As an interest-enhancing hook to engage readers in content-area topics (Carr, Buchanan, Wentz, Weiss, & Brant, 2001) such as...

1. Literature
   - Enhance students’ interests in ELA with *The Right Word: Roget and His Thesaurus*, *A River of Words: The Story of William Carlos Williams*, *The Book-Eating Boy*, *Exclamation Mark*, or *Eats, Shoots, and Leaves*.

2. Science (Bloem & Padak, 1996; Fresch & Harkins, 2009)
   - Get students excited with *Science Verse*, *The New Way Things Work*, or any book from the National Science Teachers Association’s Outstanding Science Trade Books list.

3. Social studies (Albright, 2002)
   - Pique students’ curiosity with *On a Beam of Light*, *A Fine Dessert*, or any book from the National Council for the Social Studies’ Notable Social Studies Trade Books for Young People list.

4. Math (Hellwig, Monroe, & Jacobs, 2000)
   - Build interest in math concepts with *Math Curse*, *Anno’s Math Games*, *Sir Cumference and the First Round Table*, and *The Boy Who Loved Math*.

5. To teach literary analysis and close reading (Treasury Islands, 2012; Wright, 2015; Martinez, Roser, & Harmon, 2009)
   - Use a complex picture book to analyze, such as *Woolvs in the Sitee* or *The Lost Thing*.

6. To teach differences in author’s style, such as syntax, diction, and tone
   - Use a text set to teach students about style, such as this set all about wolves: *The Wolves in the Walls*, *Woolvs in the Sitee*, *Wolf Wanted*, *Virginia Wolf*, *Big Wolf and Little Wolf*, and *Wolves*.

7. To teach extended metaphor and allegory (Wolk, 2004)
   - Choose an allegorical or metaphorical picture book to analyze with students, such as *The Book-Eating Boy*, *Zero*, *The Dot*, *Wilfred Gordon McDonald Partridge*, *Fox*, or *Terrible Things*.

8. To teach the elements of comedy and to introduce satire as genre (College Board, 2004; Maddox)
   - Share one of the following hilarious picture books and discuss the elements of comedy to lighten up your curriculum: *Chester*, *The Composer is Dead*, *It’s a Book*, *Bad Day at Riverbend*, *Battle Bunny*, or *I Want My Hat Back*.

   - Choose a variety of postmodern books to discuss, such as *Black and White*, *The Three Pigs*, *Come Away From the Water*, *Shirley*, or *The Stinky Cheese Man*.

10. To develop background knowledge
    - Use picture books as a quick way to build background knowledge before reading a more complex text. For example, before reading *Things Fall Apart*, share *A is For Africa*, *The Distant Talking Drum*, & *Here Comes Our Bride*, and *How the Leopard Got His Claws* (Taliaferro, 2009). Before reading *Anne Frank*, discuss *Faithful Elephants*, *Rose Blanche*, and *Hidden* (Matthews et al., 1999).

11. To teach inference (McGee & Tompkins, 1983; McCann, 2007)
    - Use complex, wordless picture books like *Tuesday*, *Flotsam*, *The Arrival*, *Mr. Wuffles*, *Rules of Summer*, *The Farmer and the Clown*, *Ballad*, *Zoom*, *ReZoom*, *Sector Seven*, *Tuesday*, and *The Mysteries of Harris Burdick*.

12. To immerse students in various cultures and easily include diverse perspectives (Desai, 2011; Farris, 1995; Landt, 1996; Mathis, 2002)
    - Help students experience the world with *If the World Were A Village*, *Tibet*, *Jamela’s Dress*, *Going to School in India*, *Akkisi*, and *Hope is a Girl Selling Fruit*.

13. To learn poetic techniques (Matthews et al., 1999)
• Pair picture books with poetry to introduce poetic terminology with Fredrick (Bennet, 2013), One Leaf Rides the Wind: a Japanese Counting Book, Forgive Me, I Meant to Do it, A Kick in the Head: An Everyday Guide to Poetic Forms, or The Death of the Hat

14. To analyze **characterization**
   • Analyze author’s use of indirect and direct characterization with memorable characters in My Name is Yoon, Chester, The Man Who Walked Between the Towers, Josephine: The Dazzling Life of Josephine Baker, or El Deafo.

15. As a **scaffold** to further understand longer stories
   • Begin with a picture book version of a complex story, such as Sundiata or Beowulf

16. To learn about **oral tradition**, such as folk tales and fables
   • Teach students about oral tradition around the world with Swamp Angels, The Lion and the Mouse, Stories from the Billabong, The Great Snake: Stories from the Amazon, or Fables.

17. Teach students to determine **tone** by analyzing the relationship between words and pictures
   • Give students a variety of picture books featuring symmetry, complementary, enhancement, counterpoint, or contradiction to analyze tone (Martinez, Roser, & Harmon, 2009).

18. To discuss how authors make choices that affect **mood**
   • Choose books with distinct and varied moods, like The Day I Swapped My Dad for Two Goldfish, My Father’s Arms are a Boat, and A Sick Day for Amos McGee, in order to teach students about authorial intent.

19. To learn **literary elements**, like simile, metaphor, allusion, or personification
   • Choose books with rich language, such as The Promise. Also see Susan Hall’s Using Picture Storybooks to Teach Literary Devices, Vol. 1-3 for a more detailed list of literary elements in picture books.

20. **Comparing** different works that tell the same story (Ts chida, Ryan, & Ticknor, 2014)
   • Choose books that students can compare and contrast, such as a variety of Cinderella stories from around the world.

21. To **analyze quality** in written works (Galda et al., 2010; Bond, 2006)
   • Improve students’ critical evaluation skills with any complex picture book

22. To **evaluate the cultural authenticity** of international or multicultural picture books
   • Use international or multicultural books such as Arrow to the Sun and Brother Eagle, Sister Sky and a checklist for cultural authenticity and/or racism (NCCLR; Short, 2015) to discuss this important topic.

23. To **evaluate books for sexism** and discuss gender issues in literature (Narahara, 1998)
   • Choose books that examine gender stereotypes, like Princess Smartypants or The Dangerous Book for Boys; and pair them with nonfiction articles on the Let Books Be Books movement and checklists evaluating sexism in children’s literature (Flood, 2014)

24. To analyze **artistic techniques** and styles (Neal & Moore, 1991)
   • Teach students about various art styles with The Little House (Cleaver, 2015), Seen Art?, or Willy’s Pictures (Serafini, 2015).

25. To interpret **multiple meanings**
   • Pick books that are open to multiple interpretations, like My Father’s Arms are a Boat, Rules of Summer, Slog’s Dad, or Black and White (Henry).

26. As an entire unit of study
   • Use a longer graphic novel, such as The Arrival, Maus, or Persepolis, to teach as an extended unit.

27. To highlight **universal themes** (Neal and Moore 1991; Matthews et al., 1999; Mathis, 2002)
   • Picture books with a distinctive theme can help students learn to complete a thematic analysis: The Heart and the Bottle, The Scar, The Sweetest Fig, My Name is Yoon, Home, Gaston, Mr. Tiger Goes Wild, Hug Me.

28. As a **read-aloud** to practice listening skills (Albright, 2002; Giorgis 1999)
   • Choose an engaging text, such as We Are the Ship, to improve students’ listening comprehension.

29. To teach the **writing and publishing process** with student-created picture books (Conrad, 2005; Matthews et al., 1999; Wright, 2015)
   • Have students create ABC books on a complex topic you’ve recently covered (Schoch, 2011)
• Pair with an elementary class to give students an authentic audience

30. To teach **visual literacy** and **multimodal literacy** (Read and Smith 1982; Serafini, 2014)
• Pantaleo (2015) recommends teaching students about color, point of view, framing, line, perspective, typography, and conventions with books such as *The Red Tree*, *Sidekicks*, *The Man Who Walked Between the Towers*, or *Requiem for a Beast: A Work for Image, Word, and Music* (Cairney, 2014).

31. As a way to teach targeted **writing skills** (Beckman & Diamond, 1984; McElveen, 2001; Spandel & Culham, 1994)
• See Dawn Little’s website or Ruth Culham’s book, *Using Picture Books to Teach Writing with the Traits* for further ideas.

32. As a **model** or inspiration for their own writing (Costello & Kolodziej, 2006; Eti, 2013, Koutras & Kurstedt, 2000; Bennett, 2013)
• Choose a book like *House Held Up By Trees, The Memory String, or The Mysteries of Harris Burdick* to jumpstart students’ writing process.

33. To teach three types of **irony** (Matthews et al., 1999)
• Teach students about verbal, situational, and dramatic irony with *Princess Smartypants, The Stinky Cheese Man*, *The Sweetest Fig*, or *Pink and Say*.

34. To help students understand **point of view** (Neal & Moore, 1991; Matthews et al., 1999)
• Try using a text set from multiple angles, like multiple versions of the *Three Little Pigs,* or a book from different perspectives, like *Voices in the Park*.

35. As a topic for **argumentative writing**
• Read *The Conquerors* and have students debate if books for children should be political (NYT, 2014).
• Read *In Our Mothers’ House* or *And Tango Makes Three,* as well as some nonfiction articles on censorship in Utah (Rogers, 2012; Newlin, 2013) before writing an argumentative essay on censorship.
• Read *The Wolves in the Walls* or *Woolvs in the Sitee* and have students debate if books for children and teens should be dark (Li, 2014; Gurdon, 2011).

36. For **author studies** (Lynch-Brown & Tomlinson, 1997; Schoch, 2011)
• Have students choose a picture book author to learn about and analyze, such as Emily Gravett, Lane Smith, John Scieszka, Jorg Muller, Eve Bunting, Sean Tan, Neal Gaiman, or Anthony Browne.

37. To **motivate** reluctant readers and build classroom community (Anderson, 2013; Ripp, 2015)
• Read an inspirational story like *Thank You, Mr. Faulkner* to motivate students’ reading.
• Build students’ self-efficacy and enthusiasm for literacy with short, fun, easy-to-read works such as *It’s a Book, Chester, I Want My Hat Back,* or *Unicorn Thinks He’s Pretty Great*.

38. Paired with a challenging **critical essay** or author interview on the book
• Try pairing an author’s book with an interview with them in *Show Me a Story: Why Picture Books Matter*.
• Give students a challenging critical essay on the book from *The Lion and the Unicorn* or *The Horn Book* (Desena, 2015).

39. As a pair with **nonfiction** articles
• Try pairing *What There Is Before There Is Anything There: A Scary Story or The Dark* with nonfiction on childhood fears/nightmares (Popova, 2014).
• Try pairing *My Teacher is a Monster* with Tolstoy’s letters to Gandhi on why we hurt or an author interview on accepting the “other” (Popova, 2014).
• Pair *What Pet Should I Get* with articles on the paradox of choice or FOMO (Konnikova, 2014).

40. As a way to **introduce reading comprehension strategies** for STRUGGLING readers (Zimny, 2008; Cassady, 1998)
• Use any picture book to teach struggling readers how to use strategies like visualizing, summarizing, clarifying, or questioning.

41. To help students understand complex or **abstract concepts** (Bloem & Padak, 1996)
• Teach Maslow’s hierarchy of needs with *The Very Hungry Caterpillar* (Meyerson, 2006).
• Teach Id, Ego, and Superego with *Cat in the Hat* (Wright, 2015).
• Introduce postcolonialism with *Curious George* (Cummins, 1997).
42. To spark dialogue about issues like racism, stereotypes, and democracy (Wolk, 2004)
   • Inspire discussion about important issues with Terrible Things, Smoky Night, The Other Side, The Long March, Stone Soup, Peaceful Protest: The Life of Nelson Mandela, or Migrant
43. To humanize historical figures and events (Connor, 2003)
   • Help students connect emotionally with the past with books like The Middle Passage: White Ships/Black Cargo, Kids at Work: Lewis Hine and the Crusade Against Child Labor, Harvesting Hope: The Story of Cesar Chavez, Mama Miti
44. As a jump-start to debate or research (Matthews et al., 1999)
   • Discuss citizenship with The Honest-to-Goodness Truth, Emily’s Art, & The Giving Tree (Sebek, 2015)
   • Debate controversial issues with In Our Mother’s House, And Tango Makes Three, The Conquerors, or Grandfather’s Journey
45. To begin a discussion on what “counts” as literacy and get students to recognize their own out-of-school literacies
   • Read books with unusual formats, such as It’s a Book, The Black Book of Colors, The Book with No Pictures, or Migrant, to get students thinking about literacy in a new way.
46. To support English Language Learners (O’Loughlin, 2014)
   • Scaffold ELL learning with Dave, the Potter (Breiseth, 2015) or wordless picture books (Cassady, 1998)
47. To inspire vocabulary development (Neal & Moore, 1991)
   • Use fun, vocabulary-filled books like 13 Words, Animalalia, Baloney, or Once Upon an Alphabet: Short Stories for All the Letters, as models for vocabulary notebooks or for word-learning opportunities
48. For learning grammar and mechanics in a fun way (Schoch, 2011; Patrick, 2007)
   • Use the Language Adventures series by Rick Walton, the World of Language series by Ruth Heller, or Brian Cleary’s grammar picture book series, or Eats, Shoots & Leaves: Why, Commas Really DO Make a Difference!
49. To teach students how write academic summaries
   • Use this amazing, two-part lesson using biographical picture books to teach students to write academic summaries using textual evidence (Schoch, 2014)
50. To encourage a growth mindset and metacognition
   • Get rid of a fixed mindset with The Dot, The Most Magnificent Thing, Papa’s Mechanical Fish, or Oh the Thinks You Can Think.

General Reference Materials:


References:


<table>
<thead>
<tr>
<th>Booklist</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>13 Words</strong> by Lemony Snicket</td>
</tr>
<tr>
<td><strong>A is for Africa</strong> by Ifeoma Onyefulu</td>
</tr>
<tr>
<td><strong>A Fine Dessert: Four Centuries, Four Families, One Delicious Treat</strong> by</td>
</tr>
<tr>
<td>Paul Janeczko</td>
</tr>
<tr>
<td><strong>A Kick in the Head: An Everyday Guide to Poetic Forms</strong> by Paul</td>
</tr>
<tr>
<td>Janeczko</td>
</tr>
<tr>
<td><strong>Akissi: Cat Invasion</strong> by Marguerite Abouet</td>
</tr>
<tr>
<td><strong>Anno’s Math Games</strong> by Anno</td>
</tr>
<tr>
<td><strong>A River of Words: The Story of William Carlos Williams</strong> by Jennifer</td>
</tr>
<tr>
<td>Fisher Bryant</td>
</tr>
<tr>
<td><strong>The Arrival</strong> by Sean Tan</td>
</tr>
<tr>
<td><strong>Arrow to the Sun</strong> by Gerald McDermott</td>
</tr>
<tr>
<td><strong>Abe Lincoln’s Dream</strong> by Lane Smith</td>
</tr>
<tr>
<td><strong>And the Soldiers Sang</strong> by Patrick J. Lewis</td>
</tr>
<tr>
<td><strong>And Tango Makes Three</strong> by Justin Richardson</td>
</tr>
<tr>
<td><strong>Animalia</strong> by Graeme Base</td>
</tr>
<tr>
<td><strong>A Sick Day for Amos McGee</strong> by Philip C. Stead</td>
</tr>
<tr>
<td><strong>Bad Day at Riverbend</strong> by Chris Van Allsburg</td>
</tr>
<tr>
<td><strong>Ballad</strong> by Blexbolex</td>
</tr>
<tr>
<td><strong>Baloney</strong> by Jon Scieszka</td>
</tr>
<tr>
<td><strong>Battle Bunny</strong> by Jon Scieszka</td>
</tr>
<tr>
<td><strong>Black and White</strong> by David Macaulay</td>
</tr>
<tr>
<td><strong>Bluebird</strong> by Bob Staake</td>
</tr>
<tr>
<td><strong>Blueberry Girl</strong> by Neil Gaiman</td>
</tr>
<tr>
<td><strong>Big Wolf and Little Wolf</strong> by Nadine Brun-Cosme</td>
</tr>
<tr>
<td><strong>The Black Book of Colors</strong> by Menena Cottin</td>
</tr>
<tr>
<td><strong>The Big Box</strong> by Toni Morrison</td>
</tr>
<tr>
<td><strong>The Book-Eating Boy</strong> by Oliver Jeffers</td>
</tr>
<tr>
<td><strong>The Book with No Pictures</strong> by B. J. Novak</td>
</tr>
<tr>
<td><strong>The Boy Who Loved Math: The Improbable Life of Paul Erdos</strong> by Deborah</td>
</tr>
<tr>
<td>Heiligman</td>
</tr>
<tr>
<td><strong>Brother Eagle, Sister Sky</strong> by Susan Jeffers</td>
</tr>
<tr>
<td><strong>The Butterfly</strong> by Patricia Polacco</td>
</tr>
<tr>
<td><strong>The Cat in the Hat</strong> by Dr. Seuss</td>
</tr>
<tr>
<td><strong>The Cats in Krasinski Square</strong> by Karen Hesse</td>
</tr>
<tr>
<td><strong>Chester</strong> by Melanie Watt</td>
</tr>
<tr>
<td><strong>Come Away from the Water, Shirley</strong> by John Burningham</td>
</tr>
<tr>
<td><strong>Coming Home Soon</strong> by Jacqueline Woodson</td>
</tr>
<tr>
<td><strong>The Composer is Dead</strong> by Lemony Snicket</td>
</tr>
<tr>
<td><strong>The Conquerors</strong> by David McKee</td>
</tr>
<tr>
<td><strong>Curious George</strong> by H. A. Rey</td>
</tr>
<tr>
<td><strong>The Dangerous Book for Boys</strong> by Conn Iggulden</td>
</tr>
<tr>
<td><strong>The Dark</strong> by Lemony Snicket</td>
</tr>
<tr>
<td><strong>The Day I Swapped My Dad for Two Goldfish</strong> by Neal Gaiman</td>
</tr>
<tr>
<td><strong>The Death of the Hat</strong> by Paul B. Janeczko</td>
</tr>
<tr>
<td><strong>The Distant Talking Drum</strong> by Isaac Olaleye</td>
</tr>
<tr>
<td><strong>Eats, Shoots, and Leaves: Why, Commas Really Do Make a Difference</strong> by</td>
</tr>
<tr>
<td>Lynne Truss</td>
</tr>
<tr>
<td><strong>El Deafo</strong> by Cece Bell</td>
</tr>
<tr>
<td><strong>The Eleventh Hour</strong> by Graeme Base</td>
</tr>
<tr>
<td><strong>Elsa and the Night</strong> by Jons Mellgren</td>
</tr>
<tr>
<td><strong>Emily’s Art</strong> by Peter Catalanotto</td>
</tr>
<tr>
<td><strong>Exclamation Mark</strong> by Amy Krouse Rosenthal</td>
</tr>
<tr>
<td><strong>Faithful Elephants</strong> by Yukio Tsuchiya</td>
</tr>
<tr>
<td><strong>The Fantastic Flying Books of Mr. Morris Lessmore</strong> by William Joyce</td>
</tr>
<tr>
<td><strong>The Farmer and the Clown</strong> by Marla Frazee</td>
</tr>
<tr>
<td><strong>Frederick</strong> by Leo Lionni</td>
</tr>
<tr>
<td><strong>Forgive Me, I Meant to Do it</strong> by Gail Carson Levine</td>
</tr>
<tr>
<td><strong>Fox’s Garden</strong> by Princesse Camcam</td>
</tr>
<tr>
<td><strong>Flotsam</strong> by David Wiesner</td>
</tr>
<tr>
<td><strong>Gaston</strong> by Kelly DiPuchchio</td>
</tr>
<tr>
<td><strong>The Giving Tree</strong> by Shel Silverstein</td>
</tr>
<tr>
<td><strong>Garibaldi’s Biscuits</strong> by Ralph Steadman</td>
</tr>
<tr>
<td><strong>Going to School in India</strong> by Lisa Heydlauf</td>
</tr>
<tr>
<td><strong>The Great Snake: Stories from the Amazon</strong> by Sean Taylor</td>
</tr>
<tr>
<td><strong>Grandfather’s Journey</strong> by Allen Say</td>
</tr>
<tr>
<td><strong>The Heart and the Bottle</strong> by Oliver Jeffers</td>
</tr>
<tr>
<td><strong>Here Comes Our Bride!: An African Wedding Story</strong> by Ifeoma Onyefulu</td>
</tr>
<tr>
<td><strong>Hidden: A Child’s Story of the Holocaust</strong> by Loic Dauvillier</td>
</tr>
<tr>
<td><strong>Home</strong> by Carson Ellis</td>
</tr>
<tr>
<td><strong>House Held Up by Trees</strong> by Ted Kooser</td>
</tr>
<tr>
<td><strong>How the Leopard Got His Claws</strong> by Chinua Achebe</td>
</tr>
<tr>
<td><strong>The Honest-to-Goodness Truth</strong> by Patricia C. McKissack</td>
</tr>
<tr>
<td><strong>Hug Me</strong> by Simona Ciraolo</td>
</tr>
<tr>
<td><strong>If the World Were A Village</strong> by David J. Smith</td>
</tr>
<tr>
<td><strong>In Our Mothers’ House</strong> by Patricia Polacco</td>
</tr>
<tr>
<td><strong>It’s A Book</strong> by Lane Smith</td>
</tr>
<tr>
<td><strong>I Want My Hat Back</strong> by Jon Klassen</td>
</tr>
<tr>
<td><strong>Ish</strong> by Peter H. Reynolds</td>
</tr>
<tr>
<td><strong>The Insomniacs</strong> by Karina Wolf</td>
</tr>
<tr>
<td><strong>Jazz</strong> by Walter Dean Myers</td>
</tr>
<tr>
<td><strong>Jamela’s Dress</strong> by Niki Daly</td>
</tr>
<tr>
<td><strong>Josephine: The Dazzling Life of Josephine Baker</strong> by Patricia Hruby</td>
</tr>
<tr>
<td>Powell</td>
</tr>
<tr>
<td><strong>Kids at Work: Lewis Hine and the Crusade Against Child Labor</strong> by</td>
</tr>
<tr>
<td>Russell Freedman</td>
</tr>
<tr>
<td><strong>Leonardo the Terrible Monster</strong> by Mo Willems</td>
</tr>
<tr>
<td><strong>The Lion and the Mouse</strong> by Jerry Pinkney</td>
</tr>
</tbody>
</table>
Little Bird by Germano Zullo
The Little House by Virginia Lee Burton
Looking Down by Steve Jenkins
The Lost Thing by Shaun Tan
Math Curse by Jon Scieszka
The Man Who Walked Between the Towers by Mordecai Gerstein
The Most Magnificent Thing by Ashley Spires
Math Curse by Jon Scieszka
Mama Miti: Wangari Maathai and the Trees of Kenya by Donna Jo Napoli
Maus by Art Spiegelman
The Memory String by Eve Bunting
Migrant by Maxine Trottier
Migrant: The Journey of a Mexican Worker by Jose Manuel Mateo
Mr. Tiger Goes Wild by Peter Brown
Mr. Wuffles! by David Wiesner
Mudkin by Stephen Gammell
My Name is Yoon by Helen Recorvits
My Father’s Arms Are a Boat by Stein Erik Lunde
The Mysteries of Harris Burdick by Chris Van Allsburg
My Teacher is a Monster! (No, I Am Not.) by Peter Brown
The New Way Things Work by David Macaulay
On a Beam of Light: A Story of Albert Einstein by Jennifer Berne
Once Upon an Alphabet: Short Stories for All the Letters by Oliver Jeffers
One Leaf Rides the Wind by Celeste Davidson Mannis
Oye, Celia! by Katie Sciurba
Papa’s Mechanical Fish by Candise Fleming
Peaceful Protest: The Life of Nelson Mandela by Yona Zeldis McDonough
Persepolis by Marjane Satrapi
The Promise by Nicola Davies
Princess Smartypants by Babette Cole
The Rabbit Problem by Emily Gravett
The Red Tree by Shaun Tan
Requiem for a Beast: A Work for Image, Word, and Music by Matt Ottley
A River of Words by Jennifer Fisher Bryant
The Right Word: Roget and His Thesaurus by Jennifer Fisher Bryant
Rose Blanche by Roberto Innocenti
Rules of Summer by Sean Tan
The Scar by Charlotte Moundlic
Science Verse by Jon Scieszka
Sector 7 by David Wiesner
Seen Art? by Jon Scieszka
Show Way by Jacqueline Woodson
Sir Cumference and the First Round Table by Cindy Neuschwander
Slog’s Dad by David Almond
Smoky Night by Eve Bunting
Spoon by Amy Krouse Rosenthal
Steel Town by Jonah Winter
The Stinky Cheese Man by Jon Scieszka
Stories from the Billabong by James Vance Marshall
Sundiata by Will Eisner
Swamp Angels by Anne Isaacs
The Sweetest Fig by Chris Van Allsburg
Thank You, Mr. Falker by Patricia Polacco
Terrible Things by Eve Bunting
Tibet by Peter Sis
The Three Pigs by David Wiesner
Tuesday by David Wiesner
Two Bad Ants by Chris Allsburg
Unicorn Thinks He’s Pretty Great by Bob Shea
Varmints by Helen Ward
The Very Hungry Caterpillar by Eric Carle
Virginia Wolf by Kyo Maclear
Voices in the Park by Anthony Browne
Wabi Sabi by Mark Reibstein
Willy’s Pictures by Anthony Browne
Where the Wild Things Are by Maurice Sendak
What Pet Should I Get by Dr. Seuss
What there is Before There is Anything There: A Scary Story by Liniers
Who’s Afraid of the Big Bad Book by Lauren Child
Willoughby & the Moon by Greg E. Foley
Wilfrid Gordon McDonald Partridge by Mem Fox
Woolvs in the Sitee by Margaret Wild
Wolves by Emily Gravett
Wolf Wanted by Ana Maria Machado
The Wolves in the Walls by Neil Gaiman
Zen Shorts by Jon J. Muth
Zero by Kathryn Otoshi
Zoom and ReZoom by Istvan Banyai