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Z á s a d y p r o v y p r a c o v á n í :

Studentka s využitím relevantní sekundární literatury nejprve stručně uvede do dětské literatury ? především s ohledem na její didakticko-výchovnou funkci - a nastíní vývoj tabuizace některých témat, obzvláště homosexuality v této literatuře (i v souvislostech s její tabuizací a postupným odtabuizováním v literatuře pro dospělé). Dále studentka zasadí zvolené autory a díla do literárního kontextu. Jádrem práce bude analýza zvolených děl především z hlediska toho, jak v nich autoři prezentují problematiku homosexuality dětskému/ dospívajícímu čtenáři. Studentka oba přístupy porovná a svou literární analýzu opře o relevantní kritické zdroje a vhodně doloží odkazy na primární díla. Zmíní také kritickou recepci zvolených děl a jejich vliv. Závěrem studentka shrne svůj rozbor, zhodnotí přístup obou autorů a jejich vhodnost jak pro dětského/ dospívajícího čtenáře obecně, tak i využitelnost v ELT specificky.

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Abstract

The aim of the thesis is to analyse two children's books containing the issue of homosexuality, *And Tango Makes Three* and *Molly's Family*. Whether these books or the so called 'problem fiction' are suitable for children is discussed in this work. The thesis puts attention on the key factors, the attitude to homosexuals and the changing concept of childhood in society, which influenced children's literature. The analysis and arguments put forth by the public are used to draw the conclusion whether the authors introduced the theme of homosexuality to children appropriately with respect to their age and physical development.

Key-words:

Children's literature, homosexuality in children's literature, problem fiction, homosexual, gay, lesbian, tolerance, diversity, *And Tango Makes Three*, *Molly's Family*, Richardson, Parnell, Garden

Souhrn

Diplomová práce analyzuje dvě dětské obrázkové knihy s obsahem homosexuality *And Tango Makes Three* a *Molly's Family*. Jestli jsou knihy pro děti vhodné, stejně tak jako problémová beletrie, je předmětem zkoumání diplomové práce. Práce se zaměřuje na zásadní faktory, které měly významný vliv na vývoj dětské literatury zejména z hlediska obsahu knih. Tyto faktory jsou, postoj společnosti k homosexuálům a společenský vývoj v rodinách a vzdělávání. Analýza knih spolu s argumenty veřejnosti napomůže vytvořit závěr, zda autoři prezentovali téma homosexuality dětem adekvátně, s ohledem na jejich věk a psychický vývoj.

Klíčová slova:

Dětská literatura, homosexualita v dětské literatuře, problémová beletrie, homosexuál, gay, lesba, tolerance, rozdílnost, *And Tango Makes Three*, *Molly's Family*, Richardson Parnell, Garden

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1. Introduction

As a new genre of children's literature, books about homosexuality have been slowly introduced since 1974. The first book similar to those that appear nowadays was *King and King* by Linda de Haan and Stern Nijland. This book was translated into English in 2002. Since this year parents of the same sex or a child being raised by homosexuals are among the topics in the recommended school books for children in the United States. The aim of these books is not only to raise sexual tolerance among children, but also to influence children to be open-minded. Thanks to that, they will learn not to discriminate minorities. Whether it is good to start to form the child's opinion at such an early age at schools is a pertinent question. Serious discussions about the appropriateness of this kind of children's literature started. Although homosexuality is common and widely discussed in all types of media, there are still some people, who prefer to hide it from children. These people are afraid that the books containing homosexual issues serve as a tool to be a gay or a lesbian. On the other hand, some parents know that the books are very similar to those which had appeared in schools before, books about love, not sex. Open-minded parents believe that literature with homosexual themes just presents new information and it does not instruct their children about sexual orientation. What is more, sexual orientation is inborn and thus can not be changed by any reading.

Future teachers will definitely meet various issues in the teaching aids or books used by children. For this reason, the topic of this thesis was chosen. Therefore, the thesis contains more questions that are going to be discussed. The attention will be paid to finding out when and if to present such issues to children. The possible cause of presenting/not presenting serious issues among the children will be shown as well. What is more, the part where the books are analysed, will contain answers concerning life with homosexual. If a family of homosexuals is suitable for a child, if parents' sexual orientation might influence a child, if heterosexual and homosexual families are different are questions that are going to be discussed.

The thesis will focus on comparing and contrasting two picture storybooks, *And Tango makes Three* and *Molly's Family*, which contain the theme of homosexuality. Furthermore, the thesis discusses whether the authors demonstrated the issue of

homosexuality in a proper and adequate way or if it is suitable to present 'problem fiction' to children.

Even though nowadays homosexuality is often discussed by society and this theme in literature for children became fascinating for many people, no critical analyses on these two books were found. The possible reason is that the picture books are not usually taken into account by critics. Therefore, as secondary literature, the thesis is going to use literature on homosexuality. Books on homosexuality include many researches and life experiences of homosexuals. This literature will help to describe and explain more the situations from the books *And Tango Makes Three* and *Molly's Family* that are going to be analysed.

What is more, literature about homosexuals will also help to prove the reliability of arguments of the public which are used in the final part of the thesis. Opinions of the general public (especially parents and teachers) are very important for this thesis. Presenting their arguments will help the reader to find out why people are for or against reading these two books and why the books were labelled as controversial or even removed from the library shelves in many states in America. Since the people are not professionals in this psychological area, their arguments are confronted with the information from the secondary literature.

The thesis will be divided into the three parts. The first part will be theoretical and will contain important information that is needed for understanding the existence of the books *And Tango Makes Three* and *Molly's Family*. This part will introduce the ever-changing society with the most attention given to families and childhood. The reader will learn that the content of a book and the social background are connected and thus books' content is also changing according to social changes. As the central part of the thesis will give attention to analysing children's books, children's literature and its development from the very beginning to the present day with the emphasis on problem fiction will also be stressed. This part will also describe different kinds of family structures, mainly the family of homosexuals. The reader will also observe great changes in the position towards homosexuals before and after 1974 which was the key year for assimilation of homosexuals in the society. This first part will put attention to all the circumstances that helped to create this new type of children's literature.

The focus of the second part of the thesis is the analysis of the two aforementioned picture books. Important to highlight at the beginning is that both analysed books have no pagination. As the books are not so familiar, a short summary will be presented for better understanding. After that, the reader will learn about the books' authors, illustrators and the particular genre of children's literature of each book. The analysis of the books will help the reader see how the issue of homosexuality is presented to the children. The analysis will point out that both authors although presenting the same issue, stressed different problems homosexuals cope with. For better explanation and demonstration the world of homosexuals, the secondary literature about homosexuality is going to be used.

The final part will introduce the reaction the books evoked in the USA. It is also going to present arguments of the public about the books. The thesis will evaluate these arguments.

To sum up, the thesis will lead the reader through all the elements which influenced the development of the analysed books. What is more, it will, with the help of psychological books, analyse all the topics the books contain. Finally, people's attitudes will be presented to find possible advantages or disadvantages of reading. Therefore, the reader is going to be offered all information concerning this currently discussed situation, used and analysed on two picture story books besides.

2. The Reflection of Society in Children's Literature

2.1. The Concept of Childhood and Family Changes through History

It is obvious that a connection between a book and social and cultural reality in which a book is written exists; moreover, it has been proved by many surveys. According to Murray, "*American Children's Literature and the Construction of Childhood* argues that the meaning of childhood is socially constructed and that its meaning has changed over time" (Murray, xv). Because society has been changing together with the concept of childhood, as is mentioned above, the content of children's books must follow these changes. Murray suggests: "No story is developed in a historical vacuum", the relationship between time and a book is significant for understanding the book's importance (Murray, xv). Society in each period transmits its important social and cultural values. Lerer suggests: "Each stage of childhood marks itself through new curricula", so the content of children's literature has been constantly changing (Lerer, 17). For better understanding the variety of content that appears in children's literature in each period, the changes in family backgrounds and the vision of childhood must be introduced first.

The concept of childhood differed in pre-modern (pre-industrial), modern (industrial) and post-modern (post-industrial) period. Each period brought different perceptions, experiences and views on childhood and family life.

Pre-modern Period

Childhood in the pre-modern period was seen as a period of incompleteness and incapability. Very young children were said to have animal traits as they were not able to walk upright or speak. What is more, young people were seen as 'small-scale adults' (Heywood, 11). Calvert claims that puritans used a supporting board to let their child walk upright, by means of which they wanted to skip the animalistic period (Calvert in Bubíková, 14). As adults did not consider psychological development of a child to be important, no educational tools suitable for children were used in their education. There were no books, toys etc. divided according to the age or physical development of the child as it is nowadays. Therefore, when children were able to survive without any help of their mother or a nanny, they were pushed into the world of adults, no matter if it was appropriate for their healthy growth.

The effort in education was mainly aimed at being a good Christian. Therefore, everything children learnt was connected to Christianity.

A family unit was seen very independent. The mother's role was that of homemaker and a supporter of her children and a husband, while the father was a breadwinner who was also responsible for "socialization of young boys and thus more directly involved in child rearing" (Lamb in Chapman, 2). Nevertheless, as one might suppose, the family was not an intimate place. It was a large unit that contained more generations living together, together with other relatives and servants. The upbringing of children was more authoritative. Piety, fear, hard work and discipline were the key words in raising children (Bubíková, 13-14).

Modern Period

The attitude to growing children in the modern period was as Bubíková says: "more open, more tolerant, more sentimental, nearer to modern concept of childhood" (Bubíková, 26).¹ Her opinion corresponds with the following changes in the attitude to education. John Locke and John Newberry are associated with a radical change in children's upbringing. Newberry was influenced by John Locke's philosophy. According to Locke, children were seen as a '*Tabula rasa*', a blank sheet of paper that fills up with experience and knowledge as the child grows. Locke put stress on early education, which is significant in character formation (Murray, 15-17). In his work, *Some Thoughts Concerning Education*, "Locke had emphasized the innate capacities of the child's mind and the reasoning abilities he believed parents could encourage by proper instruction." (Murray, 17) His theory gradually influenced the concept of childhood. Therefore, in the eighteenth century, children were perceived as innocent and fragile creatures that needed their parents' protection. As is assumed, children's growing was given more attention at this time. Visible changes were noticeable even in the educational tools. Newberry's books emphasized proper social behaviour and hard work. In comparison with puritans, his books did not stress the reward for good, moral lives and a holy death. Therefore, more entertaining parts were included in his books. Locke, Newberry and Jan Amos Comenius highlighted the importance of childhood and described the need to teach through instruction with entertainment without stress and fear (Murray, 17). They understood that "children learned best when the lesson or moral was presented in an

¹ My translation

entertaining manner rather than when they were afraid of punishment or hell” (Murray, 17).

The new point of view on educating and raising children, as well as on childhood itself, brought changes into the family as well. As children became more protected by their parents, they stayed with them at home longer. Large extended families replaced smaller nuclear families and home became a more private place to live. What is more, as a consequence of the Industrial Revolution, the agricultural society was replaced by the industrial society, the result of which was people moving from villages to cities. Not only the place, but also the way of life changed considerably. Since the father, very often worked away, the woman had more important responsibility in raising children. Women were offered to enter paid job position so many of them became independent and no longer needed to stay in a marriage just for money or any other reason. Divorces started to appear in society. This was the turning point in the development of family units. However, diverse families have started to assimilate into society in this period, it did not exist in such extent as it appears today (Chapman, 2).

Post-modern Period

With rapid development of pedagogy, psychology and sociology, understanding of childhood in the post-modern period became much deeper. The considerable change, in comparison with previous times, was in the fact that this period focused on the appropriateness of the issues presented to children. Peoples’ moral attitudes toward presenting difficult themes to children became significant. Children meet themes such as death, sex or violence, everywhere. As Bubíková suggests, this might be the reason for the slow disappearance of childhood. Although doing away with taboos and facing reality could be one reason, there is another one. Possible cause for children’s quicker upbringing might also be the parents’ high demands on them. Children, be it in form of clothing, household duties, free-time activities or responsibility their parents ask for, stood nearer to adults again and the concept of childhood is nearer to the pre-modern (Bubíková, 66-67).

Multi-culture is another feature defining post-modern childhood. Children live in place where different cultures, races, family lifestyles, ethnic, cultural and economic

differences meet (Bubíková, 70-71). Chapman also presents multicultural diversity in the families:

Keniston also stated that many kinds of families which exist are different for reasons based on class, religion, ethnicity and individual inclination (p.13). For example, Eiduson (1981) found that individuals in her study who in the 1960s and 1970s opted for what she termed “non conventional” families (single-mother households, two parent social contract marriages, communes and living groups) were people who wanted to live in ways that coincided with their beliefs, values and attitudes. They departed from the two parent nuclear family structure because it “no longer offered the potential they desired” (Chapman, 3).

As a ‘traditional’ partner was not always desired, new non-traditional partnerships were established, thus wider family diversity became more spread in society. A family development is considerable since the modern period but race, religious, ethnic and sexual diversity between partners who make a family started to appear in post-modern time. Moreover, this time brought more changes into private lives.

Bubíková claims that the development of medical science had great influence on better hygienic conditions. Therefore, the average lifespan increased and the child mortality decreased. Longer lifespan influenced family structures. Fewer children became orphans and more children lived with their parents or grandparents longer. As a result, families became smaller and the generation gap became more visible (Bubíková, 63-75). On the other hand, as partners lived together much longer, still more and more divorces appeared as well as the breakdown of family norms and gender roles. Divorces, as well as single mothers and fathers, became a commonplace in society. Various family forms were perceivable in governmental policies, social organizations and educational programs (Chapman, 2).

To conclude, social changes visible in each period averted family uniformity. Not only family diversity but also all types of differences started to play a more important role in today’s society. The information was introduced in order to get an overall view of social development for the purpose of understanding how the knowledge of sociology and psychology can affect the content in literature.

2.2. Children’s Literature in Historical Perspective

The following part concerns facts about the historical development of children’s literature with respect to educational and didactic factors that appear in the texts.

Finally, this chapter clearly explains the already introduced post-modern social factors and its impact on the content of children's literature, focusing mainly on 'problem fiction'.

As literature was not originally written for children, there are two basic definitions of literature for children. Firstly, the children's literature is a set of texts written for children but secondly, set of texts selected by children. Children had been reading books long before they were written especially for them.

The period before 1744 is seen as the beginning of the history of children's literature, although the first educational texts, chap-books and folk-tales were shared with adults. As is already known, childhood was connected with adulthood as soon as possible, so there is nothing strange about the fact that the texts were shared by both groups. As the reading population increased, literature for adults was established and the early texts were considered to be the basis of books for children in the eighteenth century. Puritan education in the seventeenth century considered reading very important. It was so important that even girls were taught to read. Education towards piety was the most important and the only education, so texts for children were only religious without any trait of entertainment (Hunt: 1994, 29).

As was already presented, the seventeenth century brought crucial changes into education and thus also into the texts for children. Locke's philosophy influenced others, one of whom was J.A. Comenius. His idea was that the texts should be more appropriate for children. Moreover, the connection of education with entertainment became significant. His idea was illustrated on the first picture book, *Orbis Sensualism Pictus*, where he joined text and illustrations together. Due to this fact, Comenius established the basis for picture books that are currently an inseparable part of children's literature. More information about picture books is presented in sub-chapter 2.5.1.

When in 1744 John Newbery made the first commercial book for children, *A Little Pretty Pocket Book*, a battle between the religious/educational or commercial interest in books for children lasted for the rest of the century (Hunt: 1994, 29). As this work does not observe children's literature as a whole, but emphasizes educational factors and content, commercial interest is beyond the scope of this paper and the thesis will far get interest in didactic factors.

The new ideology of the appropriate topic has been more and more visible in children's literature. The nineteenth century replaced religious tractarians with literature written specifically for boys and for girls. When families started to shrink and homes became smaller, domestic novels took on the importance. These novels were written for girls to prepare them to be good wives and mothers. It is obvious that men were not interested in the same topic as women, so different books were written for them. Empire-building adventure stories were suitable for young men. The task of these books was to teach to behave like a proper gentleman. Although the books' content became more entertaining, adults still kept the content rather educating. The content did not really fit into the literature of adults but "the form and content of children's books [lagged] behind the form and content of the adult book" (Hunt: 1994, 29).

The period 1860-1920 in children's literature is identified as the first golden age of literature for children. Books became more complex in this period. Didactic influence in comparison with entertainment became less important. Lewis Carroll, Georgie Macdonald and Charles Kingsley introduced "more empathetic rather than directive narrative relationship that brought also a great change in literature for children" (Hunt: 1994, 30). "Children's literature was growing up- growing away from adults." (Hunt: 1994, 54) Richard Jeffery, who was one of the authors writing in this period, in his book *Bevis* introduced a new freedom of action and amorality and the book was very quickly adopted by children. The books in this period looked both backward and forward, the stories were still somewhat similar to those in the eighteenth century but some kind of moral ambiguity was added there (Hunt: 1994, 31).

The inter war years (the period between WWI and WWII) of the twentieth century between two golden ages of children's literature it is said to be one of the most significant periods in the history of children's literature. As child labour, public schools, clubs for the young and public entertainment changed, this period had impact on children's literature as well. Children were no longer seen as innocent and naive, "their fears and hopes were more realistically portrayed" (Murray, xviii). The more crucial importance of realism is clearly marked in problem fiction that is introduced further.

Given the social dislocation in American society at large, manifested in public sentiment about Vietnam, civil rights and the counterculture, the

altered literary themes of the 1960s and 1970s should come as no surprise (Murray, xviii).

Nevertheless, high demands of post-modern society and censored topics that children in the post-modern period have to face also helped to change the content of children's books.

Also, the adoption of children's literature as an educational tool, together with the development of 'young adult' literature, has brought about a change in content, a self-consciousness in the field that has meant a swing back, if anything, to the earliest didacticism (Hunt: 1994, 32).

A significant part of children's literature that developed at this time is the so called young adult fiction, named also teenager or adolescence fiction. Young adult fiction is written for adolescents or young adults. Literature for young adults grew out of juvenile books. It is mainly an American phenomenon that developed in the mid twentieth century. After the Second World War, realism in children's literature continued to be a dominant mode. Society and literature became influenced by the civil rights movement and the conflict in Vietnam. These changes "came from well-educated, affluent students who often challenged mainstream culture in other ways, such as experimenting with sexual freedom, drugs, or 'acid rock' music" (Murray, 184). To show disagreement and to separate themselves from adult society, "students adopted the dress, hairstyles, music and antiauthority trapping of this so-called countercultural or youth movement" (Murray, 184). As a result, authors had to produce stories that were accepted by the youth or "stories that accepted the teen subculture at face value and challenged adult prohibitions and mores" (Murray, 184). Murray suggests that experts were afraid of this young movement for their values were so different from those of adults. Moreover, they felt the students were so distant from the educational discipline that was needed to defeat the Russians in many divisions (Murray, 184).

J. D. Salinger's novel *Catcher in the Rye* established the basis of this genre. Many other authors adopted a similar style and basic features that define teenage fiction. Attacking parents, being confused, considering themselves (main characters) as losers, feeling disappointed by and being angry with adults, those are the central motifs shared by many authors. Simply put, young adult fiction is literature for teenagers about teenagers. As is illustrated by the quotation bellow, Salinger's impact on children's literature was enormous.

Originally Salinger's view of adolescence opened the way for a more frank discussion of teenage feelings and problems than had ever existed before. Writers embraced a new realism for young adult audience, which publishers identified as readers between 13 and 20. However, this realism began to enter into the stories designed for preteen children as well, which featured protagonists from 8-12. Consequently, a new construction of childhood emerged during 1960s (Murray, 185).

As a consequence, according to Murray, it is no longer true that childhood should be protected. Therefore, when it is not possible to protect children against the reality of life it is better for them to face the reality.

The subgenre of young adult literature that deals with difficult subject matter addressed for children is 'problem fiction'. Realistic books introduced serious themes from horrific child abuse, mass destruction to the taboos such as sex and death. Many authors such as Bernard Ashley, Jean Ure, Jan Needle, Anne Fine and Michele Landsberg had to face the problems that the publication of their books brought them. These authors were concerned with the topic of blindness, terminal illness, homosexuality, racism, sexism, teenage sex or divorce. The so called problem fiction included 'anorexic novels' that are designed to illustrate problems (Hunt: 1994, 149-167). Hence, the issues such as illness, death, sex, homelessness, poverty and many others came into literature for children, until then these issues had been appropriate just for the adult reader. The content previously addressed to adults is progressively transmitted to children.

[...] those books publishers considered young adult novels no longer were the purview of adolescence only; although they featured teenage protagonists, their simplified language and enticing themes made them popular among 8- to 10 year-old readers (Murray, 186).

Chapman claims that "stories influence children. They also empower children because they give validity to their action" (Chapman, 13). Therefore, some books have therapeutic effects. Such books are those which are used in bibliotherapy. These books are chosen or written (by parents or therapist) for a child, for a child's particular problem. This is another reason why difficult themes are presented in children's books.

Bibliotherapy is the process of using books to help children think about, understand, and work through social and emotional concerns. Reading with children can be therapeutic. Adults can use reading to help children come to grips with issues that create emotional turmoil for them. Reading can also be

very effective in preventing and resolving behaviour problems. (best-childrens-books)²

Reading books about adoption and foster care, alcoholism and drug abuse, bullying, death and dying, handicaps, divorce and stepfamilies, eating disorders etc. help children who are going through difficult times.

To conclude, problem fiction is a kind of literature that ‘serves as a prelude’ for children’s better assimilation and understanding of the world and society (Chapman, 14). Klein claims: “there is no such thing as an unbiased book, but she suggests that it is the reader who must be educated to deal with the books, rather than the books must be changed” (Klein in Hunt: 1994, 164).

2.3. Family Diversity

Giving the description of various views on childhood as well as the attitude towards education, finally showed the diversity in families that developed through social changes. As post-modern society faces multicultural themes and diversity, children’s books put emphasis on these issues too. For this reason, family diversity must be explored in more details.

As different types of families “openly enter the mainstream with traditional families it becomes evident that there are more disparities in the representation, acceptance and tolerance of non-traditional families” (Chapman, 3). Chapman continues:

Non-traditional families must be considered for their differences and the different experiences they provide adults and children. There are basic similarities within all family structures, but they must not subordinate the differences, and those differences should be seen as positive attributes of the family. The family and the community are both products of the wider society and, at times, the society provides resources for a family’s creation, survival and development (Chapman, 3-4).

Chapman’s argument that a family is a product of society corresponds with the chapter introducing family changes through history. As was explained, families were adapting and changing in the course of time. Luckily, not as often as it used to be in the past, a family is judged according to the moralistic illusions of the ‘American family’ and the

² Available from: <http://www.best-childrens-books.com/bibliotherapy.html>

family difference is currently somehow accepted. Nevertheless, Featherstone highlights the importance to forget the morals and to accept the difference.

Discussions of the family are bedeviled by moralistic norms. Just as there is the statistical norm of the American family-Mom, Pop, Sis, Bud-there is also the moral norm, the father at work, the mother at home taking care of the kids, all parties happy in their roles. The moral has never done justice to the diversity of family styles; it has overlooked working mothers, female-headed families, families in which fathers contribute substantially to child rearing, and many other variations on the theme of family living. It is one reason American families, whatever their makeup, do not get the kind of support they need for childrearing (Featherstone in Chapman, 3).

Murray also comments on the significance of the situation: “These [families] are being heard more directly and their values being shared more widely with others may be very good for the construction of a new understanding of childhood.” (Murray, 212) If tolerance is wanted, it is clear it must be taught to children as soon as is possible. As the result ‘a new construction of childhood’ will start developing and thus will be more spread in society.

It is common for families to be formed by a black woman and a white man, family who adopted one or more children, family who provides foster care, parents with different nationality, age and many more. These family structures are already common and more or less accepted. Homosexual families are now no exception in such family diversity as well.

The structure of a family is various. Although the nuclear family is still the model, a quarter of children are born to single mothers and more than half are raised just by one of the parents. Homosexual parenting has become also openly respected in society (Bubíková, 72).³

Although, Bubíková claims that homosexual families are accepted, more attitudes to homosexual family structures would be mentioned in the analysis of the books. Society presents itself as respectful and tolerant. Although all kind of family diversity as well as homosexual families are said to be accepted, the analysis shows homosexual families’ own experience with tolerance that does not always fit Bubíková’s argument.

Family diversity has already been introduced but homosexual families complement this family variety, so more attention must also be given to them. Homosexual families started to appear due to social changes in families in the post-

³ My translation

modern period. What is more, the following text explains further progress of presenting the theme of homosexuality in a problem fiction for a child reader.

2.4. The Theme of Homosexuality in Children's Literature

When in 1974 “the American Psychiatric Association’s decision to eliminate homosexuality from its list of mental disorders” was adjudicated and homosexuals were no longer seen as criminals, sinners or strange creatures, their position changed significantly. Since then negative perspectives, assumptions and stereotypes had instigated the homophobic attitudes towards homosexuals and they stood rather invisible (Chapman, 9).

The American Bar Association stated that there are an estimated eight to ten million children being raised in three million gay- and lesbian-headed households in the United States. (ABA Forum for Family Law Experts, 1987). This seemingly sudden increase in gay and lesbian families is partly due to the gay political and social movements. These movements have helped to make gay- and lesbian-headed families more visible and provided gay and lesbian individuals with the opportunity to have children in a more conscious way. Existing gay-and lesbian-headed families have then become more open about the particular issues they encounter which need to be addressed and changed within their homes, schools, community and the wider society (Chapman, 8).

Chapman presents that the negative view and intolerance to homosexuals are disappearing after the year 1974. As people started to feel more comfortable when speaking about homosexuality, this issue became wide spread in media and at schools. Authors started to include the theme of homosexuality into books for children. The homosexual family in literature for children was now seen as a ‘new phenomenon’. As families of homosexuals were there for many decades, very little if any, was done to document them. To write the story about children being raised in a homosexual family and let children read it was unimaginable (Chapman, 8-9).

Some books about the issue were published between 1977 and 1983 but the great boom in publishing these books for children was between the years 1989 and 1995 (Chapman, 8). When adults opened some taboos and added various themes to literature for children, such as racism, death, divorce, single parents or disabled children and so on, they discovered the need to share the issue of homosexuality in books for children and young adults too.

Books on this topic were originally written for children from homosexual parents' families. These books serve now as a tool to help children understand their situation and not to feel embarrassed or disdained by society (Chapman, 8). They are suitable books used in bibliotherapy.

As children grow, they start to understand themselves and their position in the family more. Because family is very important for children, it is one of the most common topics in children's books. Intercultural competence became the part of multicultural education taught at schools. Therefore traditional families as well as diverse families are now all presented to children in school books too. Although they were not originally written for all children, books about homosexual families were later spread among children from heterosexual parent families as well (Chapman, 7-8).

Chapman believes that "non-traditional family structures need to be openly and comfortably discussed among children and adults, rather than kept out of the mainstream of our conversation" so there are currently a lot of children's books on the issue of homosexuality entering children's literature (Chapman, 5).

2.5. Children's Literature

'Children's literature' is a wide term encompassing books written by children, books written for children, books chosen by children and lastly, books chosen for children. Books chosen for children as well as the adults' dominance (controlling the content) in children's literature will be highlighted to get better overview of the duress of adults in literature for children.

Hunt says that the adults as writers or mediators can check and have power over children's books. They select what they think is appropriate for children. Adults choose what children may or may not know and at what stage of development (Hunt: 1994, 164). What adults intend is not usually directly related to what children perceive. Children's books very often contain what adults suppose children can understand, and what they should be allowed to apprehend but it is not always like this. Hunt suggests: "provocation is as important as satisfaction for children" (Hunt: 1992, 51). Therefore, children are usually more interested in forbidden topics that are not appropriate for them and that are very often labelled as taboos. In an attempt to account for what is

recommended for children to read, there are more attitudes to taboos in literature for children. Hunt suggests:

There are certain topics which are generally agreed to be irrelevant to children who have not reached certain developmental stages, but beyond that there is little guide as to what is appropriate, attractive, or even comprehensible- and there is considerable tension between adults and children's expectations. However, there is a good deal of disagreement over such matters, and the water is likely to be muddied by taboos, notably of sex and death (Hunt: 1994, 16).

More of the attitudes towards reading problem fiction are presented in the final part of this work. These parents' attitudes (reviews from Amazon) help to support the ideas if to read or not this kind of literature.

On the basis of all the information given, it is obvious that children's literature is not as easy a discipline as it might have seemed at the beginning. The presented historical background of this field of literature as well as many factors that influenced it, moved the thesis to mention the basic elements which children's literature contains.

Children's literature is defined by the audience, the children. Nevertheless, as is known, audience is also young adults, for whom the young adult literature is addressed. What is more, children's literature speaks to adults too. When a grandmother reads to a child, it is possible to claim that literature puts more generations together. In comparison with books for adults, children's books are shorter. Stress is given on the action, not the reflection. Central characters are usually children or animals (Hunt: 1994, 8).

Lerer assumes: the history of children's books is also connected and visible through the history of illustration (Lerer, 321). Literature consists of integrated words and pictures and as Lerer claims: "text and pictures are both objects of interpretation" (Lerer, 321). As the visual side (pictures, illustrations, colours, technique used, movable pictures etc.) is an inseparable part of books for children, picture books and their history must be mentioned. The following chapter will help the reader to get an overview of the various types of picture books and it defines them. What is more, it will describe the long progress that the visual form of picture books has made.

2.5.1. Picture Books and Their History

Lerer presents: “for many modern readers, the phrase ‘children’s literature,’ and especially ‘children’s books,’ connotes a volume in which pictures take precedence over text” (Lerer, 320). As picture books are nowadays such a fully developed part of children’s literature, its historical growth must be given more attention.

The first works that combined words and pictures were Japanese illustrated Scrolls in the twelfth and thirteenth century. First Manuscript Picture books that contained alphabet of flowers were found in Bodleian library in Europe, at the beginning of the sixteenth century, before the invention of printing. The earliest English printed books did not contain much illustration, because they were printed on woodcuts and technical limitation was very high (Carpenter, Prichard, 410). The first true picture book that “influenced two centuries of pedagogic book making”, *Orbis Sensualism Pictus*, was written by J.A. Comenius and translated by Charles Hoole (Lerer, 322). At the beginning of the eighteenth century, pictorial ABC books started to appear as well as the juvenile-publishing pioneers in the mid eighteenth century. Thomas Boreman and John Newberry used woodcuts very often, while other authors used crude cuts in the chapbooks. John Newberry’s book *Pretty Book of Pictures for Little Masters and Misses* was a small book that was similar to the bestiaries (Carpenter, Prichard, 410). Lerer suggests that this book “may be one of the first where the image takes precedence over the text” (Lerer, 322). The first English publisher of children’s literature where colours played a considerable part was John Harris and his *Mother Hubbard* and *The Butterfly’s ball* (Carpenter, Prichard, 411). Lerer describes his books as “pure entertainment” although “their pictorialism set a standard for later illustration” (Lerer, 322). At the beginning of the nineteenth century Dean and Munday started to produce their own series of lively picture books based on nursery rhymes, ABC rhymes and nursery tales. They kept on throughout the nineteenth century. The books were cheap and very popular, although the pictures were not of high quality. At the end of the nineteenth century, the firms Routledge and Warne started to publish their toy books. Walter Crane, Edmund Evans, Randolph Caldecotte and Kate Greenway illustrated for them. Together they raised the standard of English picture books (Carpenter, Prichard, 411). The auto-litography was used in the wide production of picture books in the 1930. Authors drew on a plate or on stone. The period between the World Wars included the

cartoon like graphic style by Dr. Seuss. Authors such as Wanda Gág used a more conventional style (Carpenter, Prichard, 411). One of the first who used offset-lithography was Adrizzone. The period after the Second World War brought great improvements. Artists could work in full colours and in media such as watercolour, gouache, collage or pastel. Their works were quite cheap and picture books came into its golden age with authors like Raymond Briggs, Charles Keeping in Britain and Maurice Sendak in America (Carpenter, Prichard, 411). The illustrations were unfashionable two decades after the Second World War. “They built to some extent on the pre-war tradition.” (Hunt: 1994, 155) After 1950 picture books in all forms, from the very junior, teenagers and adult books increased in quality and quantity (Hunt: 1994, 155 -156).

Comenius’ original idea why to add pictures to books was “to stir up attention” (Silvey, 349). The pictures, firstly drawn for pedagogical purposes, later stayed for graphic elegance and child’s entertainment.

Although pictures cross almost all literary genres, they appear mostly in children’s literature. Picture books can be divided into five categories. The first category is pure or true picture book. These books have no or very little text. Alphabet or counting books can be put here. The second category is the wordless book with no text. These kind of books where the pictures tell a story, and are unaccompanied by text are quite rare. The third group is the picture storybook and the picture information book. Here, the pictures are as inseparable to the content as the text is. The fourth category is the illustrated book. This group includes books for beginning readers. They may have more text than pictures, but the pictures offer significant interpretation of the setting and characters. Toy and movable book is the last group. These books are designed for very young readers, but could be shared with older ones as well. “Their effectiveness depends on the quality of the paper engineering and the relationship between form and content” (Silvey, 349). Although, there are more categories of picture book, a book can approach more than one.

The majority of modern picture books that have been developing in the last decades “mixed the idea and image that are interwoven” (Preložníková, 73). Therefore,

they together convey the meaning that could not be expressed just by pictures or words alone. Picture books connect two basic elements of art, i.e. literary and graphic.

As there are two similar terms, illustrations and pictures, which might be easily confused, it is important to define them. There is a relationship between the verbal text and visual text that is closer and more complex in picture books. Pictures have a narrative function and they participate in the plot as well as in the characterization. Pictures in picture books are there to convey a message, not just to present the images as it is in the case of illustrations.

Illustrations have a secondary function in the text. They are relatively independent, and freely added. They just explain or support the verbal text (Preložníková, 73). Townsend claims:

[...] an illustration explains or illuminates a verbal text, helps or sometimes, hinders the working of the reader's imagination, but it is subordinate: it is the verbal text that counts. In a picture book the artwork has at least an equal role to that of the verbal text, very probably has the major part, and occasionally in unaccompanied by any verbal text at all (Townsend in Preložníková, 73).

As is obvious, the division between pictures and illustrations is important.

Picture books represent specific genre of children's literature. They are form of age-related entertainment for children at the pre-school age or for children at the early stages. They can arouse the interest of older children as well as the adults. That the picture books seem to be simple books for reading, it is not particularly true. Hunt assumes that there is a double paradox in modern picture books. The first paradox is that:

“picture book, which appears to be the coziest and most gentle of genres, actually produces the greatest social and aesthetic tensions in the whole field of children's literature” (Egoff 1981:248) and secondly that “the genre which seems to be the simplest actually is the most complex, displaying two art forms, the pictorial and the literary, to engage the interest of two audiences (child and adult)” (Moss, 51).

The functions of picture books as well as the themes differ. Modern picture books contain a variety of themes and, as Moss suggests, the child reader has “the chance to experience anything, but simplified” (Moss, 47). The themes are usually serious, although they are playful, and funny. Themes such as loneliness, fear, love, disappointment, sorrows, friends, peers, family, animals and many more, are connected

with the child's inner, social, natural world or the child's family. Hunt suggests: "the collision between world, book and child is most strikingly demonstrated by the picture-book" (Hunt: 1994, 166). Comenius' idea to add pictures for pedagogical purposes corresponds with Hunt's argument stated above. A book that contains some of the issues connected to the child's world helps to explain the child's problem or misunderstanding of reality. As is demonstrated again, when a book is written suitably for its audience, the effect of bibliotherapy is considerable. It is clear that long, difficult stories with no pictures will not be proper for children. It is known that pictures help to demonstrate reality and thus help to transmit a message that a text together with pictures offers to a child. What is more, picture books provide children with entertainment, education, new information and knowledge. They also develop a child's responsibility, self-confidence and sense of humour (Preložníková, 82-83). Modern picture books do not omit racial, ethnical, sexual and religious issues and the problems of gender, ecology, war and peace, intolerance and others. These books "have taken on themes which are challenging and are rich with underlying messages, some of which would formerly have been associated with adult experience" (Moss, 51). Therefore, authors of modern picture books try to connect children and the world around through a book which brings new information although the theme might be more difficult. Due to the fact that the theme might be difficult, some picture books might be included in problem fiction literature.

To sum up, the connection between a book and a background is very important. Understanding the connection is the key for comprehending this work. Each period changed the construction of childhood and stressed different ideas. When the model was a nuclear family, books also idealized it. In the analysis of the family background in the course of history, it is noticeable that even though nuclear family still stands as a model, there have been more diverse family units recently. In the 1960, "children's literature took a dramatic turn away from the family story and the series mysteries to embrace the problem novel" (Murray, xvii). Problem novel openly discusses childhood crisis which is based on many themes that surround a child reader. Referring to the post-modern period where family diversity is an everyday part in society and thus of childhood as well, this dramatic turn in the content of literature for children is clear. Bubíková asserts

that the viewpoint on the family in post-modern time changed and it was agreed that the family does not serve only as a safe place but could be a centre for child's problem and family crisis (Bubíková, 68). Living conditions and a different family setting caused by diversity, those are some of the themes of problem fiction. Particular theme, the analysed books include, is the theme of homosexuality. Historical changes in family unit led to developing of problem fiction, but the homosexuality issue started to be discussed due to the fact that homosexuality was no longer labelled as mental disorder. Children's literature always reflects the society and even serious themes are currently introduced to very young children.

3. Same Sex Couples Make a Family

Children are explained up-to-date theme of diverse families of homosexuals in the form of the problem fiction. Before the parts of the books are analysed, *And Tango Makes Three* and *Molly's Family* are introduced.

3.1. *And Tango Makes Three*

Roy and Silo, two male penguins, are the main characters in a true based story from the zoo in Central Park in New York. These two penguins vary from the usual heterosexual penguin couples. They spend a lot of time together, sing to each other, walk and swim together, they even wind their necks together. They make a nest to live in and they try to set up a family. After they have unsuccessfully tried to hatch a piece of rock, their keeper gives them a real egg that needs to be cared for. Their daughter Tango is the first baby penguin who has two fathers.

And Tango Makes Three is a new book and the authors are not so well known, so it is needed to introduce them. Justin Richardson works as an assistant professor of psychiatry at Columbia and Cornell University. He is a well-known authority on kids and sex. His interest in this topic also supports the book he wrote: *Everything You Never Wanted Your Kids to Know About Sex (But Were Afraid They'd Ask): The Secrets to Surviving Your Child's Sexual Development from Birth to the Teens*. As was already mentioned, thanks to Richardson's work it is noticeable that the idea that writers of post-modern time are also specialists in psychology, sociology, pedagogy and many other fields that have been developing since the modern period. Peter Parnell, his partner is a playwright. His plays have been produced on and Off-Broadway. Together, they wrote some books for children, *Christian, the Hugging Lion*, *And Tango Makes Three*. *Christian, the Hugging Lion* speaks about two men raising a lion cub and *And Tango Makes Three* shows two male penguins bringing their daughter up. Both stories are true based from the zoo setting and are remarkably similar to authors' private life. Parnell and Richardson are partners, living in New York City, with their daughter Gemma. It is visible that their books somehow reflect their reality.

Justin Richardson and Peter Parnell cooperated with Henry Cole, an American author and illustrator of children's books. Spending his childhood on a farm he had first hand knowledge about animals and nature. His love of nature led him to study forestry.

There, he studied nature very closely, and frequently used art to illustrate a concept during his classes. He has wide didactic experience with illustrating for children as well as with teaching. He said:

And I really enjoyed using my artwork in the classroom as well. I found that being able to draw something quickly on the board to demonstrate an idea or a concept in science was really terrific, and the kids seemed to like that, too. (interview)⁴

It was an important time when he realized he likes to draw for children. As is obvious below, the love for nature has influenced many of his works. He describes:

And I like to think that a lot of that respect and love for nature comes out in some of my books. Having animals as characters in my books and having woodland settings for some of my books has been really deeply satisfying to me. (interview)⁵

All the pictures in *And Tango Makes Three* look very natural, so Cole's main interest and his experience are apparent in the whole book. (See appendix one). The truly natural appearance is even commented by critics. "Emphasizing the penguins' naturally ridiculous physiques while gently acknowledging their situation [...]" (Amazon 1)⁶ Not only the penguins, but also frogs, birds and monkeys, sitting on the branches between the leaves, look really too. Cole's work is also appreciated for its detailed description. This precise work is best seen in the part where Tango is hatching. The chronological process of hatching is observable on the twelve pictures where the egg is finally opened and the small baby appears. (See appendix two). Therefore, his drawings are also recognized for teaching science, where his job experience is visible again. What is more, the thesis supports that not only the authors but also the illustrator is a specialist in more disciplines.

Cole's pictures are drawn from many perspectives that also highlight his knowledge of animals. What is more, pictures are somewhere drawn from the front side

⁴ Quoted interview with Cole, available at: <http://www.readingrockets.org/books/interviews/coleh/transcript>.

⁵ Quoted interview with Cole, available at: <http://www.readingrockets.org/books/interviews/coleh/transcript>

⁶ Available from: <http://www.amazon.com/Tango-Makes-Three-Justin-Richardson/dp/product-description/0689878451>

while somewhere else they are drawn from the upper side. (See appendix three). These different perspectives help to omit the sameness and boredom. A reader might also appreciate the picture division. When the story is emphasized, a picture is on a full page while in unstressed parts the page contains more pictures. (See appendix four). Therefore, detailed or panorama view, are both possible to see. Even though the layout of the pictures differs, pictures perfectly correspond with the text. “Cole’s pictures complement the perfectly cadenced text--showing, for example, the bewildered pair craning their necks toward a nest that was nice, but a little empty” (“Starred Review: Books for Youth”) (See appendix five).

Cole explains: “I like to use acrylic paints and coloured pencils, mostly. They seem to go well together.” (interview)⁷ *And Tango Makes Three* is no exception. The black and white colours of the penguins and the penguins’ house, together with pale blue, the colour of the sky and the water around the penguins’ house are dominant, there are many others vivid and fair but deep colours. These colours are used to describe children and Central Park, so these pictures are richer. Therefore, it seems like there are two different worlds mixing together. The world of homosexuals is described through fewer colours to show partners’ same orientation whereas for the world of heterosexuals who differ there are more colours used. Cole’s work with colours that helps to define one of the two worlds are significant for the reader’s interpretation. It also moved the thesis back to the part defining picture books and highlighted the importance of usage of pictures and colours.

From the point of view of genre, this picture book can be seen as animal story. Every baby or a little child shares their bed and their room with all kinds of teddy bears, stuffed dogs and many of others animals. This relationship between a child and animal leads to a lifelong love and a respect to the animal kingdom. Children’s literature reflects this interest in animal stories that are very popular among readers of all ages and all tastes (Silvey, 21).

Originally, this written tradition started at Aesop’s time when he used animal characters to convey a moral lesson in fables. Nevertheless, most cultural myths and folktales contained animals that represented human qualities so this ‘animal tradition’ is

⁷ Quoted interview with Cole, available at:
<http://www.harpercollinschildrens.com/HarperChildrens/Teachers/AuthorsAndIllustrators/Interview.aspx?CId=11941>

as old as storytelling itself. Wide spectrum of genres crosses the animal stories. Fable is a short story in which an animal is associated with a human trait and is usually accompanied by a moral. Animal fantasy is a story where animals act like humans; they talk and often wear clothes. Realistic animal story is where the animal is the hero of the story. It shows the harshness of the animal's life or the relationship between a child and an animal, which is a common motif (Silvey, 21-24).

As “very young children do not see animals as ‘different’; they believe that animals have human characteristics”, thanks to their belief, it is easier for them to learn because “authors use animal characters because they can convey ideas by analogy, ideas which have greater impact than if conveyed otherwise.”(childliterature)⁸

Silvey mentions:

Fantasies in which animal communities symbolize human society or individual animals represent human traits may yet be most illuminating of all. Sometimes the most important thing about an animal story is what it teaches us about ourselves (Silvey, 24).

This quotation perfectly describes *And Tango Makes Three*. Two central penguin characters mirror the position of homosexuals in society and their problems. *And Tango Makes Three* includes the features of more genres. A reader who is familiar with this book knows it transmits social attitudes and values through animals, so some elements of fables could be found here. Humanized penguins adopted number of important features, similar to those of humans. They spend time together, they make home together, they start a family together and when they do not succeed they are unhappy. Finally, they teach and raise their ‘adopted’ child. Not a certain moral but many issues are found to teach the reader. They are humanized but they do not speak or dress like people, so no elements of animal fantasy stories are found. The text quoted below demonstrates normal animal expression, no human speech as it would be in the case of fantasy animal stories.

Until one day they heard a sound coming from inside their egg.
Peep, peep. Peep, peep, it said.
Roy and Silo called back, *Squawk, squawk*.

⁸ Quoted from: <http://childliterature.net/childlit/animal/index.html>

Peep, peep, answered the egg (And Tango Makes Three).

As is apparent, they communicate in the animal way. Their appearance is also common as well as the appearance of their child that is also possible to analyze from the text. “[The child] had fuzzy white feathers and a funny black beak” (*And Tango Makes Three*). It is visible that no clothes are mentioned. (See appendix six).

As they remained animals in other respects, similarity with the realistic animal story could be observable. As this story adopted Roy and Silo’s viewpoint, it is certain that authors used their own life experience transmitted through animals. Silvey claims: “animals often help guide a child through a crisis or personal problem in a serious novel” (Silvey, 23). Although, *And Tango Makes Three* is not a novel and no connection between a child and an animal occurs in the plot, Silvey’s idea is still applicable to this story. Roy, Silo and their baby Tango appear to help the reader to get over some problem. Be it his own family of homosexuals or a family of his classmate, it definitely does “guide a child through a crisis” (Silvey, 23).

And Tango Makes Three is the book about homosexual penguins, written by homosexual partners Richardson and Parnell. Their life is noticeably similar to the life of Roy and Silo, the penguin characters. Richardson, Parnell and the illustrator Cole made true life animal story in the form of the picture book. As the book’s theme is currently one of the most discussed in the problem fiction genre, the book can also be used to overcome some problems and thus be a good aid used in bibliotherapy.

3.2. Molly’s Family

Molly, a small girl, together with her friends from the kindergarten is drawing pictures for the open school night. Most children draw pictures of their family. On Molly’s picture there are Mommy, Mama Lu and the puppy Sam. When Tommy realises Molly has two mothers, he tells everyone and the children tease her. None of the children have been introduced the homosexuality issue, and although Molly’s mothers explain everything to her, she is not still so confident as to put her picture next to the children’s. After some time of absorbing her family identity in society, she finally finds out that families differ considerably and puts her picture on the wall so that all the kindergarten’s visitors can see her nice family.

Nancy Garden, the author of *Molly's Family*, is an American author who writes books for children, teenagers as well as adults. She mainly focuses on children's and young adults' literature. She is interested in broad themes, such as sex, bullying and its prevention, foster care, violence among children but as she says "LGBT (Lesbian, Gay, Bisexual and Transgender) issues in general and the history and development of LGBT literature for children and young adults are special interests of mine." (Garden)⁹ It is evident on her books that many of them involve the issue of homosexuality. As Garden lives with her female partner, it might be the reason why this is the central issue in her works.

She is not only a writer, her interests are considerable. She gives seminars and lectures at school conferences. She also meets with adults and children during her sessions where they discuss wider issues, usually connected with and introduced in her books. The themes she is most attracted to are those that had been censored in the past. As is illustrated, she has her own experience with censorship, which is one of her key topics at conferences.

Because I was deeply involved in combating the censorship attempt in relation to my book *Annie on My Mind* (my non-fiction book *Witches* has also been under fire, and a couple of others as well), I've done a good deal of speaking about censorship and challenged books (other authors' as well as my own). This has been primarily to regional and state library associations in many parts of the country, and in conjunction with the American Library Association's Office for Intellectual Freedom. I've also spoken before such groups as the American Civil Liberties Union and the National Association for Multicultural Education, and I've both spoken and run workshops on various subjects at writers' conferences (Garden)¹⁰.

In 2001 Garden was honored with awards of Robert B. Downs *Intellectual Freedom Award* for defending her book *Annie On My Mind* that was banned in the school library in Kansas and for her anti-censorship effort in general. Since then four other awards have been given to her for lifetime achievement (Garden)¹¹.

The illustrator with whom Garden cooperated is Sharon Wooding, an American writer and illustrator. She has illustrated many publications and children's books,

⁹ Available from <http://www.nancygarden.com/authorvisits/>

¹⁰ Available from <http://www.nancygarden.com/authorvisits/>

¹¹ Available from <http://www.nancygarden.com/aboutme/>

including *Molly's Family* and some of her own. She teaches elementary art part-time in public school, so she very often gets to contact with children. Wooding spends a lot of time with kindergarten children. Therefore, the setting of *Molly's Family* was very familiar to her. Her experience reflects her work, which is very realistic as is mentioned in the following quotation:

The soft coloured-pencil drawings with their many realistic details depict a room full of active kindergarteners. There is a squat sweetness to the characters as they work together to make everything look and feel right (Topol).

Wooding's pictures in *Molly's Family* are drawn on full pages. The pictures are somewhere so large that two pages are needed. (See appendix seven). Such wide pictures are mostly those that depict to all the children in the kindergarten or both mothers caring about their daughter at home. Although, some pictures are very wide, their details are considerable. One might suppose she would focus mainly on children, but many tiny details such as teaching aids, toys, pictures, made her work worthwhile. (See appendix eight). Critics also highlighted her sense for details that is significant and visible in each picture.

Techniques Wooding uses are oil, watercolour and pastel. (For the key moment of using these techniques see history of picture books p.18) Some of them, as is mentioned further, are also used in *Molly's Family*.

Wooding, who details the scenes in feathery pencil shading and soft watercolour wash, pictures an everyday classroom and individualizes all the characters. By referring to diverse families and picturing a multicultural classroom, Garden and Wooding suggest that these conversations can take place just about anywhere, in any small town or big city (Publishers Weekly).

Wooding is a "painter of polish and originality who explores an intricate world of natural forms that leads the viewer into the realm of the interior" (Liebowitz). It is clearly visible in Molly's kindergarten class and her home.

Molly's Family can be identified as a school story. As school plays a key part in the life of children, there is no surprise that "school story is one of the most addictive of the genres specific to children's literature" (Hunt: 2001, 299). As boarding schools in England and schools in general are common setting, this genre "grew up symbiotically with the real schools" (Hunt: 2001, 299).

Molly's Family is not a classical school story that takes place in a boarding school, but a similar setting could be described. As a school story is popular with children for reading about children at school, *Molly's Family* is similar at this stage, but different for the age of readers. As the setting is not a boarding school as is already mentioned, the audience is not young adults but preschool children visiting a kindergarten.

“ ‘Friday is Open School Night,’ said Ms. Marston, Molly’s kindergarten teacher” (*Molly's Family*). This is the only part, where the word kindergarten is mentioned and the reader gets textual knowledge about the institution Molly attends. Although, pictures of setting are very descriptive, without any remark about Molly’s age, it is difficult to decide whether Molly attends a school or a kindergarten.

Although school story was visible also in literature of other countries, it was mostly spread in Great Britain in the half of the twentieth century (Hunt: 2001, 299).

School stories are a genre of fiction specified by themes that are well known by children. It is so favoured because “all children are familiar with rules and rites of school life” that they experienced (Hunt: 2001, 299). Kindergarten rites are one of the similarities among *Molly's family* and school story. Following text shows that children definitely remember brainstorming ideas,

“Everyone’s family is invited to come and visit. What can we do to make our room look nice?”

“We could dust and clean,” said Crista.

“We could wash the windows,” said Luis.

“We could build a big castle,” said Danielle.

“We could draw pictures,” said Molly. “And put them on the walls.” (*Molly's Family*)

as well as being praised by their teacher, “‘What good ideas!’ Ms. Marston said. ‘Let’s get started.’” (*Molly's Family*) Similarity in Molly’s kindergarten and school story is that children remember some work.

Crista got the duster. Adam got the broom. Luis washed the windows with Lili. Danielle got out the blocks. Kevin and Sarah helped her to build the castle. Molly and Stephen and Tanya and Tommy got out paper and crayons (*Molly's Family*)

Children did not only work but also had some entertainment.

“I’m going to draw our classroom,” said Stephen.

“I’m going to draw our house,” said Tanya.

“I’m going to draw our Open School Night,” said Tommy.

“I’m going to draw my family,” said Molly. (*Molly’s Family*)

Not only the place, but also the theme, is an important feature that identifies this genre. Themes such as romance, bravery, honour, sportsmanship, the ritual and strangeness of school, bullying, tolerance and family, occur in school story. They are highly appreciated by children and adolescents, for they are known from children’s everyday life.

A kind of teasing that is described in *Molly’s Family* is definitely well known among kindergarten children. Tommy laughed. “‘Molly says she has a mommy and a mama,’ he told everyone”. (*Molly’s Family*) This experience, children have might faced up, makes story about Molly interesting for them.

As “school remains an apparently natural and frequent setting” for children, school stories serve as a tool “to a practical psychological needs, to provide blueprints for survival and types of sympathetic therapy” (Hunt: 2001, 302-303).

Garden is lesbian writer who is very interested in the development of LGBT themes in children’s literature. The illustrator Wooding helped her to create one of such books, showing the life with homosexual parents, *Molly’s Family*. The story is described through Molly and it takes place in the kindergarten. Therefore, many similarities with genre school story were found. What is more, similarly to the previous book, *Molly’s Family* is also the right book to be used in bibliotherapy.

3.3. The Presentation of Homosexuality in the Books

This chapter discusses the way the authors address the issue of homosexuality to children. When comparing these two books, one might notice that it is not analysed to the same extent. It is due to the fact that Richardson and Parnell wrote the book from the parent’s point of view while Garden used the child’s viewpoint. In consequence, *And Tango Makes Three* pays great attention to partner’s relationship and lesbian vs gay’s problems with insemination whilst *Molly’s Family* mainly illustrates the issue of tolerance. The last topic is tackled in both books to great extent- gay and lesbian families. Although, both books placed emphasis on different aspects of the life of homosexuals, same topics were more or less possible to compare.

3.3.1. Lesbians vs Gays' Problems with Insemination

Reproduction biologically occurs through sexual intercourse. Sexual intercourse is known as copulation, the act in which a male reproductive organ enters a female reproductive tract. Hence, sexual orientation could differ it is needed to define it at first.

Sexual orientation refers to a person's sexual attraction, which may be towards those of the opposite sex (heterosexual orientation), the same sex (lesbian or gay male sexual orientation), or both (people who are sexually attracted to both women and men are bisexual) (Tasker, Golombok, 4).

In the case of homosexuality, attraction to the same sex, the male's reproductive organ does not enter the female's and normal biological reproduction is not possible. As Richardson, Parnell and Garden all focus on parenting, themes of reproduction and adoption that is closely connected are also presented in the books.

Bozzet claims that homosexuals are sometimes declined to be 'antifamily', but it is not particularly true. Many gays desire to be fathers and even working as teachers or on similar positions can not satisfy their psychological father role desire (Bozzet, 3). Gays' desire for parenting is perfectly evident through Roy and Silo in *And Tango makes Three*. They lived happily like the rest of the penguins even in their own nest, until the day they started to feel the difference.

But one day Roy and Silo saw that the other couples could do something they could not. The mummy penguin would lay an egg. She and the daddy penguin would take turns keeping the egg warm until finally, it would hatch. And then there would be a baby penguin. Roy and Silo had no egg to sit on and keep warm. They had no baby chick to feed and cuddle and love (*And Tango Makes Three*).

This part, where they realized their desire for parenting, is the key moment, when the main problem that homosexuals have to face in real life very often, appears in the story.

It is clear enough that two gays can not birth their own baby, so when writing about homosexuality, this is a very important part in the life of homosexuals, mainly gay couples, which is needed to be explained to a reader. Homosexuals have to find another solution to their problem how to have a baby. Bozzet suggests that gays might achieve fatherhood in more ways. They can marry a woman and have a baby through heterosexual intercourse. Gay couples also might inseminate a woman by sperms of both men or finally, they can singly or both adopt or foster a child (Bozzet, 3). The last

opportunity of adoption, is demonstrated in the book. Here, adoption is recognizable with all the aspects from the beginning until the end. The book gets you through all the emotions involved in longing for, waiting for, and finally adopting and raising the penguins' own baby.

One day Roy found something that looked like what the other penguins were hatching and he brought it to their nest. It was only a rock, but Silo carefully sat on it. And sat...And sat. When Silo got sleepy, he slept. And when Silo had finished sleeping and sitting, he swam and Roy sat. Day after day, Silo and Roy sat on the rock. But nothing happened (*And Tango Makes Three*).

Roy and Silo's constant effort in having a baby is visible in the cited part. Finally, with a little help of their keeper, they got hope for having a baby. "Then Mr. Gramzay had an idea. He found an egg that needed to be cared for and he brought it to Roy and Silo's nest." (*And Tango Makes Three*) The first unsuccessful waiting mirrors the common situation when applying for adoption. Parents have to go through many unpleasant situations, for example interviews with doctors and endless waiting, before having their beloved child. Anyway, their endeavour is usually successful as well as in Roy and Silo's case.

Roy and Silo knew just what to do. They moved the egg to the centre of their nest. Every day they turned it, so each side stayed warm. Some days Roy sat while Silo went for food. Other days it was Silo's turn to take care of their egg. They sat in the morning and they sat at night. They sat through lunchtime and swimming time and supper. They sat at the beginning of the month, and they sat at the end of the month, and they sat all days in between. (*And Tango Makes Three*)

Nevertheless, the theme of adoption is not so clearly explained. Adoption is not caring for any found child as is presented in the previous quotation. Moreover, as following part from *Molly's Family* shows, adoption is not a fostering only partner's child either.

"So your mommy had you," said Mama Lu.

"She is your birth mommy. I went to a judge and told him I wanted you to be my little girl, too.

He said I could adopt you. So I'm your adopted mommy." (*Molly's Family*)

Adoption is defined as "the act of taking a strange child to be looked after by adoptive parents" (Hartl, Hartlová, 387)¹². Some additional comments given to children by

¹² My translation

parents would be fecund. If it had not been explained properly, child would have misinterpreted what adoption really means.

Comparing the attention given to having a baby in both books, it is more discussed in *And Tango Makes Three*. Corresponding with Bozzet's argument, the penguins representing gays had more difficulty having a baby than Molly's mothers. It is certain that lesbian mothers do not have such a problem with insemination and having a child as gay fathers do.

Lesbians, by the fortune of their biology, have the option of becoming parents through alternative fertilization. "So your mommy had you." (*Molly's Family*) This statement showed the apparent simplicity of the situation. "Pregnancy is sometimes achieved through heterosexual intercourse, but often donor insemination is chosen as the means of conception." (Tasker, Golombok, 11) A woman also "prefers to use semen from an anonymous donor. Self-insemination is a straightforward procedure that can be performed without the assistance of the medical profession." (Tasker, Golombok, 11) The last opportunity how the lesbian can become parent, is introduced below.

Another way in which a woman who is lesbian may become a mother is through adoption. Since in most countries and in most U.S. states lesbian couples are not permitted to adopt a child together in the way heterosexual couples can, only one lesbian partner may become the legal parents (Tasker, Golombok, 11).

This particular situation where Mommy had Molly and Mama Lu adopted her is precisely described in the book.

To sum up, it is apparent that although insemination is supposed to be naturally easy, it's not always the case. Homosexuals are thanks to their sexual orientation in a rather difficult position. Fortunately, they have also some opportunities to get a baby or to have their own. Nevertheless, gays are not as lucky as lesbians, for whom insemination is much easier. Therefore, one would think that it might be the reason why Richardson and Parnell put greater attention to this problem in comparison with Garden, for whom this was not the aim she focused on much.

3.3.2. Gay and Lesbian Families

As provable homophobia exists all around the world this term is needed to be defined.

Homophobia is defined as the irrational fear of homosexuality.

Homophobia is a psychological event not analogous to sexism and racism, which are organized socio-cultural phenomena. Homophobia can also be viewed as a psychological condition arising as the unanticipated result of an unconscious social process, namely, the prolonged, successful, and systematic effort to exclude homosexuals from access to scarce or valued economic and social resources, including that of self-esteem (Spaulding, 13).

This fear of homosexuals includes wrong perceptions about them, their children or them as a family unit.

While some members of society may be accepting of a gay/lesbian biological parent and his/her children living together, or two gay men or two lesbians living together without children, they tend to be less accepting of gay/lesbian couples and their children living as a family. Such living arrangements are perceived by many Americans as unhealthy, and as posing both a social and psychological threat to the children (Bozzet, 117).

Tasker and Golombok say that the assumption that children of homosexuals, no matter whether gays or lesbians, will grow up to the same sexual orientation as their parents, was not supported. No differences in sexual orientation were found between young adults from heterosexual or homosexual families, who at least once reported sexual attraction to the same-sex. However, comparing young adults with those from heterosexual mother families, young adults from homosexual families are more tolerant and open to possible relationships with someone of the same-sex or gender. (Tasker, Golombok, 150) Tasker and Golombok continue:

Children brought up by a lesbian mother not only showed good adjustment in personal and social development as young children, but also continued to function well as adolescence and as young adults, experiencing no detrimental long-term effects in terms of their mental health, their family relationship, and relationships with peers and partners in comparison with those from heterosexual mother families (Tasker, Golombok, 145).

Society focuses on homosexuals mostly when gay or lesbian couple starts a family. People still stand towards homosexual families with a negative point of view. Bozzet claims that although religious fundamentalists marked homosexuality and homosexuals to be antifamily, they are terribly wrong (Bozzet, xv). Homosexuals form families and their families are identical to those of heterosexuals. At the beginning of the book, Richardson and Parnell describe more types of families to make the comparison that helped to show the similarities of homosexual and heterosexual

families. This is not done within the text but with the help of Henry Cole's pictures. In the pictures, parents from homosexual and heterosexual families are drawn the same way. (See appendix nine). They are going to spend a nice time in the zoo.

A similarity between a 'traditional' family and a family of homosexuals is also described in *Molly's Family*, which is visible in following discussion.

"I bet there are other girls and boys in your school who are adopted," said Mommy.

"Do they have a mommy and a mama?" asked Molly.

"Some of them might, sugar," said Mama Lu.

"There are lots of different kinds of families." (*Molly's Family*)

Heterosexual as well as homosexual couples have the same opportunity for adopting a child.

Homosexuals need each other to provide shelter, food, and they assist one another socially, spiritually, psychologically and physically, similarly as heterosexuals do. This side of human relationships is not forgotten to introduce to a reader.

Roy and Silo watched how the other penguins made a home. So they built a nest of stones for themselves. Every night Roy and Silo slept there together, just like the other penguin couples (*And Tango Makes Three*).

As the text of *Molly's Family* does not pay any attention to preparation for partnership, the mothers' mutual support could not be observed. As Molly's mothers have been living together for some time, their home is already furnished and settled. One can only imagine the support they had provided to each other. On the other hand, in comparison with *And Tango Makes Three*, physical support of partners is better described here. Garden focused on the support mothers gave Molly, "'Mommy hugged Molly'. 'Tommy doesn't know everything,' she said.'" She also highlighted mutual support they gave each other. "Mommy called Mama Lu to come in, and told her what Tommy had said. 'Well, isn't that silly,' said Mama Lu. 'Look at us!'" (*Molly's Family*) Mutual responsibility for their girl's happiness, psychological and social protection that mothers gave her is obvious from that extract. Tasker and Golombok present:

The good family relationships reported by the young adults raised by lesbian mothers, together with the findings on their long-term well-being, indicate that these factors are unaffected by maternal sexual orientation (Tasker, Golombok, 148).

Being clear enough, their argument supports the attitude that it does not matter what sexual orientation the parents are, they are still parents who give a child what is needed. More arguments are visible further.

People, no matter whether homosexuals or heterosexuals, share history, presence, and also the future. If they have children, they are supposed to transmit cultural and social values to the next generation. “Roy and Silo taught Tango how to sing for them when she was hungry. They fed her food from their beaks. They snuggled her in their nest at night.” (*And Tango Makes Three*) Social and cultural values were difficult to describe through animals. Nevertheless, Tango’s fathers Roy and Silo taught her basic behaviour that is needed for ‘social’ assimilation.

Social values and tolerant attitude taught by Molly’s mothers are conspicuous.

[Molly] remembered what Mama Lu had said about there being different kinds of families. She looked at Stephen’s picture, which showed his mommy and his sister coming to visit the kindergarten room. She remembered what Tanya said about having a grandma and a mommy and a daddy and two brothers, and what Adam said about just having a daddy. Mama Lu was right! There even were different kinds of families in her very own class! (*Molly’s Family*).

As the text has already shown, homosexual families are almost identical with heterosexual units, with the exception of parent’s sexual orientation. “Hence, without questions, these social units formed by gay men and lesbians constitute families. They meet every qualification or criterion established to be a ‘family’ (Bozzet, xv).

At night the three penguins returned to their nest. There they snuggled together and, like all the other penguins in the penguin house, and all the other animals in the zoo, and all the families in the big city around them, they went to sleep (*And Tango Makes Three*).

It is clearly seen here that there is no difference if you have different or same-sex parents. Same-sex parents give a child the same opportunities as heterosexual parents do. Reading Bozzet’s quotation below, it is visible that gays or lesbians might have a better relationship with their child than common heterosexual couples. It needs to be underlined that a great family relationship depends more on the individuals than on sexual orientation. As Bozzet claims:

[Turner, Scadden and Harris] conclude that (1) most gay fathers have positive relationship with their children; (2) the father’s sexual orientation is of little importance in the overall parent/child relationship; and (3) gay fathers try harder to create stable home lives and positive relationship with

their children that one would expect from traditional heterosexual parents (Bozzet, 15).

To sum up, it is natural for all people to become parents, be it gays or lesbians. Some people are still against homosexuals being able to raise a child. The main reason is the fear that the child will grow to the parents' sexual orientation, although it was not proved by any study. This position was also confirmed by Bozzet's as well as Laird's arguments.

The convergent results overwhelmingly support the conclusion that, indeed, lesbians and gay men, as individuals, in couples, in families, and as parents are as mentally and socially healthy and, in some ways, perhaps more 'functional' and 'satisfied' than their heterosexual counterparts. Similarly, the children of lesbians also do as well as their peers along the many dimensions measured and, not surprisingly, tend to be more flexible and more tolerant of difference in others (Laird, 3).

Roy and Silo present a usual gay couple starting a family. Mommy and Mama Lu, lesbians, are both loving mothers doing the best for their child. It is apparent that the families are actually the same as heterosexual families.

3.3.3. Partners' Relationship

As Crooks and Baur say: Homosexual relationship is more based on best friendship combined with romantic and erotic desire and attraction (Crooks, Baur, 254). Richardson and Parnell did not omit to pass good friendship as well as some 'erotic' features to the reader. The relationship that developed from friendship is visible in the piece of text cited below.

Every year at the very same time, the girl penguins start noticing the boy penguins. And the boy penguins start noticing the girls. When the right girl and the right boy find each other, they become a couple. Two penguins in the penguin house were a little bit different. One was named Roy and the other was named Silo. Roy and Silo were both boys. But they did everything together (*And Tango Makes Three*).

After reading the quotation above, a reader can identify what homosexual relationship means. The authors' explanation is very clear.

According to Hunt "One category of realistic books for children are books where the main characters are not humans but the way they behave and live is quintessentially so." (Hunt: 1994, 170) *And Tango Makes Three* is definitely this case. Basic sexual

marks might be noticed in the penguins' relationship so it is described easier for its child audience.

They didn't spend much time with the girl penguins, and the girl penguins didn't spend much time with them. Instead, Roy and Silo wound their necks around each other. Their keeper Mr. Gramzay noticed the two penguins and thought to himself, 'They must be in love.' (*And Tango Makes Three*)

Crooks and Baur continue that the quality of emotional express and leisure activities shared together is also very important among homosexuals as well as for heterosexual couples (Crooks, Baur, 254). Penguin's free time and leisure activities were demonstrated through the text as well as through pictures. "But they did everything together. They bowed to each other. And walked together. They sang to each other. And swam together. Wherever Roy went, Silo went too." (*And Tango Makes Three*) The reader gets information about how they date, what they do in their free time. When we imagine men instead, it is a classic development of human relationship, no matter if it is the case of a heterosexual or a homosexual couple.

In comparison with Parnell and Richardson, Garden did not give Molly's mothers' relationship such an attention. Nothing is known about their dating and the way they spend their free time. The following part from *Molly's Family* helps the reader to define the lesbian relationship. The reader recognizes that they love each other. "When Mama Lu and I were first living together," said Mommy, "we decided we had so much love that we wanted to share it with a baby." (*Molly's Family*) This passage tells the reader that lesbians can form a family, love each other and can have a baby. The remaining text did not give the mothers' relationship any attention. Although there are some photos of Molly's family, for example the family photo in the book and on the cover page, one would think that one of the women might also be a family friend or a relative. (See appendix ten). No intimacy occurs there, so it is difficult to identify both women as mothers. As Sullivan presents:

Birth mothers may rely on their identity as the biological mother in their descriptive practice. Non-birth mothers, in contrast, have no such category and thus no identity by which they may represent to the world who they are in relation to their children (Sullivan, 157-158).

Sullivan continues that non-birth mother also identified as a co-mother has a very difficult situation. There is no cultural category for her. She is not a birth mother, not a father even if she is a breadwinner. What is more, her position is not as a grandmother or a nanny. She has to very often define herself as 'I am not that' (nanny etc.). Co-mothers usually foster children with no blood tie, and live with a partner with no legal tie. In comparison with the birth mother, who can confidently biologically assert to her child or an adoptive heterosexual mother whose relationship is sanctioned, a lesbian co-mother when she tells who she is, must introduce herself and her family (Sullivan, 158). Who is a birth mother and a co-mother, is according to Sullivan's argument, very important. Although mommy is the birth mother and mama Lu is a co-mother who is supposed to live in a harder position, no attention is given to this problematic family position in the book.

To conclude, deep friendship is usually beginning for homosexuals to make a couple. It is obvious homosexuals love each other with all aspects of loving. They desire to spend time together and have sexual interaction. *And Tango Makes Three* focuses quite a lot of attention on the partners' relationship. As is demonstrated in the extracts, Richardson and Parnell introduced what homosexual relationship is about together with some sexual marks. Having been already mentioned in the text, Garden did not describe relationship of Molly's mothers in detail. Nevertheless, she focused more on the different sides of homosexual family, mostly tolerance that is analysed in the following sub-chapter.

3.3.4. Tolerance

According to Laird, homosexuals, often called the last invisible minority, have become highly visible in national, social and political discourse. In the last few years many pro- and antigay initiatives, both won and lost their battles for and against homosexual rights. Antigay civil rights referenda's effort that started across the country was foundered when Supreme Court in Colorado adjudicated them as unconstitutional. Many towns, universities and corporations began to fight for the family benefits of same-sex couples, as well as the right to same-sex marriage. At the same time lesbians and gays were gaining greater visibility but, on the other hand, they were suffering increasing violence and social and political oppression. Many people who are somehow

different, be it on the basis of their sexual orientation or colour, gender, social class, religion or age, are multiply marginalized (Laird, 1-2).

Gender, ethnicity, race, class and other social positions have tremendous influence on personal and social definitions of identity, differentially limiting or expanding individual and group freedoms and opportunities (Spaulding, 11).

O'Connell's point of view is that homosexuals and their children are equally vulnerable to the pressures of culture in which they live and are sometimes influenced by negative attitudes of their family and friends (O'Connell, 261). Homosexuals fight for tolerance, for people's willingness to accept their behaviour and beliefs which are different from those of the society that might not agree with them or approve of them.

Tolerance is the main theme in Nancy Garden's book *Molly's Family*. That tolerance is not fully developed within the children is obvious in the children's behaviour to Molly. When Tommy looked at Molly's picture where her family was drawn, he strongly denounced her for not having a family. "No one has two mommies," said Tommy to her. Having two mothers was something strictly refused by others children.

"That's not a family," he said.

"It is so!" "It's my family."

"Where's your daddy?" asked Tommy.

"I don't have a daddy," said Molly.

"I have Mommy and Mama Lu and Sam."

"You can't have a mommy and a mama," said Tommy.

"Can she, Stephen?" Stephen shook his head.

"I don't think so," he said. (*Molly's Family*)

"You can't have a mommy and a mama", this sentence changed Molly's life. Until then she did not have any doubts about her family situation, but now she is confronted with other children's reaction explicitly denouncing it as something strange, unknown or even ignored by someone. Molly became completely confused, did not know what to do, or what to think. It is not verbalized in the text but successfully conveyed by the pictures that go hand in hand with the text. (See appendix eleven).

Tasker and Golombok discuss the issue of children growing up in homosexual families and explain that if homosexuality is discussed and accepted within local communities, it helps the child's peers to be more tolerant to the child's family. Children are less likely to experience teasing or bullying when they establish close

friendships with children who are informed about the child's family identity (Tasker, Golombok, 90). Tasker and Golombok present:

Children may be teased about a wide range of characteristics relating either to themselves or to their families. Children are teased about their size, their shape, their religion, their race—generally about whatever makes them different from the accepted norm. It seems likely, therefore, that many boys and girls in families led by lesbian mothers will at some time be subjected to distressing comments, and even to bullying, about their mother's lesbian identity (Tasker, Golombok, 8).

Children might be teased about their parent's homosexual identity. It is unfortunately very common but what is more, some children are teased about their sexual identity when their peers find out about their parents being homosexuals. "Children of gay fathers are afraid others would think they are gays as well as when their father came out with his sexual identity." (Bozzet, 40) Tasker and Golombok agree: "there was a slight tendency for young people brought up by a lesbian mother to be more likely having been teased about their own sexuality" (Tasker, Golombok, 149). Some children may be teased about having two mothers or fathers, because their classmates have not been informed about this issue yet. Any kind of difference is very often the reason for children to be mean. The reason is the unknown. As Garden illustrated in the following conversation, if the children had been more informed they would not have been so mean to Molly.

"See?" said Tommy.

"Stephen's only got one mommy. That's all you can have."

"It is not!" said Molly.

Tommy laughed.

"Molly says she has a mommy and a mama," he told everyone.

"But there's no such thing." (*Molly's Family*)

This conversation is not the only one that focuses on the children's lack of information. "Molly says she has a mommy and a mama" said Tommy. "But you can't have a mommy and a mama. Can you?" (*Molly's Family*)

Bozzet thinks that it is wise and helpful for both the family and the school to know about the parents' homosexuality. Knowing about parents' sexual orientation can alert the school that certain problems might appear. If a gay father, a lesbian mother, or homosexual parents are known, they can all participate in school events, pick their child up, attend school functions without the child having to explain anything (Bozzet, 53).

This particular situation, exactly described here, in which the child has to face the teacher, other parents, or the classmates and explain who in the family is who.

“Who is this?” [Ms. Marston] asked.

Molly sniffed.

“Mama Lu”, she said.

“And who is this?”

“Mommy.” Molly wiped her nose with a tissue Tanya gave her.

“Is Mama Lu visiting?” asked Ms. Marston.

“No.”

“Is she your aunt?”

“No,” said Molly.

“She is my Mama Lu.” (*Molly’s Family*)

The term ‘traditional family’ refers to a family constellation that is no more an exception than a rule. It does not refer to a family norm. The days when the father was the breadwinner and mother was the homemaker are gone. As feminism brought new women’s position in the family, new types of families appeared recently. There is nothing strange or suspicious about being divorced, living alone with a child, or being unmarried. According to Bozzet, it is not possible to find more than one-third of all American families that are ‘traditional’ (Bozzet, 40). *Molly’s Family* also demonstrates a non-traditional family, the family of homosexuals. The author of *Molly’s Family* did not present only the family of lesbian mothers’ she highlighted more family structures to show diversity. It is well described through the children who are speaking about their families.

[...] Stephen said.

“But you don’t have to have a daddy. I don’t have a daddy.”

“This is my mommy and my sister [...]”

“I have a grandma and a mommy and a daddy and two brothers,” Tanya said.

“I just have a daddy,” said Adam.

“And I have a daddy and a mommy,” Tommy said (*Molly’s Family*).

Tolerance to diversity is also visible through the teacher. At the end of the book, Mrs. Marston said:

“Look, everyone. Here’s Molly’s nice family again.” She held up Molly’s picture. “Here’s her mommy,” she said. “Here’s her Mama Lu. And Here’s her puppy, Sam.”

“Everybody in your family can come, all kinds of family members and all kinds of families.”(*Molly’s Family*)

It is apparent that the teacher became the model for the children to accept family diversity. Steven Mintz claims: “marked increase in diversity-ethnic, economic, and familial” characterizes contemporary youth and “ethnic diversity became a defining characteristic of post-modern childhood” (Mintz, 349).

Garden used the main character Molly and her friends to show what might actually happen if people were not tolerant to each other. She described the situations very clearly, as is seen from the conversation quoted above. It could be said that she focused on the problem of not knowing that might be the cause for not being tolerant, although there might be more other reasons. But she also showed that tolerance is something that can be and must be taught.

Tolerance is not the key theme in *And Tango Makes Three*. Nevertheless, there are many parts where authors demonstrated this issue. As in *Molly’s Family* acceptance of diverse families is taken into account at the end of the book, in *And Tango Makes Three* the reader gets the overview of them at the very beginning. “Every day families of all kinds go to visit the animals that live there.” (*And Tango Makes Three*) This part alludes to tolerance to diversity that is presented through human and animal families of all kinds that is more elaborated in the following passage.

But children and their parents aren’t the only families at the zoo. The animals make families of their own. There are red panda families, with mothers and fathers and furry red panda cubs. There are monkey dads and monkey mums raising noisy monkey babies. There are toad families, and toucan families, and cotton-top tamarin families too (*And Tango Makes Three*).

Various species of animals as well as different family members cause family diversity that is clearly marked through the text and the pictures. Hunt suggests : “[...] illustrations are far better than the text” (Hunt: 1994, 157). Therefore, illustrations are very helpful for children to understand the text better. It must be underscored that nice pictures added more information to the reader about other families who live in the zoo. As Hunt suggest “bears, or elephants, or badgers universalize and avoid problems of race sufficiently, perhaps, to short-circuit the limitations of realism” [...], so when we

imagine people instead of animals, family diversity in today society is clearly visible thanks to these animal families (Hunt: 1994, 170).

In society, tolerance to dissimilarity is recognizable through many kinds of families. Tolerance to homosexuality it is not so common in everyday life, as is explained by Crooks and Baur:

In the absence of social acceptance, couples face challenges regarding disclosing their relationship in their personal and work lives and coping with the stress from antigay discrimination and prejudice (Crooks, Baur, 254).

Richardson and Parnell stressed social tolerance at the end of the story. “And all the children who came to the zoo could see Tango and her two fathers playing in the penguin house with the other penguins.” (*And Tango Makes Three*) There is definitely no discrimination in the personal relationship with other penguins described in the text. What is more, social acceptance is seen in the following quotation: “Hooray, Roy! Hooray, Silo! Welcome, Tango! [children] cheered.” (*And Tango Makes Three*)

In contrast to *Molly’s Family*, the main characters in *And Tango Makes Three* do not need to struggle for tolerant society. Expressed only with the pictures, the homosexual penguin couple Roy and Silo were admitted by heterosexual penguin couples and lived peacefully together. Since it is a true story, one would suppose to embrace only true facts. Based on the information of the keeper in the zoo in Central Park, it is known that reality was different.

The deception however was noticed by the other penguins and the couple were soon ostracised from the group. Keepers have decided to segregate the pair during hatching season to avoid disrupting the rest of the community. Explaining the urge of the penguins to be fathers, a keeper from the zoo told the *Austrian Times*: “One of the responsibilities of being a male adult is looking after the eggs. Despite this being a biological impossibility for this couple, the natural desire is still there. “It’s not discrimination. We have to fence them separately, otherwise the whole group will be disturbed during hatching time,” he added (Ziemer).

Not changing the facts and letting the writers isolate Roy and Silo from the others might cause the reader to think that such behaviour is acceptable in society.

As Laird comments:

We have been taught that secrecy and silence, the inability to tell our lives, is debilitating, that of we cannot fully tell our stories we turn them inward, we

internalize society's negative message about us [homosexuals], as people of colour, as members of any oppressed groups (Laird, 5).

Seen in Laird's preceding argument, homosexuals change their life stories a bit. Hence, they are afraid of social discrimination. Parnell and Richardson's attitude was equivalent to homophobic fear. Therefore, it might be the reason why they changed the reality, to highlight the needs of the acceptance of homosexual people by others.

To recapitulate, the theme of tolerance is widely discussed in both books, although *And Tango Makes Three* showed tolerance in society as functional. *Molly's Family* presented social tolerance to diversity as not very developed by the children. Therefore, Garden puts more emphasis on it. After analysing the books, one discovers the theme of tolerance as the key message given to readers. Tolerance, be it in form of acceptance by the community and friends, positive attitude to family diversity or to same-sex couples starting a family, is significant in today's modern society. On the basis of the books' analysis one could imagine what might happen if people were not tolerant.

4. Critical Reception

When children enter kindergarten, day care or school, it is the first time when they meet a world completely different from what they know at home. Children become separated from their caretakers, parents and they interact with non-family adults and children. As a consequence, they meet new places and situations, where they face new important issues. Moreover, parents might consider as inappropriate for them. “[Children] carry experiences they have encountered on their culture, gender, race [...]” and when they face the difference, they might be confused (Chapman, 10). School and teachers who have the most absolute power over children, introduce them large amount of issues. There are many children’s materials they used for better demonstration. Teaching aids such as toys, puzzles, photos, CDs, computer programs, pictures, or most importantly, books.

As is known, post-modern books contain difficult matters and thus also become significant material in teaching. As Hunt assumes, “children’s books are an important tool in reading education, and are thus prey to a whole area of educational and psychological influences that other literature escape” (Hunt: 1994, 3-4). Literature is the most helpful tool for a teacher when discussing a topic. Luckily, there is an increasing amount of schools and writers who consider the theme which a book contains important. It is the consequence of increasing number of writers, who became also professionals in some other area, as was already mentioned. These writers whose knowledge overlaps their literary works found out the need to present children more information very important. “[The theme] was not considered to be as important as the ability to read, a phenomenon that exists in many schools today, some 30 or so years later.” (Chapman, 2) Chapman quotes: “the curriculum should provide opportunities to share the richness of diversity and gain insights into the kinship of all people” (Chapman, 6).

Reading a book is an educational and natural way of learning. Nevertheless, when a book offers a controversial theme, some adults (parents) are against this form of learning. There are currently more attitudes towards reading the problem fiction. As is clear, more of them also exist towards books *And Tango Makes Three* and *Molly’s Family*. As these books are labelled as controversial, show the awards their authors

were given. *And Tango Makes Three* became, according to American Library Association (ALA), one of the books Americans wanted to be banned in 2009.

Deborah Caldwell-Stone, deputy director of the ALA's office for intellectual freedom, told the Guardian: "Books that address same-sex parenting, or same-sex relationships, are particularly prone to challenges in the US". (Geen)

Although *Molly's Family* also introduced the same theme, it did not get any ALA awards. Nevertheless, it was "selected as a Noteworthy Book for Children Published During 2004, by Capitol Choices, an outgrowth of the Library of Congress Committee on Recommended Books for Children (4-8)" (Garden)¹³. However, Garden got many ALA awards for other books containing the same theme. Not only ALA, but also many similar organizations fight for the same thing.

The ALA promotes the freedom to choose or the freedom to express one's opinions even if that opinion might be considered unorthodox or unpopular and stresses the importance of ensuring the availability of those viewpoints to all who wish to read. (ALA)¹⁴

The truth is "our goal is to protect one of our most precious fundamental rights – our freedom to read" (Geen). Nevertheless, the banned books were in many towns removed from library shelves. Therefore, children were not given the opportunity to choose or read them. It was also the case of *And Tango Makes Three* that started more visible debates than *Molly's Family*, so more attention is given to reviews of this book.

Two schools in Bristol in UK, Elementary School in Dublin in Ohio, elementary school library in Ankeny, Iowa, Elementary School in Farmington and many others received objections to *And Tango Makes Three* from parents. They considered this particular book as well as this type of literature unsuitable for children. Parents in Dublin, Ohio claimed that "it is based on one of those subjects that is best left to be

¹³ Available from: <http://www.nancygarden.com/>

¹⁴ Available from: <http://www.ala.org/ala/issuesadvocacy/banned/index.cfm>

discovered by students at another time or in another place.”(ALA)¹⁵ If not taken away, many banned books were just moved from children’s literature to another part of the library. This situation provoked supporters of the books and a serious discussion between both sides began. Hunt clearly assumes opposite ideas on reading.

The polarization is easily summed up. One camp holds two basic unspoken premisses: first that children can and should be protected, and secondly that anyone within the system may exercise restraint. The other is that any censorship is, per se, a bad thing, and all that can be done is to exercise a very local control over the reading of a child or group of children (Hunt: 1994, 164).

As Hunt described, there are two attitudes towards reading. Two groups of people always fight for their truth. Children’s problem fiction, even the picture storybook, is also argued. One group thinks that reading about homosexuality in the form of picture story book is nice way of presenting this issue to their child.

It is definitely a book I would pass on to any child to teach them about the nature of love and diversity and any adult willing to teach that lesson. My only regret is that there aren’t more books out there like this, and more people willing to open their minds and hearts to its message (Mary Kate Goode, Amazon)¹⁶.

Most of the reviewers agree that these books are good way of presenting tolerance, diversity and different family structures. What they highlighted is the idea that “all families are families as long as they are based on love” and thus it does not matter if a family consists of two mothers or two fathers (Little old me). Reviewer Patricia, moreover, highlighted the needs to present the issue of diverse families at an early age.

¹⁵ Available from:

http://www.ala.org/ala/issuesadvocacy/banned/bannedbookweek/ideasandresources/free_downloads/2009banned.pdf

¹⁶ All the reviews by public are available from:

http://www.amazon.com/Mollys-Family-Nancy-Garden/product-reviews/0374350027/ref=sr_1_1_cm_cr_acr_txt?ie=UTF8&showViewpoints=1 Or

http://www.amazon.com/Tango-Makes-Three-Justin-Richardson/product-reviews/0689878451/ref=dp_top_cm_cr_acr_txt?ie=UTF8&showViewpoints=1

I would recommend [these books] to any parent who has the foresight to introduce the topic of ‘non-traditional’ families to their children before other kids with less understanding parents provide them with biased and untrue opinions (Patricia A. Gilbert).

A few suggestions concerning the book *And Tango Makes Three* describe that no homosexuality occurs there. Wachiwi Kelley’s idea is that the penguins are not homosexuals and they just behave in common penguin’s ways. An argument of Steve corresponds. According to him, it is normal between the animal species and people in some part of the world that the community cares about children when needed, so no homosexual agenda is visible in the book. Suggestion by C. Banks is similar but more antireligious. It is addressed to religious functionaries.

We are talking about PENGUINS. Not humans, PENGUINS. I guess its all the penguins’ fault for not having the good sense to read the Bible and think, “Right. Well, I guess I better not raise a baby with the same sex, or else I’m going to Hell!” This is just a testament to the fact that humans thrive on judging and enforcing their belief systems on others who are not like them—including animals and nature itself (C. Banks).

Although some people think there is no homosexuality in this book, others are strongly against their opinion. S. Johnson believes that the book presents a homosexual relationship as healthy and thus it is an environment suitable for growing children. According to him “it’s dangerous to indoctrinate your kids with these false notions” (S. Johnson). Visible from the reviews of both books, most of the people who are against them, it is for the fear that their children, after reading the book, will turn into the homosexual. Bozzet highlights that “gay *identity* may be chosen but homosexual *orientation* is not” (Bozzet, 18). What is more, as has already been demonstrated in the analysis of the books, being raised in family of homosexuals is normal and no marks of homosexuality are transmitted to children. Therefore, these assumptions and worries are not meaningful. Bozzet continues that it is important to reduce homophobia. Many people are very uncomfortable to work with or meet homosexuals. Most of them do not know much about homosexuality so it is worth to reduce their discomfort and unpleasant feelings through their education. Showing homosexuality from a positive perspective is valuable in teaching through courses in sexuality. Visiting gay social settings or just reading is very significant in changing attitudes and behaviour (Bozzet, 16). As the reviews show, people having a homosexual friend or relative share Bozzet’s

opinion. Therefore, their own experience allows them to be more opened to presenting this issue to their children. “We have a close family member who is gay. My children are too young to understand the other alternative family type books yet, but this was perfect. It opens up the concept to them.” (Chrisel) Chrisel’s experience helps to demonstrate the idea about the usage of the books in bibliotherapy. It is clearly presented that the book was used for better explanation of the theme / problem.

Nevertheless that these books are worth reading, regard more people. For-example those who currently appear or had ever experienced similar situations to those that are described in the books. One of those is Kaitlyn T. Considine whose child is going to attend a kindergarten. She thinks that these kinds of books are valuable, for her child will meet new friends and thus diverse family structures.

The case of adoption is another situation, “I recently gave *And Tango Make Three* to my nieces (5 and 7). This was a great way to tell them about my plans to adopt.” (G. Floyd) As is noticeable, these books are written for a large audience, for people having a similar problem to those that the books cope with, or for teachers who deal with serious matters. There are also many teachers between the reviewers.

I am a teacher, and had ordered [*And Tango Makes Three*] to create a lesson for my middle-schoolers about finding many sources of information before reaching conclusions. We looked at a decision by a district in California to use this book as part of their anti-harassment curriculum. We examined news stories, editorials, the school district’s website information page, and finally, the book itself. The story is sweet, and, I believe, portrays non-traditional families in a way that is healthy and appropriate for primary-level children, because it doesn’t discuss sexuality; the focus is on families (Gina M. Parry)

As Gina had positive reactions C. Banks did not. He used *And Tango Makes Three* in his literature class and his students bashed and scoffed the book, moreover wrote him “this book is revolting” or “you’re going to Hell” (C. Banks).

As teachers got more opinions, more opinions are claimed towards teachers teach such an issue. While Book Loving Mum appreciated the teacher of her children for introducing the book, Tucker Mack denounced it. Both opinions are visible further.

When my daughter was in 2nd grade, her teacher read this book to the class and then used it to open discussion about why a person might feel that their family was different. It turned out that many children in his class felt different. Families are big and small, have grandparents living with them or not, some have lost members, some have immigrated to the US or moved recently, some have members of different races, some have two moms or

two dads. What a great way to introduce the topic of diversity and how we all feel it, and that's OK (Book Loving Mum).

I don't want my kindergarten child learning anything but the traditional subjects... no one should be educating my child on social or sexual issues but me, especially not when they are FIVE years old... this is absolutely appalling (Tucker Mack).

However, the two groups discuss if the issue is appropriate, the age of readers is also subject of this serious public discussion. As one could suppose, one group considers these books as age appropriate while the other does not. They are not only shocked from the idea to present their children the issue very early, but also many of those who are against think that their children will not get any message from the books, because they are too young. As is obvious from Hunt, it is not true. According to post-Piagetian psychologists "even children under six were capable of making intelligent comments" so they showed "evidence of quite complex reasoning ability" (Tucker, 167). Hunt also suggests that it does not matter whether the topic is sexual instruction, history or religious knowledge but the aim is to "get information across at a child centred level" (Tucker, 166). It corresponds with the argument that children can be told everything but simplified. As you can see, all kinds of subjects are supposed to be more or less understandable for children. Therefore, there is no need to be worried about child's misunderstanding. Whether parents really doubt about child's appropriateness of mental development for the issue or just do not feel relaxed because of moral attitude to the problem, is the question.

The thesis must highlight that it is not only the children's books content that has been forming. What is more, children's audience has been changing appropriately to it too. Therefore, parents should take it into account.

[...] the standard audience for children's books is not simply a middle class two child family living quietly with mother in the suburbs while father goes out to work. Today's greater awareness of changing family patterns, new ethnic minorities and the needs of previously marginalized readers such as the handicapped has helped lead to more adventurous writing and publishing for all types of children (Tucker, 172).

The quotation again highlighted the family structures that have been developing through centuries and thus the thesis go back to first chapters of this work. The extract therefore emphasized that children's literature is influenced by society and its diversity. Although

it is not possible to generally claim whether it is good to deal with ‘difficult matters’ at an early age, the importance to teach diversity through books is not only a wish of (some) parents but also the most important social aspect. If children’s books had omitted some family structures, some readers might have felt discriminated

To sum up, as Hunt claims, [an] “individual can make sense of a text only by creating their own version of it in their imagination in accordance with their own particular needs and experience” (Tucker, 170). When somebody experienced a homosexual as a good parent, the judgement about him/her is positive, and vice versa. Everybody has their own experiences that are transmitted further according to the best personal belief, so many attitudes towards each theme/problem in society appear. Therefore, there are many people/groups in society with different opinions and it also makes social diversity. Therefore, it is not possible to choose which camp is a universally right. One thinks that it is best to tell the children the truth, while the second one assumes that children should be protected. The significant solution the thesis suggests is that homophobic prejudice should be eliminated and people should get more information to compare and contrast the idea from the opponents before they make a verdict.

5. Conclusion

Stated briefly, the thesis puts attention on the theme of homosexuality presented on two children's books *And Tango Makes Three* and *Molly's Family*. The thesis has discussed the genre of 'problem fiction' as well as the question of whether these books are suitable for children.

To recapitulate, the first part of the thesis summarised that the content of a book varies according to different attitudes towards childhood and thus towards education. The Pre-modern period considered children almost the same as adults, so any marks of suitability in books for children were not significant. New philosophy in the Modern period brought crucial changes into education, therefore books' content became more appropriate and more entertaining for its readers. The Post-modern period with all its demands on children and taboos that had been opening seemed to be the key time for developing problem fiction. For existence of problem fiction, long development in families preceded. Changes in society in each period started modification in family life. As a consequence, many differences in family structures appeared and progressively became part of everyday society. As new form of living and family structures settled, literature had to follow the changes and they were spread into children's books as well. Therefore, family diversity, firstly known only in the form of divorced families, developed through centuries into many kinds of family structures. As the content of books always followed the changes, different family forms were also transmitted to a reader, even to very young children. It was also found out that the issue of a same-sex family started to be discussed after 1974 when homosexuality was no longer considered a disease and started to be seen as a 'natural' thing. As this issue became widely discussed in mass media and schools, authors included it in children's books too. As is visible again, literature had to face the social changes. Therefore, post-modern children's books although including the issue of a same-sex family and many others which had not been considered appropriate for children, are now explained in an easier and more understandable way. Although problem fiction has existed since 1960, there were and still are many opponents of it. Many adults have been approaching children's books, moreover, they have been trying to check the books their children read. Somebody thinks it is wise for children to be educated about difficult issues by reading, but somebody is against it. To draw a conclusion, if it is good to let the children read the

books containing serious themes, is not generally possible. The decision is individual. Somebody's opinion is that problem fiction is not adequate for children. While problem fiction is more addressed to young adults, picture books containing the same topic might be considered as problem fiction as well; moreover they are addressed to pre-school children. Without any doubt, picture books are age appropriate and the themes of the post-modern picture books only follow the society. When recapitulating, it is important to highlight again that there is a battle between two groups, but the question whether to read this kind of literature must be answered individually, according to a person's lifestyle choice, belief and moral attitude.

The practical part presented information that all authors are homosexuals and their life experience is reflected in their books. Even though they present the theme of homosexuality, they described it to children in a proper way, with the help of two genres of children's literature, a school story and an animal story. Thanks to the analysis, with the help of secondary literature where a lot of research was done, it was found that many assumptions against homosexuals were wrong. Gays and lesbians are not anti-family. They provide their children the same or even better opportunities in upbringing in comparison with heterosexual parents. Although these families are criticized for unnatural conditions for their children, it is not true. Furthermore, as had been misinterpreted, a child is not influenced by their parents' sexuality. On the other hand, a child living in such a family form is more open to possible 'untraditional' partnership and thus to diversity and tolerance. A child, coming from a family of homosexuals, unfortunately, experiences teasing or even bullying about their parents' sexuality. As many authors advise to teach the peers, classmates and people who are around, it is worth for society to be more educated and thus might change the homophobic attitude. Therefore, the child's (having homosexual parents) life might be easier.

Referring back to user's reviews, suggestions connected to the fear of reading for the reason that the child would turn into a homosexual are pointless. Readers can be only taught about untraditional family form and family variations. What is more, they are taught tolerance and they can better imagine what it is like to feel separate from society. As a result, they might be nicer to others. Age appropriateness of the books is

also all right. Children are capable of understanding the issue in the form of the picture book.

On the basis of all given knowledge, this thesis recommends usage *And Tango Makes Three* and *Molly's Family* as an educational tool at schools or as reading for pleasure at home. As is obvious above, no signs of homosexual instructions, sexual perversion or other impropriety for children were found. The books are well made picture story books, written on currently discussed issue of homosexuality. Finally concluded, post-modern time addresses post-modern themes for children living at this period. No more than what today's society is could be found in *And Tango Makes Three* and *Molly's Family*.

6. Resumé

Diplomová práce se zabývá nedávno vzniklým druhem dětské literatury, který prezentuje téma homosexuality dětskému čtenáři. Zásadními díly, na kterých je téma homosexuality rozebíráno, jsou dvě dětské obrázkové knížky *And Tango Makes Three* a *Molly's Family*. Obsahem zkoumání této práce je, jsou-li díla k četbě pro děti vhodná, stejně tak jako žánr problémová beletrie, pod který spadají.

Obrázkové knihy pro děti nebývají většinou v centru zájmu kritiků, proto mnoho článků s touto tematikou nebylo nalezeno. Jako sekundární literaturu práce použila odborné knihy s tématem homosexuality. Dále byly zpracovány recenze od amerických uživatelů (rodičů, učitelů) knih *And Tango Makes Three* a *Molly's Family*, které slouží v závěru práce jako pomoc při utváření názoru o vhodnosti čtení těchto dětských knih.

Diplomová práce se dělí do tří částí. První část je pouze teoretická a seznamuje čtenáře s historickými vlivy ve společnosti a v literatuře, které měly zásadní význam při tvorbě problémové beletrie s tematikou homosexuality. Druhá část práce je praktická. Tato část práce analyzuje obě dětské knihy. Třetí, závěrečná část, spojuje znalosti teoretické a informace z analýzy a prezentuje názory lidí, kteří mají nějakou zkušenost s touto primární literaturou.

První kapitola práce se zaměřuje na sociální proměny ve společnosti, zejména bere v úvahu měnící se pohled na rodinu. Práce poukazuje na změny, které vedly k rodinné rozdílnosti v před-průmyslovém, průmyslovém a po-průmyslovém období. S měnící se situací v rodinách byly spojeny i změny pohledu na dětství, tedy i na výchovu a vzdělání. Filosofie o utváření osobnosti během růstu nebyla v před-průmyslovém období dosud známá, a proto se celkové výchově nevěnovala taková pozornost jako v pozdějších stoletích. Děti se zejména učily být dobrými křesťany a knihy, které četly, obsahovaly pouze náboženské texty, ve kterých nebyl ani náznak „vhodnosti“ pro děti jaký známe dnes. S příchodem filosofie Johna Locka v průmyslové době, že dítě je jako „tabula rasa“, a tudíž se utváří a formuje během svého vývoje, přišly změny v učebních postojích a pomůckách. Výchově a vzdělání dětí byla věnována větší pozornost, proto i prostředky k tomu užívané se změnily. Díky práci Jana Amose Komenského začaly být knihy pro děti adekvátnější a zábavnější. Největší rozvoj zažila dětská literatura v období po-průmyslovém. Tato doba přinesla mnoho změn. Odlišnosti v rodinách a vysoké nároky na děti napomohly otevírání tabu dětem, a

tak i pronikání těchto nových témat do dětské literatury. Je viditelné, že informace poskytované dětem se měnily spolu se změnami ve společnosti. Všechny tyto faktory se promítly při vzniku nového druhu dětské literatury, problémové beletrie. První podkapitola se zaměřuje na tyto proměny ve společnosti v každém období.

První podkapitola se více zabývá společností a jejím vývojem a je úzce spojena s podkapitolou druhou, která aplikuje poznatky o společnosti do dětské literatury. Tato část názorně představuje, jak společenské změny ovlivnily literaturu a obsah dětských knih. Vývoj v dětské literatuře je prezentovaný od jejího počátku až po současnost. Podkapitola popisuje, jaká díla byla dětem v konkrétním období adresována, ale navíc ilustruje i vývoj knih od primární didaktičnosti k pozdějšímu čtení pro zábavu. Podkapitola se nejvíce zaměřuje na období postmoderní, kdy vznikla problémová beletrie. Tento druh dětské literatury byl ovlivněn změnami ve společnosti, válkou ve Vietnamu a hippies“, hnutím mladých sofistických lidí, kteří se odloučili od dospělých a protestovali proti hodnotám, které dospělí uznávali. Následkem toho byli autoři knih donuceni oslovit ve svých knihách mladou generaci a vytvářet knihy s takovým obsahem a hodnotami, které by mladí přijali. Na této bázi vzniklá beletrie pro mladistvé (young adult fiction) položila základ problémové beletrii (problem fiction) a tím umožnila existenci knih s obsahem, jakým jsou sexualita, drogy, alkohol, rozvody, zdravotní postižení, smrt apod. Dříve byla tato témata považována za nevhodná pro děti.

Třetí podkapitola se zaměřuje na rodinné rozdílnosti a seznamuje čtenáře s různými rodinnými formami, které se postupně utvářely v průběhu staletí.

Podkapitola čtvrtá představuje postoj společnosti k homosexualitě. Jelikož se mnohé knihy zabývají tématem homosexuality, tato část se nejvíce zaměřuje na rodiny homosexuálů a problematikou jejich začlenění do společnosti. Část vyzdvihuje rok 1974, který byl klíčovým ve změně zařazení homosexuálů do společnosti. Poté, co byla homosexualita škrtnuta z listu mentálních poruch, se začalo téma homosexuality dostávat do povědomí lidí. O homosexualitě se začalo otevřeně mluvit - a co více - toto téma se začalo objevovat i v médiích a ve školách. Jelikož problémová beletrie již existovala a prezentovala různé formy problematiky, téma homosexuality se přirozeně také dostalo do dětských knih.

Poslední podkapitola v teoretické části práce seznamuje čtenáře s dětskou literaturou. Její definování se nejvíce zaměřuje na dominantní vliv dospělých, který je znatelný od začátku existence dětské literatury a který se zaměřuje hlavně na výběr knih a jejich vhodnost pro děti. Neoddělitelnou součástí dětské literatury jsou obrázkové knihy. Následující podkapitola proto poskytuje informace o obrázkových knihách. Tato část popisuje historický vývoj obrázkových knih a jejich druhy. Nakonec definuje postmoderní obrázkové knihy, zaměřuje se zejména na jejich obsah, který spadá do problémové beletrie.

Druhá část diplomové práce je praktická a tato část analyzuje knihy *And Tango Makes Three* a *Molly's Family*. Vzájemným porovnáváním obou knih je čtenáři předkládáno, jak autoři knih téma homosexuality v knihách zpracovali. Jelikož se nejedná o díla všeobecně známá, jejich krátký obsah je čtenáři nastíněn dříve, než začne jejich samotný rozbor. Tato praktická část nejdříve shrnuje knihu *And Tango Makes Three*.

(Děj knihy se odehrává v zoologické zahradě v Central Parku v New Yorku. Hlavními postavami této knihy jsou dva tučňáci Roy a Silo. Jsou odlišní, nevšímají si samiček, ale zajímají se jen sami o sebe. Volný čas tráví spolu, a když si ostatní páry postavily hnízdo, i oni si postavili to své. Po nějaké době se ostatní páry začaly starat o svá vajíčka a Roy a Silo zjistili, že jsou odlišní. Po neúspěšné snaze vysedět kousek skály, který vypadal jako vajíčko, jim jejich ošetřovatel světil vajíčko, které jiný pár opustil a bylo nutné se o něj postarat. Roy a Silo se vajíčka ujali a vyseděli ho. Jejich mládě Tango se tak stalo prvním mládětem v zoo, které mělo dva tatínky.)

Po stručném obsahu knihy jsou představeni její autoři Justin Richardson, Peter Parnell a její ilustrátor Henry Cole. Zde začíná samotná analýza knihy, která dále pokračuje definováním zvířecí povídky (animal story). Kniha *And Tango Makes Three* obsahuje prvky „animal story“, a proto je důležité tento žánr literatury představit čtenáři.

Následující podkapitola pojednává o knize *Molly's Family*. Její obsah je nejdříve stručně uveden, aby se čtenář lépe orientoval při následující analýze.

(Molly je malá holčička, která navštěvuje školku. Když se přiblíží den, kdy tam mají přijít rodiče, děti se rozhodou, že si školku vyzdobí. Molly a její kamarádi kreslí obrázky svých rodin, aby školka vypadala útulněji. Když si děti obrázky představují, ukáže se, že Mollina rodina je odlišná. Molly má dvě maminky. Tommy řekne, že to

není rodina, podle něho nikdo nemá dvě maminky a děti se Molly vysmějí. Molly se cítí velmi špatně a neví, co si má myslet. Když přijde domů, ptá se maminek, jestli jsou její opravdové maminky. Ten večer jí vše vysvětlí, ale Molly si stále není natolik svou rodinou jistá, aby svůj obrázek pověsila vedle ostatních. Po chvíli, kdy se dívá na obrázky svých kamarádů a vzpomene si, co o nich říkali, si uvědomí, že každá rodina je jiná, každá má jiný počet a druh svých členů. Pochopí, že i její rodina je opravdová. V závěru paní učitelka zdůrazní, že rodiny jsou rozdílné. Molly pověsí svůj obrázek vedle ostatních, děti vše pochopí a přijmou tuto rozdílnost.)

Autorka knihy Nancy Garden a její život, který je reflektován v jejích knihách, se představuje v této podkapitole po stručném obsahu knihy. Ilustrátorka knihy Sharon Wooding a část analýzy následují v pořadí. Poslední částí, kterou tato podkapitola obsahuje je žánr školní povídka (school story). Kniha obsahuje prvky tohoto žánru, a proto je identifikace žánru důležitá.

Část následující seznamuje čtenáře s tím, jak autoři představují téma homosexuality dětem. Tato část se člení do čtyř částí, které postupně analyzují témata prezentovaná v obou knihách. První podkapitola se zaměřuje na problematiku reprodukce homosexuálních párů. Čtenář se dozvídá o možných způsobech reprodukce lidí stejného pohlaví. Tato podkapitola se více zaměřuje na knihu *And Tango Makes Three*, kde je téma reprodukce více zmiňováno než v knize druhé. Podkapitola porovnává možnosti, jak mohou založit rodinu gayové a lesbičky. Čtenář se dozví o těžkosti situace, kterou musí rodiny (nejen homosexuálů) prožít, když nemohou mít vlastní dítě.

Další podkapitola se zaměřuje na homosexuální páry tvořící rodinu a následné předsudky, které k jejich rodině společnost chová. Popisuje strach z homosexuality, která stále ve společnosti přetrvává. Podkapitola porovnává rodiny homosexuálů a heterosexuálů a závěrem s ohledem na kvalitu rodinného zázemí dochází k jejich stejnosti. Partnerský vztah je další diskutované téma v této části práce. Autoři v knihách přibližují intimní vztah partnerů, okolnosti jejich seznámení, soužití a trávení volného času.

Závěrečná podkapitola se soustřeďuje na téma tolerance. Podkapitola nejvíce zmiňuje přístup okolí k rozdílnosti. Nancy Garden zdůraznila ve své knize toto téma více než Richardson a Parnell, proto je i tato podkapitola více věnována knize *Molly's*

Family. Důvodem je i to, že Richardson a Parnell neprezentují toleranci ve společnosti jako nedostatečnou, ale Garden ano. Tolerance v knihách není zaměřena pouze na přijetí homosexuality, ale i na různé rodinné nebo vzhledové rozdílnosti.

Poslední část práce se nejdříve soustředuje na nastínění situace, která v Americe vznikla po vydání knih *And Tango Makes Three* a *Molly's Family* a po jejich zařazení do knihoven. Citované a vzájemně porovnávané argumenty uživatelů knih slouží proto, aby si čtenář vytvořil lepší představu o tom, proč mnoho respondentů chce, aby knihy nebyly dětem přístupné. Sekundární odborná literatura použitá v této části slouží pro podložení nebo vyvrácení jejich názorů. V závěru tohoto oddílu jsou shrnuty informace z předchozích kapitol, které čtenáři poslouží k utvoření nezávislého a informovaného postoje nejen o vhodnosti četby těchto knih, ale i problémové beletrie.

Závěru diplomové práce shrnuje poznatky ze všech kapitol a na tomto základě jsou analyzované knihy doporučeny pro děti. Díky společenským proměnám a historickému vývoji literatury je jasné, že se problémová beletrie v dětských knihách vytvořila přirozeně. Není nevhodné ji doporučit dětem. V průběhu staletí se změnila nejen literatura, ale i čtenáři sami jsou schopni vstřebat tematiku, která je všeobecně ve společnosti prezentována. Práce předkládá, že i autoři sami nejsou jen spisovatelé, ale mnozí z nich i odborníci z jiných oborů (psychologie, sociologie, sexuologie apod). Autoři berou tedy ohled na zdraví psychický vývoj dětí a informace jim předkládané nemohou dětem nijak uškodit. Je také dokázáno, že věk dětí je adekvátní pro čtení těchto knih. Jsou schopny porozumět danému obsahu. Mezi rodiči probíhají ostré diskuse o tom, zda jsou díla pro děti vhodná. Někteří nemají zájem jim tyto obrázkové knihy představit, protože se bojí, že si děti vezmou návod, jak se mohou stát homosexuály nebo že se jimi dokonce stanou. Tato představa byla také v práci vyvrácena. Na základě argumentů z odborné literatury práce prezentuje, že homosexuální orientace je vrozená. Dokonce ani děti, které žijí v takovém rodinném prostředí, nejsou žádným způsobem sexuální orientací rodičů ovlivňovány. Na druhou stranu, ačkoliv dětská sexualita není závislá na sexualitě rodičů, výsledky studií odborné literatury uvádějí, že děti vyrůstající v rodině homosexuálů jsou otevřené vztahu s jakýmkoli partnerem. Je viditelné, že tyto děti jsou více otevřené rozdílnosti, a tedy i společenské toleranci. Nevýhodou dětí homosexuálů je, že bývají velmi často terčem

posměchu, nebo dokonce i šikany. Mnoho autorů odborné literatury o homosexualitě uvádí, že je vhodné, ba dokonce přímo nutné seznamovat děti s tímto tématem a pěstovat u nich i toleranci k menšinám. Problémová beletrie je určena pro děti, aby jim pomáhala překonat krizi nebo vysvětlit vážná témata. Knihy spadající do problémové beletrie mohou sloužit i jako vhodný nástroj v biblio-terapii. Problémová beletrie není adresovaná pouze dětem, kterých se určená problematika týká, ale i lidem v jejich okolí. Na základě všech těchto stěžejních informací je vhodné, aby knihy s touto tematikou byly publikovány a dostaly se k dětem ve vhodném věku (autoři doporučený věk uvádějí).

Diplomová práce doporučuje knihy *And Tango Makes Three* a *Molly's Family* k četbě pro děti. Knihy jsou pro děti vhodné, věkově odpovídající, neobsahují žádné nevhodnosti, které by mohly nějakým způsobem negativně ovlivnit vývoj dítěte. Práce hodnotí četbu těchto knih spíše jako přínos pro rozvíjení tolerance ve společnosti. Případné kritiky ze strany rodičů práce hodnotí jako nedostatečnou informovanost o dané problematice, strach z homosexuality nebo jako určité morální zábrany, které ve společnosti přetrvávají. Není možné konečný závěr obecně shrnout a knihy doporučit celé veřejnosti, protože problémová beletrie stejně jako analyzované knihy budou mít z mnoha důvodů své odpůrce i zastánce.

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8. Appendix

Appendix 1: Very 'real' animals in the Cole's picture.

Appendix 2: Process of Tango hatching in the Cole's picture.

Appendix 3: Cole's pictures drawn from different perspectives (upper perspective vs front perspective).

Appendix 4: Different division of Cole's pictures (one picture in full page vs four pictures in one page).

Appendix 5: Cole's picture that perfectly complements the text.

Appendix 6: Tango, a common penguin without any humanized traits.

Appendix 7: Different size of Wooding's pictures (one picture in full page vs one picture in two pages).

Appendix 8: Many tiny details in the picture of classroom by Wooding.

Appendix 9: Different types of family in the Cole's picture.

Appendix 10: Molly and her mothers in the picture by Wooding.

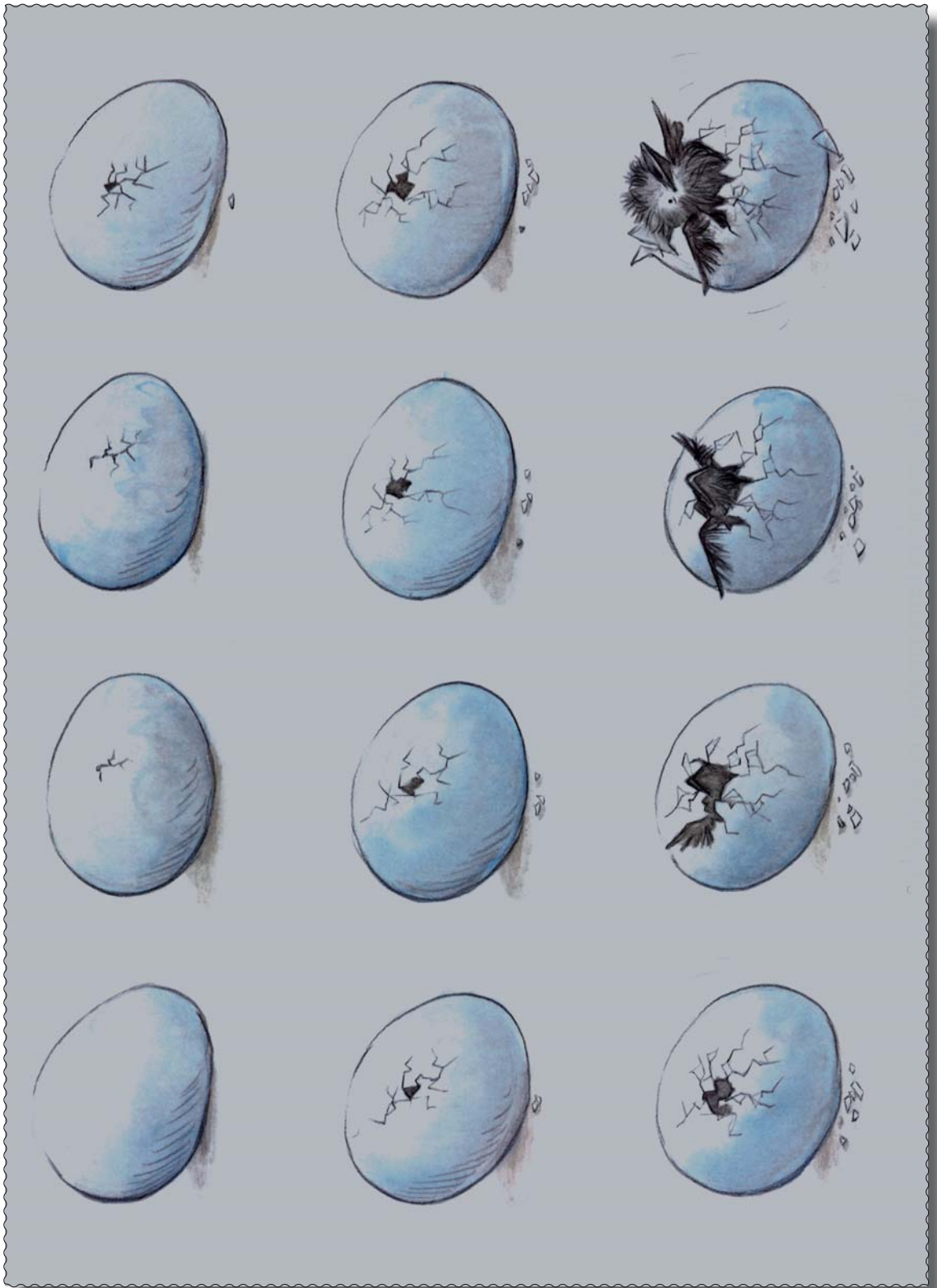
Appendix 11: Confused Molly in the Wooding's picture.

Appendix 1



Very 'real' animals in the Cole's picture.

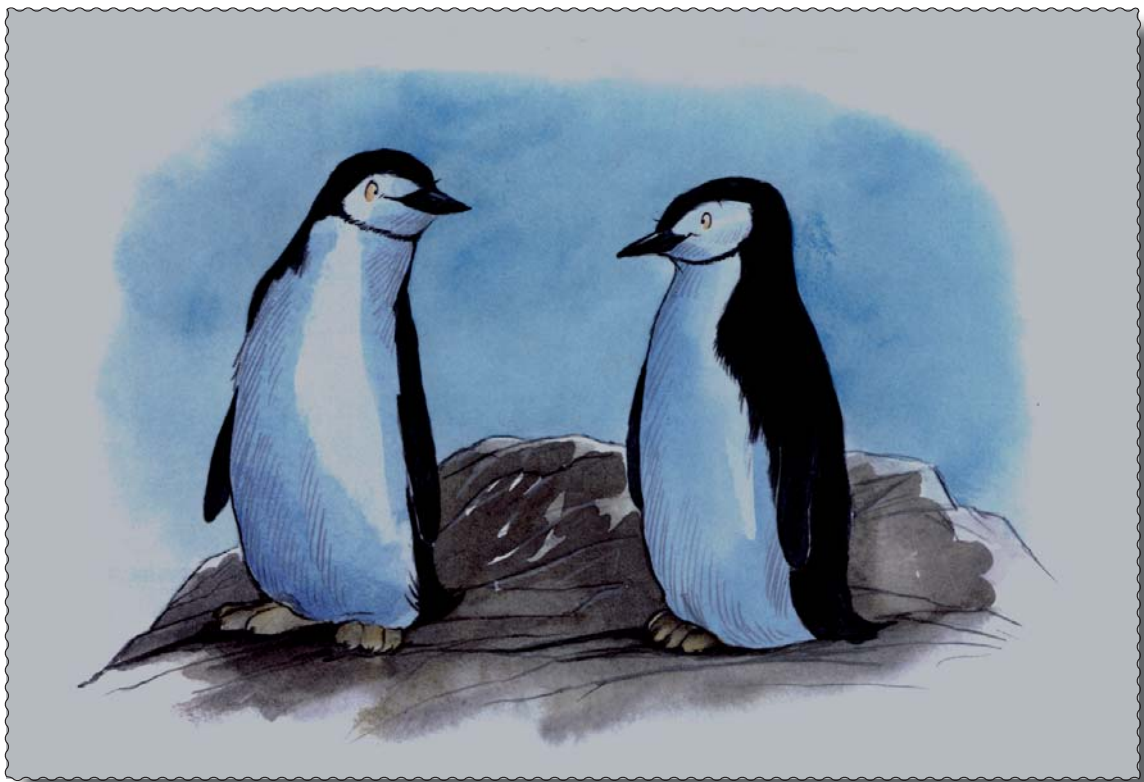
Appendix 2



Cole's picture of hatching Tango.

Appendix 3

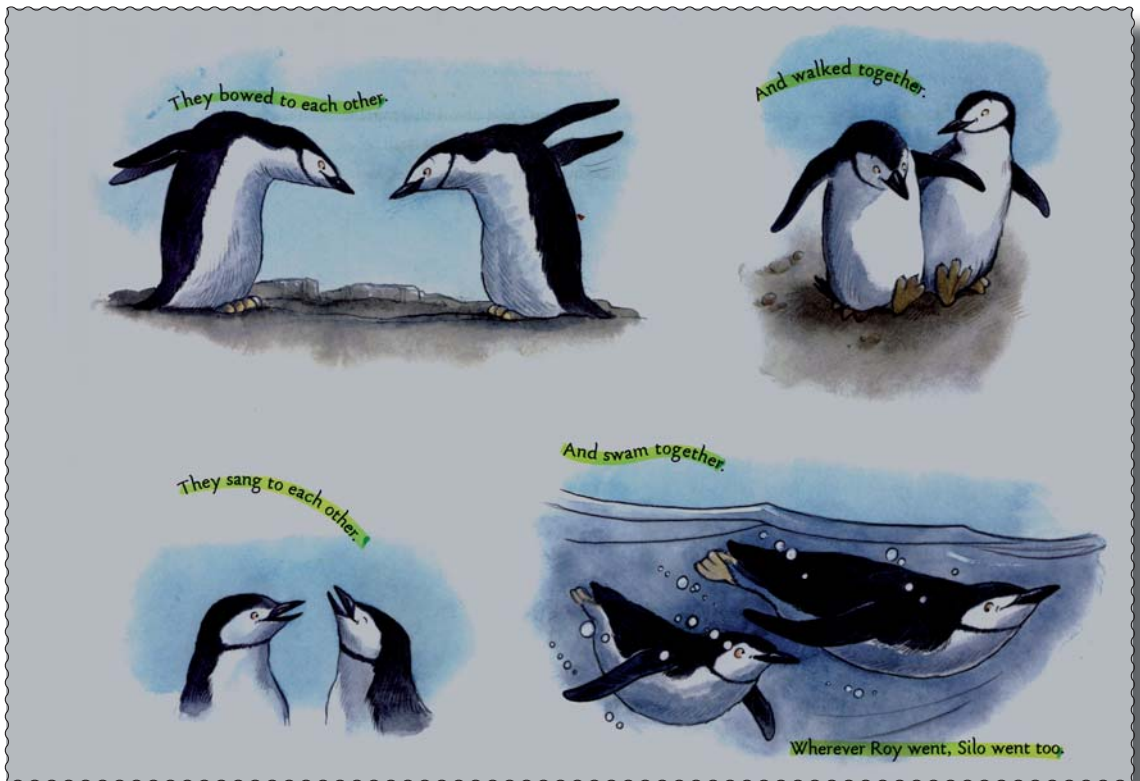
Upper perspective of Cole's picture.



Front perspective of Cole's picture.

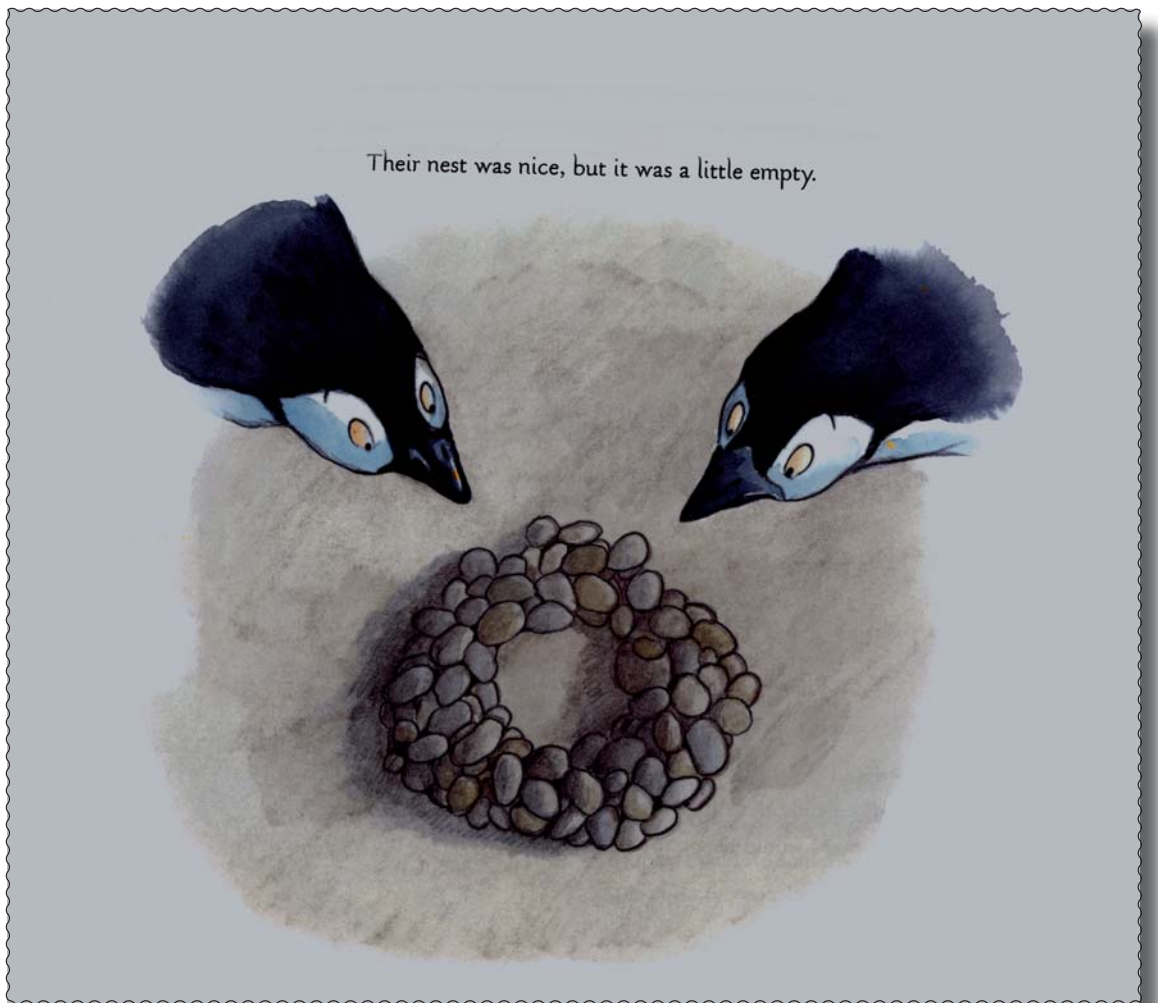
Appendix 4

Full page picture.



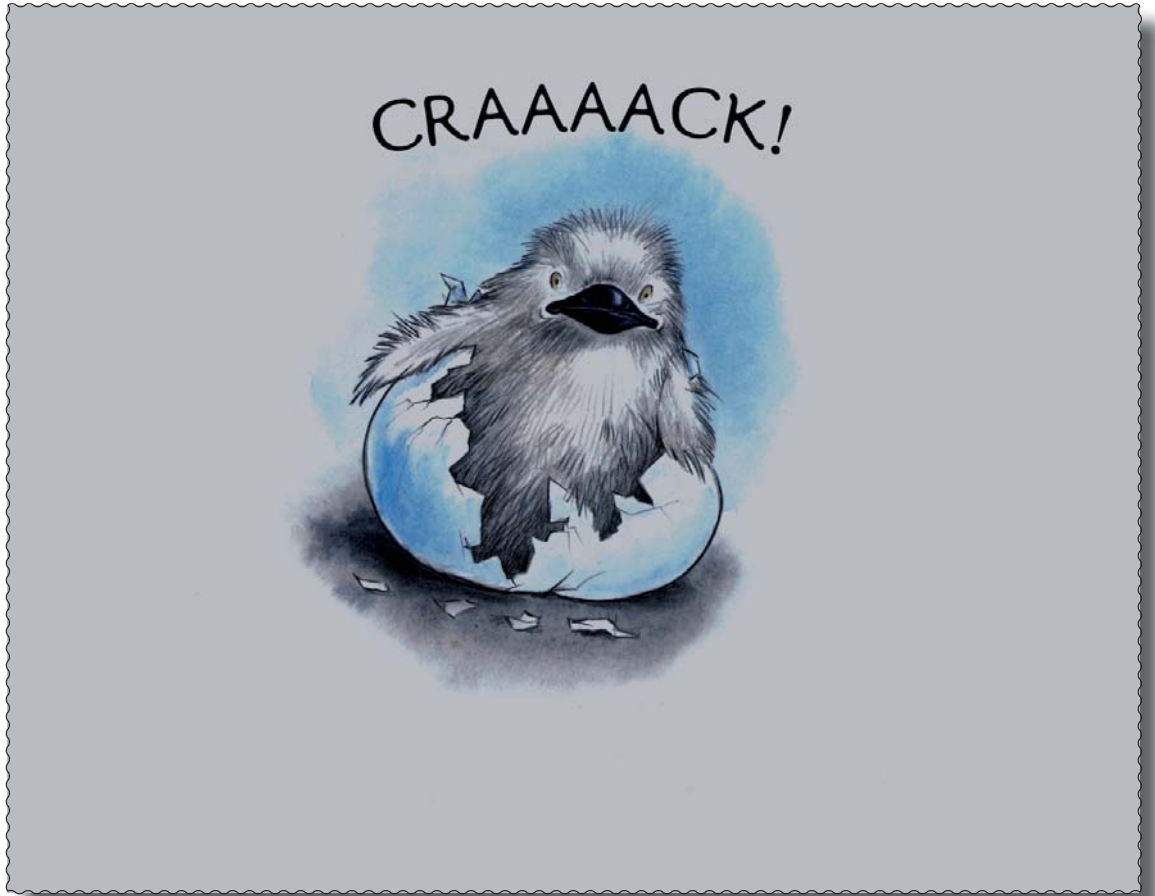
Four pictures in one page.

Appendix 5



Cole's picture that perfectly complements the text.

Appendix 6



Tango, a common penguin without any humanized traits.

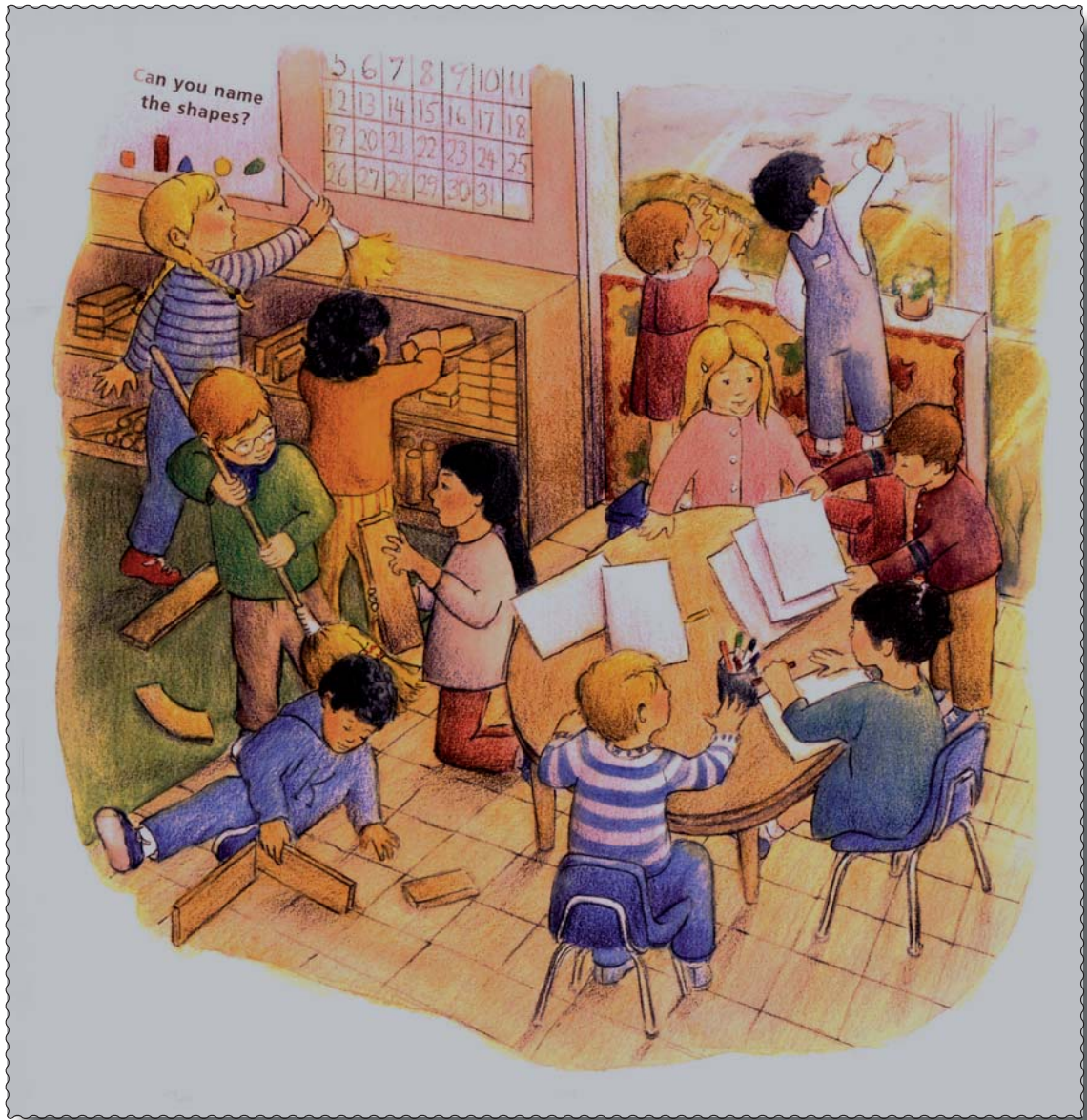
Appendix 7

Wooding's large (two pages) picture.



Wooding's picture in one full page.

Appendix 8



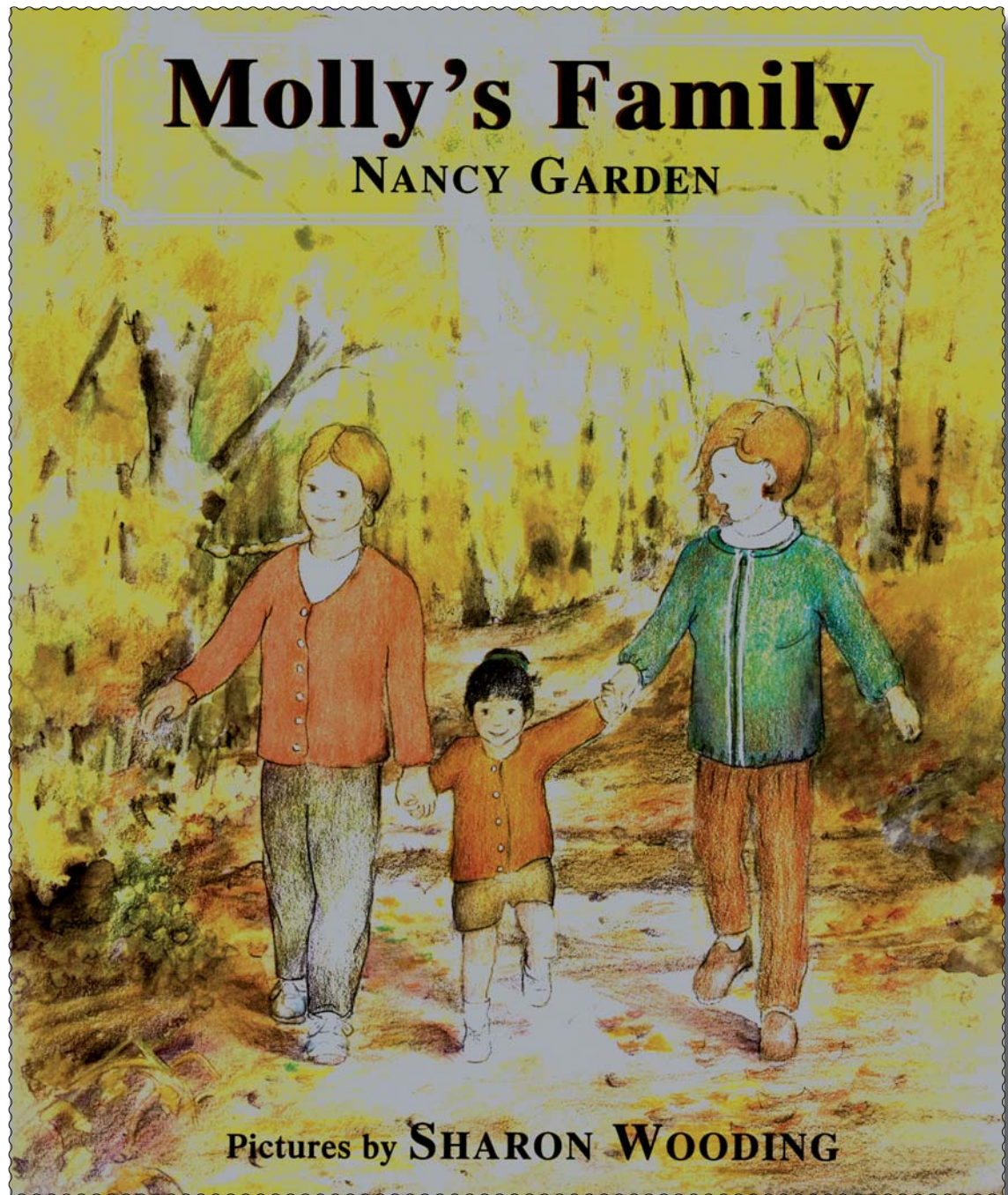
Many tiny details in the picture of classroom by Wooding.

Appendix 9



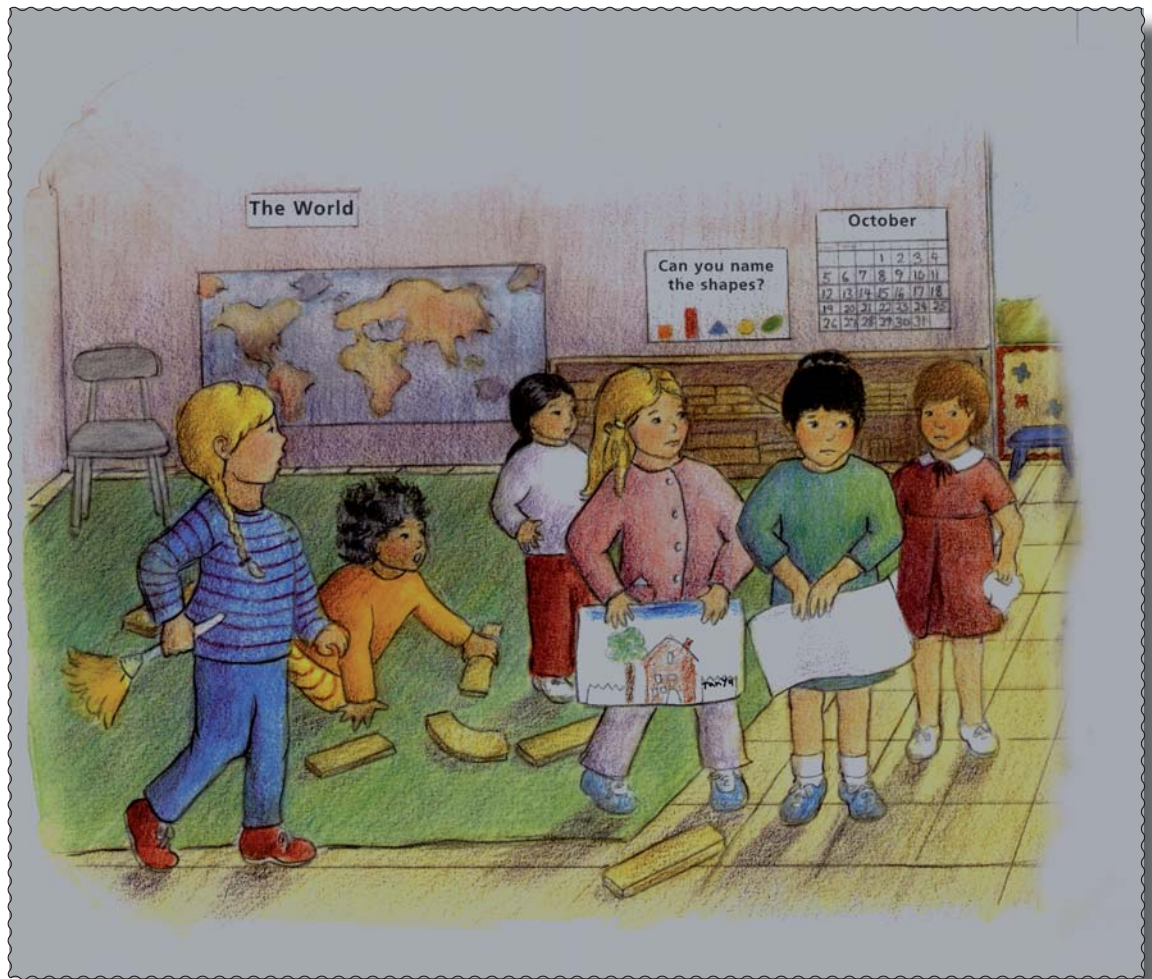
Different types of family in the Cole's picture.

Appendix 10



Molly and her mothers in the picture by Wooding.

Appendix 11



Confused Molly in the Wooding's picture.