Navigating Award-Winning Nonfiction Children’s Literature

Teaser Text:

Teachers often read high-interest award-winning books in their classrooms. We share how to incorporate changes in recent award-winning nonfiction children’s literature to make it more accessible to students.

Abstract:

Nonfiction children’s literature has changed in recent years, including an increase in organizational, design, and text features. The authors conducted a qualitative content analysis of 112 nonfiction Orbis Pictus award-winning and honor books from 2000 to 2018 to examine how the books have changed over time. This article discusses the patterns, changes, and complexities found within nonfiction children’s literature. Text sets and guiding questions are provided for classroom instruction and exploration of three features that may be challenging for students due to the variety of ways they appear in books: atypical text, graphics with information, and supplemental expository information.

Pause and Ponder:

1. What are changes you have seen in nonfiction text for children in recent years?

2. Are there certain text features or characteristics in nonfiction that students have a hard time understanding?
3. How important are the graphics in nonfiction books in understanding the meaning of the text?

Infographics, non-linear reading, hybrid texts, and digitally designed fonts. These terms represent some of the complex features and characteristics found within books that recently received the Orbis Pictus Award, “an established, prominent award for nonfiction books written for children” (Crisp, 2015, p. 241). The 2018 Orbis Pictus Award winner, *Grand Canyon* (Chin, 2017), has many examples of graphics with information (e.g. cross sections) and requires the reader to navigate between the narrative storyline and the expository text. The 2017 winner, *Some Writer: The Story of E.B. White* (Sweet, 2016), is full of graphically designed features that make the book visually appealing to young readers, but also require them to jump back and forth between the narrative biography and the graphics or authentic documents in order to fully understand the life of E.B. White. *Drowned City: Hurricane Katrina and New Orleans* (Brown, 2015) won the award in 2016 and is a graphic novel, requiring readers to negotiate meaning between the words and images.

As two teacher educators who regularly use and promote nonfiction texts with our students, we noticed these changes, and others, in Orbis Pictus award-winning and honor books. These observations prompted us to look more closely at how nonfiction children’s literature is changing and to consider the implications for teachers and students. Since award-winning books are often purchased by libraries (Crisp, 2015) and available to classroom teachers and students, we chose to focus on books recognized by the Orbis Pictus Award committee. Our inquiry led us to examine the award-winning and honor Orbis Pictus books from 2000 to 2018, studying the format, topic, text features, and challenging characteristics present in these 112 texts (19 award
winning books and 93 honor books). We sought to answer the research question, “How have the Orbis Pictus books changed over time?”

The National Council of Teachers of English (2018) has awarded the Orbis Pictus Award annually since 1989 to “promote and recognize excellence in the writing of nonfiction for children” (para. 1). The award is given to a nonfiction book that has been published or distributed in the United States the previous year. Books are considered nonfiction if they are “written, designed, and organized to interpret documentable, factual material for children” (Award Eligibility, para. 2). Biographies are eligible for the Orbis Pictus Award, but textbooks, historical fiction, folklore, and poetry are ineligible. Further, the award committee considers the accuracy and organization of information, design features, and writing style when selecting books for the Orbis Pictus Award. In addition to the annual award-winning book, up to five books are also recognized as honor books each year.

We focus this article on supporting teachers in understanding the patterns, changes, and complexities within Orbis Pictus nonfiction books, and on providing guiding questions and text sets to support students who will be reading these books. First, we document recent changes in children’s literature. Then, we delve into nonfiction text and the patterns we found with all Orbis Pictus award-winning and honor books from 2000 to 2018. Finally, we discuss implications for teachers and those working with children as a way to better understand this genre of books, especially given the changing nature of nonfiction texts for children.

**Recent Changes in Children’s Literature**

Children’s literature is rapidly evolving. For example, the academic journal *Language Arts* recently published a themed issue about changes that are appearing in children’s literature.
This issue featured information focused on graphica, a broad term for the integration of pictures and words used sequentially to tell a story (Bailey, 2018; Dallacqua, 2018; Low & Jacobs, 2018), multimodal elements such as combinations of graphics, written text, and design features (Pek, 2018; Serafini, Kachorsky, & Reid, 2018), and two major trends within children’s literature: the influence of visual culture and the influence of book design (Short, 2018). Around the same time, the Journal of Children’s Literature published an article on the changing topography of Caldecott winning books (Koss, Johnson, & Martinez, 2018). Multiple articles published in the past couple of years document the rise in graphic novel popularity among students and in schools, citing ideas for teachers to help their graphic novel reading students (Hardagon, 2018; Low & Jacobs, 2018; Meyer & Jimenez, 2017; Author & Colleague, 2018). This section reviews the recent research surrounding these changes, focusing on the plethora of information regarding the increase in visual images and the changing nature of book design.

While picture books historically feature an abundance of pictures (hence the name), visual images are appearing more frequently across children’s literature in formats other than picture books. Now, even middle grade novels are including visual features in what scholars term the illustrated novel (Short, 2018) or multimodal novel (Serafini et al., 2018). Also, children’s literature has seen an increase in graphica and graphic novels in both classrooms (Hardagon, 2018; Low & Jacobs, 2018) and among individuals who identify as a comics or graphic novel fans on social media (Schenker, 2014). Graphica has become so popular that even some picture books are using panels (sometimes called a frame and often bound by lines) to aid in the storytelling (Short, 2018).
A second notable change in children’s literature refers to unique organizational methods and book designs that are digitally constructed and invite readers to physically interact with the text. Technological advances in digital design and printing allow for more variety in the sizes and lengths of picture books as well as additional folds, cut-outs, and pop-ups (Short, 2018). This digital design has impacted nonfiction books, as more nonfiction texts are adopting aspects of hypertexts (multimodal and nonlinear) and are often designed as two-page spreads to include visual images alongside small blocks of written language (Dresang, 2008; Pek, 2018).

Additionally, methods of writing and organizing children’s literature are becoming more complex. Many children’s books are combining genres within one text or including a conversation with the reader to add humor or additional information to an otherwise straight-forward nonfiction book (Enriquez, Cappiello, Cunningham, & Dawes, 2018). Often, the blending of genres includes characteristics of narrative and informational text and has different terms, such as a hybrid text (Bintz & Ciercierski, 2017). These changes in organizational style and book design are significant and influence the meaning of each piece of children’s literature (Short, 2018).

The increase of visual images and digitally designed texts are attractive to children today due to our increasingly visual culture, where “images are central to their experiences and interactions” (Short, 2018, p. 289). Twenge (2017) termed the children and adolescents in schools today as iGen: “Born in 1995 and later, they grew up with cell phones, had an Instagram page before they started high school, and do not remember a time before the Internet” (p. 2). In many ways, visual images and texts that allow children or adolescents to interact with them are part of their everyday lives as they navigate digital games, smartphones, social media, and the
Internet. In short, the combination of print and visual elements that we are seeing in children’s literature are natural extensions of a child’s world today (Short, 2018).

**Multimodality of Children’s Nonfiction**

With changes in the types of books that children are reading inside and outside of school comes a need for teachers to understand the characteristics of children’s nonfiction, including multimodal texts, which use more than one mode to communicate, in order to help students navigate the complexities they will encounter in literature (Serafini et al., 2018; Author & Colleague, 2018). Some research focuses on teaching and comprehending more traditional features, such as captioned images, maps, flowcharts, and diagrams (Roberts, Brugar, & Norman, 2014). However, Serafini (2012) highlights ideas for understanding the use of particular features such as how authors and illustrators use peritextual features (endpapers, covers, title pages, dedications, book jackets, and author’s notes), design elements (fonts, orientations of the book, borders, how the text and images work together), different types of art (folk, modern, realism, and surrealism), and visual grammar (how to make sense of visual images) in their work. Design features such as typography, or how the information is presented in the text, as well as the inclusion of word bubbles and other features such as motion lines and sound effect words, also influence meaning-making and require investigation (Kachorsky, Moses, Serafini, & Hoelting, 2017; Serafini & Moses, 2015).

In addition to understanding the characteristics and features within nonfiction children’s literature, teachers need to provide students with strategies to attend to both the print and visual elements, as print is often privileged. Serafini (2014) calls this combination of characteristics in print-based texts, such as the ones we are exploring here, a multimodal ensemble, consisting of
how written text, visual, and design elements work together “as a composite or cohesive whole” (p. 12). For example, Pantaleo (2016) recommends teaching children visual literacy skills such as typography, framing, colour, point of view, and design. Likewise, Howery (2018) suggests teaching children to interpret visual elements such as line in order to help readers meaning making. Although some of these characteristics are traditionally found in picture books, many are becoming more prevalent in other types of children’s literature, so an awareness of these characteristics is relevant to understanding and teaching children’s nonfiction as a whole.

Navigating the Texts: Our Process

This research was conducted as a qualitative content analysis (Schreier, 2013) of Orbis Pictus Award winners and honor books from 2000 to 2018 (n=112). Schreier recommends several steps including building a coding frame, trial coding, and evaluating and modifying the coding. Initial decisions about our coding frame were based on research on nonfiction text and visual features (e.g. Bluestein, 2010; Kachorsky et al., 2017; Roberts et al., 2013; Serafini & Moses, 2015), which Schreier defines as concept-driven, or based on previous knowledge or research.

We coded all 112 books using these initial categories: text format, topic, features, and point of view. We also kept notes on characteristics we felt might be challenging to children as readers. We began with traditional text formats such as chapter book, picture book, and graphic novel. In the course of our analysis, we added an “other” category for books that did not fit into the traditional definitions of the initial categories, such as books that included characteristics of both picture and chapter books.
Our topic category included the following subcategories: people, historical events, inventions/engineering, life science, and physical science. In some cases, we felt a book could fit into more than one topic category. In our discussions, we determined the primary focus for the book in order to determine the topic of the text and only noted one topic per text.

The features category included the typical text features of nonfiction including table of contents, index, captions, photographs, graphics, maps, tables, headings, glossary, and bibliography. We added additional features subcategories as noted during the analysis phase, such as atypical front or back matter (information or graphics that is before the traditional front matter or after the traditional back matter), hyperlinks, graphics with information, author’s note, and others.

We began with a data-driven analysis (Schreier, 2013), individually evaluating five books based on our coding scheme and then discussed together our analysis to focus on discrepancies. Through this process we revised our categories and created subcategories and definitions based on our questions and exploration with the books. We repeated the process with five more books.

During each round of coding, we added additional features to our coding scheme based on what we were finding in the texts or refined the definitions of our codes. For example, initially we had a category under features called graphics. In our process, we decided to split this category into two categories with one called graphics (pictures, paintings, drawings, illustrations) and the other called graphics with information. Because of technology innovations in recent years that provides easier and less expensive ways to create graphical representations of information, many of the recent books included graphics that provided information within the
graphic. Therefore, we felt this feature deserved a category of its own. This category included infographics, diagrams, maps with nontraditional information included, and cross-sections.

Whenever we made a change, we together went back to the books that were previously reviewed and updated the coding to match the newer definition. Finally, we completed our separate analysis of the remaining books in approximately 15 book increments, and came together to discuss any discrepancies or questions based on our evolving coding frame, making any changes necessary until we had consensus. Once this process was complete, we re-analyzed all books based on the final coding frame, resulting in saturation (Schreier, 2013).

**Changes in Award-Winning Nonfiction Children’s Literature**

Below, we highlight the patterns and changes in book topics, format, text features, and challenging characteristics of the 112 Orbis Pictus books that were analyzed:

**Book Topics**

The most common book topic was people, usually in the form of a biography. In fact, we found that more than half of the books (55%) were about a wide variety of people, from Martin Luther King to Peter Mark Roget, the creator of the thesaurus. Historical events were the main topic of nineteen percent of the books, such as the Apollo 11 moon landing and Hurricane Katrina. Life sciences, with topics including animals and plants, were highlighted in sixteen percent of the texts. Few books featured inventions/engineering (6%), such as the locomotive and the Empire State Building, and physical sciences (4%), such as the Grand Canyon.

**Format**

Chapter books comprised most of the award winners and many honor books from 2000 to 2009. Books with characteristics of both picture and chapter books (coded as *other* format)
AWARD-WINNING NONFICTION CHILDREN’S LITERATURE

appeared most often from 2000 to 2010. Since 2010, there has been an increase in picture book winners and even one graphic novel. In 2014, after four consecutive years of picture book winners, the honor books saw a drastic increase in picture book format as well.

**Frequency of Traditional Text Features**

Most of the books included a bibliography or source section, captions, graphics/illustrations, and photographs. In some cases, graphics/illustrations were the primary mode of presenting images, but photographs were included in the author’s note or supplemental expository information. We also found a surprisingly low number of glossaries and tables, which are features often taught in conjunction with nonfiction texts.

**Increase in Text Features with Design Elements**

Text features that included a design element became more prevalent in recent years, such as graphics with information, dialogue balloons, and atypical text (nonstandard text that often includes design features or text that combines different sizes, colors, or fonts). We saw a noticeable increase of design elements within the text features after 2010 and noted these design elements appearing in each type of book format that we coded (picture book, chapter book, graphic novel, and other).

**Challenging Characteristics**

In our analysis, we made specific notations for each book and documented when a book contained characteristics that might be challenging for young readers. We then went back and looked for patterns across these characteristics. Ultimately, we found that almost 65 percent of these books had some kind of challenging characteristic. Within the 112 books that we analyzed, these characteristics included the need for readers to manipulate the text (i.e. fold-out pages
AWARD-WINNING NONFICTION CHILDREN’S LITERATURE

require the book to be turned at a 90 degree angle in order to read the text and see the picture), multiple genres within the main text of a single book (i.e. narrative, verse, expository), direct quotations that were noted using design features and not the traditional quotation marks, unusual text sizing and spacing, and supplemental expository information that was presented in different ways and in different locations.

Implications for Teachers

The remainder of this article will unpack the complexities found within the Orbis Pictus winner and honor books. Specifically, we focus on three features that we identified as complex due to the variety of ways they were presented: atypical text, graphics with information, and supplemental expository information. These three features were prevalent within many of the books published in recent years. We hope to provide teachers with an understanding of these complexities as well as ideas to talk about and teach these with students.

Understanding the Complexity within Nonfiction Children’s Literature

As we closely analyzed the books, we noted text features that may be challenging for young readers due to the complexity of how, why, and where they appeared in the books. Table 1 provides readers with the three features, a definition, guiding questions for teachers and students, and a sampling of books in which each can be found. These books would work well together in a text set to allow students multiple opportunities to explore the complex features. Below, we discuss each feature, highlight Orbis Pictus books found in Table 1, and use the guiding questions from Table 1 to illustrate how teachers might use these texts with students.

Atypical Text
The first feature that we found in many of the books was atypical text. Instead of traditional font, many of the nonfiction books include print that varies in size, color, font, and spacing. In addition, there is often a clear design element to much of the print that could not be replicated with a typewriter, but is likely due to the increase of digital design with children’s literature. This type of text draws readers’ attention to the print, but the purpose of each variation is unique to each book. In some cases, the text design is to imitate a sound or note movement like in *Locomotive* by Brian Floca (2013), while in other cases the text design appears to highlight a direct quotation or important sentence, as in *I Dissent: Ruth Bader Ginsburg Makes her Mark* by Debbie Levy and illustrated by Elizabeth Baddeley (2016). In *Some Writer: The Story of E.B. White* by Melissa Sweet (2016), design features are abundant as some of the text appears to be in scrapbook-like format. In many cases, the atypical text requires the reader to also engage in non-linear reading, pausing their reading of the primary text to look around the page for additional information, and is a complex element for young readers.

**Classroom exploration**

One way to explore atypical text with the class is through an interactive read aloud. In an interactive read aloud, the teacher adds additional elements to a typical read aloud, such as previewing the book, pointing out interesting vocabulary, thinking aloud to aid comprehension, asking questions, and pointing out interesting features of the book.

Using the texts featured in Table 1, we focus on *Locomotive* (Floca, 2013), an Orbis Pictus honor book for 2014. This 56-page nonfiction picture book also won the Caldecott Medal and was a Robert Siebert honor book in 2014. *Locomotive* provides factual information about
the railroads built across America that tied the east and west together and made it possible to travel across the continent by a train pulled by a steam locomotive.

An interactive read aloud of *Locomotive* (Floca, 2013) would include teachers specifically pointing out places in the book where atypical text are included, perhaps using the guiding questions from Table 1. On page 6, the words “CLANG-CLANG!”, “HISS”, “SPIT” and “HUFF HUFF HUFF!” are presented in different colors, font, size and include design features. Further in the book, the text explains that the engineer drives the train slowly because of the weight of the train and because the bridge is “rickety, rickety, rickety!” These three “rickety” words are large, colorful, and presented over faded “rickety” words to illustrate the shakiness and unsteady nature of the bridge. Teachers can stop at these pages and ask the students, “*Do you see any words that are written in a different way than the rest of the words?*” and “*How does the author and/or illustrator make words stand out?*”

After allowing students an opportunity to discuss why they think the author made specific decisions about the design, size, and color of text, the teacher may continue to read the book aloud, perhaps stopping on page 22 to discuss the atypical text. “SPLASH!” is presented as large, blue, striped text on this page. On the following page, a menu is presented and the three entrees are written in cursive. A dialogue balloon is also on this page and the text inside the balloon appears handwritten. Students can continue to think about atypical text through the guiding questions, “*Why do you think the words are written using a design?*” and “*Do you read words that look different in the same way as the rest of the words or do you read them in a different way? Why?*”
Ultimately, students can explore how authors use font size, font type, color, designed text, and text placement to emphasize meaning in this nonfiction text and that these techniques help the reader know how to emphasize certain words or phrases when reading the book. *Locomotive* (Floca, 2013) also has other unique features not normally associated with nonfiction picture books such as dialogue bubbles, variation of white space for emphasis (similar to what is used in poetry stanzas), and additional information in front matter and back matter. These features may also be pointed out in an interactive read aloud, if desired.

**Graphics with Information**

*Graphics with information* is the second feature included in Table 1, as we found many books containing graphics that also included information. For instance, *Animals by the Numbers* by Steve Jenkins (2016) is a book full of infographics. Each page has a unique layout and represents the information in a variety of infographics. The text is minimal in this book and the majority of meaning comes from analyzing and understanding the graphics. *Grand Canyon* (Chin, 2017) was the most recent Orbis Pictus Award winner at the time of this study. This picture book is full of information presented through design features and graphics with information that begin with the front end paper (information that is inside the front of a hardback book) and continue until the back end paper such as a map with layers of the earth and a generalized cross section of the Grand Canyon.

**Classroom exploration**

For this feature, we use *Balloons Over Broadway: The True Story of the Puppeteer of the Macy’s Parade*, by Melissa Sweet (2011), the Orbis Pictus winner and Caldecott honor book for 2012. This picture book is about Tony Sarg, the puppeteer who invented the helium-filled
AWARD-WINNING NONFICTION CHILDREN’S LITERATURE

balloons that have been used in the Macy’s Thanksgiving Day Parade since 1928. In this book, there are several graphics with information that can be analyzed closely while reading: 1) chicken coop pulley system, 2) Humpty Dumpty marionette, 3) maps with parade routes, and 4) a blimp.

After an initial read aloud of this book to introduce the story, the teacher can choose sections to focus on to analyze elements of the text. For example, the teacher can invite students to analyze the graphics with information, asking the guiding questions: “How do you read the graphics with information?” and “What do you look at first, next, last—the pictures or the words? Does it matter?”

The next step in analyzing the graphics with information involves understanding whether the information in the graphic is included in the text and describing how the graphics with information supplements the written text or clarifies information within the written text. Two guiding questions from Table 1 encourage this critical thinking about how the graphics with information work to enhance the main text: “Is the information included in the graphics with information also written in the main text?” and “How do the graphics with information add to your knowledge of the topic?”

In closely analyzing these graphics, students can understand why authors include graphics with information within text and how many times authors include graphics to clarify meaning that written text cannot. There are also several other challenging characteristics that can be explored in Balloons Over Broadway (Sweet, 2011), such as dialogue balloons, use of authentic documents like newspaper clippings and letters, text that requires the book to be turned ninety degrees, atypical text, and atypical front and back matter.
Supplemental Expository Information

The third feature in Table 1 is *supplemental expository information*. This term refers to additional information about the topic that is included to further educate the reader and is written in a different format than the rest of the text. This information may be found before the main text, within the main text, or after the main text. In some cases, supplemental expository information may also be an example of graphics with information, such as when an infographic is included to give the reader additional information about the topic. In other cases, however, supplemental expository information is presented without graphics and only using words. For instance, we found supplemental expository information presented before, within, and after the main text in *Grand Canyon* (Chin, 2017). Some of the supplemental expository information includes graphics (e.g. cross sections), while other information is presented without a visual aid.

Classroom exploration

One way to explore supplemental expository information in texts is to compare and contrast different books that have this characteristic while creating an anchor chart as an organizing tool and heuristic. Since supplemental expository information is presented in different formats and found in various parts of the books, using a compare and contrast activity allows students to see and revisit these differences.

We use two nonfiction picture books from Table 1 to demonstrate supplemental expository information. *Grand Canyon* (Chin, 2017), Orbis Pictus winner and Caldecott Medal honor book for 2018, is a picture book about the past and present wonders of the Grand Canyon. *Chef Roy Choi and the Street Food Remix* by Jacqueline Briggs Martin and June Jo Lee and illustrated by Man One (2017), Orbis Pictus honor book and The Robert Sibert honor book for
AWARD-WINNING NONFICTION CHILDREN’S LITERATURE

2018, is a picture book about a Korean-born chef in Los Angeles, California who encouraged community by creating great food. Each of these books contains supplemental expository information, although presented in different ways.

A teacher can explore *Grand Canyon* (Chin, 2017), *Chef Roy Choi and the Street Food Remix* (Martin & Lee, 2017), or another text from Table 1 with the class by using the guiding questions, “Where is the supplemental expository information located in the book?” and “What does the supplemental expository information look like? Is it represented as a graphic, as words, or both?” Students’ observations can be documented in an anchor chart for future reference (see Figure 1 for an example from *Grand Canyon*). In *Chef Roy Choi and the Street Food Remix*, the author includes additional information such as definitions on paint splashes and instructions, in the form of poems, on labels in various places within the text (see Figure 2).

In both books, the supplemental expository information may be overlooked by students who are just reading the story. However, this information provides readers with opportunities to further understand the topic and text. Thus, we encourage teachers to engage students in conversations about how the supplemental expository information enhances their comprehension, using questions such as “What additional information do we learn?” and “How does this supplemental expository information help you understand the topic?”

Both of these focal texts have other features that may be addressed when reading the book. For example, *Chef Roy Choi and the Street Food Remix* (Martin & Lee, 2017) has dialogue balloons, procedural text, Korean words, text in non-standard English, and pages where the text requires nonlinear reading. *Grand Canyon* (Chin, 2017) includes cut-outs, fold-out pages, and also requires nonlinear reading.
Closing Thoughts

Navigating the complexities within recent nonfiction children’s literature requires knowledge of the content, printed word, and visual features. Our findings from this Orbis Pictus content analysis revealed information about the evolving formats, features, and complexities appearing in recent years. This information can empower teachers to analyze children’s literature (Author & Colleague, 2018; Kachorsky et al., 2017) and to encourage students to explore and analyze text themselves.

Thus, it is essential for teachers to make themselves familiar with a wide variety of nonfiction children’s literature and provide students with opportunities to listen to, read, and explore nonfiction texts. Teachers need to preview nonfiction books and become familiar with features and multimodal ensembles that might be complex or that students are less familiar reading. This would allow teachers to model reading a book that includes a variety of complex text features, emphasize the purpose of elements such as an author’s note or supplemental expository information, and also provide instruction if students are unsure what to attend to.

Students need opportunities to explore a wide range of nonfiction books either individually or in small groups to look for similar features among books, talk to each other about their understanding and perspectives, or attempt to use a text feature within their own writing. Changes will continue, but we encourage teachers to enjoy the journey!

Take Action!
1. *Decide on a destination:* Choose nonfiction books to read and closely analyze.

2. *Research the destination:* Determine characteristics or features that may be challenging for your students. Do these appear in multiple books?

3. *Create an itinerary:* Select guiding questions (perhaps from this article) to use with students to help them attend to specific text features and understand how to navigate complex characteristics.

4. *Pack your bags:* Have an assortment of nonfiction books for students to explore.

5. *Enjoy the trip:* Allow students time to read and talk about what they notice, what questions they have, and how they are building their understanding. Learn from each other!
References


**Literature Cited**


AWARD-WINNING NONFICTION CHILDREN’S LITERATURE


More to Explore

- Orbis Pictus Award:
  
  http://www2.ncte.org/awards/orbis-pictus-award-nonfiction-for-children/

- Audio clip of *Chef Roy Choi and the Street Food Remix* read by one of the authors and the illustrator. The clip includes the sample page used in the article.
  
AWARD-WINNING NONFICTION CHILDREN’S LITERATURE

- Robert F. Sibert Informational Book Medal:
  

- Nonfiction Book Reviews:
  

Attachments:

Table 1. Suggested Text Sets and Guiding Questions

<table>
<thead>
<tr>
<th>Atypical Text</th>
<th>Definition</th>
<th>Guiding Questions for Teachers and Students</th>
<th>Suggested Text Set</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Nonstandard text that often includes design features or text that combines different sizes, colors, or fonts.</td>
<td>Do you see any words that are written in a different way than the rest of the words?</td>
<td>Pablo Neruda: Poet of the People by Monica Brown and illustrated by Julie Paschkis</td>
</tr>
<tr>
<td></td>
<td></td>
<td>How does the author and/or illustrator make words stand out?</td>
<td>The Right Word: Roget and His Thesaurus by Jen Bryant and illustrated by Melissa Sweet</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Why do you think the words are written using a design?</td>
<td>Locomotive by Brian Floca</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Do you read words that look different in the same way as the rest of the words or do you read them in a different way? Why?</td>
<td>I Dissent: Ruth Bader Ginsburg Makes Her Mark by Debbie Levy and illustrated by Elizabeth Baddeley</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Some Writer!: The Story of E.B. White by Melissa Sweet</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Graphics with Information</th>
<th>Definition</th>
<th>Guiding Questions for Teachers and Students</th>
<th>Suggested Text Set</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Information presented with graphics; including infographics, diagrams, maps with additional information such as routes, etc.</td>
<td>How do you read the graphics with information?</td>
<td>Dazzle Ships: World War I and the Art of Confusion by Chris Barton and illustrated by Victo Ngai</td>
</tr>
<tr>
<td></td>
<td></td>
<td>What do you look at first, next, last - the pictures or the words? Does it matter?</td>
<td>The Boy Who Loved Math: The Improbable Life of Paul Erdős by</td>
</tr>
</tbody>
</table>
# Award-Winning Nonfiction Children’s Literature

<table>
<thead>
<tr>
<th>Supplemental Expository Information</th>
<th>Is the information included in the graphics with information also written in the main text?</th>
<th>How do the graphics with information add to your knowledge of the topic?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deborah Heiligman and illustrated by LeUyen Pham</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Animals by the Numbers: A Book of Animal Infographics by Steve Jenkins</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mesmerized: How Ben Franklin Solved a Mystery that Baffled All of France by Mara Rockliff and illustrated by Iacopo Bruno</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Balloons over Broadway: The True Story of the Puppeteer of Macy’s Parade by Melissa Sweet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Right Word: Roget and His Thesaurus by Jen Bryant and illustrated by Melissa Sweet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grand Canyon by Jason Chin</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chef Roy Choi and the Street Food Remix by Jacqueline Briggs Martin and June Jo Lee and illustrated by Man One</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Quilts of Gee’s Bend by Susan Goldman Rubin</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Amelia Earhart: The Legend of the Lost Aviator by Shelley Tanaka and illustrated by David Craig</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| Additional expository information included that is not part of the main text. |
| Where is the supplemental expository information located in the book? |
| What does the supplemental expository information look like? Is it represented as a graphic, as words, or both? |
| What additional information do we learn? |
| How does this supplemental expository information help you understand the topic? |

---

**Figure 1. Grand Canyon Anchor Chart**
<table>
<thead>
<tr>
<th>Location</th>
<th>Supplemental Information Look Like</th>
</tr>
</thead>
<tbody>
<tr>
<td>Endpaper-front</td>
<td>* Graphics with information (map)</td>
</tr>
<tr>
<td></td>
<td>&quot;Grand Canyon National Park, Arizona&quot;</td>
</tr>
<tr>
<td>Page before title page</td>
<td>* Drawings/illustrations showing erosion with captions</td>
</tr>
<tr>
<td>Within the book-on sides of pages</td>
<td>* Graphics with information such as:</td>
</tr>
<tr>
<td></td>
<td>- &quot;Ecological Communities in Grand Canyon&quot;</td>
</tr>
<tr>
<td></td>
<td>- &quot;Rock Layers in Grand Canyon&quot;</td>
</tr>
<tr>
<td>Within the book-around or at the bottom of 2-page spreads</td>
<td>* Drawings/illustrations of animals and plants with name</td>
</tr>
<tr>
<td>Back matter—4 sections</td>
<td>* Graphics with information</td>
</tr>
<tr>
<td></td>
<td>* Text</td>
</tr>
<tr>
<td>Endpaper-back</td>
<td>* Headings (such as &quot;The Grandest Canyon&quot;)</td>
</tr>
<tr>
<td></td>
<td>* Subheadings</td>
</tr>
<tr>
<td></td>
<td>* Text</td>
</tr>
<tr>
<td></td>
<td>* Maps</td>
</tr>
<tr>
<td></td>
<td>* Drawings/illustrations</td>
</tr>
<tr>
<td></td>
<td>* Graphics with information</td>
</tr>
<tr>
<td></td>
<td>&quot;Grand Canyon Generalized Cross Section&quot;</td>
</tr>
</tbody>
</table>
Figure 2. Use of Supplemental Expository Information

To Roy the family restaurant was the best good place.
All day Roy’s mom and her crew chopped, mixed, and seasoned by hand.
Roy loved the bustling kitchen, crowded with banchan.
And at 5 p.m. everyone gathered at booth #1 for Dumpling Time.