

Beyond Sharing the Book: Using Picture Books as Mentor Texts To Engage Students in Effective Reading and Writing

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* IDEAS

Where do ideas come from? Is the message clear and interesting? Are details used effectively?

The Sea Chest Personal experience of growing up an only child and then having a foster sister come into our family

Ready or Not, Dawdle Duckling Inspired by my illustrator and the animal characters she added to the first volume (*Dawdle Duckling*) but woven throughout with my son's strong attachment to his friends

Little Loon and Papa Editor-inspired but based on the loons of Rangeley Lake and my son's childhood fear of water

No T. Rex in the Library Drawn completely from my imagination

Adventure Annie Goes to Work Editor-inspired story based on my own "inner child"

Adventure Annie Goes to Kindergarten Inspired by the spunk of the main character in the previous book and the humor and good-will of Maine kindergarten teacher Todd Bell.

* ORGANIZATION

Is there a beginning, middle, and end? Is the piece logical? Is the structure interesting and appropriate?

The Sea Chest (Frame Story): The first and last double-page spreads tell a modern story while in the internal story Auntie Maita tells the story of her childhood 70+ years ago.

Ready or Not, Dawdle Duckling (Pattern of Three) Dawdle tries three times to hide and fails each time before succeeding.

Little Loon and Papa (Pattern of Three) Little Loon swims away to avoid learning to dive and encounters three north woods animals before he finds his Papa and finally dives.

No T. Rex in the Library (Circular Story) When Tess misbehaves in the library, Mommy puts her in time-out; when Tess brings T. Rex to life, he also misbehaves and the story ends with him in time-out.

Adventure Annie Goes to Work (Pattern of Three) Annie tries and fails three times before she finds the missing report.

Adventure Annie Goes to Kindergarten (Pattern of Three) Annie has three adventures before finally becoming Gold Star Deputy.

* VOICE

Does the voice match the author and the intended audience? Does the voice engage the reader and arouse emotion?

The Sea Chest The voice here is quiet and reflective to match the mood of the story unfolding.

Ready or Not, Dawdle Duckling The voice is light, sassy, and playful to match Dawdle's character and the needs of the young audience.

Little Loon and Papa The voice is young and urgent to match the character and the mood of the story unfolding.

No T. Rex in the Library: The voice is playful and boisterous to match the two main characters, Annie and T. Rex.

Adventure Annie Goes to Work and *Adventure Annie Goes to Kindergarten* The first person voice is spunky and energetic.

* WORD CHOICE

Is the vocabulary fresh, precise, appealing, and surprising? Are there strong verbs and colorful phrases?

The Sea Chest Many unexpected or unfamiliar words

Little Loon and Papa Strong Verbs: quivers, wobbles, squeeze, tuck, zip, disappear, dips, tips, kick-kicks

Kate Taylor, a loon biologist, read the manuscript for accuracy of language as well as loon calls

Ready or Not, Dawdle Duckling Phrases drawn from the game of Hide-and-Seek

No T. Rex in the Library Strong verbs and exclamations move the text along at a swift pace

Verbs: snarls, snorts, tumble, topple, flop, groans, grins, grips, zips, bumps, scatter, lay seige

Adventure Annie Goes to Work and *Adventure Annie Goes to Kindergarten* Word choice reflects Annie Grace's exuberant spirit.

* SENTENCE FLUENCY

Is there variety in sentence structures? Do they flow smoothly? Is the piece enjoyable to read aloud?

The Sea Chest Text written in, and formatted as, poetry

Ready or Not, Dawdle Duckling Repeated refrains allow the audience to join in

Little Loon and Papa Repetition drives enjoyment of the story when read aloud

No T. Rex in the Library The text is chock full of one word sentences

Adventure Annie Goes to Work Sentences that capture the action of the story

Adventure Annie Goes to Kindergarten A pleasing mix of long and short sentences

* CONVENTIONS

Are the "rules" of punctuation, spelling, grammar, and formatting followed?

The Sea Chest Font is altered to signal frame story

Ready or Not, Dawdle Duckling Narration depends heavily on dialogue (quotation marks)

Little Loon and Papa Carefully placed exclamation points to build excitement

No T. Rex in the Library Exclamations: ROAR! TIME OUT! BAM! Yee-haw! Watch out! Charge on! Wait! Arrrr!

Adventure Annie Goes to Work and *Adventure Annie Goes to Kindergarten* Like all young children, Annie asks plenty of question

A BIBLIOGRAPY OF SUGGESTED TITLES

* IDEAS

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Abe Lincoln Crosses a Creek: A Tall, Thin Tale by Deborah Hopkinson

Bag in the Wind by Ted Kooser

The Chiru of High Tibet: A True Story by Jacqueline Briggs Martin

Duck on a Bike by David Shannon

House Takes a Vacation by Jacqueline Davies

I Will Never Not Ever Eat a Tomato by Lauren Child

My Dog is as Smelly as Dirty Socks by Hanock Piven

My Father, the Dog by Elizabeth Bluemle

The Uglified Ducky by Willy Claflin

There Was an Old Monkey Who Swallowed a Frog by Jennifer Ward

What if Everybody Did That? by Ellen Javernick

* ORGANIZATION

Is there a beginning, middle, and end? Is the piece logical? Is the structure interesting and appropriate?

Forest Bright, Forest Night by Jennifer Ward

A Good Day by Kevin Henkes

The House in the Night by Susan Marie Swanson

If You Give a Pig a Party by Laura Numeroff

In the Small, Small Night by Jane Kurtz

Jack's Treehouse by Pamela Duncan Edwards

Previously by Allan Ahlberg

Scribble by Deborah Freedman

Stampede! Poems to Celebrate the Wild Side of School by Laura Purdie Salas

This is the Wind by Liz Rosenberg

Turtle Splash! Countdown at the Pond by Cathryn Falwell

When a Monster is Born by Sean Taylor

* VOICE

Does the voice match the author and the intended audience? Does the voice engage the reader and arouse emotion?

17 Things I'm Not Allowed to Do Anymore by Jenny Offill
Because You Are My Baby by Jennifer Ward
Big Blue Whale (NF) by Nikola Davies
Dear Mrs. Larue: Letters from Obedience School by Mark Teague
Diary of a Fly by Doreen Cronin
Don't Let the Pigeon Drive the Bus! by Mo Willems
Chester by Melanie Watt
Cousin John is Coming by Elise Broach
I'm Big by Kate McMullan
Martha Doesn't Say Sorry! by Samantha Berger
The Secret World of Walter Anderson (NF) by Hester Bass

* WORD CHOICE

Is the vocabulary fresh, precise, appealing, and surprising? Are there strong verbs and colorful phrases?

The Boy Who Cried Fabulous by Leslea Newman
Bubble Gum, Bubble Gum by Lisa Wheeler
Chicken Dance by Tammi Sauer
An Egg is Quiet (NF) by Dianna Hutts Aston
Iggy Peck Architect by Andrea Beaty
Jose! Born to Dance (NF) by Susanna Reich
Mostly Monsterly by Tammi Sauer
Over in the Garden by Jennifer Ward
Scoot! by Cathryn Falwell
Ten On The Sled by Kim Norman
Thesaurus Rex by Laya Steinberg
Water Hole Waiting by Christopher and Jane Kurtz

* SENTENCE FLUENCY

Is there variety in sentence structures? Do they flow smoothly? Is the piece enjoyable to read aloud?

Bed Head by Margie Palatini

Big Night for Salamanders by Sarah Lamstein

The Busy Tree by Jennifer Ward

I Ain't Gonna Paint No More by Karen Beaumont

Leonardo's Monster by Jane Sutcliffe

Muktar and the Camels by Janet Graber

The Little Yellow Leaf by Carin Berger

Some Dog! by Mary Casanova

Under the Snow (NF) by Melissa Stewart

The Village Garage by G. Brian Karas

Whales Passing by Eve Bunting

The Wolves are Back by Jean Craighead George

* CONVENTIONS

Are the "rules" of punctuation, spelling, grammar, and formatting followed?

Alfie the Apostrophe by Moira Donohue

Greedy Apostrophe: A Cautionary Tale by Jan Carr

Hey, Little Ant by Phillip M. and Hannah Hoose

Hot Rod Hamster by Cynthia Lord

Imagine a Night by Sarah L. Thomson

Penny and the Punctuation Bee by Moira Donohue

Punctuation Celebration by Elsa Knight Bruno

Punctuation Station by Brian P. Cleary

Punctuation Takes a Vacation by Robin Pulver

The Scrambled States of America Talent Show by Laurie Keller

Yo! Yes? by Christopher Raschka

IDEAS: Story Behind the Story from Other Authors

Susan Taylor Brown

Can I Pray with My Eyes Open?

<http://www.susantaylorbrown.com/pray.html>

Mary Casanova

One Dog Canoe

<http://www.marycasanova.com/books/one.html>

Dori Chaconas

On a Wintry Morning

http://www.cynthialeitichsmith.com/lit_resources/authors/stories_behind/storychaconas.html

One Little Mouse

http://www.cynthialeitichsmith.com/lit_resources/authors/stories_behind/storychaconas1.html

Shutta Crum

Read a "story behind the story" page for each title by clicking on "All About . . ."

<http://www.shuttacrum.com/books.html>

Jane Kurtz

Faraway Home

http://www.janekurtz.com/background_faraway.html

Water Hole Waiting

<http://www.janekurtz.com/FAQwater.html>

Christine Kole MacLean

Even Firefighters Hug Their Moms

<http://www.christinekolemaclean.com/firefighters.html>

Everybody Makes Mistakes

<http://www.christinekolemaclean.com/mistakes.html>

Pooja Makhijani

Mama's Saris

<http://www.poojamakhijani.com/note.html>

Lynn Plourde

Each title link from this page leads to a "story behind the story" section

<http://www.lynnplourde.com/picturebooks.html>

Robin Pulver

Each title link from this page leads to brief "story behind the story" information

<http://www.robinpulver.com/>

Joan Sandin

Coyote School News

<http://members.authorsguild.net/joansandin/work1.htm>

Cynthia Leitich Smith

Jingle Dancer

<http://cynthialeitichsmith.blogspot.com/2004/07/jingle-dancer.html>

Jennifer Ward

Read the "story behind the story" for each title on this page.

<http://www.jenniferwardbooks.com/aboutbooks.html#aboutgarden>

Jane Yolen

Read at least a paragraph of "story behind the story" information for each title.

<http://www.janeyolen.com/pictbooks.htm>

IDEAS: EXTENDING IN OTHER WAYS

- Telling family stories from a relative's point of view.
- Hunting for details
- Creating a sequel
- Retelling the story with a change of character/setting
- Illustration predictions
- Details of characterization

ORGANIZATION: EXTENDING IN OTHER WAYS

- Rewrite the story with a different organization
- Use a graphic organizer to analyze the pattern in the story
- Create a sequence chart
- Write a sequel using the same organization

VOICE: EXTENDING IN OTHER WAYS

- Identify words that create the voice
- Examine how illustrations contribute to voice
- Uncover the POV character
- Write from another POV
- Discuss how the voice of the story reflects the MC

WORD CHOICE: EXTENDING IN OTHER WAYS

- Identify DESCRIPTIVE DAZZLERS: strong verbs, colorful phrases, and unusual words
- Compare the use of adjectives and verbs for impact
- Search for sensory words
- Brainstorm synonyms
- Create invented words
- Listen for rhyme

SENTENCE FLUENCY: EXTENDING IN OTHER WAYS

- Scout for sentences in a variety of lengths
- Keep time with the rhythm
- Discuss the effects of long and short sentences in reader's emotions
- Identify repetition
- Discuss the "shape" of the text on the page

CONVENTIONS: EXTENDING IN OTHER WAYS

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