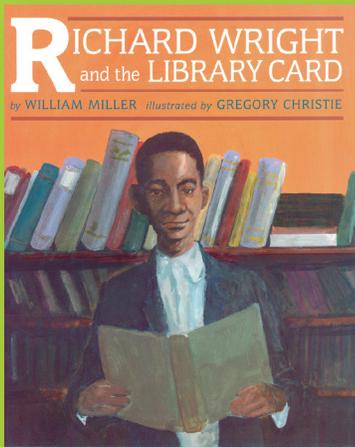


TEACHER'S GUIDE



LEE & LOW BOOKS

Richard Wright and the Library Card

written by William Miller, illustrated by Gregory Christie

About the Book

Genre: Historical Fiction

***Reading Level:** Grades 3–4

Interest Level: Grades 2–6

Guided Reading Level: Q

Accelerated Reader®

Level/Points: 4.0/0.5

Lexile™ Measure: 700L

*Reading level based on the
Spache Readability Formula

Themes: Nonfiction,
Overcoming Obstacles,
Friendship, Education,
Discrimination, Conflict
resolution, Civil Rights
Movement, African/African
American Interest, Biography/
Memoir, Persistence/Grit,
Libraries, The Power of Words/
Books

SYNOPSIS

As a child, Richard Wright loved to hear the stories his family told, and he couldn't wait to learn to read stories on his own. Because his family moved often in search of work, Richard had little opportunity to go to school. With the help of his mother, Richard did finally learn to read. However, they didn't have money to buy books, and few libraries in the South in the early 1900s were open to African Americans. At age 17, Richard sought work in Memphis, hoping to make enough money to someday move on to Chicago. He landed a job as a helper and errand boy in an optician's office. There he enlisted the aid of a co-worker, Jim Falk, himself an outsider because he was Catholic. Falk helped Richard find a way to borrow the books he craved from the library. Richard read everything he could get his hands on and knew he would never be the same again. For him, every page is "a ticket to freedom." Soon after, Richard set off for Chicago to make a new life for himself in the North.



BACKGROUND

Richard Wright And The Library Card is a fictionalized account of a scene from Wright's autobiography, *Black Boy*, published in 1945.

Richard Nathaniel Wright was born in 1908 near Natchez, Mississippi. Racial segregation was then legal in many parts of the South, and Jim Crow laws assured the separation of races in many public places. The schools Wright attended were all segregated, and his formal education ended at ninth grade. Wright moved to Memphis in 1926 and then to Chicago in 1927, where he worked in the post office and also began his career as a writer. In 1940, the publication of *Native Son* brought Wright a Guggenheim Fellowship, great acclaim, and best-seller status. He went on to write many other successful books, including *The Outsider*, *Lawd Today*, and *The Color Curtain*, and became an important spokesperson for African Americans. Wright moved with his wife and daughter to Paris in 1946 and died there in 1960. He is recognized as a significant literary voice of the twentieth century.

An inspirational story for children of all backgrounds, *Richard Wright and the Library Card* shares a poignant turning point in the life of a young man who became one of this country's most brilliant writers. This book is the third in a series of biographies by William Miller, including *Zora Hurston and the Chinaberry Tree* and *Frederick Douglass: The Last Day of Slavery*. All focus on important moments in the lives of these prominent African Americans.

To learn more about Richard Wright and his books, go to <https://www.biography.com/people/richard-wright-9537751> or <https://www.britannica.com/biography/Richard-Wright-American-writer>.

Additional LEE & LOW Titles based on Historical Figures:

Midnight Teacher: Lilly Ann Granderson and Her Secret School written by Janet Halfmann, illustrated by London Ladd
<https://www.leeandlow.com/books/midnight-teacher>

Zora Hurston and the Chinaberry Tree written by William Miller, illustrated by Cornelius Van Wright & Ying-Hwa Hu
<https://www.leeandlow.com/books/zora-hurston-and-the-chinaberry-tree>

The Storyteller's Candle/La velita de los cuentos written by Lucía González, illustrated by Lulu Delacre
<https://www.leeandlow.com/books/the-storyteller-s-candle-la-velita-de-los-cuentos>

Love to Langston written by Tony Medina, illustrated by R. Gregory Christie
<https://www.leeandlow.com/books/love-to-langston>

I and I Bob Marley written by Tony Medina, illustrated by Jesse Joshua Watson
<https://www.leeandlow.com/books/i-and-i-bob-marley>

Frederick Douglass: The Last Day of Slavery written by William Miller, illustrated by Cedric Lucas
<https://www.leeandlow.com/books/frederick-douglass>



VOCABULARY

(Language Standards, Vocabulary Acquisition & Use, Strands 4–6)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1 and 2)

The story contains several content-specific and academic words and phrases that may be unfamiliar to students. Based on students' prior knowledge, review some or all of the vocabulary below. Encourage a variety of strategies to support students' vocabulary acquisition: look up and record word definitions from a dictionary, write the meaning of the word or phrase in their own words, draw a picture of the meaning of the word, create a specific action for each word, list synonyms and antonyms, and write a meaningful sentence that demonstrates the definition of the word.

Content Specific

freedom, optician, eyeglasses, boardinghouse, spines

Academic

rebel, expensive, polished, errands, approached, cautiously, trembling, ignored, suspicious, nervously, roamed, toting

BEFORE READING

Prereading Focus Questions

(Reading Standards, Craft & Structure, Strand 5 and Integration of Knowledge & Ideas, Strand 7)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1 and 2)
(Language Standards, Vocabulary Acquisition & Use, Strands 6)

Before introducing this book to students, you may wish to develop background knowledge and promote anticipation by posing questions such as the following:

1. Why do you think a library card could help make someone's future better?
2. When you want to achieve something that's important to you, how do you put your ideas into actions? What kinds of qualities might a person need to achieve an important goal?
3. The main character in the story you are going to read was born in 1908. What was happening in the United States during that time period? What do you know about American History during the early 1900s?
4. What do you know about life for African Americans in the 1900s? What was different then from now? What is the same?

You may want to have students journal their responses to these questions or pose the final question as a KWL discussion and chart so that you can refer back to it throughout and after the reading of the book to further their thinking on the topic(s).

Exploring the Book

(Reading Standards, Key Ideas & Details, Strand 1, Craft & Structure, Strand 5, and Integration of Knowledge & Ideas, Strand 7)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1 and 2)
(Language Standards, Vocabulary Acquisition & Use, Strands 6)

1. Talk about the title of the book. Then ask students what they think this book will most likely be about and whom the book might be about. What do they think might happen? What information do they think they might learn? What makes them think that?
2. Take students on a book walk and draw attention to the following parts of the book: front and back covers, title page, author and illustrators' dedications, illustrations, and author's note at the end. Ask the students if they think *Richard Wright and the Library Card* is a true story or not and why they think that.



Setting a Purpose for Reading

(Reading Standards, Key Ideas & Details, Strands 1–3)
(Language Standards, Vocabulary Acquisition & Use, Strands 6)

Have students read to find out:

- how the title fits the theme of the story
- who Richard Wright was and how he became a writer
- what books meant to Richard Wright and how they influenced his life
- what the narrative story arc is
- how race shaped Richard Wright’s experiences
- what was so special and unique about a library card to Richard

Encourage students to consider why the author, William Miller, wanted to share this story with young people. Also encourage students to consider why the illustrator, Gregory Christie, used a particular painting style throughout the book.

The students can also write down some questions of their own that they think the story might answer.

AFTER READING

Discussion Questions

After students have read the book, use these or similar questions to generate discussion, enhance comprehension, and develop appreciation for the content. Encourage students to refer to passages and/or illustrations in the book to support their responses. **To build skills in close reading of a text, students should cite evidence with their answers.**

Literal Comprehension

(Reading Standards, Key Ideas & Details, Strands 1–3)
(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1–3; and Presentation of Knowledge & Ideas, Strand 4)
(Language Standards, Vocabulary Acquisition & Use, Strands 6)

1. Where does Richard move to when he is seventeen? Where does Richard want to move eventually? Why does he want to move there?

2. Why couldn’t Richard get a library card?
3. What job did he find? What did he do?
4. How did Richard save money?
5. Who did Richard ask to help him use the library?
6. When the librarian allowed Richard to get books in the library, how did he react? What did he do?
7. Which authors’ books did Richard check out?
8. When and where did Richard read?
9. How did others react to Richard reading?
10. How did the books change Richard’s feelings about white people?
11. What did Jim Falk do when Richard left for Chicago?
12. Read the author’s note. Is this a true story? Why or why not?
13. When and where was Richard Wright born?
14. How long did Richard go to school?
15. What were some of the books Richard Wright published as an adult?
16. When did Richard die?

Extension/Higher Level Thinking

(Reading Standards, Key Ideas & Details, Strands 1–3; and Craft & Structure, Strands 4 and 6)
(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1–3; and Presentation of Knowledge & Ideas, Strand 4)
(Language Standards, Vocabulary Acquisition & Use, Strands 6)

1. How did Richard’s love of words begin?
2. Where do you think this story begins? Why?
3. Why do you think Richard wants to move north?
4. What sorts of sounds do you think Richard heard below his window in the boardinghouse?



“Miller focuses his story on the stirring final chapters of Wright’s autobiography *Black Boy*...There are strong portraits of Wright reading avidly through the night, lost in the world of books.”

—**Booklist**

“An episode from the autobiography of Richard Wright is skillfully fictionalized, resulting in a suspenseful and gratifying story about the power of reading...A challenging endeavor, and an accomplished one.”

—**Kirkus Reviews**

“In 1920s Memphis, the young man who would become a great American writer could not borrow books from the whites-only library. Ultimately, Richard Wright forged his own passage to Dickens and Tolstoy: Miller’s transcendent account of this moment is memorable indeed.

—**Smithsonian Magazine**

5. Why was a library card so important to Richard Wright? How would the story change if he was allowed to get his own library card?
6. What does the library represent to Richard?
7. When Richard is walking to the library after Jim Falk lends him his library card, why do you think William Miller wrote, “He felt as if he were on a train to Chicago, as if he were traveling north already?”
8. What kinds of obstacles did Wright have to overcome? What sacrifices did he make to achieve his goal of reading books from the library?
9. Why do you think Jim Falk lent Richard Wright his library card? Why did Falk want to keep it a secret?
10. What words would you use to describe the librarian? How would you describe the way Richard Wright acted towards her?
11. Why do you think Richard lied to the librarian and told her that he couldn’t read? Why do you think the librarian and others laughed at this?
12. Why do you think some people in the South in the early 1900s wanted to control who was allowed to borrow and read books from the library? Do you think this was right? Why?
13. How do you think the books Richard checked out from the library changed him?
14. Prejudice is an opinion formed without knowing the facts or by ignoring the facts. What kind of prejudice was shown toward Richard Wright? How do you think Wright felt about the way people like him were treated?
15. Why do you think Jim Falk cautioned Richard to keep the books to himself?
16. As Richard rode the train for Chicago, what became real to him? Why do you think that?

Reader’s Response

(Writing Standards, Text Types & Purposes, Strands 1–3 and Production & Distribution of Writing, Strands 4–6)
(Language Standards, Vocabulary Acquisition & Use, Strands 6)

1. The first books Richard Wright read changed his life. Write about an event that caused changes in your life.
2. Books were incredibly important to Richard. What books have been influential to you? Why were they meaningful?
3. Work with a partner to write a list of behaviors you think students should follow to show respect for everyone in the class. What should happen if everyone does not follow this code of conduct? Think about how this relates to *Richard Wright and the Library Card*.
4. Suppose you could have loaned Richard Wright a book when he was a boy. What book would it



be? Write a recommendation of the book. Why do you think Wright would have liked it?

5. Think about an incident of prejudice you feel is taking place today. Write a letter to the editor of your local newspaper telling what you think is wrong and offering suggestions for improving the situation.
6. What other story does this book remind you of? How are they similar and different?
7. What questions do you still have about events from *Richard Wright and the Library Card*? Try to answer them by doing more research through books or online resources.

ELL Teaching Activities

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1–3 and Presentation of Knowledge & Ideas, Strands 4–6)
(Language Standards, Vocabulary Acquisition & Use, Strands 4–6)

1. Assign ELL students to partner-read the story with strong English readers/speakers. Students can alternate reading between pages, repeat passages after one another, or listen to the more fluent reader.
2. Have each student write three questions about the story. Then let students pair up and discuss the answers to the questions.
3. Have each student write three questions about the story. Then let students pair up and discuss the answers to the questions.
 - Review the illustrations in order and have students summarize what is happening on each page, first orally, then in writing.
 - Have students work in pairs to retell either the plot of the story or key details. Then ask students to write a short summary, synopsis, or opinion about what they have read.
4. Have students give a short talk about *Richard Wright and the Library Card*.
5. The book contains several content-specific and academic words that may be unfamiliar to

students. Based on students' prior knowledge, review some or all of the vocabulary. Expose English Language Learners to multiple vocabulary strategies. Have students make predictions about word meanings, look up and record word definitions from a dictionary, write the meaning of the word or phrase in their own words, draw a picture of the meaning of the word, list synonyms and antonyms, create an action for each word, and write a meaningful sentence that demonstrates the definition of the word.

6. Link concepts of persistence, such as Richard continuously seeking to find ways to read books and get to Chicago, to the student's learning of a new language.
7. Complete frequent checks of understanding.
8. Read aloud a sentence and have students repeat the sentence after you, pointing to each word as they speak.

Social and Emotional Learning

(Reading Standards, Key Ideas & Details, Strands 1-3 and Craft & Structure, Strands 4-6)
(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1–3 and Presentation of Knowledge & Ideas, Strand 4)
(Writing Standards, Text Types & Purposes, Strands 1–2 and Production & Distribution of Writing, Strands 4–6)
(Language Standards, Vocabulary Acquisition & Use, Strands 6)

Social and emotional learning involves being aware of and regulating emotions for healthy development. In addition to understanding one's own feelings, strong socio-emotional development allows individuals to develop empathy for others and to establish and maintain relationships.

Use the following prompts to help students study the socio-emotional aspects of this book.

1. In *Richard Wright and the Library Card*, Richard was laughed at for wanting to read. In Memphis at that time, many whites believed that blacks couldn't read. Richard did not try to correct their assumptions. If you were in his position, what would you do and why?



2. Which illustration in *Richard Wright and the Library Card* best shows an emotion? Explain which emotion you think it is. How does it portray that emotion?
3. How did Richard deal with discrimination? What did you learn about dealing with being treated unfairly from Richard's experience?
4. Choose an emotion that interests you: happiness, sadness, fear, anxiety, faith, hope, perseverance and so on. Illustrate or act out what that emotion looks like in *Richard Wright and the Library Card*.

INTERDISCIPLINARY ACTIVITIES

(Introduction to the Standards, page 7: Students who are college and career ready must be able to build strong content knowledge, value evidence, and use technology and digital media strategically and capably)

Use some of the following activities to help students integrate their reading experiences with other curriculum areas. These can also be used for extension activities, for advanced readers, and for building a home-school connection.

English Language Arts

(Reading Standards, Key Ideas and Details, Strands 1-3; Craft and Structure, Strands 4-6; Integration of Knowledge & Ideas, Strands 7-9; Range of Reading of Text Complexity, Strand 10)

(Writing Standards, Text Types & Purposes, Strands 1-3; Production & Distribution of Writing, Strands 4 and 6; Research to Build & Present Knowledge, Strands 7-9; Range of Writing, Strand 10)

(Speaking and Listening Standards, Comprehension and Collaboration, Strands 1-3; Presentation of Knowledge and Ideas, Strands 4-6)

(Language Standards, Vocabulary Acquisition & Use, Strands 6)

1. Hold a "Quote-a-Thon." Write two or more of the following quotations on the chalkboard, placing each in a speech balloon pointing to the name of the speaker:
 - "The more I read, the more reasons I found to be proud of my African ancestors." –John Steptoe
 - "Reading is a creative activity. You have to visualize the characters, you have to hear what their voices sound like." –Madeleine L'Engle
 - "Books can be part of what helps you find the answers to questions in your life." –Gary Paulsen
 - "Books, books, books. It was not that I read so much. I read and reread the same ones. But all of them were necessary to me." –Colette
 - "The stories that have been written by great writers possess lives of their own. They live through the years and through the centuries." –Scott O'Dell
 - "I feel mighty lucky to have been a reader since I learned to read. Books entertain me, teach me, relax me, and make me a better person." –Pat Mora
2. Read the quotations aloud and initiate a discussion about each quote and its relationship to the book. Then ask students to find other quotations about books, reading, or literacy. Have students cut out or draw speech balloon shapes and write their quotations in them. Post the speech balloons on a bulletin board or a classroom wall. Invite students to talk about the quotations they found.
3. Have students pretend they are feature writers for a newspaper. Let each interested student write a feature story about different events in *Richard Wright and the Library Card*, being sure to include some of the content-specific and academic vocabulary from the book.
4. Write captions. Have students write brief captions for the illustrations in *Richard Wright and the Library Card*. Assign different pages to pairs of students. Let students share their finished captions with the class. One partner can hold up the book to display the illustration while the other partner reads the caption.



5. Compare and contrast biographies. Have students read *The Storyteller's Candle/La velita de los cuentos* (https://www.leeandlow.com/books/477/pb/the_storyteller_s_candle_la_velita_de_los_cuentos) and make a Venn Diagram to chart what is common and dissimilar with *Richard Wright and the Library Card*. Scaffold students' work by asking questions about how the main characters' challenges were similar and different, how they both demonstrated persistence, their motivations, and their values. You can also analyze text structure and features. One way is to instruct students to think about the purposes of the author's note in each book. Additionally, you can have students identify the different points of view for each story. To differentiate for students ready to compare and contrast an additional book, you might want to use *Love to Langston* (<https://www.leeandlow.com/books/love-to-langston>).
6. Have students write some questions they would like to ask the author, William Miller, or the illustrator, Gregory Christie, during an imaginary radio, television, or podcast interview. Have another student pretend to be the author or illustrator and provide possible responses.
7. Invite students to write another chapter in Richard's story. Have students read what Richard did once he went to Chicago (see one of the sites listed in the Background section of this guide or provide additional age-appropriate resources on Richard Wright for your students). Try to follow a similar style of writing as William Miller did in *Richard Wright and the Library Card* so it's as though the story is just continuing.
8. Have students read another couple books about Black History, such as *John Lewis in the Lead: A Story of the Civil Rights Movement* (<https://www.leeandlow.com/books/john-lewis-in-the-lead>), *Ira's Shakespeare Dream* (<https://www.leeandlow.com/books/ira-s-shakespeare-dream>), *In Her Hands: The Story of Sculptor Augusta Savage* (<https://www.leeandlow.com/books/in-her-hands>), or *Take a Picture of Me, James VanDerZee!* (<https://www.leeandlow.com/books/take-a-picture-of-me-james-van-der-zee>), and hold a discussion on how Richard Wright's story fits in the context of the others. How is it a part of Black History?
9. Provide a copy of Richard Wright's *Black Boy* to each student and together read the chapter on which this story is based. Have students write a comparative literary analysis comparing and contrasting the two texts. What is left out in the picture book? What do you observe between the two voices and the genres? Encourage students to reflect on and discuss why the author would want to adapt the story for young people.
10. Another example of adapting an autobiography into a picture book is *Frederick Douglass: The Last Day of Slavery* (<https://www.leeandlow.com/books/frederick-douglass>). In a persuasive essay, have students argue whether adapting an adult text into a picture book is a valuable way to teach history or about someone's life. Does this treatment do the person's life and legacy justice? Why or why not?

Social Studies

(Reading Standards, Key Ideas and Details, Strands 1–3, Craft and Structure, Strands 4–6, Integration of Knowledge & Ideas, Strands 7–9, Range of Reading of Text Complexity, Strand 10)

(Writing Standards, Text Types & Purposes, Strands 1–3, Production & Distribution of Writing, Strands 4 and 6, and Research to Build & Present Knowledge, Strands 7–9, Range of Writing, Strand 10)

(Speaking and Listening Standards, Comprehension and Collaboration, Strands 1–3, Presentation of Knowledge and Ideas, Strands 4–6)

(Language Standards, Vocabulary Acquisition & Use, Strands 6)

1. Have students work with partners to learn more about the lives of African Americans in the South during the time Richard Wright was a boy (1908–1929). Encourage students to find out what the Jim Crow laws were. When did the Jim Crow laws first appear? Why? How did they affect the lives of African Americans? In what other ways were the lives of African



Americans and whites different during this time? See the PBS lesson plan, “Realities of Life in the Jim Crow Era” for more information and resources about how to teach about Jim Crow to students (<https://ny.pbslearningmedia.org/resource/fyr12.socst.us.1950pres.lpreallif/realities-of-life-in-the-jim-crow-era>).

- Students can also work in groups to create timelines. Above the line, they can show important events and legislation beginning in the 1950s that eventually led to the abolishment of segregation and to new laws protecting the rights of all citizens. Below the line, they can incorporate important events from Richard Wright’s life. Afterwards, have students discuss how both the personal and historical events affected Richard Wright.
- Have students locate the various places Richard Wright lived on a map or globe. These include Natchez, Mississippi, where he was born; Memphis, Tennessee, where the story takes place; Chicago, Illinois, where Wright began his writing career; New York City, where he lived for a time; and Paris, France, where he moved in 1946. Have students conduct research on how these places influenced Richard Wright. What were these locations like during that time period, and how do students think they affected Richard and his writing career?

Drama/Art

(Reading Standards, Integration of Knowledge & Ideas, Strands 7)
(Speaking and Listening Standards, Comprehension and Collaboration, Strands 1–3, Presentation of Knowledge and Ideas, Strands 4–6)
(Language Standards, Vocabulary Acquisition & Use, Strands 6)

- Act out some of the scenes from the story. You may wish to conduct this activity in the gym or on the playground. Have students work in small groups to dramatize different scenes from the book to retell it.
- Observe the illustrations by Gregory Christie. Draw attention to the different illustrations—the color scheme and how all of the images are

a bit blurred. Talk about why an artist might do this.

School-Home Connection

(Reading Standards, Integration of Knowledge and Ideas, Strands 7 and 9)

(Writing Standards, Text Types & Purposes, Strands 1-3, Production & Distribution of Writing, Strand 4, and Research to Build & Present Knowledge, Strands 7-9, Range of Writing, Strand 10)

(Speaking and Listening Standards, Comprehension and Collaboration, Strands 1-3, Presentation of Knowledge and Ideas, Strands 4-6)

(Language Standards, Vocabulary Acquisition & Use, Strands 6)

- Have students go to a library with their families. If students do not have library cards, encourage them to sign up for cards and borrow some books of their choosing!
- Have students find books or resources at home that remind them of *Richard Wright and the Library Card*. Students find another biography on a shelf at home, another book about Black History, literacy, or any of the other themes addressed in class. If they can’t find a book, have them identify an object that reminds them of the story. Have them discuss with their families how their book/object relates to *Richard Wright and the Library Card*, and then bring in either the book/object or a picture of it to share with the class.

ABOUT THE AUTHOR

William Miller is the author of numerous books for young people including *Zora Hurston and the Chinaberry Tree*, a 1996 Reading Rainbow Selection; *Frederick Douglass: The Last Day of Slavery*, a Smithsonian Notable Children’s Book; *The Bus Ride*, *Night Golf*, and *Rent Party Jazz*. *Richard Wright And The Library Card* is the third book in Miller’s trilogy of picture book biographies about well-known African Americans. “These books explore the early lives of major African American authors,” says Miller. “My purpose is to inspire young readers and encourage them to know more about Hurston, Douglass, and Wright.”

ABOUT THE ILLUSTRATOR

Gregory Christie is children’s book illustrator in Atlanta with over 60 books to his credit, including his first picture book, *The Palm of My Heart: Poetry by African American Children*, which won the Coretta Scott King Illustrator Honor Award. He received many more awards after that, including a Caldecott Honor for his illustration work in *Freedom in Congo Square*. For the illustrations in *Richard Wright And The Library Card*, Christie researched photographs of the time period to add authenticity to his bold, yet sensitive pictures of young Wright. Christie also used this project as an opportunity to re-introduce himself to the work of a writer whom he admires for “his subject matter as well as his style of storytelling.”

ABOUT LEE & LOW BOOKS

LEE & LOW BOOKS is the largest children’s book publisher specializing in diversity and multiculturalism. Our motto, “about everyone, for everyone,” is as urgent today as it was when we started in 1991. It is the company’s goal to meet the need for stories that children of color can identify with and that all children can enjoy. The right book can foster empathy, dispel stereotypes, prompt discussion about race and ethnicity, and inspire children to imagine not only a world that includes them, but also a world where they are the heroes of their own stories. Discover more at leeandlow.com.

ORDERING INFORMATION

On the Web:

www.leeandlow.com/contact/ordering (general order information)

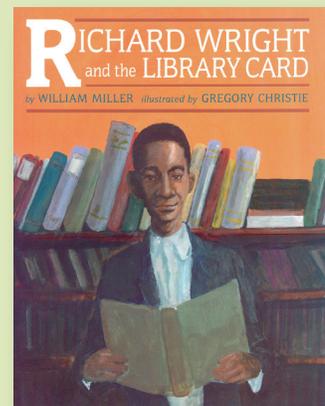
<https://www.leeandlow.com/books/richard-wright-and-the-library-card>
(secure online ordering)

By Phone: 212-779-4400 ext. 25 | **By Fax:** 212-683-1894

By Mail: Lee & Low Books, 95 Madison Avenue, New York, NY 10016

Book Information for

Richard Wright and the Library Card



\$9.95, PAPERBACK

9781880000885

*Reading Level: Grades 3–4

Interest Level: Grades 2–6

Guided Reading Level: K

Accelerated Reader® Level/
Points: 4.0/0.5

Lexile™ Measure: 700L

THEMES: Nonfiction, Overcoming Obstacles, Friendship, Education, Discrimination, Conflict resolution, Civil Rights Movement, African/African American Interest, Biography/Memoir, Persistence/Grit, Libraries, The Power of Words/Books

RESOURCES ON THE WEB:

<https://www.leeandlow.com/books/richard-wright-and-the-library-card>

All guided reading level placements may vary and are subject to revision. Teachers may adjust the assigned levels in accordance with their own evaluations.