pye, HarperCollins (Auckland, NZ), 2000

Agapanthus Hum and the Eyeglasses, illustrated by Jennifer Plecas, Philomel (New York, NY), 1999

More of the Wild Wests, illustrated by Trevor Pye, Harper Collins (Auckland, NZ), 1999

Starbright and the Dream-Eater, Penguin (Auckland, NZ), 1998

The Wild West Gang, illustrated by Trevor Pye, HarperCollins (Auckland, NZ), 1998

The Great Bamboozle, illustrated by Philip Webb, Scholastic (Auckland, NZ), 1997

A Haunting Tale, illustrated by Philip Webb, Scholastic (Auckland, NZ), 1997

Ticket to the Sky Dance, Viking (Auckland, NZ), 1997

Brave Mama Puss, illustrated by Trevor Pye, Reed (Auckland, NZ), 1995

Gladly Here I Come, Penguin (Auckland, NZ), 1995

Mabel and the Marvelous Meow, illustrated by Trevor Pye, Reed (Auckland, NZ), 1995

Oscar in Danger, illustrated by Trevor Pye, Reed (Auckland, NZ), 1995

Papa Puss to the Rescue, illustrated by Trevor Pye,

Reed (Auckland, NZ), 1995

Beyond the River, Scholastic NZ (Auckland, NZ), 1994

Gladly Here I Come, Viking, (Auckland, NZ), 1994

Gladly Here I Come, Penguin (Harmondsworth, England), 1994

Bow down, Shadrach, illustrated by Robyn Belton, Puffin (Auckland, NZ) 1992

Happy Birthday, Mrs Felonius, illustrated by Trevor Pye, Omnibus (Norwood, Australia), 1992

Bow down, Shadrach, illustrated by Robyn Belton, Hodder & Stoughton (Auckland, NZ), 1991

Salmagundi, illustrated by Philip Webb, Oxford University Press (Auckland, NZ), 1985

The Silent One, illustrated by Sherryl Jordan, Whitcoulls (Christchurch NZ), 1981

The Silent One, illustrated by Hermann Greissle, Knopf (New York, NY, USA), 1981

Non Fiction

A Writer's Life, Hameray Publishing, 2011 (Los Angeles, CA, USA)

Kiwi Christmas: Our Story, illustrated by Bruce Potter, Pleroma Press (Hawke's Bay, NZ), 2013

Saint Grandma: The Story of Suzanne Aubert, illustrated by Donald Morrison, Sisters of Compassion (Wellington, NZ), 2013

The Easter Story, illustrated by Donald Morrison, Pleroma Press, (Hawke's Bay, NZ), 2011

Tarore and Her Book, paintings by Mary Glover Bibby, One Nineteen Books (Wellington, NZ) 2009

Chameleon, Chameleon, photos by Nic Bishop, Scholastic (New York, NY, USA), 2005

Where Horses Run Free: a Dream for the American Mustang, illustrated by Layne Johnson, Boyds Mill Press (Honesdale, PA, USA), 2003

Weta, a Knight in Shining Armour, photographs by Rod Morris, Scholastic (Auckland, NZ), 2002

Red-Eyed Tree Frog, photos by Nic Bishop, Scholastic (New York, NY, USA), 1999

Elephant Rhymes, illustrated by Brent Putze, Scholastic (Auckland, N Z), 1997

Questions Kids ask Joy Cowley, Scholastic NZ (Auckland, NZ), 1996

Write On!: Joy Cowley's guide for young authors, illustrated by Trevor Pye, Ashton Scholastic NZ (Auckland, NZ), 1994

Pawprints in the Butter: A Collection of Cats, Mallinson Rendel (Wellington, NZ), 1991

Two of a Kind (stories, with Mona Williams) illustrated by Jane Amos, Blackberry Press (Upper Hutt, NZ), 1984

Educational titles

Joy's educational titles have had many publishers, some through additional territorial sales and some through publishing company closure or takeovers. Consequently this is not an absolutely comprehensive listing of titles.

Author of more than 800 early reading books including:

Advertiser Magazines (Artarmon, Australia),

Cocky's Circle Little Books, 1988-89 including *Timothy Flynn*, *Tom's Trousers*, and *When the Moon Was Blue*

Armour Publishing, Singapore

Social Well-Being (8 titles)

Looking After Suzie, *Respect*, *Good Manners*, *Helping*, *Tornado Tony*, *Our School*, *Friend*, *Our Town*

Physical Well-Being (8 titles)

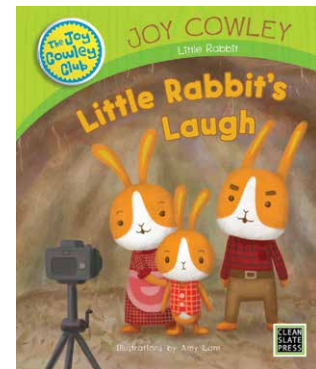
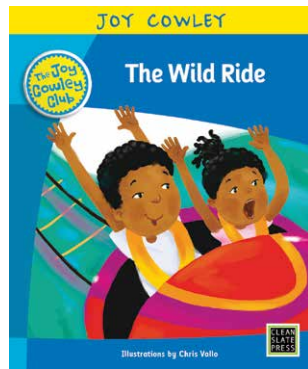
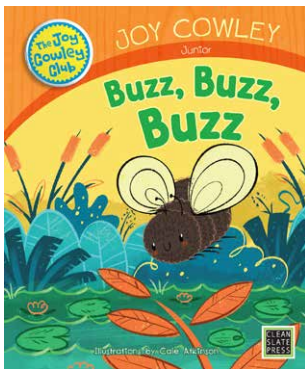
Eyes and Ears, *Say No*, *Food*, *My Skin*, *Keeping Fit*, *Sleep*, *My Special Self*, *Teeth*

Emotional Well-Being (8 titles)

Anger, *Sadness*, *Beauty*, *I Love my Family*, *I am Afraid*, *The Yo-Yo Girl*, *Problems*, *Boy at the Window*

The Growing-Up series (4 titles)

My Computer, *My Mobile Phone*, *What About Me?*, *Winning*



Cengage, Australia

First Readers series (15 titles)

A Bug on a Rug, Dancing Feet, The Dog in the Deli, The Giant, Got You!, Little Fish, Monkey Walk, Butterfly, Gloves, My Head Is Sore, The Old Truck, Roar, Roar, Roar!, Roll Call, Snails' Storm, Where Is My Mum?

The Choicemaker, Korea

Edited in English by Joy Cowley

Math Storybook Series – 54 titles

World Classics Series – 30 titles

Economy and Culture – 51 titles

Global Kids Storybooks – 45 titles

Music Storybook – 10 titles

Korean Folk Tales – 28 titles

Nature talks – 63 titles

First Step – 95 titles

Science Storybooks – 88 titles

Growing Strong Series – 55 titles

English titles for the Korean Market (from Clean Slate Press)

The New Joy Cowley Collection (30 titles)

Mrs Wishy-Washy's Birthday, Mrs Wishy-Washy on TV, Oops, Mr Wishy-Washy, Hairy Bear and the Door, Fix-it Bear, Hairy Bear on the Roof, Sloppy Tiger Washes the Floor, Sloppy Tiger's Picnic, Sloppy Tiger on the Bus, Mr Whisper and Miss Candy, Mr Whisper and the Road Works, Mr Whisper's Sore Ears, Huggles in School, Huggles' Cold, The Huggles' Hug. Mrs Wishy-Washy and the Big Wash, Mrs Wishy-Washy and the Big Tub, Mrs Wishy-Washy and the Big Farm Fair, Meanies in the House, Those Yucky Meanies!, Meanies' Night Out, Smarty Pants at the Circus, Smarty No Pants, Smarty Pants and the Talent Show, Poor

Sore Hungry Giant, The Hungry Giant's Shoe, The Hungry Giant's Baby, Little Dan, Dan's Lost Hat, Dan and the Parrot.

Clean Slate Press, Auckland, New Zealand

Early Literacy, Ages 5–7

Joy Cowley Club Set 1 (15 titles)

Barbie at Pet Day, Barbie the Wild Lamb, Barbie's Coat, Gruesome House, Gruesome Halloween, Gruesome Song, The Wild Ride, The House of Funny Mirrors, The Ghost Train, Paper Games, The New Pen, Hubba Dubba, Oscar Did It!, Well Done, Oscar!, Go to Bed, Oscar!

Joy Cowley Club Set 2 (15 titles)

Bowling, King of the Table, Computer is Back, A Book for Pet Cats, A Book for Pet Dogs, A Book for Pet Parrots, Mr Tang's Taxi at the Zoo, Mr Tang's Taxi at Sea, Mr Tang's Taxi in the Snow, Miniboy in Danger, Miniboy and Cake Day, Miniboy's Travels, Toby Bear, Rose Bear, Bobby Bear

Joy Cowley Club Junior (15 titles)

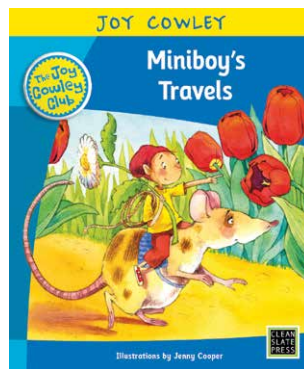
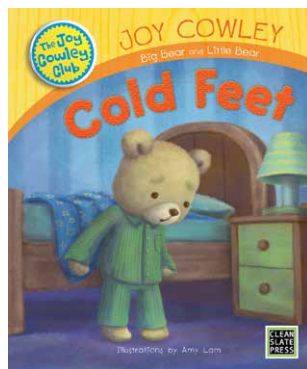
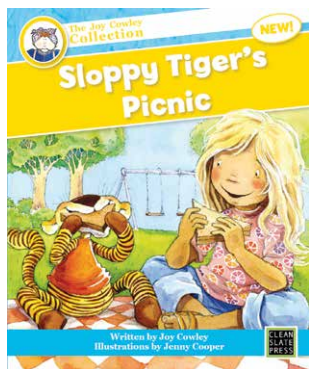
The New Road, Spooky House, Balloons, Baby Food, Zoo Book, Milk, Cat and Ra, The Circus Train, Miss Doll's Birthday Party, The Letter Fight, Buzz, Buzz, Buzz, Wibble-Wobble, Joe's Run, Bobo's Hat, Dragon's Friend

Joy Cowley Club Wishy-Washy (15 titles)

Wishy-Washy Sleep, Wishy-Washy Music, Wishy-Washy House, Wishy-Washy Pie, Wishy-Washy Corn, Wishy-Washy Mouse, Wishy-Washy Road, Wishy-Washy Ice Cream, Wishy-Washy Tractor, Wishy-Washy Clothes, Wishy-Washy Letter, Wishy-Washy Cat, Wishy-Washy Garden, Wishy-Washy Mirror, Wishy-Washy Card.

The New Joy Cowley Collection (30 titles)

Mrs Wishy-Washy's Birthday, Mrs Wishy-Washy



on TV, Oops, Mr Wishy-Washy, Hairy Bear and the Door, Fix-it Bear, Hairy Bear on the Roof, Sloppy Tiger Washes the Floor, Sloppy Tiger's Picnic, Sloppy Tiger on the Bus, Mr Whisper and Miss Candy, Mr Whisper and the Road Works, Mr Whisper's Sore Ears, Huggles in School, Huggles' Cold, The Huggles' Hug. Mrs Wishy-Washy and the Big Wash, Mrs Wishy-Washy and the Big Tub, Mrs Wishy-Washy and the Big Farm Fair, Meanies in the House, Those Yucky Meanies!, Meanies' Night Out, Smarty Pants at the Circus, Smarty No Pants, Smarty Pants and the Talent Show, Poor Sore Hungry Giant, The Hungry Giant's Shoe, The Hungry Giant's Baby, Little Dan, Dan's Lost Hat, Dan and the Parrot.

The Joy Cowley Collection (35 titles)

Dan, the Flying Man, The Monsters' Party, The Jigaree, Mrs Wishy-Washy, Smarty Pants, Meanies, To Town, Grandpa, Grandpa, The Hungry Giant, Hairy Bear, Mrs Wishy-Washy's Tub, If You Meet a Dragon, What Can Jigarees Do?, Look Out, Dan!, Ice-Cream Stick, The Bears' Picnic, Horace, Ducks, I Love Chickens, Danger, Oh, Jump in a Sack!, Grumpy Elephant, The Fantastic Cake, Tittle-Tattle Goose, The Clown in the Well, The Farm Concert, Pet Shop, Who Will Be My Mother, Roy G Biv, The Hungry Giant's Lunch, Hungry Monster, The Kick-a-Lot Shoes, A Barrel of Gold, Clever Mr Brown, The Sunflower that Went FLOP.

The Joy Cowley Plays (10 titles)

Cranky Car Sales, Dappy Hay Café, Doctor Meow, Laughing Day, Giddy Up, Mister Blister, Sad Jokes, Space Talk, The King's Pudding, Treasure Hunt

The Joy Cowley Club: Big Bear and Little Bear (15 titles)

Wind, Ice Cream, Race, Story, Chocolate, Singing, Jackets, Cold Feet, Lemonade, Cookies, Lollipop,

Cornflakes, Egg, Buttons, Puddle

The Joy Cowley Club: Miss Doll and Friends (15 titles)

A Surprise for Miss Doll, Bad Manners, Pelican's Balloon, Rocking Race, Tin Clown, Tin Clown's Hat, Where Is Fire Engine?, Miss Doll Is Missing, Red Lipstick, Panda's Tummy, Toy Music, Yellow Duck, Old Jokes, The New Toy, The Rainbow Bird

The Joy Cowley Club: Little Rabbit series (15 titles)

Animal Olympics, Little Rabbit's Laugh, Little Rabbit's Story, Mr Rabbit's New Shirt, What Is a Cow?, Flying Day, Jump!, Mrs Rabbit's Pot, Rabbit Bedtime, Smile, Carrots, Little Rabbit's Cars, Little Rabbit's Foot, Telling the Time, Who Is the Biggest?

First Readers series (15 titles)

A Bug on a Rug, Dancing Feet, The Dog in the Deli, The Giant, Got You!, Little Fish, Monkey Walk, Butterfly, Gloves, My Head Is Sore, The Old Truck, Roar, Roar, Roar!, Roll Call, Snails' Storm, Where Is My Mum?

Middle to Senior Literacy and Inquiry Learning, Ages 7–12

Signatures, Set One (30 Chapter Books)

Fairy Tale, Scary Story, Messy Adventure, The Amazing Gribbles, The Brilliant Gribbles, The Clever Gribbles, Blackberry Patch, Swimming For Gold, Drum, Madam Spry and the Secret Plans, Madam Spry and the Blue Diamond, Madam Spry and Mr Mustard, Bumblefest, Dragon Hunt, The Battle of Burpington

Edited by Joy Cowley: 15 titles

Signatures, Set Two

(30 chapter books edited by Joy Cowley)

Dominie Press (now part of Pearson Group, USA)

Joy Starters (72 titles)

Theme A: Mathematical Concepts: *Crabby Cat's Shopping, The Garden Zoo, My Shapes, Peter Pig's House, Señor Armadillo's Car, Ten Little Chickens*

Theme B: Spatial Concepts: *Eggs, Happy's Hat, Polly and Peter Share Lemonade, Pug's Walk, Señor Armadillo's Shoes, A Visit to Doctor Jane*

Theme C: Senses: *Camping in the Yard, Dinner, I Take Care, The Ice Cream Man, Polly and Peter Make Masks, Snake*

Theme D: Emotions: *Crabby Cat's Party, Friends, Happy Day, Peter and Polly Make Faces, Señor Armadillo Makes an Airplane, When Baby Is Happy*

Theme E: Family Relationships: *Baby Talk, Going to Grandma's House, Oh, Baby!, Once Upon a Time, Thanksgiving Dinner, The Wedding*

Theme F: School: *Anna's First Day, Apples for the Teacher, Chicken School, Crabby Cat at School, My Robot, Polly and Peter Make Place Mats*

Theme G: Community: *Crabby Cat's Vacation, Helpers, Peter and Polly Make Bookmarks, Police Officer Mom, Robot Went Shopping, Señor Armadillo Goes to Town*

Theme H: Sports: *Crabby Cat's Exercise, In the Pool, Polly and Peter Make Hats, Ronny Rat, Racing Driver, Señor Armadillo's Skis, Winners*

Theme I: Time and Space: *Crabby Cat's Watch, Jimmy's Jeans, Robot's Batteries, Señor Armadillo's Very Fine Truck, Shadows, Sunflowers*

Theme J: Nature: *Butterfly, Captain Ebenezer, Crabby Cat's Test, Our Tree, Señor Armadillo and Friends, Water*

Theme K: Health: *The Big Noodle, Crabby Cat and the Doctor, Peter and Polly Make a Healthy Sandwich, Robot Bedtime, Señor Armadillo's Cold, Spots*

Theme L: Communication: *Crabby Cat's Phone Call, Mr. Bun's Stew, News, Play Money for Polly and Peter, Señor Armadillo's Letter, What Did Robot Want?*

Joy Cowley Well-Being Series (8 titles)

Friends, Good Manners, Helping, Looking after Suzie, Our School, Our Town, Respect, Tornado Tony

Joy Readers (80 titles)

Mid Kindergarten Set: *Asleep, Clever Happy Monkey, Costume Party, The Giant, The Giant's Pizza, The Giant's Rice, Help! Help!, Mrs. Lunch, Run, Run, Run, Snacks*

Late Kindergarten Set: *Grandmother is Tired, The Little Bike, The Monkey Hop, Naughty Happy Monkey, The Pond, The Red Balloon, The Teeter-Totter, This is My Home, Toot! Toot!, What Can Fly?*

Beginning First Grade: *Ants On a Picnic, The Big Boo Bird, Come to My House, The Egg, Fireworks, Frogs, Happy Monkey in the Shed, Hats, Jackets, Where is Happy Monkey?, Helping, Jumping Shoes, Kites, Mom's Hat, The Motorbike Race, Roller Coaster, Rules for Pets, Six Cats, The Taxi, Zoom! Zoom!, Big and Little, Bill and Ted at the Store, Dad's Shirt, Go to Bed!, Goodnight!, Happy Monkey's Peanuts, Hurricane, The Longest Noodle in the World, The Market, Oh, No!, Bears, Mr. Wolf, My Little Sister, The New Road, The Sick Bear, The Sky is Falling Down, Space Aliens in Our School, Swans, Uncle's Clever Tricks, The Watermelon*

Mid First Grade: *Chicken Feed, Fans and Umbrellas, Five Ducks, Grandmother, Grass is for Goats, Miss Geeta's Hair, The Moon, The Tiny Little Woman, Uncle Elephant and Uncle Tiger, The Wheel, The Banana Monster, The Dinosaur, Hungry Happy Monkey, Monkey Tricks, The Moon Cake, The Pirate's Treasure, Smiling Stan, the Pedicab Man, Splash!, The Two Ogres, The Very Strong Baby*

Joy Chapters (30 Titles)

Red Level (500-600 words)

Green Level (800-1,200 words)

Purple Level (2,000-3,000 words)

Baby-sitting, Drumbeat, The Great Adventure, The Horrible Miggle, Miss Bessy and Cowboy Bill, Mr. Ha Ha, Rooroo, The Rooster, A Sticky Business, Story Cake, Ting-a-Ling!, The Everybody Bicycle, Happy Made Day, K9, Happy Robot ZD3, Just Joking, A Lion's Dinner, Lost!, Shark Attack!, Splash!, Tikky Tikky Spider, ZD3, the Handy Robot, Flash Rock, The Great Bamboozle,

Green Treasure, The Haunted Starship, Iceheart, Salmagundi, Spugete, Spugete Detectives, Spugete Mystery, Taking Care

Hameray Publishing, CA, USA (USA editions of Clean Slate Press titles)

The Joy Cowley Collection Green

Mrs. Wishy-Washy and the Big Wash, Mrs. Wishy-Washy and the Big Tub, Mrs. Wishy Washy and the Big Farm Fair, Meanies in the House, Those Yucky Meanies!, Meanies' Night Out, Smarty Pants at the Circus, Smarty No Pants, Smarty Pants and the Talent Show, Poor Sore Hungry Giant, The Hungry Giant's Shoe, The Hungry Giant's Baby, Little Dan, Dan's Lost Hat, Dan and the Parrot

The Joy Cowley Collection Yellow

Mrs Wishy-Washy's Birthday, Mrs Wishy-Washy on TV, Oops, Mr Wishy-Washy, Hairy Bear and the Door, Fix-it Bear, Hairy Bear on the Roof, Sloppy Tiger Washes the Floor, Sloppy tiger's Picnic, Sloppy Tiger on the Bus, Mr Whisper and Miss Candy, Mr Whisper and the Road Works, Mr Whisper's Sore Ears, Huggles in School, Huggles' Cold, The Huggles' Hug.

The Joy Cowley Collection Orange

Barbie at Pet Day, Barbie the Wild Lamb, Barbie's Coat, Gruesome House, Gruesome Halloween, Gruesome Song, The Wild Ride, The House of Funny Mirrors, The Ghost Train, Paper Games, The New Pen, Hubba Dubba, Oscar Did It!, Well Done, Oscar!, Go to Bed, Oscar!

The Joy Cowley Collection Light Blue

Bowling, King of the Table, Computer is Back, A Book for Pet Cats, A Book for Pet Dogs, A Book for Pet Parrots, Mr Tang's Taxi at the Zoo, Mr Tang's Taxi at Sea, Mr Tang's Taxi in the Snow, Miniboy in Danger, Miniboy and Cake Day, Miniboy's Travels, Toby Bear, Rose Bear, Bobby Bear

Joy Cowley Early Birds (15 titles)

The New Road, Spooky House, Balloons, Baby Food, Zoo Book, Milk, Cat and Ra, The Circus Train, Miss Doll's Birthday Party, The Letter Fight, Buzz, Buzz, Buzz, Wibble-Wobble, Joe's Run, Bobo's Hat, Dragon's Friend

Joy Cowley Early Birds Wishy-Washy (15 titles)

Sleep, Music, House, Pie, Corn, Mouse, Road, Ice Cream, Tractor, Clothes, Letter, Cat, Garden, Mirror, Card.

Joy Cowley Early Birds Big Bear, Little Bear (15 titles)

Wind, Ice Cream, Race, Story, Chocolate, Singing, Jackets, Cold Feet, Lemonade, Cookies, Lollipop, Cornflakes, Egg, Buttons, Puddle

Joy Cowley Early Birds: Little Rabbit (15 titles)

Animal Olympics, Little Rabbit's Laugh, Little Rabbit's Story, Mr Rabbit's New Shirt, What Is a Cow?, Flying Day, Jump!, Mrs Rabbit's Pot, Rabbit Bedtime, Smile, Carrots, Little Rabbit's Cars, Little Rabbit's Foot, Telling the Time, Who Is the Biggest?

Joy Cowley Early Birds: First Readers (15 titles)

A Bug on a Rug, Dancing Feet, The Dog in the Deli, The Giant, Got You!, Little Fish, Monkey Walk, Butterfly, Gloves, My Head Is Sore, The Old Truck, Roar Roar Roar, Roll Call, Snails' Storm, Where Is My Mom?

Heinemann (Auckland, NZ)

The Country Kids series, including *The Boomy Buzzer, Crabs, Egg Stuff, The Island, Leaves, Playhouse, Rabbit Hunt, and Running Away,*

Windmill series, 1986-88 including *Growing, The Little Red Hen, My Little Brother, Splish Splash!, Where Can We Put an Elephant?, Where's the Egg Cup, Lucy's Sore Knee, and My Wonderful Chair*

The Country Kids series, 1996 including *The Boomy Buzzer, Crabs, Egg Stuff, The Island, Leaves, Playhouse, Rabbit Hunt, and Running Away,*

Kea Press (Wellington, NZ)

1968, published as *The Tui and Sis Books*, Price Milburn (Wellington, New Zealand), 1977 *Fish in the Trough, A New Friend, Johnny's Guitar, The Fire-Fighters, The Meeting House, and Wendy Makes a Poi*, all illustrated by Nancy Parker.

Learning Media (Wellington, NZ), 1982 – 2002

Ready to Read Books, including *Greedy Cat, Hoiho's Chicks, Pukeko Morning, The Shag Goes Fishing, The Water Boatman, The New Cat, Off Goes the Hose!, From Sky to Sea, Greedy Cat is Hungry, Greedy Cat's Door, What Does Greedy Cat Like?, Old Tuatara, Pita's*

Birthday, The Big Bed, The Daisy Chain, Uncle Joe, Woolly Sally, A Long Way From Ice cream, Dragon Slayer, Dragon Fire, Greedy Cat and the Birthday Cake, Lunch for Greedy Cat, The Day the Truck Got Stuck, Miss Pool is Cool, Uncle Timi's Sleep

School Journal story: *Stolen Food* (also translated to Maori: *Nga kai ngaro*, 1996)

Skyrider Chapter Book: *A Letter from Fish Bay*

Reading Science: *From Sky to Sea*, 2002

McGrawHill Ed USA, Australia, Singapore

Along Comes Jake, Alphabet Game, Annabel, Apple, Auntie Maria & Cat, Baby Gets Dressed, Ballyhoo, Barn Dance, Barrel of Gold, Bear's Picnic, Bee, Best Children in the World, Bicycle, Big and Little, Big Family, Big Hill Big Hush Big Toe., Bigger Burger, Birthday Cake, Birthday Dog, Birthdays, Blueberry Muffins, Boogywooga, Bogle's Card, Bogle's Feet, Boo Hoo, Boogie Woogie Man, Boring old Bed, Bread, Brenda's Birthday, Bridge, Bubbles on the Bus, Bunrakkit, Busy Baby, Buzzing Flies, Captain Bumble, Carla's Wheels, Caterpillar's Adventure, Cats, Cats, Cats, Cat's Party. Champ, Chicken For Dinner, Chick's Walk, Chili Pepper Pinata, Chocolate Cake, Chocolate Chip Muffins, Closet Under the Stairs, Clown and Elephant, Clown in the Well, Come For a Swim, Come With Me, Cooking Pot, Copycat, Countdown, Cousin Kira, Dad to Daycare, Dad's Headache, Dan Gets Dresses, Dan Goes Home, Dancing Fly, Danger, Day in Town, Dayton and Happy, Definitely Positively, Detective Dog, Dinner, Dinosaur Morning, Dishy Washy, Diving, Do Not Open this, Doctor Boondoggle, Dog & Cat, Dog for Mrs Muddle, Don't Throw Spinach, Dr Tabby's Clinic, Dragon, Dragon With a Cold, Duck And Hen, Ducks, Ebenezer and Sneeze Echo, Elephant Walk, Emilio and the River, Escalator, The Fantastic Cake, The Fantastic Machine, Farm Concert, Fast and Funny, Feet, Fire and Water, Five Funny Uncles, Fizz and Splutter, Flood, Flying, Frightened, The Ghost, The Giant Pumpkin, Giddyoocha, Gifts, The Giggle Box, Gloves, Go Go Go, Goggly Gookers, Going to School, Good For You, Goodbye Lucy, The Gotcha Box, Grandma's Cane, Grandpa Grandpa, Greedy Cat's Breakfast, the Green Grass, Grizzly and Bumble Bee, Grumputer, The Grumpy Elephant, Gulp, Halloween.

Happy Birthday Frog, Happy Café, Hatupatu and Bird, The Haunted House, Hello, The Hole in the tub, Horace, Houses, How Many Hot Dogs?, How to Make a Hot Dog, A Hug is Warm, Huggles Breakfast, Huggles Can Juggle, Huggles Goes Away, Hummingbird Garden, Humongous Cat, A Hundred Hugs, The Hungry Giant, The Hungry Monster, The Hungry Giant's Birthday, The Hungry Giant's Lunch, The Hungry Giant's Soup, I Am a Bookworm, I Can Fly, I Can Jump, I like Worms, I Love My Family, I Want Ice Cream, IceCream, IceCream Stick, If You Meet A Dragon, I'm Bigger Than You, In a Dark, Dark Wood, In the Mirror, Jack and the Giant, The Jigreee, Jigreee's Breakfast, Jim's Trumpet, Jojo and the Robot, Jumbaroo, Jump Kangaroo, Just This Once, The Kick-a-Lot Shoes, Kitzikuba, Lazy Mary, Let's Have a Swim, Letters for Mr James, Library Day, Little Brother, Little Brother's Hair, The Little Car, Little Chicken's House, Little Red Sports Car, Little Yellow Chicken, The Long, Long Tail, Look For Me, Look Out Dan, Lost, Lost and Found, The Magic Machine, The Magician's House, Major Jump, The Man, Boy and the Donkey, The Man Who Never, The Manly Ferry Pigeon, The Marvelous Treasure, Max, The Meanies, The Meanies Came to School, The Meanies Party, The Meanies Trick, The Microscope, The Middle of the Night, Milwaukee Cows, The Mirror, Mom's Birthday, Mom's Diet, The Monkey Bridge, The Monster Sandwich, Monster's Party, The Morning Bath, Mouse, The Mouse Box, The Mouse Train, Move Over, Mr Beekman's Deli, Mr Bitter's Butter, Mr Fixit, Mr Grump, Mr Whisper, Mrs Grindy's Mrs Wishy-Washy, Mrs Wishy-Washy's Tub, The Mud Walk, My Big Day, My Boat, My Big Day, My Brown Cow, My Home, My Little Sister, My Mom and Dad, My Picture, My Puppy, The Nest, New Pants, The Night Train, No No, Noise, Nowhere and Nothing, Obadiah, Oh, Jump in a Sack, Old Grizzly, Old Malolo Farm, The Old Woman's Nose, On a Chair, One Cold, Wet Night, One Hundred Books, One One is Sun, One Stormy Night, One Thousand Buns, Open Your Mouth, Our Granny, Our Street, Painting, The Person From Planet X, The Pet Shop, The Pie Thief, Pirate Feast, Pirate Traps, Please Do Not Drop, Plop, Poor Old Dolly, The Poor Sore Paw, The Pumpkin, Quack, Quack, Quack, The Race, Rat's Funny Story, Ratty Tatty, The Red Rose, Red Socks

and *Yellow Socks*, *The Road Robber*, *Roberto's Smile*, *Roly Poly*, *Round and Round*, *Roy G Biv*, *The Royal Babysitters*, *Rum Tum Tum*, *The Salad*, *Scat*, *Said Cat*, *The Scrubbing Machine*, *Seed*, *Seven Fat Cats*, *Shark in a Sack*, *Shoo*, *Shoo Fly*, *Shopping With the Meanies*, *Silly Billys*, *The Silly Old Possum*, *Sing a Song*, *The Sing Song Tree*, *Skating*, *Sleeping Out*, *The Sloppy Tiger*, *The Sloppy Tiger's Bedtime*, *The Sloppy Tiger's Party*, *Smarty Pants*, *Snakebite*, *Snap*, *The Snowman*, *Soup*, *The Space Race*, *Spider*, *Spider*, *Splishy Sploshy*, *Splosh*, *The Spooky House*, *Stop*, *The Storm*, *The Strum Family Band*, *The Sun Smile*, *Sunflower Seeds*, *The Sunflower Went Flop*, *The Super Smile Shop*, *Surprise*, *The Swing*, *Tabby Taxi Driver*, *Tabby Tiger's Fish Tank*, *Tabby Tiger's Neighbor*, *Tabby Tiger's Saw*, *Tabby Tiger's Treasure*, *Tabby Tiger's Treats*, *Teeth*, *Ten Happy Elephants*, *The Terrible Fright*, *The Terrible Tiger*, *Tess and Paddy*, *Three Little Ducks*, *Tick Tock*, *Tiddalik*, *Time for Bed*, *The Tiny Woman's Coat*, *Tittle Tattle Goose*, *To New York*, *Too Big For Me*, *Toymil and Bear*, *The Train Ride Story*, *Trash*, *The Tree House*, *Two Little Dogs*, *The Umbrella*, *Uncle Buncle's House*, *Up In a Tree*, *Valentine's Day*, *Waiting*, *Wake Up Mom*, *Water, Water*, *The Weather Forecast*, *The Wedding*, *Wet Grass*, *What a Dog*, *What a Mess*, *What is a Huggles*, *What is in the Closet?*, *What do Jigarees do?*, *What Next?*, *What Would You Like?*, *What's For Lunch?*, *When Itchy Witchy Sneeze*, *Where Are You Going?*, *Where is Skunk?*, *Who Will Be My Mother*, *Who Spilled the Beans?*, *Who's There?*, *Who's to Lick the Bowl?*, *The Wild Crayons*, *The Wild Wind*, *The Wind Blows Strong*, *Winklepoo Wicked*, *Wishy-Washy Day*, *Woosh*, *Yes Ma'am*, *Yuck Soup*, *Yum and Yuck*, *Zip*, *Zip*, *Rattle Bang*, *The Zoo Olympics*.

NZ Department of Education School Publications Branch (Wellington, NZ), 1982-87.

"Story Chest Ready-to-Read" series, including *Number One*, *The Biggest Cake in the World*, *Fasi Sings*, *Fasi's Fish*, *Greedy Cat*, *Our Teacher Miss Pool*, *Rain Rain*, *Words*, *I'm the King of the Mountain*, *Rosie at the Zoo*, *The Wild Wet Wellington Wind*, *Did You Say Five?*, *The Smile*, and *Where Is Miss Pool?*

NZ Ministry of Education, (Wellington, NZ) 2015

Revised editions of *Greedy Cat*, *Greedy Cat is Hungry*, *Greedy Cat's Door*, *Lunch for Greedy Cat*, *The New Cat* with 6 new titles under contract.

Shortland Publications (Auckland, NZ), 1980-83, (now Shortland/Mimosa/McGraw Hill Publishers) **Wright Group** (Bothell, WA), 1988-90., **Prentice Hall Ginn** (Scarborough, Canada), **Kingscourt Publishing** (London, UK), **Rigby Heinemann** (Melbourne, Vic)

Story Chest Read-Together/Story Box Reading Programme series, including *Mrs. Wishy-Washy*, *Smarty Pants*, *The Big Toe*, *Boo-Hoo*, *Grandpa Grandpa*, *Hairy Bear*, *The Hungry Giant*, *In a Dark Dark Wood*, *Lazy Mary*, *Obadiah!*, *One Cold Wet Night*, *Poor Old Polly*, *Sing a Song*, *Three Little Ducks*, *Woosh!*, *Yes Ma'am*, *The Red Rose*, *To Town*, *Dan the Flying Man*, *The Farm Concert*, *The Jigaree*, *Meanies*, *The Monster's Party*, and *Who Will Be My Mother?*

Story Chest Books series, 1981-82, including *The Birthday Cake*, *The Dragon*, *A Terrible Fright*, *A Barrel of Gold*, *Clever Mr. Brown*, *Hungry Monster*, *Jack-in-the-Box*, *The Kick-a-Lot Shoes*, *The Pirates*, *Wet Grass*, *Where Is My Spider?*, *Yum and Yuk*, *Captain Bumble*, *Countdown*, *A Day in Town*, *The Big Tease*, *Cat on the Roof*, *The Ghost and the Sausage*, *Grandma's Stick*, *Hatupatu and the Birdwoman*, *Little Brother's Haircut*, *The Sunflower That Went FLOP*, *Tell-Tale*, and *Sun Smile*

Story Chest Ready-Set-Go series, 1981-82, including *The Bee*, *The Chocolate Cake*, *Come with Me*, *Copy-Cat*, *Flying*, *I Want an Ice Cream*, *Little Pig*, *Lost*, *My Home*, *Plop!*, *Round and Round*, *Splosh*, *To New York*, *Who Lives Here?*, *Where Are They Going?*, *Who's Going to Lick the Bowl?*, *Horace*, *The Night Train*, *The Pumpkin*, *Rum-Tum Tumm*, *Sleeping Out*, *Too Big for Me*, *What a Mess!*, and *Look for Me*.

Author, with June Melser and Margaret Mahy, 1982. of *Cooking Pot*, *Fast and Funny*, *Roly Poly*, *Sing to the Moon*, and *Tiddalik*.

Story Box Books series, 1982-85, including *The Pie Thief*, *The Tale of the Cook*, *The Trader from Currumbin*, *The War of the Winds*, and *Poor Old Robot*.

Jellybeans series, 1988-89. including *Don't Wake the Baby*, *The Kangaroo from Wooloomooloo*, *Lavender the Library Cat*, *Let's Get a Pet*, *The Little Brown House*, *The Magician's Lunch*, *Morning Dance*, *The Most Scary Ghost*, *Mouse Monster*, *The Plants of My Aunt*, *Ten Loopy Caterpillars*, *The Terrible Armadillo*, *The Train That Ran Away*, *The Yukadoos*, *Monster*, *The Amazing Poppo Seed*, *The Bull and the Matador*, *Cow Up a Tree*, *The Difficult Day*, *The Gumby Shop*, *A Handy Dragon*, *The Horrible Thing with Hairy Feet*, *Mr. Beep*, *Boggity-Bog*, *Do-Whacky-Do*, *The Shoe Grabber*, *A Silly Old Story*, *A Walk with Grandpa*, *The Wonder-Whizz*, and *The Wild Woolly Child*.

Literacy Links, 1990, 1996, including *The Cabbage Princess*, *Yellow Overalls*, *Baba Yaga: A Traditional Russian Tale*, and *A Froggy Tale*, Shortland (Auckland, New Zealand),

Get-Ready Books, 1997 including *The Boogie-Woogie Man: A Play*, *Brenda's Birthday*, *The Bridge*, *Chick's Walk*, *Dan Gets Dressed*, *The Escalator*, *Fishing*, *The Gifts*, and *What Can Jigarees Do?*, Shortland Publications (Auckland, New Zealand)

Ready-Set-Go Books, 1997 including *Barn Dance*, *A Two-Part Chant*, *Chicken for Dinner*, *The Clown in the Well*, *I Love Chickens: A Play*, *My Brown Cow*, *My Mum and Dad*, *Skating*, *Teeth*, *Where Is Skunk?* and *Who Can See the Camel?*, Shortland Publications (Auckland, New Zealand),.

Other Books: *A Cabbage hat*, *Baby in the Supermarket*, *Captain Castor*, *Captain Felonius*, *Brith the Terrible*, *Brown Beetles*, *Butterfly Pie*, *Far Out*, *An Elephant in the House*, *Giant on the Bus*, *The Hat Sale*, *I Saw a Dinosaur*, *The King's Pudding*, *The Lucky Feather*, *My Tiger*, *Mrs Felonius' Birthday*, *Papa's Spaghetti*, *O Misery*, *Springtime Rock and Roll*, *A Silly Old Story*, *Talk, Talk, Talk*, *The Things I Like*, *Tom's Trousers*, *Timothy Flynn*, *Turnips for Dinner*, *When the Moon Was Blue*, *The White Horse*, *Woolly, Woolly*, *The Yukadoos*, *Yellow Overalls*, *The Thirteenth Floor*, *The Fierce Little Woman and the Wicked Pirate*.

Wendy Pye Limited (Auckland, New Zealand)

"Sunshine Books" series, including:

'Scat!' Said the Cat, *A Hundred Hugs*, *A Hug is*

Warm, *Along Comes Jake*, *Baby Gets Dressed*, *Big and Little*, *Boggywooga*, *Boring Old Bed*, *Bread*, *Bunrakkit*, *Buzzing Flies*, *Come for a Swim!*, *Dad's Headache*, *Dinner!*, *Don't You Laugh at Me!*, *Down to Town*, *Dragon with a Cold*, *Good for You*, *Goodbye Lucy*, *Huggles Can Juggle...*, *Huggles Goes Away*, *Huggles' Breakfast*, *I am a Bookworm*, *I Can Fly*, *I Can Jump*, *I Love My Family*, *I'm Bigger than You!*, *Ice Cream*, *In the Middle of the Night*, *Just This Once*, *Let's Have a Wwim!*, *Letters for Mr James*, *Little Brother*, *Little Car*, *Major Jump*, *Mishi-na*, *Morning Bath*, *Mr Grump*, *Mr Whisper*, *Mrs Grindy's Shoes*, *Mum's Birthday*, *Mum's Diet*, *My Boat*, *My Home*, *My Puppy*, *My Sloppy Tiger*, *My Sloppy Tiger Goes to School*, *Noise*, *Nowhere and Nothing*, *Old Grizzly*, *One Thousand Currant Buns*, *Our Granny*, *Our Street*, *Quack, Quack, Quack!*, *Ratty-tatty*, *Red Socks and Yellow Socks*, *Shark in a Sack*, *Shoo!*, *Sloppy Tiger and the Party*, *Sloppy Tiger Bedtime*, *Snap!*, *Space Race*, *Spider, Spider*, *Tess and Paddy*, *The Birthday Cake*, *The Cooking pot*, *The Giant's Boy*, *The Giant Pumpkin*, *The Ha-ha Powder*, *The Long, Long Tail*, *The Monkey Bridge*, *The Poor Sore Paw*, *The Race*, *The Secret of Spooky House*, *The Seed*, *The Terrible Tiger*, *The Tiny Woman's Coat*, *The Wind Blows Strong*, *Uncle Buncle's House*, *Up in a Tree*, *Wake up, Mum!*, *What is a Huggles?*, *What Would You Like?*, *When Dad Went to Playschool*, *When Itchy Witchy Sneezes...*, *Where Are You Going*, *Aja Rose*, *Yuk Soup*.

Sunshine fluency guided reading

The Train Ride Story, *The Road Robber*, *The Giant Pumpkin*, *Soup*, *Rubbish!*, *Grizzly and the Bumble-Bee*, *Bogle's Card*, *Mr Fixit*, *Christmas Dog*, *The Person from Planet X*,

Silly Billys, *The Big Family*, *Bogle's Feet*, *Sloppy Tiger and the Party*, *Sloppy Tiger Bedtime*, *A Magician's House*, *In the Middle of the Night*, *Dragon With a Cold*, *The Wedding*, *The Fantastic Washing Machine*, *Jim's Trumpet*, *The Manly Ferry Pigeon*, *The Royal Babysitters*, *When the Cookernup Store Burned Down*, *Morning Bath*, *Jojo and the Robot*, *Library Day*, *Cousin Kira*, *Bunrakkit*, *The New Car*, *The Old Woman's Nose*, *Busy Baby*, *Lost Property*, *The Man Who Never Told the Truth*

Sunshine Extensions

The Big Race, The Apple, Elephant Walk, My Bike Can Fly!, Dinnertime, The Cow in the Hole, The Magic Machine, Jack and the Giant, The Seals, The Babysitters, I like Worms, Dr Sprocket Makes a Rocket, The Flea Market, Aunty Maria and the Cat, The Blueberry Pie, When the Balloon Went Pop, The Old Truck, The Zoo Olympics, Crossing the Road, The Traveller and the Farmer, The Bag of Smiles, The Echo

Sunshine Shared reading

The Tiny Woman's Coat, Birthdays, Little Yellow Chicken, Open Your Mouth!, Old Malolo, The Dippy Dinner Drippers, Cat's Party, The Dancing Fly, Joy Cowley Writes, The Sing-Song Tree, Dayton and the Happy Tree, Ten Happy Elephants, The Pirate's Treasure, Winklepoo the Wicked.

Wright Group (Bothell, WA, USA)

(now part of McGrawHill Education)

Story Chest Read-Together/Story Box series
(1988-90)

Story Chest Books series (1989-94)

Story Chest Ready-Set-Go series (1990)

Story Box Books series

Story Chest Get Ready Books (1990)

Sunshine Books series (1990)

Sunshine Shared Reading

Joy Cowley Well-Being Series (8 Titles)

Friends, Good Manners, Helping, Looking after Suzie, Our School, Our Town, Respect, Tornado Tony

published by Dominie Press, Inc.(Carlsbad, CA, USA), 2003. Also published by Heineman Education in Australia/New Zealand.

ADULT FICTION

Holy Days, Penguin (Auckland, NZ), 2000

Classical Music, Penguin (Auckland, NZ), 1999

The Complete Short Stories, HarperCollins (Auckland, NZ), 1997

Heart Attack and Other Stories, Hodder & Stoughton (Auckland, NZ), 1985

The Growing Season, Doubleday (New York, NY, USA), 1979

The Mandrake Root, Doubleday (New York, NY, USA), 1976

Of Men and Angels, Doubleday (New York, NY, USA), 1973

Man of Straw, Doubleday (New York, NY, USA), 1970

Nest in a Falling Tree, Doubleday (New York, NY, USA), 1967

ADULT NONFICTION

Veil Over the Light, photographs by Michael Fitzsimons, Fitzbeck Publishing (Wellington, NZ), 2018

Notes to a Friend, Pleroma Press (Otane, NZ), 2013

Navigation: a memoir, Penguin (Auckland, NZ), 2010

Writing from the Heart: How to Write for Children, Storylines Children's Literature Trust of New Zealand, (Auckland, NZ) 2010

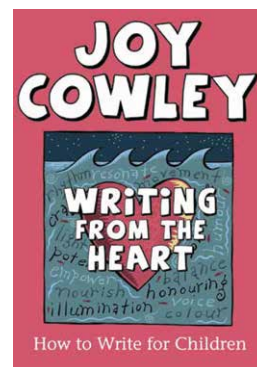
Come and See: (reflections on the life of Jesus among us), Photos by Terry Coles Pleroma Press, (Otane NZ) 2008

Psalms for the Road, photographs by Terry Coles Catholic Supplies (Wellington, NZ), 2002

Everything 'round Us Is Praise: Extraordinary Prayers for Ordinary Days, Ave Maria Press (Notre Dame, IN, USA), 1997

Psalms Down-Under, photographs by Terry Coles, Catholic Supplies (Wellington, NZ), 1996

Aotearoa Psalms: Prayers of a New People, Catholic Supplies (Wellington, NZ), 1989



7

TRANSLATED EDITIONS

Editions in other territories subsequent to the original publication have been included, although many are in English language. NB: Although a NZ citizen, many of Joy Cowley's titles have been initially published by USA based publishers.

Picture Books

Brodie

Korean: Better Books Co

Cricket's Storm

Korean: Schweitzer.

The Duck in the Gun, illustrated by Robyn Belton,

Japanese: Japan Peace Museum, 1990.

Braille: Australia, Royal Victorian Institute for the Blind Education Centre

Duck Walk

Korean: Education Ltd

Fly Pie.

Maori: Purini Rango, Scholastic NZ

Gracias, the Thanksgiving Turkey,

Spanish: Scholastic Inc USA.

Greedy Cat and the Goldfish

Simplified Chinese: Beijing Yuanliu
Classic Culture Ltd

Greedy Cat and the School Pet Show,

Simplified Chinese: Beijing Yuanliu
Classic Culture Ltd

Greedy Cat and the Sneeze

Simplified Chinese: Beijing Yuanliu
Classic Culture Ltd

Hush A Kiwi Lullaby

Maori: Pōpō He Whakaoriori Kiwi, Scholastic NZ

The Little Tractor

Maori: Tarakihana pakupaku, Scholastic NZ

The Mouse Bride

Korean: Newton Korea

The Sea Daughter

Maori: Te Tamahine a te moana, Scholastic NZ

Tulevai and the Sea

Maori: Ko Tulevai me to Moana, Scholastic NZ

Novels and Early Chapter Books

Agapanthus Hum and the Angel Hoot

Spanish: Alfaguara, Spain

Bow Down, Shadrach

Japanese: Bunken Shuppan

Chicken Feathers

Japanese: Saerashobo, Tokyo, Japan

Dunger

Chinese: TB Publishing

Korean: South Korea Gaesunamu

Turkish: Uyurgezer Kitap

Friends: Snake & Lizard

English: Australia NSW Dept of Education

Chinese: TB Publishing

Taiwan CPL

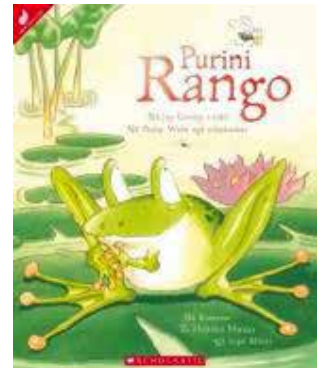
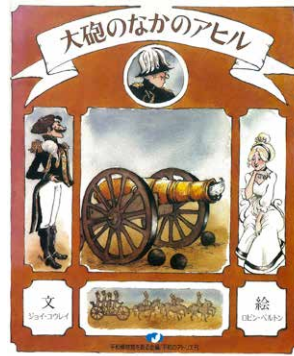
Korean: South Korea Whale Story

Norwegian: Cappelen Damm

Helper and Helper

Chinese: TB Publishing

Turkish: Kuraldisi Yayinlari



Hunter

Japanese: Kaiseisha
 Korean: Ch'op'an

Just One More

South Korea: Hansol Education
 Taiwan: Bookman Books

The Road to Ratenburg

China: TB Publishing

The Silent One

Danish: Gyldendal
 Finnish, Gaudeamus
 Dutch: Uitgeversmaatschappij Holland
 German, Arena
 Japanese: Kagyushi
 Swedish: Opal

Snake and Lizard

Chinese: King-in Culture
 Taiwan: CPL
 Dutch: Gottmer
 German: Jacoby & Stuart
 Japanese: Alice-Kan
 Lithuanian: Vsj leidykla Odile
 Norwegian: Cappelen Damm
 South Korean: Whale Story
 Turkish: Kuraldisi Yayinlari

The Speed of Light,

Korean: Gaesunamu
 Taiwanese: Linking
 Starbright and the Dream-Eater
 German: Deutscher Taschenbuch Verlag

Stories of the Wild West Gang

French: Bayard
 Taiwan: Linking

Non Fiction:

Chameleon, Chameleon

Arabic: Scholastic Press
 Japanese: Horupu Shuppan
 Spanish: Houghton Mifflin

Red-Eyed Tree Frog

Arabic: Scholastic Inc
 Japanese: Horupu Shuppan

Writing From the Heart: How to Write for Children

Portuguese: Gryphus Editora, Brazil

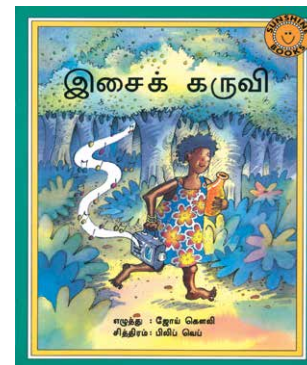
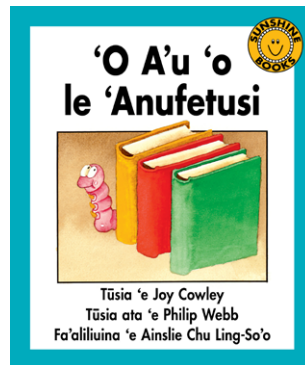
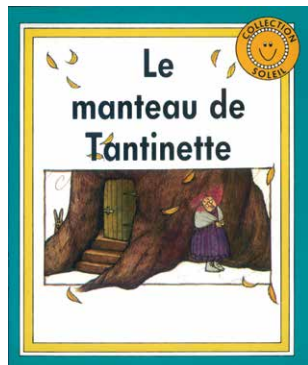
Educational titles

NB: Joy Cowley has conducted writing workshops for teachers in many countries, encouraging them to write stories for emergent readers that reflect the lives of their own cultures, and assisting with editing and publishing these stories.

Armour Publishing, Singapore

Joy Cowley Well-Being Series

Chinese:
 Malay: (Bahasa Melayu)
 Arabic: Jarir Bookstore, Saudi Arabia
 India:
 Indonesian:
 Iran: Oruj-E-Andisheh Publishing Company
 Thailand:
 Vietnam:Thoi Dai Books Company



Clean Slate Press/Hameray, USA

Spanish: 15 titles plus 5 Big Book titles
(Green series)

Dominie Press, now Pearson Ed, USA

Spanish: 160 titles translated as the Historietas
Alegria series

Learning Media, Wellington, NZ

Joy Cowley titles included in sales of foreign rights:

- Maori – Kawenga Korero series
- Pacific Island Languages – Tupu series
- Including Cook Islands Maori, Samoan, Tokelauan,
Tongan
- Danish: Dafalo/Alines A/S
- French: Canada, Editions de la Cheneliere
- Korea: School House
- Norwegian: Cappelen
- Samoan: American Samoa
- South African: Afrikaans, Zulu, Xhosa? (2001)
- Spanish: USA/Puerto Rico, Pacific Learning
- Swedish: Bonnier
- Swiss: English Loostrasse 21

**Shortland Publications (Auckland, New Zealand),
1980-83**

Maori: Korero Tahi series

Wendy Pye Limited (Auckland, New Zealand),

Wright Group (Bothell, WA). Heinemann (London,
England), 1986-87,

Over the past 30 years Sunshine titles (including
over 200 Joy Cowley titles) have been translated
into

Maori- Applecross Publishing

Chinese: Taiwan Mac Educational

: Child Vision Pte Ltd (Singapore

Mandarin)

Qingtian Education Center

Danish: Maaholm Publishing

Finnish: Weilin & Goos

French: Nathan

French Canadian: Ginn & Co

Norway: Aschoug

Polish: AESLI

South Africa: READ Educational Trust

Spanish: Wright Group

Swedish: Almqvist & Wiksell

Tamil: SKAY Enterprises

Welsh: Heinemann UK

The Wright Group, USA

Spanish: many titles translated

8 TEN MOST IMPORTANT TITLES

Selecting 10 titles from Joy Cowley's very extensive range of titles was a significant challenge. The titles eventually chosen represent the longevity of her writing career and the wide range of genre within her repertoire.



NB: Because of the timespan of Joy Cowley's writing this is not a complete list. Every endeavour has been made to ascertain accurate publishing details.

EMERGENT READERS

Greedy Cat

Illustrated by Robyn Belton

English: Ministry of Education, New Zealand

Harper Collins UK publisher with distribution to United Kingdom, Eire, European Union, Russia, Middle East and Caribbean.

Loostrasse 21, Switzerland

Thomas Nelson, Australia

Thomas Nelson, UK distributing audio tapes to UK, Europe & the Middle East

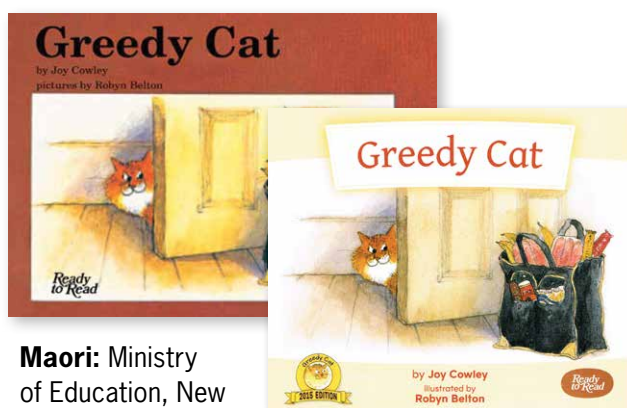
Thomson Learning Asia for distribution to 14 Asian countries

Cook Island Maori: Ministry of Education, New Zealand

Danish: Dafalo/Alines

French: Editions de la Cheneliere, Canada

Korean: School House



Maori: Ministry of Education, New Zealand

Norwegian: Cappelen Verlag

Samoan: Ministry of Education, New Zealand

Spanish: Celebration Press, USA

Pacific Learning, USA

Swedish: Bonnier Utbildning

Tokelauan: Ministry of Education, New Zealand

Tongan: Ministry of Education, New Zealand

Mrs Wishy-Washy

illustrated by Elizabeth Fuller

English: Shortland Publications New Zealand

Clean Slate Press, New Zealand (current edition)

Arnold Wheaton, United Kingdom

Hameray, USA

McGraw Hill Ed, Singapore

Mimosa/McGraw Hill, Australia

Penguin New Zealand

Philomel, USA

Puffin, USA

Rigby Education, Australia

Wright Group, USA



Braille English: Atlantic Provinces Special Education Authority, Canada

BLENNZ (Blind Low Vision Education Network New Zealand)

Department of Education, New South Wales, Australia

Queensland Braille Writing Association, Australia

Royal Victoria Institute for the Blind Education Centre, Australia

Wright Group, USA

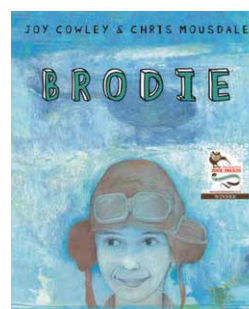
PICTURE BOOKS:

Brodie

illustrated by Chris Mousdale,

English: Scholastic New Zealand;
Walker Books, Australia

Korean: Better Books Co



The Duck in the Gun

illustrated by Edward Sorel

English: Doubleday, New York

Braille English: Atlantic Provinces Special Education
Authority Resource Centre for the Visually
Impaired, Canada

Special Education Directorate, New South
Wales, Australia

Manitoba Education and Training, Canada

The Duck in the Gun, illustrated by Robyn Belton

English: Shortland Publishing, New Zealand

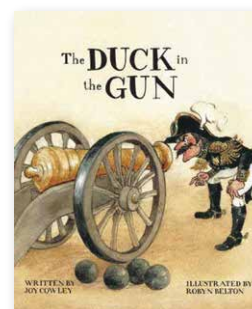
Walker Books Australia

Walker Books, UK

English Braille: Royal Victorian Institute for the
Blind

Education Centre, Australia

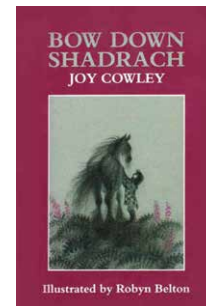
Japanese: Japan Peace Museum, Hiroshima



CHAPTER BOOKS AND NOVELS:

Bow Down Shadrach

English: Hodder & Stoughton, New Zealand
Penguin New Zealand
Hachette, New Zealand
Wright Group, USA



Dunger

English: Gecko Press, New Zealand
Chinese: TB Publishing
Korean: South Korea Gaesunamu
Turkish: Uyurgezer Kitap



The Silent One illustrated by Hermann Greissle

English: Knopf, USA

The Silent One illustrated by Sherryl Jordan

English: Whitcoulls, New Zealand
Knopf USA
Methuen, UK
Penguin Books New Zealand
Penguin Books, Australia
Wright Group, USA

Danish: Gyldendal

Dutch: Uitgeversmaatschappij

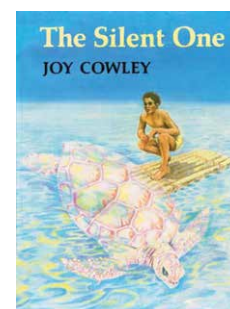
Finnish: Gaudeamus

German: Arena

Japanese: Kagyushi

Swedish: Opal

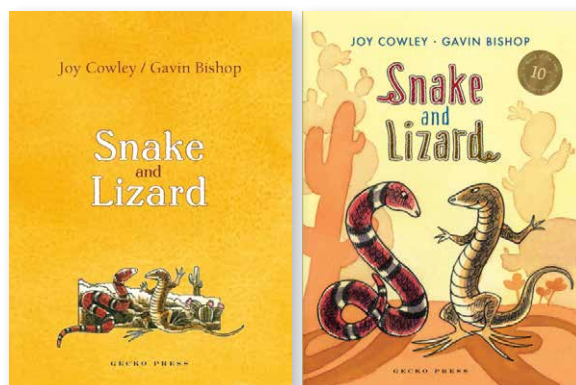
The Silent One has been adapted for film and aired on The Disney Channel



Snake and Lizard illustrated by Dave Gap

English: Wright Group, USA

Braille English: Winnipeg: Special Materials
Services, Manitoba Education and Training,
Canada



Snake and Lizard illustrated by Gavin Bishop

English: Gecko Press, New Zealand

Text Publishing Australia

Kane Miller, USA

Braille English: Louis Braille, Australia

Royal New Zealand Foundation for the Blind,
New Zealand

Chinese: King-in Culture

Dutch: Gottmer

German: Jacoby & Stuart

Japanese: Alice-Kan

Korean: Whale Story, South Korea

Lithuanian: Vsj leidykla Odile

Norwegian: Cappelen Damm

Taiwanese: CPL

Turkish: Kuraldisi Yayinlari

NON-FICTION:

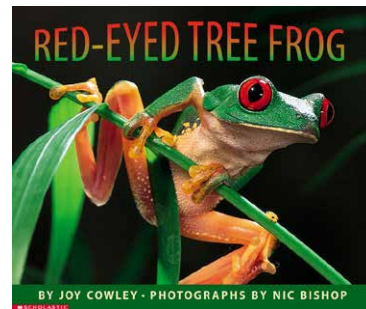
The Red-Eyed Tree Frog photographs by Nic Bishop

English: Scholastic Press, USA
Hampton-Brown, USA
Harcourt School Publishers, USA

Braille English: New York : Scholastic Press

Arabic: Scholastic Inc, USA

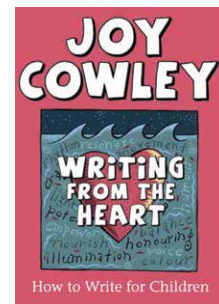
Japanese: Horupu Shuppan



Writing From the Heart How to Write For Children

English: Storylines Children's Literature Charitable
Trust of New Zealand
Boyd's Mills Press, USA

Portuguese: Gryphus Editora, Brazil



9

FIVE BOOKS SENT TO JURORS

EMERGENT READERS

Greedy Cat

Illustrated by Robyn Belton, Learning Media (Wellington, NZ), 1983; Ministry of Education New Zealand (Wellington, NZ), 2015

PICTURE BOOKS

The Duck in the Gun

Illustrated by Edward Sorel, Doubleday (New York, NY, USA), 1960

Illustrated by Robyn Belton, Shortland Publications, (Auckland New Zealand), 1984; Walker Books Australia, 2009.

CHAPTER BOOKS AND NOVELS

Snake and Lizard

Illustrated by Gavin Bishop, Gecko Press, (Wellington, NZ), 2007

Dunger

Gecko Press, New Zealand, 2013

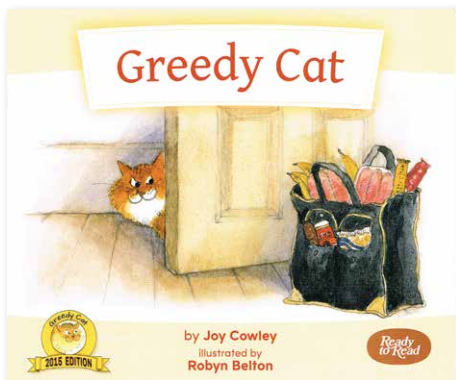
NON-FICTION

The Red-Eyed Tree Frog

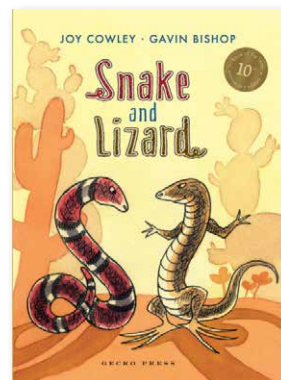
Photographs by Nic Bishop. Scholastic New York, NY, USA) 1999. Scholastic NZ, 1999

10 REVIEWS

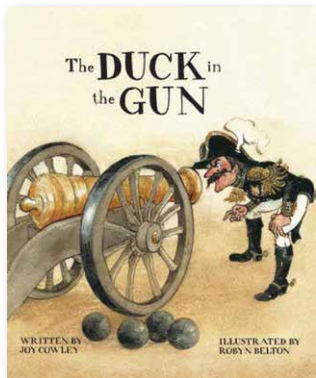
GREEDY CAT



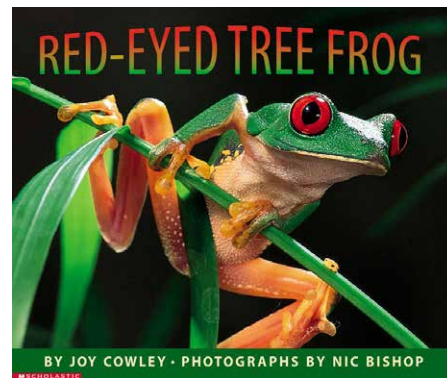
SNAKE AND LIZARD



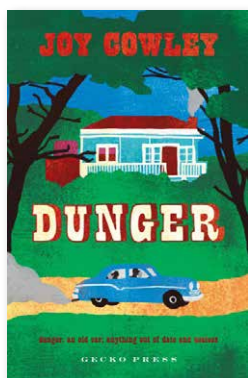
THE DUCK IN THE GUN

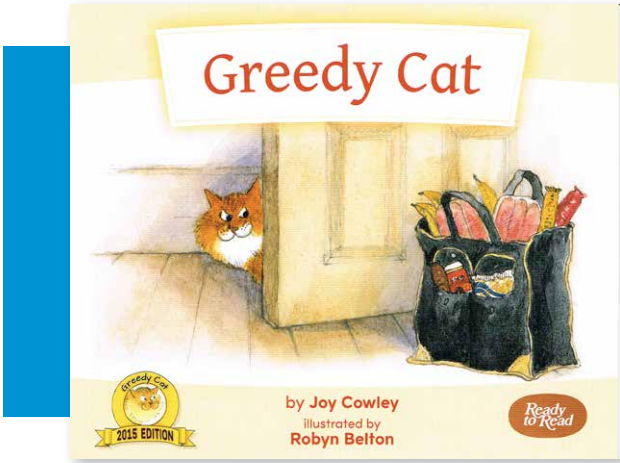


THE RED-EYED TREE FROG



DUNGER





As only one of these specific titles has been published in a trade edition and reviewed, we asked experts in the field for their analysis.

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Greedy Cat (1983, 2015)

Wayne Mills, International Quizmaster, Kids Lit Quiz. Formerly Senior Lecturer, Faculty of Education, University of Auckland, New Zealand.

The *Greedy Cat* series, seven in total, are used with beginning readers throughout New Zealand primary schools.

Greedy Cat is readily identifiable and easily the most famous cat in the country. Just as Janet and John was instrumental in my learning to read *Greedy Cat* is similarly instrumental in assisting today's young readers in learning to read. The *Greedy Cat* books introduce children to blends, tenses, plurals, compound words, digraphs, repetition, compound words, alliteration, speech marks and onomatopoeia.

The illustrations support the text and carry the sub-plot and because the texts are rhythmic and repetitive they are easily remembered by children and whether reading individually or in shared groups children enjoy reading along with the teacher and laughing at this incorrigible cat.

Greedy Cat is available as early readers, audio books and there is even a stage show. *Greedy Cat* is the most popular of all the New Zealand school readers and moreover is enjoyed by both children and adults.

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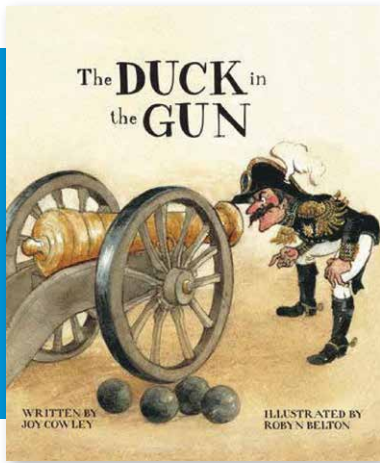
Kay Hancock, Literacy Consultant (Ready to Read), Lift Education. Former Series editor, Ready to Read, NZ Ministry of Education, New Zealand.

Greedy Cat burst into New Zealand classrooms as part of the Ready to Read instructional reading series in 1983 and has never been allowed to leave! The collection of *Greedy Cat* stories had their genesis in a Department of Education script development workshop which brought Joy Cowley and illustrator Robyn Belton together in a creative partnership that continues to bring magic, not only to New Zealand children but to children all over the world.

Cowley has the gift of seamlessly integrating the qualities of great children's literature into instructional reading materials. *Greedy Cat* is a seemingly simple story about Mum going shopping (and *Greedy Cat* gobbling up her purchases) but has all the elements of high drama: a clash of opposing desires, a series of events inexorably building to an explosive climax, strong characterisation, mesmerising language, and a complexity of viewpoints (humorously conveyed through Belton's illustrations) that compels reader response.

*Is there anyone who has been educated in a New Zealand primary school over the past thirty years who would not delightedly recognise "Gobble, gobble, gobble, and that was the end of that"? Thankfully, Mum's peppery revenge did not mean the end of *Greedy Cat* but, instead, just the beginning of a series of adventures that continue to delight young readers.*

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The Duck in the Gun (1969, 2009)

Rayma Turton, *Magpies Talking About Books For Children*, Vol 24, Issue 1, March 2009, p28

The Duck in the Gun is one of the great anti-war stories for young children, sadly long overlooked as, in Australia and NZ, it was published in a reading series rather than as a general release picture book.

The Duck in the Gun is timeless in its message; the story and the illustrations equally accessible to children today as when it was first published (as her response, Joy Cowley tells us, to the Vietnam War). Now republished in a 25th Anniversary edition in a slightly larger size, the illustrations have been re-imaged, the text slightly changed.

The story is simple with a lovely quirky twist to it; a General and his army are thwarted in their plans for war due to a duck having laid its eggs in their one and only cannon. The solution, as the General sees it, lies in borrowing a replacement gun from the Prime Minister of the town under siege. He, more worldly, declines to lend a gun but suggests that the war be put off for three weeks while the eggs hatch. But then the men become restless and their pay goes on whether they are fighting or not.

Another visit is required. This time the PM offers to employ the General's men to repaint the town. Comes the time to resume hostilities and the men do not wish to see all their good work destroyed. What to do? Well, the General had become rather fond of the PM's daughter (she can be seen coyly casting eyes at him on his visits to her father's house) and a happy ending seems possible.

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Kim Fulcher

www.wherethebooksare.com/blog-1/2014/5/6/the-duck-in-the-gun-picture-book

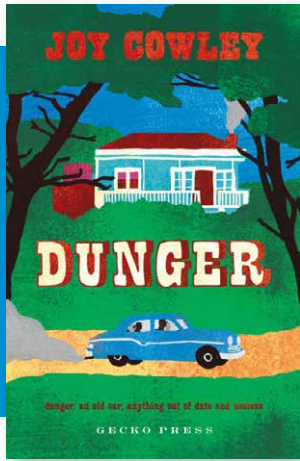
First published in 1969, *The Duck in the Gun* has become a story for the ages. It was newly illustrated in 1984, adding to the humour of the situation and the story. Here's what happens: A General and his army are about to start a war with a town, when they discover a duck has made a nest in the gun.

Rather than just firing the gun, the General approaches the Prime Minister of the town with a series of ideas and compromises. Eventually the General and the Prime Minister agree to postpone the war until the ducklings hatch. Meantime, the soldiers begin working in the town and the General falls in love with the Prime Minister's daughter. This makes war unthinkable when the ducklings finally hatch.

This is a beautifully put together story – plenty of rapid fire conversations (pardon the pun) and rhythm keep the story moving. There's lovely symmetry between the General and his men – both feeding the duck without letting the other know - and the General and the Prime Minister's daughter who come from opposite sides of the conflict.

The loud and clear message is that war is futile (and absurd) and that people have more in common than we might recognize at first. But rather than simply being anti-war the book is pro-peace. It shows the soldiers working and socializing with the townspeople, and the General losing his interest in war as his interest in the duck and the Prime Minister's daughter grows. He begins to enjoy sitting in the sun and reading – the ultimate peaceful activity!

The Prime Minister offers to pay the soldiers to paint the town because "Men should not get money for doing nothing." Although the soldiers are not pleased when they first hear that they must go to work, they come to appreciate the town and feel good about their work. So much so that they ask to stay and finish the work and then go home, rather than have a war.



Awards

Library and Information Association of New Zealand Aotearoa (LIANZA) Esther Glen Award, 2014; New Zealand Post Children's Book Awards, Junior Fiction Award winner, 2014; Storylines Children's Literature Charitable Trust of New Zealand, Notable Junior Fiction, 2014

Dunger (2013)

Kathryn Walls, *New Zealand Books Pukapuka Aotearoa a Quarterly Review*, February 27, 2014

With *Dunger*, Joy Cowley takes us into straightforwardly realistic territory. What might be described as the novel's perspective in favour of the old is, however, disguised by its adoption, technically, of the points of view of its two child-protagonists, 11-year-old William and his 14-year-old sister, Melissa. In alternate chapters, they record their disgruntlement with each other, with their parents (who have forced them to spend part of their summer holidays helping their grandparents in their isolated bach), and most particularly — with the said grandparents, who are “out of touch” in more ways than one.

Cowley uses her chosen narrative device to great comic effect. No one is spared, least of all the grandparents, who are as decrepit as their bach. Inevitably, however, the children's always amusing scoffing gives way to gratitude, compassion and respect. The story is not lacking in plot development. The grandfather is concussed in a fall, and William and Melissa respond admirably to the crisis, which intimating mortality as it does hastens and intensifies their already incipient change of attitudes. The Marlborough Sounds (in all weathers) are vividly evoked, as are the viscerally satisfying processes of scone- and bread-making, fishing, and driving grandfather's eponymous “dunger”).

Once hippies, the grandparents are able to teach William and Melissa to play the guitar, and the children love this. But Cowley's book, warm-hearted and life-affirming though it is, eschews sentimentality. It is one thing to face up to the physical decline of the aged, as Cowley, through the eyes of her young protagonists, certainly does. It is another to face up to the chronic irritability and impatience that can go along with

this. William and Melissa are disturbed by the insults traded between their grandparents. However, as the grandmother points out to a romantically inclined Melissa, their apparent mutual contempt only mirrors that which William and Melissa have expressed towards each other. It is, at least in part, a function of the security of their relationship. Thus, while *Dunger* is entertainingly written and neatly structured, it is also — in what comes across as a natural and unforced way — thematically challenging.

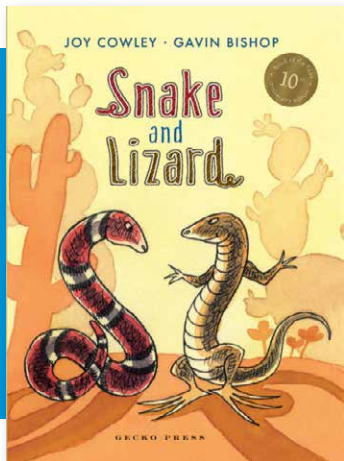
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John McKenzie, *Reading Time*, April 6, 2014

When Melissa and William are not allowed to go to Queenstown with their friends at holiday time for financial reasons, they are devastated. It is even worse when the 14 and 11 year old are asked to go with grandma and grandpa to their old dunger of a bach deep in the Marlborough Sounds! They refuse, but when offered \$1000 each to help their grandparents restore the bach, they reluctantly agree.

Through the use of contrasting narrative voices, we share their journeys of discovery, warts and all. Generational and gender differences are writ large in this almost poetic evocation of bach life, as the 1970s are re-visited. The contrasting structure of the plot reiterates that truth that perspectives are shaped by a variety of influences: memories, gender expectations, historic period, and age factors. However, what is truly evoked here is the sense of the countryside and coastline as place (neatly being contrasted with the city space and contemporary technologies). There is a dramatic event that changes our young city-goers that reminds both them and us of the power of relationships, despite all the differences.

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Awards

Storylines Notable Book, 2008, New Zealand Post Children's Book Awards Junior Fiction and Book of the Year winner, 2008. International Youth Library, Munich, White Ravens selection, 2008, North Dakota Library Association, USA, Flicker Tale Children's Book Award 2011; Top Ten Best Children's Books, Chinese Times

Snake and Lizard (2007, 2018)

Helen Purdie, *Magpies Talking About Books for Children*, Volume 22, Issue No 4, September 2007, New Books, p30

You know a book is a winner when boys aged five and eight won't let YOU go to bed until you have finished reading the whole book to them.

This delightful chapter book, set in a North American desert, tells of an unlikely pair of friends—a snake and a lizard—and their daily adventures after they have moved in together. Often foolish, very naive, and extremely competitive, the pair bicker affectionately as they go into business, become counsellors to other wildlife, hunt for food and narrowly escape danger.

Gavin Bishop's illustrations enhance the tales considerably. In muted desert tones they echo the action but also give young readers a vivid picture of desert communities. Humans impinge only rarely, although their presence is hinted at by the pickup truck that often decorates the initial letter of each chapter.

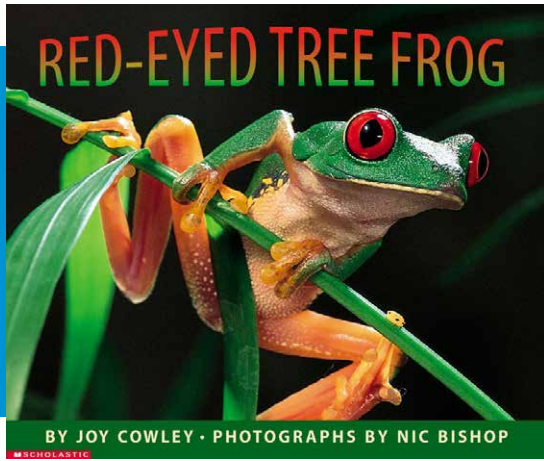
The often-pointless but very funny arguments that dominate the book are typical of the book's sly humour, and are part of the book's appeal, as children recognise petty disputes they have had with their friends and siblings. It is the situations that are funniest: in *Down by the River* a frog in the throat takes on a new meaning and in *The Garden and Secrets* are so entertaining because the reptiles are true to their natures.

Joy Cowley's text never condescends and the language is lyrical. The humour is subtle and life's lessons are delivered gently, without moralising,

often illustrating that compromise is a good basis for friendship. If you have happy memories of Arnold Lobel's *Frog and Toad are Friends*, this is the book for you.

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Horn Book, *November/December*, 2008, p699

Snake and Lizard were born to squabble. Lizard's insect diet disgusts Snake; Snake may once have eaten Lizard's own sweet little brother (one of ninety-seven). From their first encounter, when a napping Snake blocks Lizard's path, they bicker—yet they've soon found so much common ground that they move in together. Neither is nocturnal; a bold nighttime excursion reveals the owl as a shared enemy. Exchanged confidences beget empathy (coaxed, Snake admits that she'd like to be a centipede. *Why?* 'Legs.' said Snake"). Each argument begins in misunderstanding and ends in companionable accord; yet their disagreements spring so obviously from their natures, and their repartee is so comical-snappy, ludicrous yet logical that the salutary message is absorbed with delight. The fifteen episodes range from very brief (Lizard pats Snake's back to relieve the 'frog in her throat' only to be told, as it hops away, 'That was my supper!') to more extensive (in 'Self-help', they give several other desert animals advice). From fullpage to vignette, Bishop's art (apparently pen-and-ink, with cheery watercolor added) enlivens almost every spread of this attractive small volume, capturing each interaction with wit and affection. Excellent as a read-aloud or an early read-alone.



Red-Eyed Tree Frog (1999)

Lauren Adams, *The Horn Book Magazine*, March, 1999: 220.

Startlingly close-up photographs of rainforest fauna depict the nocturnal adventures of a red-eyed tree frog. The simple, aptly paced text relates the hungry frog’s search for a meal and his close encounters with dangerous predators. ‘Do iguanas eat frogs? The red-eyed tree frog does not wait to find out.’ The brilliantly colored photographs provide detailed views of the insects turned down for the frog’s supper, such as a poisonous caterpillar. Handsome design complements the narrative tension by featuring variously sized pictures placed on a green background that deepens in shade as night comes down and the drama unfolds: a pale green sets a soft tone when evening arrives and the red-eyed tree frog awakes, but the color darkens to a rich forest green when a hungry boa snake slithers toward the tree frog. The spread immediately following is a magnificent two-page, full-bleed photo of the frog in a fully extended jump—narrowly escaping the predator. The pages then lighten again as the frog finds his meal at last and settles to sleep at daybreak. The wide range of perspectives in the photos and the friendly text imbues the tiny creature with appealing personality without the slightest hint of anthropomorphism, and an accessible afterword provides a good overview of facts on the subject.

The engaging narrative and captivating pictures are

perfectly attuned to the preschool audience—a rare and noteworthy find in nonfiction.

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Hazel Rochman, *Booklist*, May 15, 1999 p1696
Starred review

Stunning color photographs and a gripping interactive text bring you right up close to a red-eyed tree frog in a rain forest in Central America. The big pictures are arranged to tell an exciting narrative, and a few simple words draw you in and build the suspense. As evening comes, the frog wakes up hungry. What will it eat? ‘Here is an iguana. Frogs do not eat iguanas.’ Do iguanas eat frogs? A photo shows the two creatures eyeing each other, and the frog does not wait to find out. It does not eat the ant or the katydid. Will it eat the caterpillar? No! the caterpillar is poisonous. Then suddenly, the hunter becomes the prey: a hungry boa snake slips and slithers along a branch. It gets very close. The snake’s tongue flickers as it tastes frog in the air. Then, in a climactic double-page spread, the frog jumps and escapes. It finds a moth and crunches it. Finally, the frog shuts its red eyes, as morning comes to the rain forest. The photographs in rich shades of green and red show each creature very close up, even the hairs on the caterpillar, as the small frog would see them. The questions will draw in young preschoolers, who will be held by the pictures and by the exciting story they tell. For older readers, the afterword provides more astonishing facts.

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