

Sarah Oberlin

Falling in Love with Close Reading

Ashland Course 6150 B4

Annotated Bibliography

Text Evidence:

A Fish in a Tree

Old Wolf by Avi

National Geographic

Wonder

Because of Mr. Terupt

Word Choice

Tough Boris by Mem Fox

Owl Moon by Jane Yolen (use of simile and metaphor, sensory words)

Wilfrid Gordon McDonald Partridge by

Thunder Cake by Patricia Polacco

Punished by David Lubar

Two Bad Ants by Chris Van Allsburg

Structure

All the Places to Love by Patricia MacLachlan

When I was Young in the Mountains by Cynthia Rylant

If You Give a Pig a Pancake by Laura Numeroff

Cloudy with a Chance of Meatballs by Judi and Ron Barrett

The Napping House by Audrey and Don Wood

Point of View & Argument

Miraculous Journey of Edward Tulane by Kate DiCamillo

Can I Have a Stegosaurus, Mom? Can I? Please! by Lois G. Grambling

Caves by Stephen Kramer

Dear Mrs. La Rue: Letters From Obedience School by Mark Teague

Love that Dog by Sharon Creech

Reading Across Texts

Cinderella Stories

Cinderella by Marcia Brown

The Rough Faced Girl by David Shannon

Ella Enchanted by Gail Carson Levine

Mufaro's Beautiful Daughters by John Steptoe

Author Studies:

Chris Van Allsburg: *Zathura*, *Jumanji*, *Polar Express*

Cynthia Rylant: *When the Relatives Came*, *When I was Young in the Mountains*

Works Cited

Avi. *Old Wolf*. New York: Atheneum, 2015. Print. *Old Wolf* is a beautifully written story of the hunter and the hunted. The author juxtaposes the old wolf Nashoba with the young boy Casey who wants to be a real hunter, but whose hunting experience has been derived from video games. The book is rich with opportunities for analyzing the relationships between the wolves in the pack, the Old Wolf and the Raven who tries to help him, and eventually Casey and the Old Wolf. The book is set in the Iron Mountains of Colorado and offers rich, visual imagery of the setting.

Barrett, Judi, and Ron Barrett. *Cloudy with a Chance of Meatballs*. New York: Atheneum Books for Young Readers, 1978. Print. This silly book is set in the town of Chewandswallow where food falls from the sky like weather. The structure of the story can be analyzed for cause and effect as students ponder what would happen if food really did fall from the sky and we couldn't or didn't want to eat it all. The structure also can be viewed through the lens of a three part sequence of breakfast, lunch and dinner, something even young students can understand and identify.

Buyea, Rob. *Because of Mr. Terupt*. New York: Yearling, 2011. Print. *Because of Mr. Terupt* is the story of a 5th grade class transformed by their relationship with a new teacher. It is told by chapter vignettes from different students, each using the distinct voice of that character. The relationships, characters, and author's message are revealed as you read and combine the perspectives of each child's perception of school and each other. The characters feel authentic and relatable for upper elementary students who will likely recognize themselves.

Creech, Sharon. *Love That Dog*. New York: HarperTrophy, 2003. Print. In this story, the main character Jack doesn't like reading or writing poetry. His point of view and attitude at the beginning reveal that he thinks poetry is for girls and that his brain doesn't have any ideas for poetry. Jack's teacher, and a poem by Walter Dean Myers, serve as inspiration to persuade Jack that poetry can be a powerful force for dealing with painful problems. The teacher and the poems provide evidence to Jack, without directly attempting to persuade him, that poetry is for him.

DiCamillo, Kate, and Bagram Ibatoulline. *The Miraculous Journey of Edward Tulane*. Somerville: Candlewick, 2009. Print. This story of Edward Tulane, a china rabbit, is told from Edward's point of view. While the structure does not offer the point of view of multiple characters, Edward's individual point of view evolves as he cycles through a series of owners. Edward's experience and viewpoint from these experience transforms through his experiences, changing thoughts and new perspective of what it means to be loved.

Fox, Mem, and Kathryn Brown. *Tough Boris*. San Diego [Calif.]: Harcourt Brace, 1998. Print. *Tough Boris* is a beautifully illustrated picture book that makes a great mentor text and read aloud because of its simple pattern accompanied by an important message about judging people. Mem Fox chooses six interesting adjectives including greedy, fearless, massive, and scruffy making this a great book for analysis of word choice. Students can examine the feelings and images evoked by the chosen words and consider the author's purpose for choosing those words. This would also be a great mentor text for writing.

Fox, Mem, and Julie Vivas. *Wilfrid Gordon McDonald Partridge*. La Jolla: Kane/Miller Book, 1989. Print. In this charming story, Mem Fox uses metaphor to offer multiple

explanations of "What is a Memory". The little boy in the story lives next to an old folks home and develops a special relationship with one of the residents. His quest to learn more about memory, and help his dear friend takes us on a journey of words. The author shows us how 1 word or concept can be defined or described in multiple ways and from varied points of view.

Grambling, Lois G., and H. B. Lewis. *Can I Have a Stegosaurus, Mom? Can I? Please!?*

Mahwah: BridgeWater, 1995. Print. In this story, a little boy uses a variety of persuasive arguments to convince his mother he should have a dinosaur. The arguments are sometimes silly and sometimes practical demonstrating how argument may shift to consider the audience. This text can be used to analyze and discuss argument in a playful way.

Hunt, Lynda Mullaly. *Fish in a Tree*. New York: Nancy Paulsen Books, an imprint of Penguin

Group (USA), 2015. Print. Fish in a Tree is the touching story of a middle school girl's struggle with a learning disability and how she and her classmates are transformed through their relationship with the right teacher. The characters are well developed through Ally's interactions with them and the book offers a great way to discuss character feelings and relationships as well as address the issue of what it means to be "smart".

Kramer, Stephen P., and Kenrick L. Day. *Caves*. Minneapolis: Lerner, 1995. Print. In the book

Caves, Steven Kramer sets the mood for the story by describing what isn't there before describing what is there. By describing the caves in this way rather than just describing or defining what caves are the author influences our mood and point of view as we learn more about the topic.

Levine, Gail Carson. *Ella Enchanted*. New York: HarperCollinsPublishers, 1997. Print. A modern day, chapter book take on the traditional story of Cinderella. While the story retains some of the classic elements of a Cinderella story like the glass slipper and magical spells, this modern Cinderella is her own hero.

Lubar, David. *Punished!* Plain City: Darby Creek, 2006. Print. This story is about a boy named Logan, who is punished for being disrespectful in the library. Logan tries to apologize but Mr. Wordsworth says 'that words aren't always enough.' He isn't punished in a normal way. Everytime he speaks his words come out in puns. This is an excellent text for examining word choice. Logan needs to find oxymorons, anagrams, and palindromes making figures of speech part of the story line as well as the authors use of word play to make the story entertaining.

MacLachlan, Patricia, and Mike Wimmer. *All the Places to Love*. New York: HarperCollins, 1994. Print. In this book, the author chose to structure the story as a series of vignettes about a special place. The family farm in the story has many places to love, but each family member has a personal favorite. The book reveals each character's "place to love" with descriptions of the place and why it means so much to them. The structure sets up a repetition of this pattern revealed through each character's perspective. This book offers opportunities to discuss the themes of special places and family and also makes a great model for students writing about their own special places.

Martin, Rafe, and David Shannon. *The Rough-face Girl*. New York: Puffin, 1998. Print. This is an Algonquin Indian version of the Cinderella story in which the sisters, 2 evil and 1 kind, have to prove they can see the rich and handsome "invisible being" in order to marry him.

National Geographic Kids. Print. The National Geographic classroom magazines provide a wealth of text evidence for students to close read. The "word wise" glossary defines unknown terms or concepts in every issue and students are exposed to facts, descriptions, and accompanying graphics for content related topics. Text can also be analyzed for bias and author's message. Patterns can be examined across multiple articles or issues or could be used in comparisons with other types of text.

Numeroff, Laura Joffe, and Felicia Bond. *If You Give a Pig a Pancake*. New York: Laura Geringer Book, 2000. Print. This book is one of several written by Laure Numeroff that uses a circular structure. The organization of the story creates a pattern that allows students to predict what might come next as the author reveals each successive demand of the pig in the story. The repetitive and predictable structure are engaging for young readers who delight in uncovering the next step for the pig, but this book is also a great mentor text for older students to analyze structure and use as a model for writing circular stories of their own.

Palacio, R. J. *Wonder*. New York: Alfred A. Knopf, 2012. Print. *Wonder* is the story of a 10 year old boy with severe facial abnormalities who attends school for the first time after being home schooled for many years. He is faced with the challenge of wanting to be accepted for who he is on the inside while kids are frightened by what he looks like. *Wonder* has many characters who are developed through Auggie's description of them, their actions toward him, and their actions toward the other students in class. Ample opportunity exists to examine point-of-view, character traits, and how those character traits are manifested in their relationships with each other.

Perrault, Charles, and Marcia Brown. *Cinderella: Or, the Little Glass Slipper*. New York: Aladdin Paperbooks, 1988. Print. Charles Perrault's version of the Cinderella story is the story-teller's favorite. In this book, Marcia Brown translates this traditional Cinderella story.

Polacco, Patricia. *Thunder Cake*. New York: Philomel, 1990. Print. In this book, a grandmother helps her granddaughter overcome her fear of thunder by engaging her in making a "thunder cake" while the storm is coming. Patricia Polacco's story uses word choice to develop powerful sensory details as well as strong verbs to convey the action. She uses onomatopoeia to bring the power of the storm alive for the reader.

Rylant, Cynthia. *When I Was Young in the Mountains*. New York: Dutton, 1985. Print. In this book by Cynthia Rylant, the repetition of the same phrase "When I was Young in the Mountains" establishes the structure of a childhood story through a series of flashbacks revealing her most cherished memories. The repetition of the words also creates a rhythm to the story and emphasizes the importance of the description of her childhood home.

Step toe, John. *Mufaro's Beautiful Daughters: An African Tale*. New York: Mulberry, 1993. Print. An African version of a Cinderella story in which Mufaro's two beautiful daughters, one selfish and one kind, vie for the heart of the King and the opportunity to become his queen.

Teague, Mark. *Dear Mrs. LaRue: Letters from Obedience School*. New York: Scholastic, 2002. Print. In this charming picture book, Ike the dog writes impassioned letters home from obedience school in an effort to persuade Mrs. Larue that he doesn't belong there. He

uses powerful word choice, appeals to emotion, and even quotes to support his argument.

Van Allsburg, Chris. *Two Bad Ants*. Boston: Houghton, 1988. Print. This is the story of two ants who decide to leave the safety of the others to venture into the kitchen, a dangerous place for ants. Chris Van Allsburg uses uncommon words in the story like deem, feverish, anxious, plunge and stun. He also takes care to describe things without actually naming them like describing sugar as a "sea of crystals" and coffee as a "big, brown, lake". This book offers a great opportunity to analyze how an author uses strong descriptions to create images for the reader without naming things and how the perspective of the ants leads naturally to the choice of words. Plenty of ways to discuss how this purposeful choice by the author engages the reader and makes the story more interesting.

Wood, Audrey, Don Wood, and Dalia Hartman. *The Napping House*. San Diego: Harcourt Brace Jovanovich, 1984. Print. *The Napping House* is a delightful picture book that tells the story of a cozy house at naptime. The story unfolds in a cumulative structure similar to "This is the House that Jack Built" or "There was an Old Lady Who Swallowed a Fly" as the pile of nappers grows and then unwinds itself as the various characters awake to carry us to the end of the story.

Yolen, Jane, and John Schoenherr. *Owl Moon*. New York: Philomel, 1987. Print. In this beautifully illustrated picture book, a child and her father go owling on a snowy Winter night. The author uses metaphor and simile to create rich visual imagery of their journey and their relationship. Phrases like the snow was "whiter than the milk in a cereal bowl" create strong images and help us to appreciate the beauty of the New England woods and the warmth of the relationship between the child and her father.

Textual evidence uses information from an originating source or other texts to support an argument. Think of textual evidence as the driving force behind debates. Debates take a position and then use facts as supporting evidence. You can take any debate position you want, but without facts to back up your argument, you can't prove your point. Here's an important issue. "Evidence" is not the same as a "claim." Evidence is a single fact or set of facts. "Barack Obama was the 44th President of the United States" is a fact. Text Evidence for Beginners. Hey all! My name is Kadeen, and I am so excited to be sharing this topic with you. As a teacher of several years, I never thought "text evidence" would become one of my main instructional focus topics until I started tutoring 5th grade. When I started Text Evidence for Beginners, the intent was to address this skill for the K-2 grade level in a fun and meaningful way. The passages needed to be short enough so that students would not lose interest or focus before they got to the "meat" of the lesson. Text evidence. If you're an English/Language Arts teacher, it's been the work of your life. If not, with literacy skills being integrated into all content areas, it is likely your new challenge. The concept is simple: we want students to make logical conclusions in their lives " conclusions that will lead to rational and well-informed decision-making. Students recognize that it is unlikely they will be at a job interview where their potential employer will ask them to show them a quote from Lord of the Flies that shows the impact of human nature.