

Appendix V

Bibliography of Picture Books for Close Reading

Teachers have asked me repeatedly for a bibliography aligned to the College and Career Readiness Standards for Reading. Here it is! Of course there are thousands of texts that would support any standard. These are the books that happen to be on *my* bookshelf. Please know that they are just examples of the kinds of books that could work to help students reach a particular standard. Do not feel compelled to run out and buy these exact books. Look for books in your school or classroom library that have some of the same characteristics.

The books suggested in the bibliography below are mostly literary texts, though some feature “real people” in stories with a factual base. Whole informational books are generally too complex for a close reading lesson at the intermediate level. For informational text, it is best to use shorter pieces such as articles or passages from a longer text.

Included here are texts you can use to help students practice the skills they will need to meet Standards 2, 3, 4, 5, and 6. Remember that *every* text will help with skills needed to meet Standards 1 and 10 and that the skills needed to meet Standards 7 through 9 will mostly be addressed in follow-up lessons. The standards below are those that are most closely associated with an initial close reading lesson.

Standard 2: Summary, Theme, Main Idea

There are too many great books with great themes to ever list them all. Below are some of the books I use most often. For a more comprehensive list of specific themes and alignment of texts to those themes, see my book *That's a Great Answer* (2nd ed.).

Lower Intermediate

- *Down the Road* by Alice Schertle
- *Each Kindness* by Jacqueline Woodson
- *Frederick* by Leo Lionni
- *A Frog Thing* by Eric Drachman
- *Galimoto* by Karen Lynn Williams
- *Hey, Little Ant* by Phillip and Hanna Hoose

- *Keep Climbing, Girls* by Beah Richards
- *Melissa Parkinson's Beautiful, Beautiful Hair* by Pat Brisson
- *Miss Rumphius* by Barbara Cooney
- *Nobody Owns the Sky: The Story of "Brave Bessie" Coleman* by Reeve Lindbergh
- *The Sandwich Swap* by Queen Rania Al Abdullah of Jordan
- *Stand Tall, Molly Lou Mellon* by Patty Lovell
- *Tacky the Penguin* by Helen Lester
- *Those Shoes* by Maribeth Boelts

Upper Intermediate

- *As Good as Anybody* by Richard Michelson
- *A Bad Case of Stripes* by David Shannon
- *Be Good to Eddie Lee* by Virginia Fleming
- *Dave the Potter* by Laban Carrick Hill
- *Dear Willie Rudd* by Libba Moore Gray
- *Dream* by Susan V. Bosak
- *Eggbert, the Slightly Cracked Egg* by Tom Ross
- *The Empty Pot* by Demi
- *Four Feet, Two Sandals* by Karen Lynn Williams and Khadra Mohammed
- *14 Cows for America* by Carmen Agra Deedy
- *The Honest-to-Goodness Truth* by Patricia C. McKissack
- *Jam & Jelly by Holly and Nellie* by Gloria Whelan
- *Just a Dream* by Chris Van Allsburg
- *The Lotus Seed* by Sherry Garland
- *Lou Gehrig: The Luckiest Man* by David A. Adler
- *The Memory String* by Eve Bunting
- *Mercedes and the Chocolate Pilot* by Margot Theis Raven
- *Minty: A Story of Young Harriet Tubman* by Alan Schroeder
- *More Than Anything Else* by Marie Bradby
- *My Rows and Piles of Coins* by Tololwa Mollel
- *Odd Boy Out: Young Albert Einstein* by Don Brown
- *One Thousand Tracings* by Lita Judge
- *The Princess and the Pizza* by Mary Jane Auch
- *A River Ran Wild* by Lynne Cherry

- *The Royal Bee* by Frances Park and Ginger Park
- *Silver Packages* by Cynthia Rylant
- *Something Beautiful* by Sharon Dennis Wyeth
- *Testing the Ice* by Sharon Robinson
- *Thank You, Mr. Falker* by Patricia Polacco
- *Virgie Goes to School With Us Boys* by Elizabeth Fitzgerald Howard
- *Weslandia* by Paul Fleischman
- *The Yellow Star* by Carmen Agra Deedy

Standard 3: Connecting Story Parts, Details, Facts

The following texts *feature* the attribute indicated (character change, character development, etc.) Remember, however, that what the Common Core encourages most is the *interaction* between story elements. Examine this attribute in relation to other aspects of the text such as setting and problem.

Character Change

- *A Bad Case of Stripes* by David Shannon
- *Fireflies* by Julie Brinckloe
- *Going Home* by Eve Bunting
- *The Honest-to-Goodness Truth* by Patricia C. McKissack
- *The Memory String* by Eve Bunting
- *My Rotten Redheaded Older Brother* by Patricia Polacco
- *A Picnic in October* by Eve Bunting
- *The Sandwich Swap* by Queen Rania Al Abdullah of Jordan

Character Development

- *Be Good to Eddie Lee* by Virginia Fleming
- *Dave the Potter* by Laban Carrick Hill
- *Down the Road* by Alice Schertle
- *Jam & Jelly by Holly and Nellie* by Gloria Whelan
- *Lou Gehrig: The Luckiest Man* by David Adler (significance of problem)
- *Melissa Parkington's Beautiful, Beautiful Hair* by Pat Brisson
- *One Green Apple* by Eve Bunting
- *Salt in His Shoes: Michael Jordan in Pursuit of a Dream* by Deloris Jordan and Rosalyn Jordan
- *The Summer My Father Was Ten* by Pat Brisson
- *Testing the Ice* by Sharon Robinson
- *Tomás and the Library Lady* by Pat Mora
- *Too Many Tamales* by Gary Soto

- *Uncle Jed's Barbershop* by Margaree King Mitchell
- *Weslandia* by Paul Fleischman

Significance of the Setting (a few examples)

Set in a Specific Location

- *All the Places to Love* by Patricia MacLachlan (home)
- *Appalachia* by Cynthia Rylant (Appalachia)
- *Four Feet, Two Sandals* by Karen Williams (Mideast refugee camp)
- *Goal* by Mina Javaherbin (South Africa)
- *Going Home* by Eve Bunting (Mexico)
- *The Lotus Seed* by Sherry Garland (Vietnam)
- *Mama Panya's Pancakes: A Village Tale From Kenya* by Mary Chamberlin and Rich Chamberlin (Kenya)
- *Planting the Trees of Kenya* by Wangari Maathai (Kenya)
- *A River Ran Wild* by Lynne Cherry (pollution of the environment)

Set in the Civil Rights Era or Pre-Civil Rights Era

- *Freedom School, Yes!* by Amy LittleSugar
- *Freedom Summer* by Deborah Wiles
- *Goin' Someplace Special* by Patricia C. McKissack
- *Momma, Where Are You From?* by Marie Bradby
- *The Story of Ruby Bridges* by Robert Coles
- *This Is the Dream* by Diane Z. Shore and Jessica Alexander
- *Uncle Jed's Barbershop* by Margaree King Mitchell
- *White Socks Only* by Evelyn Coleman

Set in World War II or Post-World War II Era

- *Baseball Saved Us* by Ken Mochizuki (Japanese Internment camps)
- *The Bracelet* by Yoshiko Uchida (Japanese Internment camps)
- *Heroes* by Ken Mochizuki (Japanese Internment camps)
- *Luba, the Angel of Bergen-Belsen* by Luba Trzysynska-Frederick (Nazi concentration camps)
- *Mercedes and the Chocolate Pilot* by Margot Theis Raven (Germany, Berlin air lift)
- *One Thousand Tracings* by Lita Judge (aiding German people)
- *Rose Blanche* by Roberto Innocenti (Nazi Germany)

Turning Point

- *The Orange Shoes* by Trinka Hakes Noble
- *The Other Side* by Jacqueline Woodson
- *Sister Ann's Hands* by Marybeth Lorbiecki
- *Those Shoes* by Maribeth Boelts

Surprise Ending

- *Charlie Anderson* by Barbara Abercrombie
- *For the Love of Autumn* by Patricia Polacco
- *Goin' Someplace Special* by Patricia C. McKissack
- *Goldilocks and Just One Bear* by Leigh Hodgkinson
- *Probuditi!* by Chris Van Allsburg
- *The Wednesday Surprise* by Eve Bunting
- *The Wretched Stone* by Chris Van Allsburg
- *The Yellow Star* by Carmen Agra Deedy

Standard 4: Vocabulary, Author's Craft

When you're looking for good word choice, you need to consider what makes the word or words effective. How do the words contribute to the tone or set the mood? Below are several criteria to consider when determining why words in a text are effective.

Writers use words in a variety of ways to create powerful images.

- *All the Colors of the Earth* by Sheila Hamanaka
- *Dogteam* by Gary Paulsen
- *Frederick* by Leo Lionni
- *Hello Ocean* by Pam Munoz Ryan
- *Home Run* by Robert Burleigh
- *Hoops* by Robert Burleigh
- *One Tiny Turtle* by Nicola Davies
- *Scarecrow* by Cynthia Rylant
- *The Seashore Book* by Charlotte Zolotow
- *Snow* by Cynthia Rylant
- *Water Dance* by Thomas Locker

Writers choose names that "fit" for people and places.

- Aunt Tiny, from *Yolonda's Genius* by Carol Fenner
- Fudge (Peter), from *Tales of a Fourth Grade Nothing* by Judy Blume
- Kanga and Roo, from *Winnie-the-Pooh* by A. A. Milne
- Junie B. Jones, from *Junie B. Jones* series by Barbara Park
- The Land of Chew-and-Swallow, from *Cloudy With a Chance of Meatballs* by Judi Barrett
- Maniac McGee, from *Maniac McGee* by Jerry Spinelli
- Miss Bonkers, from *Hooray for Diffendoofer Day* by Dr. Seuss, Jack Prelutsky, and Lane Smith
- Pippi Longstocking, from *Pippi Longstocking* by Astrid Lindgren

Writers choose strong verbs.

- *In the Small, Small Pond* by Denise Fleming
- *A Story for Bear* by Dennis Haseley
- *When Sophie Gets Angry—Really, Really Angry* by Molly Bang

Writers choose striking adjectives.

- *My Mama Had a Dancing Heart* by Libba Moore Gray

Sometimes writers make up their own words.

- *Double Trouble in Walla Walla* by Andrew Clements

Writers create images with similes.

- *My Dog Is as Smelly as Dirty Socks* by Hanoch Piven
- *Quick as a Cricket* by Audrey Wood
- *The Seashore Book* by Charlotte Zolotow

Writers use personification to create images.

- *Dear World* by Takayo Noda
- *In November* by Cynthia Rylant
- *Snow* by Cynthia Rylant

Writers use hyperbole (exaggeration) to create images.

- *Paul Bunyan* (and other tall tales) retold by Mary Pope Osborne in *American Tall Tales*

Writers use words with a “double meaning” to create an interesting effect.

- *Food Fight!* by Carol Diggory Shields
- *Tough Cookie* by David Wisniewski

Writers use figurative language to add to meaning:

- *The King Who Rained, The Sixteen Hand Horse, A Chocolate Moose for Dinner*—or other books by Fred Gwynne
- *There's a Frog in My Throat* by Loreen Leedy and Pat Street

Writers use dialect to give their writing a sense of place.

- *Young Cornrows Callin' Out the Moon* by Ruth Forman

Standard 5: Structure

Text *structure* is perhaps the most complex and misunderstood of all of the College and Career Readiness Standards, for it can imply so many things. We are most accustomed to hearing about this in relation to basic nonfiction text structures: compare/contrast, sequence of events, cause/effect, and so on. But these don't really reflect *craft*—which is the way that the Common Core asks us to think about structure. From the perspective of craft, structure can mean the genre of the text (Why did the author write this as a play, a poem, a letter, etc.?). Structure can also relate to the internal organization and *craft* of a piece of writing:

repeated sentences, variation in sentence length, the way the print is placed and shaped on the page, the use of italics, bolded words, and the like. It can also refer to the way an author gets the reader's attention, builds suspense, and ends a story. Several of these crafted elements of structure are noted below.

Format

Play/Dialogue

- *Hey, Little Ant* by Phillip Hoose, Hanna Hoose, and Debbie Tilley

Layers of Meaning (the "main text" and additional details in a smaller font)

- *Bat Loves the Night* (and other books) by Nicola Davies
- *Dream* by Susan V. Bosak

Told in Verse

- *Meet Danitra Brown* by Nikki Grimes
- *Nobody Owns the Sky: The Story of "Brave Bessie" Coleman* by Reeve Lindbergh

Allegory

- *A Bad Case of Stripes* by David Shannon
- *Eggbert, the Slightly Cracked Egg* by Tom Ross
- *The Empty Pot* by Demi
- *Feathers and Fools* by Mem Fox
- *Wings* by Christopher Myers

Letter Text

- *Dear Mr. Blueberry* by Simon James
- *Dear Willie Rudd* by Libba Moore Gray
- *Nettie's Trip South* by Ann Turner

Journal Text

- *Diary of a Worm* by Doreen Cronin
- *Hamzat's Journey: A Refugee Diary* by Anthony Robinson
- *The Wretched Stone* by Chris Van Allsburg

Newspaper Text

- *Extra! Extra!: Fairy-Tale News From Hidden Forest* by Alma Flor Ada
- *Fairy Tale News* by Colin Hawkins and Jacqui Hawkins

Nonfiction Stories

- *A Caribou Journey* by Debbie S. Miller
- *The Eyes of Grey Wolf* by Jonathan London
- *One Tiny Turtle* by Nicola Davies

Photo Journal

- *In My Family/En Mi Familia* by Carmen Lomas Garza
- *Remember: The Journey to School Integration* by Toni Morrison
- *Snapshots From the Wedding* by Gary Soto

Alphabet Books

- *Allison's Zinnia* by Anita Lobel
- *The Boat Alphabet Book* by Jerry Pallotta—or others
- *The Z Was Zapped* by Chris Van Allsburg

Personal Narrative/Memoir

- *All the Places to Love* by Patricia MacLachlan
- *Appalachia* by Cynthia Rylant
- *Hairs/Pelitos* by Sandra Cisneros
- *Mercedes and the Chocolate Pilot* by Margot Theis Raven
- *Momma, Where Are You From?* by Marie Bradby

Sequence/Life Cycle

- *Giant Pandas* by Gail Gibbons
- *How a House Is Built* by Gail Gibbons
- *Sky Tree* by Thomas Locker

Story-Within-a-Story

- *Aunt Isabel Tells a Good One* by Kate Duke
- *Dinner at Aunt Connie's House* by Faith Ringgold
- *The Seashore Book* by Charlotte Zolotow

Flip Sides

- *Marianthe's Story: Painted Words and Spoken Memories* by Aliki
- *Reflection* by Ann Jonas
- *Round Trip* by Ann Jonas

Pattern Text

- Begin with a question: *Will We Miss Them?* by Alexandra Wright
- Repeating lines and phrases: *When I Was Young in the Mountains* by Cynthia Rylant; *Meanwhile Back at the Ranch* by Trinka Hakes Noble; *I, Matthew Henson: Polar Explorer* by Carol Boston Weatherford; *Tulip Sees America* by Cynthia Rylant
- Circular ending: *My Mama Had a Dancing Heart* by Libba Moore Gray

Structure of Sentences; Use of Punctuation

Writers use a combination of long and short sentences to make their ideas stand out.

- *An Angel for Solomon Singer* by Cynthia Rylant
- *Welcome to the Green House* by Jane Yolen

Writers sometimes begin a sentence with *And*.

- *When I was Young in the Mountains* by Cynthia Rylant
- Many fairy tales (“And they all lived happily ever after.”)

Writers sometimes use sentence fragments.

Too many books to note

Alliteration makes writing sound musical.

- *Dinorella* by Pamela Duncan Edwards
- *The Seashore Book* by Charlotte Zolotow

Writers sometimes say something again for emphasis.

- *Dreamplace* by George Ella Lyon
- *The Whales* by Cynthia Rylant

Writers sometimes use *dashes* as another way of showing side comments.

- *Junie B. Jones and Her Big Fat Mouth* by Barbara Park

Writers sometimes use lots of *ands* instead of commas to create a particular effect.

- *The Relatives Came* by Cynthia Rylant
- *Scarecrow* by Cynthia Rylant
- *A Story for Bear* by Dennis Haseley

Writers sometimes use ellipses (dot-dot-dots).

- *Down the Road* by Alice Schertle (shows that the journey goes on and on)
- *The Whales* by Cynthia Rylant (shows that the author doesn’t know what to say next)
- Ellipses can also show hesitation or moving from one subject to another

Writers sometimes use colons.

A colon is a signal. Colons can be used in many artful ways to let readers know what is coming in a text. They can show that something big is about to follow. They can show that a list is coming. They can show that someone is going to talk (as in a play script).

Writers sometimes use ALL CAPS to give a word or phrase extra emphasis.

- *Hooray for Diffendoofer Day* by Dr. Seuss, Jack Prelutsky, and Lane Smith
- *Princess Penelope’s Parrot* by Helen Lester

Sometimes writers use *italics*, which can show many things.

Italics are used for making noise. Italics are used for emphasizing a particular word. Italics are used to show the thinking that is going on in someone's head. Italics are sometimes used to show someone is talking.

- *Night in the Country* by Cynthia Rylant (and many, many other books)

Writers sometimes present their text almost like a “free verse poem” with interesting line breaks that emphasize words in a particular way.

- *Dave the Potter* by Laban Carrick Hill
- *Dear World* by Takayo Noda
- *The Whales* by Cynthia Rylant
- *What You Know First* by Patricia MacLachlan

Writers sometimes place and shape print in interesting ways to add to the meaning of their text.

- *Come to My Party* by Heidi Roemer (a book of shape poems)
- *I Stink* by Kate and Jim McMullan
- *Madeline* by Ludwig Bemelmans (last page)
- *Tulip Sees America* by Cynthia Rylant
- And so many more . . .

Standard 6: Point of View

Texts that support point of view are those through which you can hear the author's or character's voice. You can tell what is important to the person. You can tell who is talking because the thoughts are unique to that person.

Writers “tell it like it is”—not the way they'd like it to be.

- *Halloween* by Jerry Seinfeld
- *Pictures From Our Vacation* by Lynne Rae Perkins

Narrators who are kids *sound* like kids.

- *Earrings!* by Judith Viorst (or anything by Judith Viorst)
- Junie B. Jones books by Barbara Park (or other books by Barbara Park)
- *Super-Completely and Totally the Messiest* by Judith Viorst

Writers risk talking about “tough stuff.”

- *Coming on Home Soon* by Jacqueline Woodson
- *Koala Lou* by Mem Fox

Sometimes there are two or more voices in the same book.

- *Dear Mother, Dear Daughter* by Jane Yolen and Heidi Stemple
- *The Pain and the Great One* by Judy Blume

- *Talkin' About Bessie* by Nikki Grimes
- *Voices in the Park*, by Anthony Browne
- *Town Mouse, Country Mouse* by Jan Brett

Sometimes books are written from a point of view different from what you expect.

- *Cinderella's Rat* by Susan Meddaugh
- *Encounter* by Jane Yolen
- *The Paperbag Princess* by Robert Munsch
- *The Princess and the Pizza* by Mary Jane Auch
- *The True Story of the Three Little Pigs*, by A. Wolf, as told to Jon Scieszka

Sometimes books are written directly to "you."

- *The Secret Knowledge of Grown-Ups* by David Wisniewski
- *The True Story of the Three Little Pigs*, by A. Wolf, as told to Jon Scieszka

Sometimes the narrator is someone *in* the story.

- *Winners Never Quit* by Mia Hamm
- *Momma, Where Are You From?* by Marie Bradby
- *More Than Anything Else* by Marie Bradby
- *Nettie's Trip South* by Ann Turner
- *The Raft* by Jim LaMarche
- *Testing the Ice* by Sharon Robinson
- *The Wretched Stone* by Chris Van Allsburg

Sometimes authors give a voice to things that don't really talk:

- *Atlantic* by G. Brian Karas
- *Dear Mrs. LaRue* by Mark Teague
- *Dogs Rule!* by Daniel Kirk
- *I Stink* by Kate and Jim McMullan
- *Memoirs of a Goldfish* by Devin Scillian
- *Once I Ate a Pie* by Patricia MacLachlan and Emily MacLachlan Charest
- *The Tree That Would Not Die* by Ellen Levine

Writers show their voice through their knowledge of *where* the story takes place or their knowledge of the subject.

- *Alaska's Three Pigs* by Arlene Laverde
- *Antarctica* by Helen Cowcher
- *Earrings!* by Judith Viorst
- *Korean Cinderella* by Shirley Climo
- *The Three Snow Bears* by Jan Brett