

KT5130

152.4

MEN

LEARNING RESOURCE CENTRE

**Mental Health and Well-Being:**  
***Exploring Loss and Grief***  
***Through the Reading of Picture Books***  
***(Primary)***

*Prepared by*

Joan Pearce, Learning Resources Centre Teacher-Librarian

*and*

Leanne Webster Brenner, School Counsellor

*December 2020*

Dear Teacher,

Thank you for picking up this kit. Considering, planning for, and supporting the mental and emotional well-being of your class is integral to establishing a classroom environment in which students feel safe enough to take learning risks.

There are several LRC kits with themes on mental health and well-being you can explore (see attached list). Your school counsellor is a wealth of information on these topics: talk with them and see how they can support you and your class in your learning endeavours!

Here are some things to consider when exploring mental health themes with your students:

- Consider sending home an 'information letter/invitation to share' to parents prior to beginning. That way, parents have an opportunity to share information that might be helpful. If you learn that a student has any kind of trauma background, please be sure to consult with your school counsellor first for ideas on how to support that child.
- Students generally won't feel safe enough to express any vulnerability until they feel a sense of safety and security within their classroom so the timing for the delivery of these lessons needs careful consideration/planning.
- Options as to how students share their thoughts, feelings, and experiences need to be considered. Opportunities for private journal writing can be one way of encouraging freedom of expression.
- Anxiety lessons often include body awareness lessons. Students who have experienced trauma may be triggered by body awareness activities. Consult with your school counsellor and ensure that extra supports are in place for these students.
- Depending on the developmental age of your class, it may be helpful to use "worries" or "feeling nervous" instead of "anxiety."
- Size of the Problem lessons might be a great foundational lesson to help develop empathy and perspective taking with the entire class. See "The Zones of Regulation" book/program by Michelle Garcia Winner for more information.
- Learning the difference between a thought and a feeling can be tricky for some children, especially younger children. Having posters of feelings to refer to can help. "Listening to My Body" by Gabi Garcia is a great springboard for talking about the distinction between thoughts and feelings.
- The EASE – "Everyday Anxiety Strategies for Educators" -- program would be an excellent adjunct to the books in the mental well-being kits (for more information, see handout included in kit).

From : Your friendly school counsellor 😊

## **Strategies and Resources for Supporting Students' Mental Health and Well-Being Through the Reading of Picture Books**

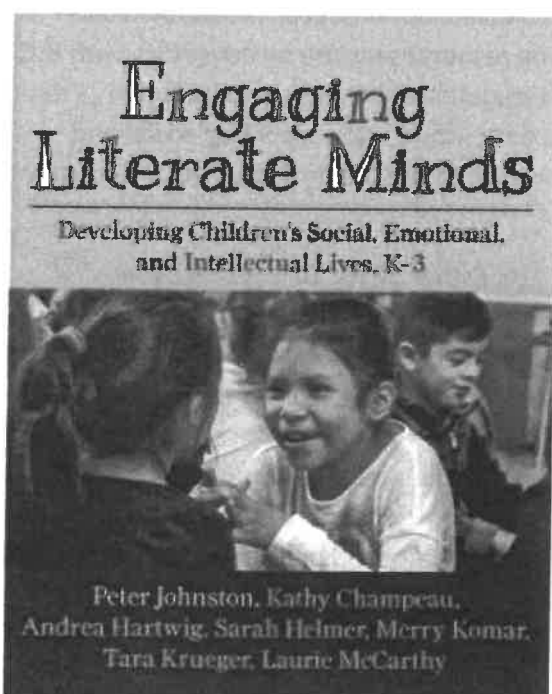
This kit contains a wide variety of picture books on the theme topic. This is to provide you with the opportunity to select the books that are the best fit for the social/emotional needs of your students. The bibliography included gives a brief summary of each book, as well as the recommended grade level as given by the publisher.

An information pamphlet on the EASE program (Everyday Anxiety Strategies for Educators) has been included in this guide, along with a list of EASE Picture Book Resources for Grades K – 3. “EASE - Everyday Anxiety Strategies for Educators - is a collection of school-based, evidence-informed, anxiety management and resilience-building resources for use by educators with B.C students in grades K – 7. EASE helps educators teach students strategies to address the thoughts, feelings and behaviours associated with anxiety, while also supporting social and emotional learning and mental health literacy of educators through a professional development course.”

In an email to teachers district-wide on October 9, 2020, Esther Shatz, Direct of Student Services, shared that free, online EASE training is now available for educators and, “as an extra incentive for those schools that have 5 or more staff members complete the training, the school district will purchase the primary and intermediate supplementary resources for your school. To sign up – use [www.healthymindsbc.gov.bc.ca](http://www.healthymindsbc.gov.bc.ca)” A list of the resources referred to has been included in this guide and would be very helpful to support the social and emotional needs of your students as you explore this theme and others with them. For more information, contact your school’s Counsellor, who is well versed in the EASE program and multiple other strategies for supporting students. Your Teacher-Librarian is also an excellent source for the resources that your school library has for calming strategies, mindfulness etc.

## Strategies for Using the Picture Books to Engage Students' Thinking

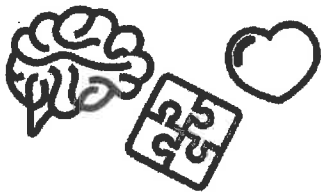
The book, *Engaging Literate Minds: Developing Children's Social, Emotional, and Intellectual Lives, K-3*, by Peter Johnston et al., which has been included in this kit, has some fabulous ideas for engaging students' thinking when reading picture books are read aloud to them. The chapter, "Beginning to Build Dialogue from Books", has been included in this teacher guide, as it has some great guiding questions to ask students to build dialogue on the themes of the books in this kit. The book also has excellent connections to integrate literacy activities.





EASE

Everyday  
Anxiety  
Strategies for  
Educators



## What is EASE?

EASE - Everyday Anxiety Strategies for Educators is a collection of school-based, evidence-informed, anxiety management and resilience-building resources for use by educators with B.C. students in grades K-7. EASE helps educators teach students strategies to address the thoughts, feelings and behaviours associated with anxiety, while also supporting social and emotional learning and mental health literacy of educators through a professional development course.

EASE was developed in 2019 by the B.C. Ministry of Children and Family Development (MCFD) in collaboration with Anxiety Canada and includes extensive feedback and insight from B.C. educators and experts in the field of childhood anxiety.



EASE  
Online

To increase its reach to more educators and students across the province, the EASE workshop has moved online. Upon completion of the self-paced online course, educators will gain access to the K-7 classroom resources and lesson plans – all provided at no cost.

The EASE lessons are designed to fit into existing school routines and practices – and to benefit all children. While developed for classroom teachers, they can be adapted for use by school counsellors, administrators and support staff.



EASE at  
Home

Select EASE classroom lessons have been adapted for use by parents and caregivers to support children's mental health across home, school and community settings. EASE at Home activities are available as downloadable PDFs in both English and French.

For more information please visit:  
[www.healthymindsbc.gov.bc.ca](http://www.healthymindsbc.gov.bc.ca)



BRITISH  
COLUMBIA

# EASE Picture Book Resources Grades K-3

EASE

Everyday  
Anxiety  
Strategies for  
Educators

*This is a list of the picture books referenced in the EASE K-3 classroom resources. This list is provided as a courtesy, rather than an endorsement. BC educators are encouraged to substitute similar books to align with their teaching style or students' needs.*

## Learning About Worries

Canadian Centre for Child Protection. (2018). *Big feelings come and go*. New Directions for Children, Youth, Adults & Families.

Henkes, K. (2000). *Wemberly worried*. Greenwillow Books.

## Body Awareness

Cook, J. & DuFalla, A. (2012). *Wilma Jean the worry machine*. National Center for Youth Issues.

Garcia, G. & Tan, Y.H. (2017). *Listening to my body*. Skinned Knee Publishing.

## Finding Our Feelings

Parr, T. (2005). *The feelings book*. LB Kids.

## Worry Scale

Dunn Buron, K. (2006). *When my worries get too big*. Autism Asperger Publishing Company.

## Calm Breathing

Chissick, M. & Peacock, S. (2012). *Frog's breathtaking speech*. Singing Dragon.

Lite, L. & Stasuyk, M. (2012). *Sea otter cove: A relaxation story*. Stress Free Kids.

Willey, K. & Betts, A. (2017). *Breathe like a bear*. Emmaus: Rodale Kids.

## Being Mindful

Alderfer, L. & MacLean, K.L. (2011). *Mindful monkey, happy panda*. Wisdom Publications.

DiOrio, R. & Wheeler, E. (2010). *What does it mean to be present?* Little Pickle Stories.

Verde, S. & Reynolds, P. (2017). *I am peace: A book of mindfulness*. Harry N. Abrams.

## Tense and Relax

Lite, L. & Stasuyk, M. (2011). *Angry octopus: A relaxation story*. Stress Free Kids.

## Movement Breaks

Carle, E. (2011). *From head to toe*. HarperFestival.

Liu, S. & Forshay, C. (2016). *A morning with Grandpa*. Lee & Low Books.

## Spot the Thought

Diesen, D. & Hanna, D. (2013). *The pout pout fish*. New York: Farrar, Straus and Giroux.

Pranskey, J. & Kahofer, A. (2011). *What is a thought? (A thought is a lot!)*. Social Thinking.

Whelan, S. & Jones, G. (2017). *Don't think about purple elephants*. EK Books.

## Helpful and Unhelpful Thinking

John, J. & Smith, L. (2016). *Penguin problems*. Random House Books for Young Readers.

Reynolds, P. (2004). *Ish*. Candlewick Press.

Saltzberg, B. (2010). *Beautiful oops*. Workman Publishing Company.

Santat, D. (2017). *After the fall (How Humpty Dumpty got back up again)*. Roaring Brook Press.

## Coping Cards

Wright, L. & Santos, A. (2016). *I can handle it*. Laurie Wright.

## Taking Brave Steps

Bourgeois, P. & Clark, B. (2011). *Franklin rides a bike*. Kids Can Press.

Santat, D. (2017). *After the fall (How Humpty Dumpty got back up again)*. Roaring Brook Press.

Spires, A. (2017). *The thing Lou couldn't do*. Kids Can Press.

Watt, M. (2008). *Scaredy Squirrel*. Kids Can Press.



Anxiety  
CANADA

## Beginning to Build Dialogue from Books

We organize books in collections through which the children can inquire into larger themes. We choose books that students will care about and will provoke dialogue. The actual sequence of books we use is not predetermined but will be determined by the class's history of conversations and the thinking that has emerged. Neither will we use a set of predetermined comprehension questions. Our book choices and our questions arise from close listening to the children's conversations. We learn how the children understand the book or other topic of discussion from their questions and their thinking. Our primary job is to support them in their quest for understanding and assure them that their thoughts and questions matter as they *initiate* the thinking about the text. We are routinely astounded by the comments, connections, and questions they generate.

After selecting a text, we gather the children close together on the carpet. If they are scattered about at tables, the dynamics are different, and they can't see the detail of the pictures. We usually have a whiteboard or large piece of paper to write the title, the author and illustrator's names, the characters' names, the genre, and, if important, the setting. We introduce the book and let them know we think it will spark some important thinking. While reading, we stop at a provocative place we have planned and ask, "What are you thinking?" Two or three students will usually have something to say. If not, no big deal, we simply say, "This is what I am thinking," and tell our thoughts. We continue reading then, stopping here and there to ask, "What are you thinking now?" We receive the children's comments without judgment, and where possible we link children's thoughts, or ask, "Hmm. What do others think?" The idea is to establish that the children's thoughts matter and that thinking about the book while reading is normal. When we have finished the book, we ask other open questions like, "Why do you think [name the author] wrote this book?" or, "What do you think [name the author]'s message(s) could be, and why?"

These questions draw a range of answers, and we ask the children what in the text made them think that. Where possible, we take notes (difficult at the beginning, but it gets easier). We use a class list with dates across the top to record the fact of a child's contribution and keep a journal in which we record verbatim children's important

contributions, especially those whose voices are not often heard. The direct quotes allow us to elevate their voices by subsequently reiterating their comments.

We often ask a final question, "What can we learn from [name the author or a character or the title of the book] that can help us live our lives better here in room 27?" With this question, students generate ideas for important actions—not actions to save the world but ones where they can see a difference in their own lives, inside the classroom, on the playground, on the bus, or at home. Kathy Short's research helped us to realize the importance of understanding ourselves and others better as a necessary precursor to trying to save the world. We want the children to think about books in this way, as transformative, and to know that reading about other people's ideas can be a tool for improving our own lives and the lives of others. Merry uses an anchor chart with her second and third graders that helps children think this way (Figure 6.4).

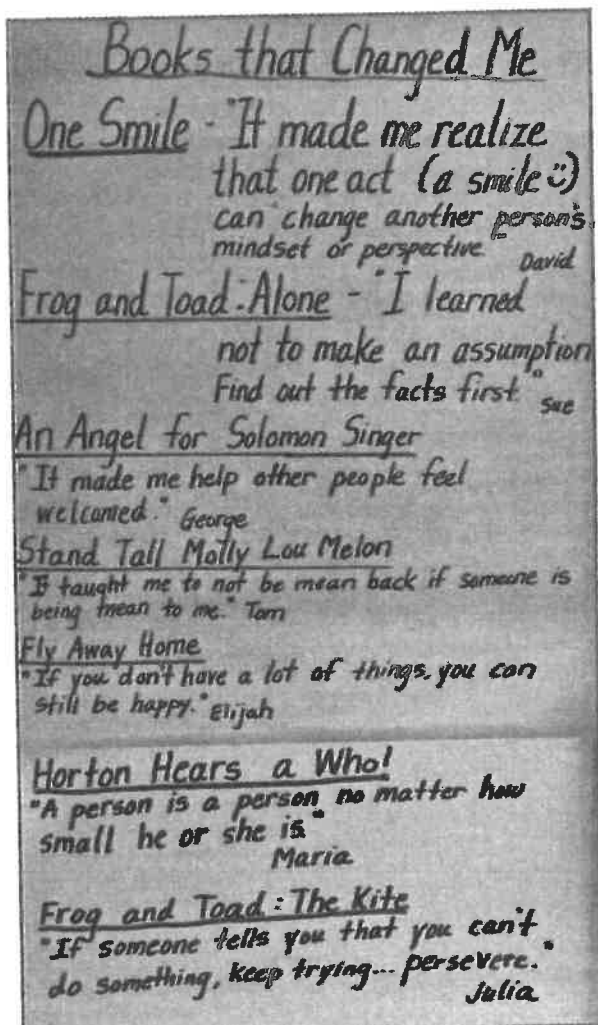


FIGURE 6.4



The next day, we gather the children in a circle so they can see each other's faces and talk to each other. We sit on the floor with the students as an equal member of the community. We let students know that the purpose now is to think together and go deeper into the text by returning to explore some of their ideas and questions from the day before. We assure them that everyone's thinking matters but that together we know more. That's why we invite others into the conversation, listen carefully to what others say, ask for clarification when necessary, agree and disagree respectfully, and look at the speaker. We let them know that if they disagree, it helps everyone's thinking, but the key is to disagree respectfully and with reasons. They can also add to our thinking by explaining why they agree with someone. We start an anchor chart with examples of useful language such as: "I respectfully disagree and here's why . . ." and "I agree because . . ." The rest we help them learn along the way, and we add the new ideas to our chart.

Where possible, we start the conversation by quoting students' thinking directly from our notes, and during the discussion, we take notes of important ideas and ques-

**Productive Moves to Think Together**

Move	Why?
• Give a synopsis (gist)	→ to remember the story
• Listen carefully to others and add on or clarify	→ build knowledge, connect our thoughts, and revisit our thinking
• Question for understanding	→ clear up confusions
• Use evidence from the text to support one's thinking	→ to explain what happened in the text
• Invite others in	→ lifts the conversation and its <u>inclusive</u> .
• Notice the illustrator's move	→ it shows how the pictures and text work together

FIGURE 6.5a

**Productive Moves to Think Together**

Move	Why?
• Notice possible symbolism	
• Thinking about the collection of thoughts and sharing another perspective.	Starting something new JB
• Disagree by asking a question.	Adding a new perspective EF, IS
• Disagree with a new perspective.	
• Adding a new perspective	Build up our community TA
• Agree with evidence	
• Sharing the text	What does the text say
• Understanding new concepts and/or words	

FIGURE 6.5b

tions, for assessment and so we can directly quote students because it establishes how seriously we take their voices. Before we start the discussion, to get us on the same page, we model telling the gist of the story, a contribution subsequently taken over by volunteers. We want the students to do as much as possible.

We want them to be conscious of what they have accomplished and why, so we develop—and with the children, grow—anchor charts to focus attention on productive dimensions or strategies (see, for example, Figures 6.5a and 6.5b). With awareness of how their contributions help the collective thinking, and with supportive anchor charts, the children apply their skills to their small-group conversations.

## Problems

When you try this, you might feel with a particular group of students that the conversation is going nowhere; either the talk is superficial or it is “popcorn” talk, where each student just says something without listening to anyone else. This is normal. This is where you come in. Our solutions include the following: (1) return to what someone has said and ask them to say more, or ask the children to think more about that; (2) watch for connections you can make between two students’ thinking, and take the class back to that and ask the students what they think about Jason’s and Kelly’s ideas; (3) clarify what you heard someone say in a way that invites discussion; or (4) contribute an idea that can move or elevate the thinking. Prefacing your own idea with “I wonder . . .” or “Maybe . . .” or “What if . . .” can make it easier for students to address your idea rather than just accept it.

Grand conversations don’t happen immediately with children. It takes time even for adults to think through ideas, consider others’ questions, and question one’s own thinking, and much of that happens internally for many students. Consequently, in the beginning, we noticed (by transcribing our conversations<sup>9</sup>) that sometimes there might be fifteen minutes of cursory talk before a child says something that catalyzed a great conversation. If we have only fifteen minutes for such conversations, there is a tendency to become impatient and take over the conversation rather than help children build it. Spending forty minutes one day, however, might mean no conversation the next day to balance our time demands.

It is not unusual to abandon something when it is not going well. But conversations like these are critical, so don't give up. Instead, problem solve *with* your students. Simply convene the group, ask them what they noticed, tell them what you noticed, and if they noticed it too, then ask what they might suggest as a remedy. Keep a list of the suggestions with students' names attached to the suggestion. It is guaranteed that as soon as their name appears next to a useful idea recorded on a public chart, their enthusiasm increases. Remember to celebrate small successes.

## The Dialogic Classroom, Human Development, and the Democratic Ethos

As you can tell, these dialogic engagements consume nontrivial amounts of classroom time. However, our efforts to build dialogic communities within which the children explore meanings, construct knowledge, and solve problems together are motivated by additional curricular aspirations. As we explained up front, the dialogic classroom expands, among other things, students' ability to reason, communicate, collaborate, negotiate, take multiple perspectives, think critically, empathize, and build arguments and the likelihood they will behave socially in positive and responsive ways.

These dialogic engagements and reflections on their thinking also influence children's epistemologies—their views on the process of knowing and the certainty of knowledge. The children tend to move from a position of certain knowledge delivered by authorities to a more multiplist position in which they recognize the necessity of uncertainty and the need for evidence and argument.<sup>10</sup> Children who make this shift (which normally happens—when it happens at all—later in elementary school) tend to have better reflective reasoning and are better able to coordinate theory and evidence in science.

In other words, within these dialogic engagements, the students are building a sophisticated tool not only for helping them structure their experience and make decisions but also for creating a better, more democratic future. A democratic way of life is not possible without individuals willing and able to articulate their opinions and concerns and to peacefully resolve conflicts. The argumentation and debate between initially held positions, by itself, expands the necessary logical thinking.<sup>11</sup> Furthermore,

the more children are involved in solving their own problems and making a difference, the more they want to initiate doing so. Nonetheless, some will doubtless find more persuasive the less interesting fact that students in dialogic classrooms perform better on tests with diminished differences across race, class, and gender.<sup>12</sup> In the next chapter, we offer a concrete example of how these practices play out and pay off.

**Table 4.1—Concepts About Authors and Illustrators and the Social Practice of Making Books**

UNDERSTANDING	EVIDENCE EXAMPLES
Authors and illustrators come in all ages, and you can learn from any of them.	There is appreciative critical analysis of authors Elaine, Mo Willems, Paul, Trudy Ludwig. Also, "I think his book is better than Mo's because . . ."
Authors and illustrators are intentional.	"I was trying to write the intro how Mo did . . ."
Authors can take many days to envision their book before writing and illustrating it.	Paul explained that envisioning the story took many days.
Authors and illustrators can engage readers and affect their feelings.	Mo Willems engages and makes Paul laugh. Paul does the same with the class.
Other authors can inspire you to write.	Paul wanted to be able to engage and entertain others the way Mo Willems and Elaine, his classmate, had affected him.
Authors analyze and inquire into other authors' processes.	"What do you mean?" "Why did you do that?" "Paul starts out his story with talking right to us." "Why did you luse a repeating line?"
Learning from other authors and illustrators is normal and admirable.	"That's what Mo does." "That's what Elaine does." [Both said with admiration.]
Authors can be inspired by memories, such as movies they can't forget.	Paul was inspired by a movie he remembered.
Authors can repurpose another author's plot and alter it to achieve a different goal.	Paul repurposed the movie plot but changed it to suit his purpose.
Authors can imagine themselves as the character, which can help solve problems with the plot.	Paul explained that imagining himself as the character helped him craft his ending. "He composed it like he was Sweekey."
Authors have distinct styles because of the choices they make, and they can have different styles in different books.	"I was trying to write the intro how Mo did in one of his Pigeon books. It's different from his Piggie and Gerald books."
Authors can write a story to convey a moral message.	Paul wanted his story to be about "being accepted for who you are."
Authors and illustrators provide the setting to help readers imagine where they are.	He stated the setting. We know where we are when he starts.
Authors write from a perspective and can maintain a perspective throughout a book.	"He continued that perspective throughout the book."
Authors use technical terminology	Intro, characters, first person, setting, set up, dialogue, speech bubble . . .

**Table 4.2—Disciplinary Knowledge: Author/Illustrator Moves**

MOVES	EVIDENCE
Alternating characters talking is one way to open a book and introduce characters.	Paul showed how Mo alternates the characters talking in an Elephant and Piggie book. "One talks, and then the other. It starts out like that."
Starting out with a problem is a way to begin a book.	"[Paul] wrote like Trudy Ludwig, too, because he started with a problem in the beginning." Paul explained that Mo starts out with a problem.
Having a character directly address the audience gets a reader's attention.	"Paul starts out his story with talking right to us." Paul explained that Mo has the pigeon speak directly to readers trying to solicit their assistance.
A story can begin on the title page before the story officially begins.	Pointing to the title page, Paul noted, "That's his intro . . . The story starts here."
An author can introduce the cast of characters on the first page.	"He introduced the characters in first person on the first page."
Authors can use a repeating line to tie the text together and keep you reading.	Paul used a repeating line, "I'll tell you more." "That's what Elaine does too."
Authors can write in first person from the perspective of a character.	He's writing in first person.
The illustrations can be linked to the text.	"I like his illustration moves. How he draws the character's names."
Illustrators can match illustration features to character names.	"Belee has a chubby belly. Friy is a cook frying, and he has a spatula in his hand."
The humor in a book can be in the text and illustrations but also in the reading.	Thomas: "I liked how Paul reads his book. He makes it funny." Joey: "His book <i>is</i> funny."
Illustrators can use little lines and other markers (not articulated) to show movement.	"Sweekey is being pulled in, and Paul has the lines and you can feel him going backward."
Illustrators can use speech bubbles and color them to distinguish characters.	"When Piggie talks, the speech bubble is pink like the pig and when Gerald talks, it is gray like the elephant."
Authors can violate conventions.	Pointing to the title page, he observed, "That's his intro . . . The story starts here."
A book's ending should fit the message of the book.	Paul was determined to make his ending fit his message, which was difficult.

# **Mental Health and Well-Being: Exploring Loss and Grief Through the Reading of Picture Books (Primary)**

## **Note:**

The interest levels listed in this bibliography are those given by the publishers. Each teacher, however, needs to decide the age suitability for their own students.

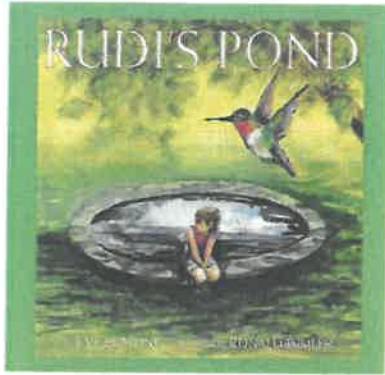
The summaries are from the publishers as well and have been included to give you a quick overview of the main themes of each title. In this way you can quickly select the titles that suit the particular social and emotional needs of your students. Some of the titles fit the theme loosely and others more tightly. The titles also range from "light-hearted" to more serious in tone.

Your school counsellor is an excellent source for suggestions on how to support students when teaching more sensitive subjects.

*Joan Pearce, December 2020*

# Mental Health and Well-Being: Exploring Loss and Grief (Primary)

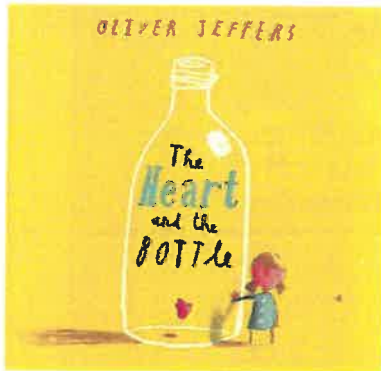
Compiled by Joan Pearce  
Picture Book Format



## Rudi's Pond

by Eve Bunting, c1999, 2004 (IL: K-3, RL: 3.0)

"The young narrator's best friend, Rudi, is very sick, and it's hard for her to understand. When Rudi dies, the narrator and the other children in school help to build a pond by the big knobby oak to remember him by. A hummingbird feeder that Rudi made hangs by the pond, and one day a special hummingbird comes to visit... Based on a true story, Rudi's Pond is an insightful book that will help young readers to deal with loss.." - Pub.



## The Heart and the Bottle

by Oliver Jeffers, c2010 (IL: K-3, RL: 2.8)

"There is a wonder and magic to childhood. We don't realize it at the time, of course...yet the adults in our lives do. They encourage us to see things in the stars, to find joy in colors and laughter as we play. But what happens when that special someone who encourages such wonder and magic is no longer around? We can hide, we can place our heart in a bottle and grow up...or we can find another special ..." - Pub.



## Howard B. Wigglebottom Listens to a Friend: A Fable About Loss & Healing

by Reverend Ana Howard Binkow, c2015

(IL: K-3, RL: 3.0)

"The 15th book in the award-winning Howard B. Wigglebottom series teaches young children what to expect and how to help out when friends and loved ones experience loss. Tips and lessons are included in this educator-approved and counselor-approved picture book." - Pub.



## Grandma's Gloves

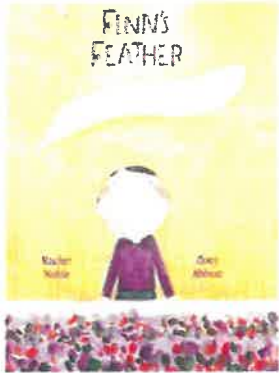
by Cecil Castellucci, c2010 (IL: K-3, RL: 2.3)

"A story about a child who loses a beloved grandparent finds comfort in carrying on the activities they shared in this sweet, genuine look at a universal rite of passage." - Pub.



# Mental Health and Well-Being: Exploring Loss and Grief (Primary)

Compiled by Joan Pearce  
Picture Book Format



## Finn's Feather

by Rachel Noble, c2018 (IL: K-3, RL: 2.3)

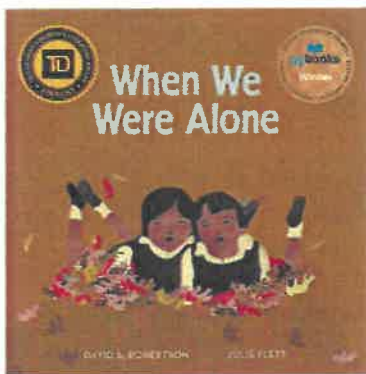
"When Finn finds a feather he believes was sent by his deceased brother, Hamish, his mother and teacher are not excited but his friend Lucas helps him find great joy in Hamish's gift." - Follett



## Knock Knock: My Dad's Dream for Me

by Daniel Beaty, c2013 (IL: K-3, RL: 3.3)

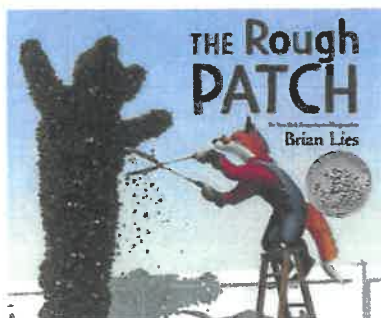
"A boy wakes up one morning to find his father gone. At first, he feels lost. But his father has left him a letter filled with advice to guide him through the times he cannot be there" - Follett



## When We Were Alone

by David A. Robertson, c2016 (IL: K-3, RL: 3.6)

"When a young girl helps tend to her grandmother's garden, she begins to notice things that make her curious. Why does her grandmother have long, braided hair and beautifully colored clothing? Why does she speak another language and spend so much time with her family? As she asks her grandmother about these things, she is told about life in a residential school a long time ago, where all of these things were taken away..." - Follett



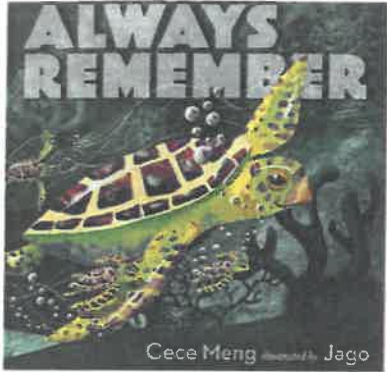
## The Rough Patch

by Brian Lies, c2018 (IL: K-3, RL: 2.0)

"Farmer Evan and his dog do everything together and, especially, in the garden but when his dog passes away Evan lets his garden fill with weeds until a pumpkin vine brings new hope." - Follett

# Mental Health and Well-Being: Exploring Loss & Grief (Primary)

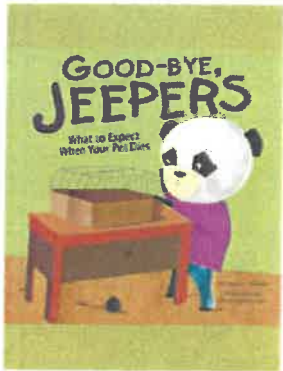
Compiled by Joan Pearce  
Picture Book Format



## Always Remember

by Cece Meng, c2016 (IL: K-3, RL: 3.5)

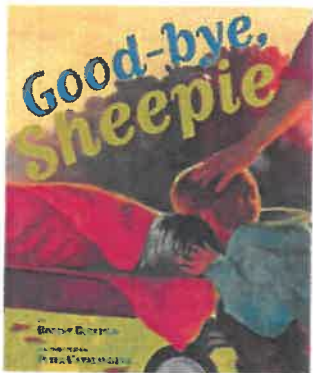
"After Old Turtle swims his last swim and breathes his last breath, and the waves gently take him away, his friends lovingly remember how he impacted each and every one of them. As the sea animals think back on how much better Old Turtle made their lives and their world, they realize that he is not truly gone, because his memory and legacy will last forever." - Pub.



## Good-bye, Jeepers: What to Expect When Your Pet Dies

by Nancy Loewen, c2012 (IL: K-3, RL: 3.3)

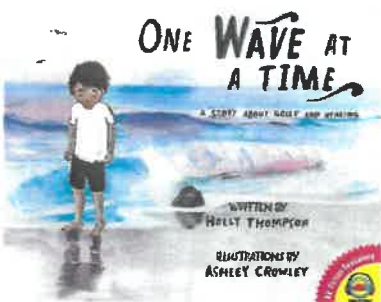
"Includes bibliographical references (page 23) and index. When his pet guinea pig, Jeepers, dies, a boy's parents help him deal with the confusing emotions he feels and show him how to cope with the tough times." - Follett



## Good-bye, Sheepie

by Robert Burleigh, c2010 (IL: K-3, RL: 2.0)

"Owen and his dog, Sheepie, are best friends. They like to play, take long walks, and chase each other in the yard. But Sheepie is getting old. He can't fetch a stick as quickly as he used to, and sometimes Owen has to help him climb the stairs. Then one afternoon, Sheepie falls asleep by the big oak tree and doesn't wake up. Owen has to part with his old pal, but his father helps him understand that Sheepie will always be part of their happy memories." - Pub.



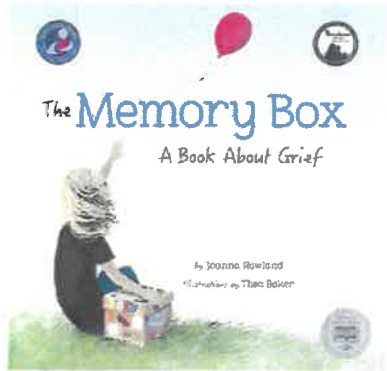
## One Wave at a Time

by Holly Thompson, c2018 (IL: K-3, RL: 2.9)

"After his father dies, Kai experiences all kinds of emotions: sadness, anger, fear, guilt. Sometimes they crash and mix together. Other times, there are no emotions at all just flatness. As Kai and his family adjust to life without Dad, the waves still roll in. But with the help of friends and one another, they learn to cope and, eventually, heal. A lyrical story about grieving for anyone encountering loss." - Pub.

# Mental Health and Well-Being: Exploring Loss and Grief (Primary)

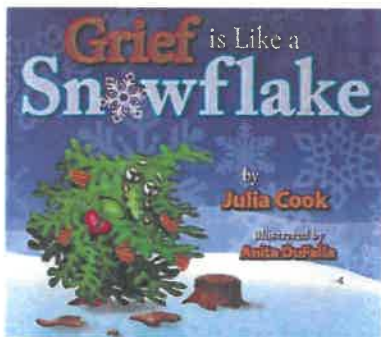
Compiled by Joan Pearce  
Picture Book Format



## The Memory Box: A Book About Grief

by Joanna Rowland, c2017 (IL: K-3, RL: 2.0)

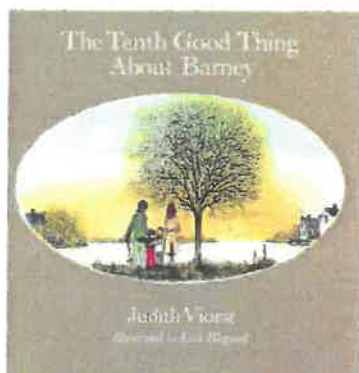
"Grieving over the death of a special person, a young child creates a memory box to keep mementos and written memories of the loved one. Includes a guide for parents with information from a Christian perspective on helping manage the complex and difficult emotions children feel when they lose someone they love, as well as suggestions on how to create their own memory box." - Follett



## Grief Is Like a Snowflake

by Julia Cook, c2011 (IL: 3-6, RL: 4.5)

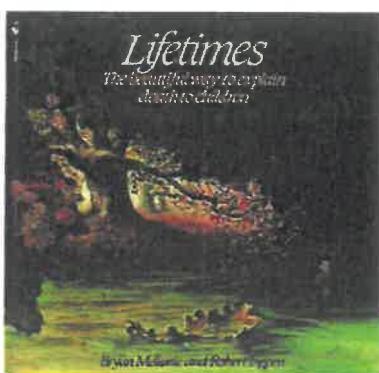
"A little pine tree tries to understand why his dad was taken away and learns how to deal with his grief." - Follett



## The Tenth Good Thing About Barney

by Judith Viorst, c1971 (IL: K-3, RL: 2.1)

"Barney was a cat. He died last Friday. And everyone was sad. They did what most people do when a cat they like dies. They had a funeral. And then they tried to think of good things about him. They wanted to remember him as he was; and they thought about some other things, too." - Pub.



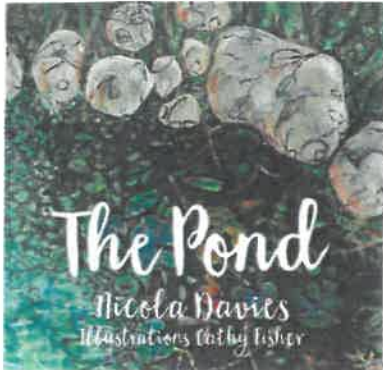
## Lifetimes: A Beautiful Way to Explain Death to Children

by Bryan Mellonie, c1983 (IL: K-3, RL: 3.0)

"Briefly describes the beginning and end of life for plants, animals, insects, and people." - Follett

# Mental Health and Well-Being: Exploring Loss and Grief (Primary)

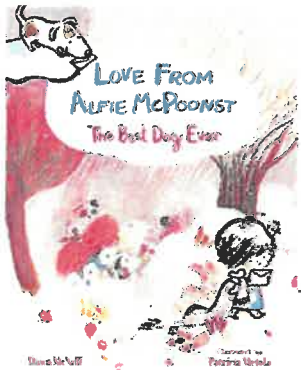
Compiled by Joan Pearce  
Picture Book Format



## The Pond

by Nicola Davies, c2017 (IL: K-3, RL: 2.4)

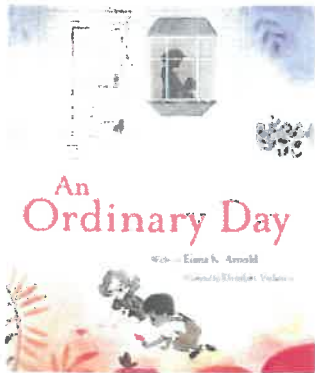
"A touching picture book for children about a young boy and his family overcoming the loss of his father. This colorful, emotional book is filled with natural imagery, centering on a small pond in the garden, and will teach children not only about death and loss, but the importance of the natural world." - Pub.



## Love From Alfie McPoonst: Best Dog Ever

by Dawn McNiff, c2020 (IL: K-3)

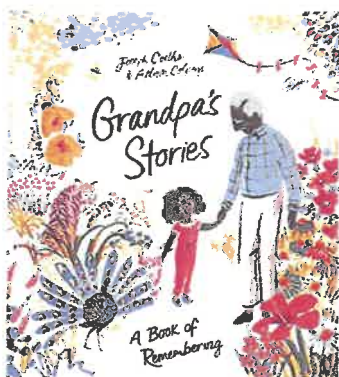
"When Alfie the dog dies, he sends his owner Izzy letters in the post from his new address: The Nicest Cloud, Dog Heaven, The Sky. He wants her to know that he misses her - so much! - but his new home in heaven is BRILLIANT. There are postmen to chase, angels to tickle his tummy, and he never even has to take a bath!" - Goodreads



## An Ordinary Day

by Elana Arnold. c2020 (IL: K-3, RL: 3.9)

"It's an average day in the neighborhood—children play, roses are watered, and a crow watches over it all. But then two visitors arrive at two houses, one to help a family say hello to a new baby and one to help a family say goodbye to a beloved pet. This sensitive picture book takes a gentle look at life, death, the bonds of family, and the extraordinary moments that make ordinary days so special." - Pub.



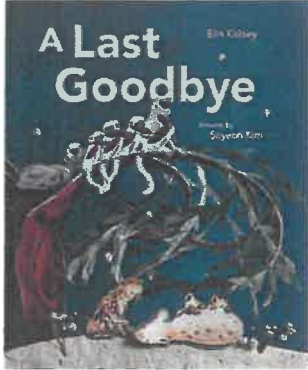
## Grandpa's Stories: A Book of Remembering

by Joseph Coelho, c2019

"One young girl reflects on a year with her beloved grandpa. She remembers the fields and parks they explored in the springtime and the old toys they fixed up in the summer. She remembers the handmade gifts they exchanged in the fall and the stories Grandpa told by the fire each winter. But this year, the girl must say good-bye to Grandpa. In the face of her grief, she is determined to find a way to honor him..." - Amazon.ca

# Mental Health and Well-Being: Exploring Loss and Grief (Primary)

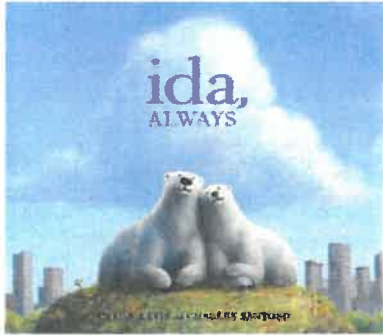
Compiled by Joan Pearce  
Picture Book Format



## A Last Goodbye

by Elin Kelsey, c2020 (IL: K-3)

"Combines simple, poetic text with a "big idea" - in this case, the idea that death is a natural part of our lives and that many species experience sadness and mourning when their loved ones are sick and dying. From elephants to killer whales, parrots to bonobos, lemurs to humans, many animals have rituals to commemorate their loved ones and to help them through difficult times." - Follett



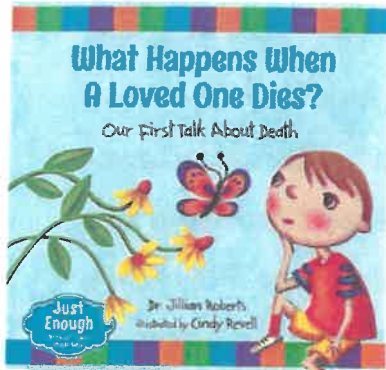
## ida, Always

By Caron Levis, c2016 (IL: K-3, RL: 3.0)

"Gus lives in a big park in the middle of an even bigger city, and he spends his days with Ida. Ida is right there. Always. Then one sad day, Gus learns that Ida is very sick, and she isn't going to get better. The friends help each other face the difficult news with whispers, sniffles, cuddles, and even laughs. Slowly Gus realizes that even after Ida is gone, she will still be with him—through the sounds of their city, and the memories that live in their favorite spots." - Pub.

# Mental Health and Well-Being: Exploring Loss and Grief (Primary)

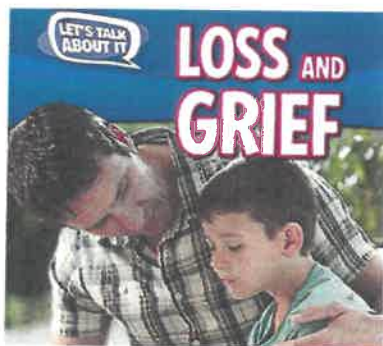
Compiled by Joan Pearce  
Non-fiction



## What Happens When a Loved One Dies? Our First Talk About Death

by Dr. Jillian Roberts, c2016 (IL: K-3, RL: 3.4)

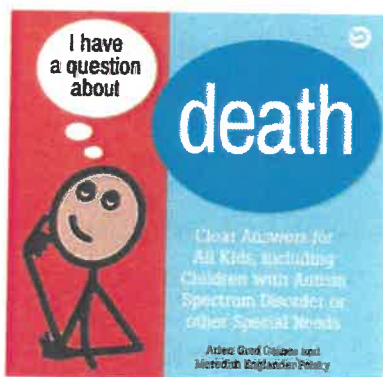
"Whether children are experiencing grief and loss for the first time or simply curious, it can be difficult to know how to talk to them about death. Using questions posed in a child's voice and answers that start simply and become more in-depth, this book allows adults to guide the conversation to a natural and reassuring conclusion." - Pub.



## Loss and Grief (Series: Let's Talk About)

by Caitie McAneney, c2015

"The death of a loved one is a heartbreaking event in a child's life. This book will guide readers through the feelings and questions they might have after such a loss. Readers will learn what grief is and how it is different for each person. Readers are encouraged to accept their feelings and talk them out with the people in their support system." - Amazon.ca



## I Have a Question About Death: Clear Answers for All Kids, including Children with Autism Spectrum Disorder or Other Special Needs, by Arlen Gaines, c2017 (IL: K-3, RL 2.1)

"Designed to help children with autism or other special needs understand what is happening when someone dies, this book uses text, illustrations, and a question-and-answer format to address the child's confusion, validate their feelings, and assure them that it is okay to ask questions." - Follett