

Appendix A

The Role of Literature in the Common Core State Standards

By Carol Jago

“Literature is the most astonishing technological means that humans have created, and now practiced for thousands of years, to capture experience. For me the thrill of literature involves entering into the life worlds of others. I’m from a particular, constricted place in time, and I suddenly am part of a huge world — other times, other places, other inner lives that I otherwise would have no access to.”

*Stephen Greenblatt, professor of humanities at Harvard and author of the 2012 Pulitzer Prize winner for nonfiction, *The Swerve: How the World Became Modern*.*

The California *English Language Arts/English Language Development Framework* offers guidelines for improving education and literacy. Teachers are urged to discard ineffective practices and embrace instructional methods that prepare students for post-secondary education, the evolving world of work, and engaged citizenry. As we work towards meeting the Common Core State Standards, it is critical not to lose sight of the importance of educating the imagination through literature.

In an essay titled “Cultivating Wonder,” David Coleman, one of the architects of the Common Core, explains that, “So much depends on a good question. A question invites students into a text or turns them away. A question provokes surprise or tedium. Some questions open up a text, and if followed, never let you see it the same way again ... Excellence arises from the regular practice of work worth doing, reading things worth reading and asking questions worth answering.”

Rich, complex literature stimulates the kind of creative thinking and questioning Coleman describes. It stimulates and educates a reader’s imagination. In a world that increasingly values speed over all else, literature demands that students slow down, stop to think, pause to ponder and reflect on important questions that have puzzled mankind

for a very long time.*

The claim that the Common Core State Standards discourage the teaching of literature and privilege informational text over literary works in English classrooms is simply untrue. What seems to have caused confusion is the chart of percentages for informational and literary text cited in the Common Core State Standards' introduction. These percentages were taken from the 2009 National Assessment for Educational Progress Reading Framework

<http://www.nagb.org/content/nagb/assets/documents/publications/frameworks/reading09.pdf>. They describe the balance of literary and informational text that appear on the NAEP reading assessment, a measure of students' reading skills across the disciplines. These numbers should not be interpreted to mean that 70% of what students read in an English class should be informational text. What they do suggest is that a large percentage of what students read throughout their school day should be nonfiction.

Unfortunately for many students it is only in English class that they are assigned reading. Too many students graduate without having read a single work of history, philosophy, or science. The Common Core State Standards for Literacy in History/Social Studies, Science and Technical Subjects explicitly state that students need to be reading in every class.

"The Standards insist that instruction in reading, writing, speaking, listening, and language be a shared responsibility within the school. . . . The grades 6–12 standards are divided into two sections, one for ELA and the other for history/social studies, science, and technical subjects. This division reflects the unique, time-honored place of ELA teachers in developing students' literacy skills while at the same time recognizing that teachers in other areas must have a role in this development as well." (2010, 4)

It may be that in some schools English teachers are being told to cut back on literature. In fact, English teachers need to teach more poetry, more fiction, more drama, as well as more nonfiction. More reading equals more learning. We have evidence to prove it.

Vocabulary results from the 2011 NAEP Reading Assessment

* Note: This focus on exposing students to rich literature and different types of complex text applies to all students, including English learners, and is woven throughout the *ELA/ELD Framework* with supportive discussion and specific examples of using literature.

(<http://nces.ed.gov/pubsearch/pubsinfo.asp?pubid=2013452>) demonstrate a strong correlation between vocabulary knowledge and reading comprehension. How do students build their vocabularies? Not by memorizing lists of obscure words but by reading complex texts, both literary and informational.

Time to Read

Common Core anchor standard for reading #10 calls for students to “read and comprehend literary and informational texts independently and proficiently.” If students are not reading independently, at home, on their own, whether turning pages or flipping screens, they will never read proficiently. Complaints that today’s busy, over-programmed kids don’t have time for reading are demonstrably false. The 2010 Kaiser Family Media (<http://kff.org/other/event/generation-m-media-in-the-lives-of/>) reports that young people ages 8-18 consume on average 7 ½ hours of entertainment media per day: playing video games, watching television, and social networking. These are the same students who say they don’t have time to read. Children have time. Unfortunately like Bartleby, too often they would simply prefer not to.

We need to make English classrooms vibrant places where compelling conversations about great works of literature take place every day. Classrooms need to be spaces where anyone who hasn’t done the homework reading feels left out. They need to be places where students compare the lives of the Joads as they left the Dust Bowl to travel west to California in *Grapes of Wrath* with the lives of those who stayed behind through seven years with no rain in Timothy Egan’s *The Worst Hard Time* (winner of the 2006 National Book Award for Nonfiction). This need not entail force-feeding students books they hate but rather inviting young readers to partake of the richest fare literature has to offer.

Stories like Lewis Carroll’s *Alice in Wonderland*, A.A. Milne’s tales of Winnie the Pooh, and the Uncle Remus stories about Br’er Rabbit feed the imaginations of young readers and resist simplistic narrative resolution. Such literature is compelling because of, not in spite of, its ambiguities. When such tales are rewritten and sanitized for easy digestion, the stories are stripped of their magic. As with fast food, the taste has instant appeal and is addictive, but the nutritional value is low. Too few children know the works of Lewis Carroll, Kenneth Grahame, or Rudyard Kipling in their original form. It is sad that

so many Disneyland ticket-holders have never met Mr. Toad on the pages of *The Wind in the Willows*, never imagined Toad Hall nor watched Mr. Toad in court. Wearing a Winnie the Pooh backpack is no substitute for having A. A. Milne's verse read to you.

Making Complex Text Accessible

Literature study offers students windows to other worlds, other cultures, other times. It poses intellectual challenges, inviting and demanding that students stretch and grow. In *The Anatomy of Influence: Literature as a Way of Life*, Harold Bloom proposes three criteria for choosing works to be read and reread and taught to others: aesthetic splendor, cognitive power, and wisdom. That said, teachers need to do more than simply hand out copies of *Romeo and Juliet* and expect ninth graders to be enthralled by its aesthetic splendor. Making complex works accessible to young readers, particularly those whose reading and language skills lag behind their thinking skills, requires artful instruction.

For example, an effective way to introduce the major conflict in Sophocles' *Antigone* might be to have students write about a time when they stood up to authority — preparing them for the argument between Antigone and her uncle, the king, Creon. A much less effective “into” activity would be to prepare students for *Macbeth* and Lady Macbeth's “Out, damned spot! out, I say” speech by asking them to turn and talk with a partner about a time when they had a stubborn spot on their hands. Tapping prior experience must prepare students for the important issues they will encounter in the text.

Over the past decade many secondary teachers have tried to make literature study more contemporary and more relevant to students' lives. The hope was that if students didn't have to struggle to read text that they might be more engaged. The result in terms of curriculum was a loss of rigor. It need not have been the case. Works by Toni Morrison, Maxine Hong Kingston, John Edgar Wideman, Jorge Borges, and James Baldwin have all the cognitive power and aesthetic splendor of Charles Dickens, Robert Louis Stevenson, F. Scott Fitzgerald, and Henry David Thoreau. But because these contemporary complex texts pose the very same textual challenges as the earlier works: difficult vocabulary, complicated syntax, figurative language, and length; we too often choose to teach simpler books. Rather than searching for works that pose no challenges, we need to design lessons that offer students the means for grappling with every aspect of complex text.

Appendix B of the Common Core State Standards provides a list of text exemplars to represent the complexity, quality, and range of works students should be taught at each grade level. Though some critics decry the list as a *de facto* national reading list, the Common Core states clearly that, “The choices should serve as useful guideposts in helping educators select texts of similar complexity, quality, and range for their own classrooms. They expressly do not represent a partial or complete reading list” (2).

One exemplar from the Grades 2-3 list is William Steig’s *Amos and Boris*. Notice the vocabulary and syntactical challenges this sentence from the story poses for young readers. “One night, in a phosphorescent sea, he marveled at the sight of some whales spouting luminous water; and later, lying on the deck of his boat gazing at the immense, starry sky, the tiny mouse Amos, a little speck of a living thing in the vast living universe, felt thoroughly akin to it all.” If students are reading such wondrous words at eight years old, imagine what they will be capable of at eighteen.

In Defense of Depressing Books

Students often wonder why so much of the literature they study in school is so depressing. *Romeo and Juliet* ends tragically. Anne Frank dies young. The jury decides against Atticus Finch. In *The Secret Garden* everyone in Mary Lennox’s house dies of cholera. Yet expressed within many seemingly heart-breaking narratives are themes of enduring love and the resilience of the human spirit. Great books earn their beautiful endings.

Aristotle used the term *catharsis* to describe how the pitiable and fearful incidents that occur in Greek tragedy arouse powerful emotions in an audience. Though the audience suffers with the protagonist through a series of unfortunate events, viewers emerge from the theater satisfied. Despite the unhappy ending, the conflict has been resolved in a way that corresponds with the audience’s experience of human nature and with the ironies of fate. A tragedy’s outcome may not be the one we hoped for, but it nevertheless proceeds logically from the protagonist’s actions. At the conclusion of the work, readers may feel like Samuel Taylor Coleridge’s marriage guest after listening to the Ancient Mariner’s tragic tale.

He went like one that hath been stunned,
And is of sense forlorn:

A sadder and a wiser man,
He rose the morrow morn.

Literature helps young people prepare for the challenges they are almost sure to face in their own lives. It demonstrates to students that they are not alone in their sadness.

Students also need to learn that poverty is not a temporary anomaly but pervasive social condition faced by many people. Richard Wright's autobiography, *Black Boy*, helps readers see how poverty can distort relationships, causing people to behave in unexpected ways. When the nine-year-old Richard is mugged coming home from the grocery store, his mother sends him back outside with a stick. She understands that the world is a brutal place, so rather than comforting her traumatized child, she forces him back out into the street to confront the trouble that surrounds him. The lesson she teaches is not merely one of violence but rather of survival. Ultimately Richard finds his way on and beyond those mean streets through reading and writing. *Black Boy* invites students to experience the debilitating effects of poverty and discrimination vicariously and to begin to understand why the struggle for economic justice and civil rights is everyone's business. Alongside history and philosophy, the study of literature offers a powerful means of understanding the problems that continue to beset humanity.

Reading Fiction Fosters Empathy

In a lecture to the Reading Agency author Neil Gaiman explained why reading, libraries, and imagination are so important. He argues that using our imaginations and providing for others to use theirs is an obligation for all citizens. Reading fiction is particularly important because it builds empathy. "When you watch TV or see a film, you are looking at things happening to other people. Prose fiction is something you build up from 26 letters and a handful of punctuation marks, and you, and you alone, using your imagination, create a world and people it and look out through other eyes. You get to feel things, visit places and worlds you would never otherwise know. You learn that everyone else out there is a "me," as well. You're being someone else, and when you return to your own world, you're going to be slightly changed. Empathy is a tool for building people into groups, for allowing us to function as more than self-obsessed individuals. You're also

finding out something as you read vitally important for making your way in the world. And it's this: The world doesn't have to be like this. Things can be different.”

Gaiman also makes the case for the importance of escapist fiction in children's lives, “If you were trapped in an impossible situation, in an unpleasant place, with people who meant you ill, and someone offered you a temporary escape, why wouldn't you take it? And escapist fiction is just that: fiction that opens a door, shows the sunlight outside, gives you a place to go where you are in control, are with people you want to be with (and books are real places, make no mistake about that); and more importantly, during your escape, books can also give you knowledge about the world and your predicament, give you weapons, give you armor: real things you can take back into your prison. Skills and knowledge and tools you can use to escape for real. As JRR Tolkien reminded us, the only people who inveigh against escape are jailers.

As we design language arts curriculum, let's insure that pleasure reading, “escapist” reading, continues to have a place beside the close reading of complex texts students are performing with their teacher. We need not get caught up in either/or. The California *ELA/ELD Framework* challenges teachers to make room for and/both in students' reading lives.

Reading in a Digital World

Some futurists argue that today's students no longer have the patience for words on a printed page. Is it time teachers simply accept that today's students no longer have the inclination to read anything more complex than a series of tweets? Are our children fundamentally different from past generations? Weaned on the lightning-quick access and brilliant images of the Internet and addicted to the constant exchange of social media, do they need a more interactive, digital learning environment to thrive?

The evidence supporting this view is powerful and persuasive. Jane McGonigal, a game designer working at the Institute for the Future, explains that online games are so compelling because they promote “blissful productivity.” Gamers feel they are accomplishing something important, that the battles they are fighting have “epic meaning,” and that they can be their best selves in this virtual environment. She has a point. Why else would people all over the world invest three billion hours a week playing video games? By the age of 21 the average gamer will have spent 10,000 hours playing video

games, approximately the same amount of time spent in school between grades 5 and 12. It is no wonder that a generation of children, the same children whose NAEP reading scores are below proficient, are becoming expert gamers. Imagine if students put a comparable amount of effort into reading that they do into video games. Imagine if students felt so “blissfully productive” at the end of every school day that they were eager to return on the morrow for more.

Unfortunately, teaching literature has too often been an occasion for teachers who know and love books to showcase what they love and show off what they know. Students come away from such classes—and this is when they are done well—in awe of their teachers but with little confidence in their own ability to read literature. Louise Rosenblatt said that, “The problem that a teacher faces first of all, then, is the creation of a situation favorable to a vital experience of literature. Unfortunately, many of the practices and much of the tone of literature teaching have precisely the opposite effect” (61). Classrooms from preschool through college should be places where that vital experience of literature takes place every day.

It is unrealistic to think that students will cheer when their teacher hands out copies of a Shakespeare play or a Homeric epic—let alone *Tess of the d’Urbervilles* or *The Grapes of Wrath*. The sheer weight of the volumes is daunting. But this is not a recent development in teenage behavior. Adolescent groans mask a deep hunger for meaning. They also mask students’ fear that they won’t be able to do this work. Nor will they be able to—without the help of a skilled teacher. Instead of making the excuse that today’s students don’t have the vocabulary, background knowledge, or stamina to read complex literature, we need to design lessons that build reading muscles page by page.

Lily Wong Fillmore, a long-time researcher into English language learning, has made an impassioned plea to teachers not to dumb down texts for English learners. Worried about the “gradual erosion of the complexity of texts” offered to students, Fillmore posits that when teachers offer only simplified materials to their English learners, it is “niceness run amok.” While she acknowledges that for the first year or two English learners need altered or alternate texts, ultimately they deserve the challenge of rich literature.

Teaching literature does not mean dragging students kicking and screaming through works they hate and poems they find opaque. It means nurturing the next generation of readers — readers who one day may choose to buy a ticket for a performance of *Twelfth Night*, who will excitedly order the latest James McBride novel for their e-reader, who can find solace in poetry during times of trouble. Much is made of the economic impact of education and how America needs an educated populace in order to be globally competitive, but of equal importance is preparing students' hearts and minds for whatever the future may hold. Writers from George Orwell to Kazuo Ishiguro, from Margaret Atwood to Chang-rae Lee have warned us of the danger of technology when divorced from humanity, but unless students read and heed their warnings we may be heading not for the best of all possible worlds but for the worst.

Access to Books Is a Human Right

Children (and adults) who read do not do so to enlarge their vocabularies or to improve their reading comprehension or to build background knowledge. While all of these things may occur as they devour book after book, readers read because it feels good. In her memoir *An American Childhood*, Annie Dillard recalls how it was for her to read as a child.

"Parents have no idea what their children are up to in their bedrooms: They are reading the same paragraphs over and over in a stupor of violent bloodshed. Their legs are limp with horror. They are reading the same paragraphs over and over, dizzy with gratification as the young lovers find each other in the French fort, as the boy avenges his father, as the sound of muskets in the woods signals the end of the siege. They could not move if the house caught fire. They hate the actual world. The actual world is a kind of tedious plane where dwells, and goes to school, the body, the boring body which houses the eyes to read the books and houses the heart the books enflame. The very boring body seems to require an inordinately big, very boring world to keep it up, a world where you have to spend far too much time, have to *do* time like a prisoner, always looking for a chance to slip away, to escape back home to books, or escape back home to any concentration — fanciful, mental, or physical — where you can lose yourself at last. Although I was hungry all the time, I could not bear to hold still and eat; it was too dull a thing to do, and had no appeal either to courage or to imagination" (100).

Readers like Annie Dillard lose themselves in books the way gamers lose themselves in *World of Warcraft*. The Harry Potter and *Hunger Games* series produced young readers who yearned for the next installment, loved talking about what they were reading, and had no trouble finding time in their busy digital lives to read. The problem is not a lack of time but of desire. Students who don't love books often have seldom experienced the kind of thrill Annie Dillard describes. One reason may be that they don't read with sufficient fluency for the work of reading to move to the background and the pleasure of reading to be paramount. Another reason young readers turned back to their game controllers may be that their teachers weren't quick enough to serve up the next book, books like Philip Pulman's *The Golden Compass* or Madeleine L'Engle's *A Wrinkle in Time*.

Maybe the door slammed behind J.K. Rowling and Suzanne Collins because there are too few librarians in our schools or because all over America public libraries, those testaments to the American Dream, are cutting staff and curtailing their hours. In the name of the California *ELA/ELD Framework*, we must work to reverse these trends. Easy access to books is a human right and a civilized society's responsibility.

A key principle guiding the development of the framework was that schooling must help all students achieve their highest potential. Part of this schooling includes skill in literacy and language, providing individuals with access to extraordinary and powerful literature that widens perspectives, illuminates the human experience, and deepens understandings of self and others. In 1780 John Adams wrote into the Massachusetts Constitution, "Wisdom and knowledge, as well as virtue, diffused generally among the body of the people, being necessary for the preservation of their rights and liberties; and as these depend on spreading the opportunities and advantages of education in the various parts of the country, and among the different orders of the people, it shall be the duty of legislatures and magistrates, in all future periods of this commonwealth, to cherish the interests of literature and the sciences, and all seminaries of them."

Let us embrace our duty to cherish the interests of literature.

Book Resources for Teachers

One of the most important decisions teachers make is choosing books for their students. Selecting which books to teach, which to use in readers' circles, titles for classroom libraries, as well as suggestions for summer reading lists demands an enormous amount of reading and requires help.

The CDE Recommended Literature List at <http://www.cde.ca.gov/ci/cr/rl/> is a searchable database of books to help students, teachers, and families find books that entertain, inform, and explore new ideas, cultures, and experiences. Some of the search categories that can be used for selection include the author, title, illustrator or translation; grade-level span; language of a book if other than English or if the title is bilingual; cultural designations; genre; classification; curriculum connections; awards; and discipline and topics or areas of focus within an academic discipline.

The lists that follow offer a plethora of outstanding books to stimulate students' minds and nourish their hearts.

Prize Winning Books for Young Readers

Blue Peter Book Award (awarded in the United Kingdom to authors and illustrators of children's books for either the best story or the best book with facts)

<http://www.booktrust.org.uk/prizes/2>

Caldecott Medal winners and honor books (awarded to artists of American picture books for children)

<http://www.ala.org/alsc/awardsgrants/bookmedia/caldecottmedal/caldecottmedal>

CILIP Carnegie & Kate Greenaway Book Award (awarded in the United Kingdom by librarians for outstanding books for children and young people and for outstanding books in terms of illustration)

<http://www.carnegiegreenaway.org.uk/home/index.php>

Coretta Scott King Book Award (awarded to authors and illustrators of African descent whose books promote an understanding and appreciation of the “American Dream.”

<http://www.ala.org/emiert/cskbookawards>

Geisel Award (awarded to authors and illustrators of an American book for beginning readers)

<http://www.ala.org/alsc/awardsgrants/bookmedia/geiselaward>

Golden Kite Author Award and Golden Kite Illustration Award (presented to children’s book authors and artists by their fellow authors and artists)

<http://www.scbwi.org/awards/golden-kite-award/125854-2/>

Hugo Award (aka the Science Fiction Achievement Award)

<http://www.thehugoawards.org/>

Jefferson Cup Award (honors a biography, historical fiction, or American history book that helps promote reading about America’s past)

<http://www.vla.org/awards/jefferson-cup-award/>

Lee and Low Books New Voices Writers Award (awarded for a children’s picture book by a writer of color)

http://www.leeandlow.com/p/new_voices_award.mhtml

Nebula Award (presented by Science Fiction and Fantasy Writers of America for the best novel, novella, novelette, and short story)

<http://www.sfwawards.org/2011/05/nebula-award-winners-announced/>

Newbery Medal winners and honor books (awarded to authors of American literature for children)

<http://www.ala.org/alsc/awardsgrants/bookmedia/newberymedal/newberyhonors/newberymedal>

Pura Belpré Medal (presented to Latino/Latina writers and illustrators whose works best portray, affirm, and celebrate the Latino cultural experience)

<http://www.ala.org/alsc/awardsgrants/bookmedia/belpremedal>

Scott O'Dell Historical Fiction Award

<http://www.scottodell.com/pages/ScottO'DellAwardforHistoricalFiction.aspx>

Schneider Family Book Award (honors authors or illustrators for books that portray an aspect of living with a disability)

<http://www.ala.org/awardsgrants/awards/1/apply>

Stonewall Book Award (honors books that relate to the gay/lesbian/bisexual/transgender experience)

http://www.ala.org/awardsgrants/awards/177/all_years

Outstanding Nonfiction for Young Readers

Booklist Editors' Choice Nonfiction Books for Youth

<http://www.ala.org/awardsgrants/booklist-editors-choice-books-youth>

California Reading Association's Eureka! Nonfiction Children's Book Award

http://www.californiareads.org/display.asp?p=awards_eureka

Cook Prize (honors science, technology, engineering and math (STEM) picture books)

<http://bankstreet.edu/center-childrens-literature/cook-prize/>

Orbis Pictus Award (for outstanding nonfiction)

<http://www.ncte.org/awards/orbispictus>

Robert F. Sibert Informational Book Medal

<http://www.ala.org/alsc/awardsgrants/bookmedia/sibertmedal/sibertpast/sibertmedalpast>

Prize Winning Books and Authors for Older Readers

American Library Association Alex Award (awarded to fiction or nonfiction works published for adults with significant appeal to teen readers)

<http://www.ala.org/yalsa/booklists/alex>

California Book Award (awarded to literature within California)

<http://www.commonwealthclub.org/node/65620>

Costa Book Award (presented to authors from the United Kingdom and Ireland)

<http://www.costa.co.uk/costa-book-awards/welcome/>

Los Angeles Times Book Award

<http://events.latimes.com/bookprizes/previous-winners/winners-by-award/>

Man Booker Prize (awarded to the best fiction book of the year by the Booker Prize Foundation promoting contemporary fiction)

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

Michael L. Printz Award for Excellence in Young Adult Literature

<http://www.ala.org/yalsa/printz>

National Book Award (awarded by a consortium of book publishing groups to exceptional books written by Americans, given in the categories of fiction, nonfiction, poetry, and young people's literature)

<http://www.nationalbook.org/nba2013.html>

National Book Critics Circle Award

<http://bookcritics.org/awards>

Nobel Prize Winners in Literature

http://www.nobelprize.org/nobel_prizes/literature/

PEN Literary Award (recognition to writers of fiction, science writing, essays, sports writing, biographies, children's literature, translation, drama, or poetry)

<http://www.pen.org/blog/announcing-2013-pen-literary-award-winners>

Pulitzer Prize winners

<http://www.pulitzer.org/bycat>

Outstanding Nonfiction for Older Readers

American Library Association Notable Government Documents

<http://www.ala.org/awardsgrants/notable-government-documents>

American Rhetoric's Top 100 Speeches

<http://www.americanrhetoric.com/top100speechesall.html>

California Department of Education, California Remembering September 11, 2011

<http://www.cde.ca.gov/ci/cr/lb/sept11.asp>

YALSA Award for Excellence in Nonfiction

<http://www.ala.org/yalsa/nonfiction-award>

Outstanding Books Chosen by Young Readers for Young Readers

American Library Association Teens Top Ten

<http://www.ala.org/awardsgrants/teens-top-ten>

California Young Reader Medal winners

<http://californiayoungreadermedal.org/winners.htm>

International Reading Association Young Adults' Choices

<http://www.reading.org/Resources/Booklists/YoungAdultsChoices.aspx>

Recommendations from Organizations

American Library Association Great Graphic Novels for Teens

<http://www.ala.org/yalsa/great-graphic-novels>

California Library Association Beatty Award Recipients (honors authors of books for children or young adults that best promote an awareness of California and its people)

<http://www.cla-net.org/displaycommon.cfm?an=1&subarticlenbr=408>

Christopher Award (awarded to books which affirm the highest values of the human spirit)

<http://www.christophers.org/release---awards>

Common Core en Español, State Standards Initiative Translation Project,
Recommended Books

<http://commoncore-espanol.com/categories>

FOCOL Award (presented by the Los Angeles Public Library Children's Literature Department given to books that feature California content)

<http://www.focalonline.org/focalaward.html>

International Reading Association Book Award

http://www.reading.org/resources/AwardsandGrants/childrens_ira.aspx

Isabel Schon International Center for Spanish Books for Youth (information about high-quality books in Spanish for children and noteworthy books in English about Latinos)

<http://www.sandiego.gov/public-library/services/ischoncenter/index.shtml>

Mildred L. Batchelder Award [presented to an American publisher for a children's book originally published in a foreign language in a foreign country, and subsequently translated into English and published in the US]

<http://www.ala.org/awardsgrants/mildred-l-batchelder-award>

National Council for Social Studies trade books for young people

<http://www.socialstudies.org/notable>

National Science Teachers Association trade books for students K-12

<http://www.nsta.org/publications/ostb/ostb2013.aspx>

Northern California Book Award (given to Northern California authors)

<http://www.nciba.com/book-awards/index.html>

Reading Rockets (education initiative of WETA) Latino and Spanish-Language Favorites

<http://www.readingrockets.org/articles/books/c367>

University of Toledo Diversity Book Award (chart of book awards for diversity awarded by different organizations)

<http://libguides.utoledo.edu/content.php?pid=70654&sid=523405>

Young Adult Library Services Association Outstanding Books for the College Bound

<http://www.ala.org/yalsa/outstanding-books-college-bound>

“Best books” lists

Alma Flor Ada, Professor Emerita at the University of San Francisco (reading lists for English and Spanish, including supporting book information for teachers)

<http://almaflorada.com/>

California Readers (yearly list of suggested titles of California authors and illustrators to consider for library purchases)

<http://www.prweb.com/releases/2011/11/prweb1021444.htm>

Center for the Study of Multicultural Children’s Literature

<http://www.patmora.com/images/blog-best-multi-2013.pdf>

Classic literature from the Cincinnati and Hamilton County Library

<http://www.cincinnatiilibrary.org/booklists/?id=classics>

The Guardian's 100 greatest novels of all time

<http://www.theguardian.com/books/2003/oct/12/features.fiction>

The Guardian's 100 greatest nonfiction books of all time

<http://www.theguardian.com/books/2011/jun/14/100-greatest-non-fiction-books>

Isabel Schon International Center for Spanish Books for Youth

<http://www.sandiego.gov/public-library/services/ischoncenter/index.shtml>

Kirkus Book Reviews

<https://www.kirkusreviews.com/>

The Modern Library 100 Best Novels

<http://www.modernlibrary.com/top-100/100-best-novels/>

The Modern Library 100 Best Nonfiction Books

<http://www.modernlibrary.com/top-100/100-best-nonfiction/>

National Education Association Bilingual Booklist – Lectura Recomendada

<http://nea.org/grants/29504.htm>

New York Times best literary biographies

<http://www.nytimes.com/ref/books/literary-biographies.html>

The Top Ten Essays Since 1950

<http://www.publishersweekly.com/pw/by-topic/industry-news/tip-sheet/article/54337-the-top-10-essays-since-1950.html>

School Library Journal reviews and best books

<http://bookverdict.com/>

Washington Post best presidential biographies

<http://www.washingtonpost.com/blogs/the-fix/wp/2012/12/05/the-best-of-the-best-presidential-biographies-2/>

Poetry Recommendations

The Boston Globe best poetry list

<http://www.bostonglobe.com/arts/books/2013/12/28/best-poetry/UZDnx2360CfH1IO1hDX95H/story.html>

Children's Literature Council

http://www.childrensliteraturecouncil.org/myra_cohn_livingston_award.htm

Great Poems to Teach

<http://www.poets.org/page.php/prmID/86>

The Poetry Foundation

http://www.poetryfoundation.org/article/246782?utm_source=twitter&utm_medium=social_media&utm_campaign=general_marketing

Poem Hunter Top 500 poems

<http://www.poemhunter.com/p/m/l.asp?p=1&l=top500>

Poems to Memorize

<http://www.poets.org/viewmedia.php/prmMID/17111>

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