

Alberta VOICES

A JOURNAL OF THE ENGLISH LANGUAGE ARTS COUNCIL OF THE ALBERTA TEACHERS' ASSOCIATION

Volume 13, Number 2

April 2017



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Alberta Voices is published by The Alberta Teachers' Association (ATA) for the English Language Arts Council (ELAC). The annual membership fee (regular and affiliate \$35; student \$0; subscription \$40) entitles members to all regular ELAC publications. Fees are payable to the ATA, Barnett House, 11010 142 Street NW, Edmonton T5N 2R1.

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Alberta Voices is a member of the NCTE/CCTE Information Exchange and is indexed in NCTE/ERIC and in the Canadian Education Index. ISSN 1705-7760

Individual copies of this journal can be ordered at the following prices: 1 to 4 copies, \$7.50 each; 5 to 10 copies, \$5.00 each; over 10 copies, \$3.50 each. Please add 5 per cent shipping and handling and 5 per cent GST. Please contact Distribution at Barnett House at distribution@ata.ab.ca to place your order.

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Editorial

Margaret L Iveson

The three pieces in this issue of *Alberta Voices* address three topics relevant to teaching English language arts today. Although they address different audiences, each piece has echoes of the others.

Kim Pinkerton’s article, “Triangulating a Modern Canonized Text: Cultivating Comprehension with Text Pairs, Discourse and Inquiry,” discusses a study that involved using Amy Tan’s novel *The Joy Luck Club* with education students. It offers understandings of that particular canonical text, with student comprehension of and response to the novel, that apply not only to the education students who participated in the study but also to any readers of *The Joy Luck Club*—and to readers of most any novel. If you teach *The Joy Luck Club* in English Language Arts 20-1, this article will offer you ways to engage with the book. While there is a base here for us to learn more about how postsecondary readers work with this particular text, there is also a foundation for school students connecting to other books appropriate to their interests and abilities. Teachers can follow their own comprehension of the article relative to *The Joy Luck Club*, and there is also room to actively connect to the readings and readers that interest you most. One can adapt strategies from this article for other texts, small-group reading and even other classrooms.

“An Invitation to Explore the World: Continent by Continent, Book by Book” invites us into global

reading. Pamela J T Winsor and Elizabeth Cormier, from the University of Lethbridge, help us think about text selection for Grades 2–7 by providing a framework for diversity and multiple literature suggestions to enrich students’ reading worlds. There is much here to help us provide richness for our students. Again, the grade level might not apply to your daily teaching life, but the article offers possibilities for connecting the texts with your students.

Nancy Bray’s review of the textbook *Broadcast Journalism: Techniques of Radio and Television News*, by Peter Stewart and Ray Alexander, provides an in-depth introduction to text-based classroom content that combines the worlds of print-based and audiovisual communication. Teachers looking for material about evaluating news stories on thematic topics or about media approaches will find this overview helpful in deciding whether this book would be useful for their own professional development.

Echoes of excellent classroom materials; echoes of an active-language-processing group relating to material that expands students’ worlds; echoes of the foundations of language and literacy that ground the current provincial program, changes and refinements related to curriculum change, and development of our students’ sense of text and our own professional grounding in the choices we make. Echoes from your practice. Thoughtfulness and possibility ahead.

From the President

Chandra Hildebrand

We are living in a time of immense change. This seems especially true for us as English language arts teachers. Every week there seems to be a new social media application that has our students devising innovative ways to stealthily use their smartphones during class, a new website or gadget that we imagine will help address all the learning needs of our diverse students, or a new piece of technology that we are being directed to implement into our already busy timetables.

Thank goodness one thing has remained constant—literature! Or has it? Those classroom sets of short story anthologies and the piles of dog-eared copies of S E Hinton’s *The Outsiders* and Harper Lee’s *To Kill a Mockingbird* will likely live in our resource closets in perpetuity, but our understanding of story is increasingly changing, growing and evolving. More and more we are asking whose stories are being told, who is being empowered and who is being disempowered, and whom have we ignored through the texts we choose. Our minds and practices are being opened to new stories. I say *new* because although those stories have long existed and have been begging to be heard, we are now, more and more, trying to do them justice by giving them their rightful place in our

classrooms. This work matters. When we are able to break free from the tried-and-true texts with the tired teacher’s guides and sets of chapter questions, and instead seek to make space for everyone’s story to be told authentically, we are able to better respond to the needs and interests of our students, and to our rapidly changing world.

Every time I meet new English language arts teachers from around the province, somehow our talk always turns to texts. I inevitably come away from these meetings with a mind bursting with ideas for novels, short stories, films and poems that will help me include and honour more stories in my classroom. I am so proud to be an English language arts teacher in Alberta today, and to have the privilege of sharing in the deep well of collective knowledge and passion to which you all make invaluable contributions. I am also proud to be part of the English Language Arts Council (ELAC) and the work we are doing to promote inclusive texts and stories in Alberta classrooms.

In the year and years ahead, may we all keep reading, viewing and experiencing texts that expand our own literary worlds and, in turn, share these new worlds with our students and each other.

Triangulating a Modern Canonized Text: Cultivating Comprehension with Text Pairs, Discourse and Inquiry

Kim Pinkerton

Kim Pinkerton is an associate professor of reading at Texas A&M University—Commerce and a literacy educator with 20 years of experience teaching at the K–12 and postsecondary levels. She also has experience as a literacy researcher and teacher educator, focusing on teachers as readers and writers, authentic literacy instruction, and phonological awareness development and practices.

Many secondary educators have their students engage with Amy Tan's (1989) novel *The Joy Luck Club*. In Tan's modern canonized text, readers hear the stories of fictional women who lived in both pre-Mao China and modern American society. Readers are challenged to synthesize the lives of these women and analyze their actions.

As teachers, we must engage our 21st-century students with seminal works like Tan's and help them connect with unfamiliar historical contexts. Students must be able to synthesize multiple modes of communication in order to gain knowledge and understanding that will propel them into the future (Zapata and Maloch 2012). How can we accommodate this new nature of literacy that is so vital for our students today and still expose them to works that have been canonized?

As a professor of reading methods courses for preservice teachers in certification programs for Grades 4–12, I must find methods that allow students to synthesize information across various text forms. Classroom-based research has allowed me to investigate various methods. One study I conducted with my preservice teachers in a summer course showed that triangulating a modern canonized text with memoir, discourse and

inquiry can be an important bridge to facilitate understandings of focal texts and insights into historical and global issues—important skills for the 21st century.

Triangulation Project

Participants

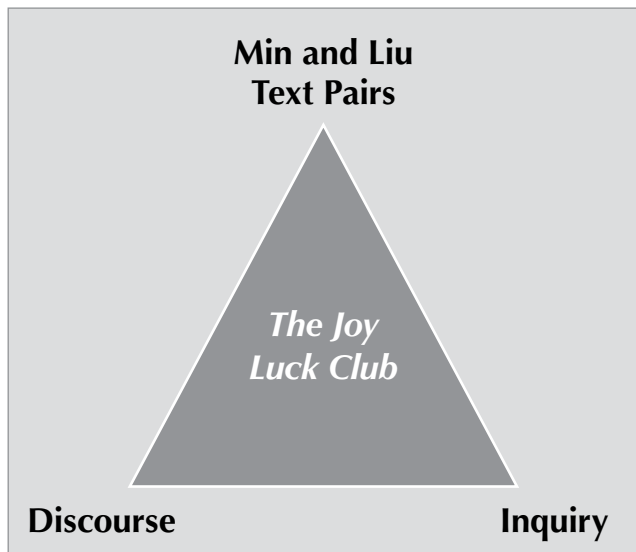
The preservice teachers in this study were enrolled in a junior-level content-area reading methods course. The class was held over six weeks during the summer. The participants were from diverse ethnic backgrounds and were enrolled in a Hispanic-serving institution in a large urban area in Texas. Participation in the study was voluntary; the data that was analyzed was from preservice teachers who gave their consent.

Focus and Method

The focus of the project was to determine whether preservice teachers' understandings of *The Joy Luck Club* and its historical context could be enhanced through teaching methods that employed text pairing, discourse and inquiry (see Figure 1).

Two memoirs about life in China were used as text pairs to complement Tan's novel. Preservice teachers analyzed these books through inquiry-based discourse. Qualitative research methods were chosen for this study because such methods enable purposeful collection of data from a non-randomized population in an unobtrusive, natural manner (Hendricks 2009). The written responses

Figure 1
Components Triangulated Around a Canonized Text



to the texts, the small-group inquiry-based discourse and the comparisons of fiction with nonfiction texts were analyzed descriptively and coded for common themes that emerged. In addition, WH charts (for recording essential questions and answers for the inquiry unit) and final video presentations were analyzed for historical context and relationship to the canonized text.

Project Foundation

On the first day of the triangulation project, I came prepared with questions and materials to begin the study as an inquiry unit. I asked the preservice teachers to share their thoughts about the most dangerous leaders in history. Much of the discourse seemed focused on popular discussions from their history courses in high school. I then showed them an online video about Mao Zedong's Cultural Revolution (1966–76) in China, which posited that Mao was the most deadly leader in history.¹ The preservice teachers then discussed this standpoint.

I then had the preservice teachers look at the learning objectives from the Texas Essential Knowledge and Skills (TEKS) for high school history courses and find the curricular points that were directly related to Chinese history before, during and after Mao's revolution. These points were used as guides for a class inquiry chart.

Our first session closed with a clip from the 1993 film version of *The Joy Luck Club*, a quick book talk

about Tan's novel and discussion about two guiding questions directly related to Tan's work:

- What was it like to be a woman in China before Mao Zedong?
- What was it like to be a Chinese American girl born to a mother who had survived the Rape of Nanking (China)?

These questions were added to the class inquiry chart.

The preservice teachers were told to prepare to lead their own inquiries; in fact, I did not engage in prepared guidance, such as what is outlined above, until the final sessions, when we went back to our class inquiry chart to determine which points from the TEKS had not been addressed. The triangulation project was guided mostly by student inquiry.

***The Joy Luck Club* and Literature Circles: Process and Analysis**

The preservice teachers began by reading the text at the centre of the triangulation: Tan's novel *The Joy Luck Club*. After planning for literature circles (Daniels 2002), they read the novel and came to class ready to talk. During three class meetings, they added information they had discovered through reading and discussion to their WH charts.

They then engaged in reflective writing about their reactions to the text, the use of this method of small-group discourse and their discoveries about inquiry-based learning. Interestingly, 78 per cent of the participants commented on the complexity of *The Joy Luck Club*. They used words such as *challenging* and *confusing*. Most reflected on the confusion they experienced because the text jostled the reader between the stories of so many characters. Several talked about having to take notes or to consult the list of names and relationships located at the front of the book. They were most frustrated with the mothers' stories, which they had difficulty connecting with. Only one student had favourable comments about Tan's work. He said, "I found it an easy read because I got consumed by the characters and really got to know them very personally through their thoughts and perspective on situations."

While the reaction to Tan's text was mostly moderate disdain, all of the participants enjoyed the literature circle discussions, and 67 per cent mentioned that they, or others in their group, had brought additional information or investigations to their discussions about Tan's

novel. This was evident in their WH charts, which included questions such as the following:

- How significant is food in Chinese culture? What food symbolism exists? Is food different by region in China?
- Who arranges marriages? Which cultures practise arranged marriages? What happens if one refuses? Is arranged marriage still practised in China?
- What is mah-jong? How is it different from Chinese chess? Who is the youngest chess prodigy? How does someone learn to play?
- What was the Japanese invasion? Who were the Japanese targeting? Why did the Chinese have to flee? What happened to those who stayed behind?
- Why are the women called *auntie*?

Red Azalea and Reciprocal Teaching: Process and Analysis

Although their overall reaction to Tan's book was reserved interest, the preservice teachers were developing an increasing enthusiasm for their research on China. They were ready to follow Tan's work with Anchee Min's (1994) memoir, *Red Azalea*. This provided an important fiction–nonfiction text pair. As Baer (2012, 283) writes, “The connection between fiction texts and informational texts with similar topics can be powerful, as one genre can elegantly support and enhance learning from the other.” The preservice teachers were also introduced to the concept of reciprocal teaching (Palinscar and Brown 1984) and heard a brief book talk on *Red Azalea*. Finally, they watched segments of a 2008 interview with Min.²

They met in their groups to plan for the reading and then spent three class meetings discussing *Red Azalea*. They continued to add to their WH charts. The following are some of the inquiries that resulted from their reading of the memoir:

- What was it like to be a youth or female during the time of Mao?
- What was life like on the Red Fire Farm?
- What was the cause of the major famine in the land?
- What did Mao do to regain popularity?
- Didn't Mao help to liberate women?
- Who is Mao and what good things did he do?

The preservice teachers' responses to Min's memoir were overwhelmingly more positive than their responses to Tan's novel. Most (89 per cent) commented favourably about the memoir. Every student

had an overall positive response to the reciprocal teaching discussions and to the strategy of pairing fiction and nonfiction texts. They felt that the discussions for the memoir were more engaging, and they all seemed to understand the memoir better. They commented that it felt like they were all speaking the same language about the memoir, that the collaboration for interpreting the text was deeper and that they were better able to focus on learning literary analysis from the group members who were strong in that skill. One student said, “I did not want to stop [reading]. I wanted to find out more information regarding the culture, the policies governed under Mao and the consequences individuals would face if they did not follow set policies.”

Interestingly, the preservice teachers' WH charts showed continued expansion on ideas from Tan's novel, even though they were now reading a memoir about the life of one woman who survived the work camps of Communist China. Min's memoir seemed to bring the lives of Tan's Chinese women into focus for the preservice teachers. This could be seen in the following actions in their WH charts:

- They added pictures to their charts, including maps and landscape photos (of places mentioned in both books) and illustrations of the invasion of Guilin, China (mentioned in Tan's book).
- They were able to answer questions that arose from reading Tan's book:
 - They learned the significance of the title *auntie* and how it is reflected in other cultures.
 - They noted the resemblance of the Japanese invasion of Guilin to the Native American Trail of Tears.
 - They discovered that you have to beat a chess master in order to be considered a prodigy and that the youngest chess prodigy was 12 years and 7 months old.
 - They realized that 4 million Chinese were killed and 60 million were left homeless during the Japanese invasion, which started in 1937, and that the United States became involved only after Japan's 1941 attack on Pearl Harbor.
 - They learned more about the food of China (for example, noodles symbolize longevity, eggs symbolize fertility, fish symbolizes abundance, whole chicken symbolizes family unity and duck symbolizes fidelity) and that there are different

types of food in the northern, southern, eastern and western regions of China.

- They found that arranged marriage is, technically, not practised in China; it is called match-making instead.

The preservice teachers also began to add answers to the questions that emerged during their reading of Min's memoir. They found information about the following topics:

- Madame Mao's contributions to the Communist government
- Mao's propaganda campaign and purging of the arts
- How the famine was caused by pests and by farmers being ordered away from agricultural work and sent to steel mills
- Mao's death and the earthquake that ended the Cultural Revolution

The pace at which their inquiries and answers developed while reading Min's text was astonishing. It was as if they could not learn enough about Chinese culture and history. They were starting to better understand Tan's characters through the eyes of Min. It was amazing to watch the transformation of their thinking, and it was evident that they would not have progressed this far if we had read Tan's work as a stand-alone text. Reading the companion memoir allowed them to think through their questions and contextualize Tan's story.

Independent Reading and Video Presentations: Procedures and Analysis

The preservice teachers had three final tasks to accomplish.

First, they independently read Na Liu and Andrés Vera Martínez's (2012) graphic novel memoir *Little White Duck: A Childhood in China*. This book prompted them to think about what was left in China after Mao and how his death affected the country. It also allowed for a comparison between the daughters in Tan's book and women living in China during the same time period.

They then worked in their small groups to look at our class inquiry chart and analyze what they had discovered through their readings and research. For the topics that had not yet been covered, the groups selected specific TEKS to investigate. The following items were then added to their charts:

- Timelines starting from Sun Yat-sen (1866–1925) through the Tiananmen Square massacre in 1989

- Research on the Women's Liberation Movement
- Discoveries about human rights before, during and after the leadership of Mao
- Inquiries about China after Mao, including the one-child policy and the new constitution

The preservice teachers then delivered video presentations to exemplify their new understanding of China before, during and after Mao. The topics included foods in China, Mao Zedong, the Communist Revolution, mah-jong, matchmaking and geography. Interestingly, although the students had been frustrated by Tan's text, their video synthesis projects primarily included information directly related to Tan's book.

Triangulation Discoveries and Implications for Teaching

Implication 1: Schema Activation Is Not Just a Before-Reading Application

From Kant's (1929) notion of the lens that arbitrates the internal and external worlds in which we live to Piaget's (1952) ideas of assimilation and accommodation of information and on to Minsky's (1975) frames of knowledge in artificial intelligence, educators understand the important role of schemata in cognitive development.

Scaffolding schematic knowledge is traditionally done before reading by introducing new concepts and vocabulary that support reading comprehension (Walker 2008). Yet reading comprehension is enhanced by more than just filling the mind with information. Bartlett (1932) studied the ability of readers to retell and remember elements from a story. He found that people tend to eliminate the parts of a story that make no sense to them and shape retellings that match known stories. Rosenblatt (1994) taught us that reading is a transaction between the reader and the text. The reader approaches the text with a store of knowledge yet takes from the text and remakes that store, creating new understanding. So, schema activation and development are more than merely filling the vessel with information; the vessel must mix and shape that information.

Because of this text triangulation project, I now see a world of possibilities in terms of schema development. Students can be given minimal scaffolding before reading and still reap great comprehension rewards. They simply need to be given time to engage in additional reading experiences and inquiry-based discourse. It is

true that my students' initial understandings of Tan's book suffered because I did not "fill their vessels" before they read. However, what did happen was that they were able to take what they had learned from Tan on their own and strengthen those connections over the weeks of the study. As Rosenblatt (2005, 63) so poetically described it, the preservice teachers were "*living through*, not simply [gaining] knowledge *about*" Tan's work. Having the time to develop and deepen their understandings was essential to their comprehension of all the texts, including the canonized text with which they initially struggled (Baer 2012). They were given the time and space for individualized schema development.

Implication 2: Text Pairing Provides a Foundation for Inquiry

"Having the nonfiction companion books available to support [their] reading of the fiction texts invited the [preservice teachers] to view fact and fiction as being rich and mutually supportive perspectives on a single topic" (Gilles et al 2001, 580). This triangulation study was driven by my selection of the text and topic, and I am sure that many of my students had not given much thought to the history of China or the role of women in that country. In the end, however, they were engrossed in their learning. This highlights the fact that we can increase our students' interest in canonized literature by choosing the right text pairs. "Juxtaposing fiction and nonfiction builds on the natural curiosity of students" (p 579).

Texts from the literary canon can become so much more meaningful to students if we take the time to fully engross them in the topics surrounding those fictionalized stories. That full engrossment can easily be accomplished by providing nonfiction text companions so that readers can fully understand the culture, time period, life and so on experienced by the fictional characters. As one preservice teacher, inspired by Paulo Freire's (2000) work *Pedagogy of the Oppressed*, said, "A person does not fully comprehend what is in the text simply by reading it. In order to fully understand what is being said and apply it to his knowledge, an individual has to investigate the work."

Implication 3: Inquiry-Based Discourse Provides a Key to Socio-Psycholinguistic Schematic Development

While much of schema theory focuses on connecting what is known with new information, which is cognitive in nature, more recent ideas about schema development

acknowledge the importance of social discourse. Socio-psycholinguistics purports that social interactions, particularly through discourse, help students "enrich understanding" and "construct and reconstruct meaning" (Weaver 1994, 98). The importance of discourse is that it does "clearly improve students' comprehension" (Lipson and Wixson 2003, 575).

All of the study participants reported positive responses to the opportunities for inquiry-based discourse. Moreover, they said that they understood more as a result of the discussions and that the discussions led to clarification, caused them to question their understandings and informed them about specific topics.

In relation to understanding Tan's book, one participant said, "I did learn a lot of new information because I would just listen to [my group members] talk and try to make sense with what I was reading so I would have a lot of moments of 'Oh, that's what the author meant!'" Another talked about learning additional information about the historical context: "Every time we met, everyone had something different to add to the discussions, especially in my group, since some individuals had more insight about Chinese culture; this enhanced the overall experience of the book." In addition, there was much discussion about how the discourse had opened their eyes to varying perspectives: "I was glad (and surprised) other students think alike like me. Even when they did not agree, I still understood their explanations. I learned new ways of looking at a text; I think now I can see new perspectives rather than my own."

The inquiry-based discourse motivated the students and helped them develop the schematic foundation needed to understand and appreciate Tan's seminal work.

Conclusion

It is interesting to ponder whether the preservice teachers' positive response to Min's book was a result of their already having read Tan's book and having begun research related to the subject. It is possible that the quality of interactions our students have with modern canonized texts may rest in our ability to provide connected text experiences that lead to deeper interactions.

One preservice teacher reflected on the pairing of the fiction and the nonfiction pieces and highlighted why teachers should include such experiences in the classroom:

Students do not just learn from observing one setting; students capture more from being exposed to a variety of settings, just like with readers of nonfiction and fiction texts. Different resources provide more perspectives. The benefits of pairing fiction and nonfiction texts would be the different perspectives that arise, the background knowledge acquired from being exposed to the theme or topic, and having different resources available to learn about certain subjects.

Because the preservice teachers were afforded opportunities to read two nonfiction works, to engage in deep, collaborative discourse and to explore their own areas of interest, their understandings of Tan's novel and its characters seemed so much richer. Their comments highlight the fact that teachers should not simply "fill the vessel" before beginning a study of a canonized text. McVee, Dunsmore and Gavelek (2005, 541) indicate that teachers must move beyond the cognitive and explore methods that allow for "transactions with others." We cannot afford to ignore the force of discourse about multiple texts on a similar topic. It is a powerful tool, and it seemed to be significant for propelling my students into an awareness and a veneration of Tan's work.

It should be noted that weeks of discourse and inquiry led to these revelations for my preservice teachers—not one class period, not discussions about just one book and not research on just one idea. It was deep, devoted and thoughtful inquiry-based discourse. These, indeed, were "grand conversations" (Eeds and Wells 1989), which in turn led to grand investigations. For the preservice teachers, it took weeks to come to a point of greater understanding of Tan's text. Without the triangulation, they would have been left feeling unfavourably about *The Joy Luck Club*.

Triangulating canonized texts may feel intimidating to some teachers; however, the benefits of pairing literary works with talk, inquiry and nonfiction texts seem to outweigh any drawbacks. We owe it to our 21st-century students to give them opportunities to truly engage in the time, the people and the culture of important works of literature.

Notes

1. "Mao Tse Tung—Leader, Killer, Icon," Biography.com video, 0:59, www.biography.com/people/mao-tse-tung-9398142 (accessed January 17, 2017).

2. "An Evening with Anchee Min," YouTube video, 58:44, from the 13th annual Writer's Symposium by the Sea at Point Loma Nazarene University, 2008, posted by University of California Television, www.youtube.com/watch?v=lewIbwort5I (accessed January 17, 2017).

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An Invitation to Explore the World: Continent by Continent, Book by Book

Pamela J T Winsor and Elizabeth Cormier

Pamela J T Winsor is a professor emerita in the Faculty of Education at the University of Lethbridge. She enjoys sharing global children's literature with teachers and children at home and abroad, especially as part of her volunteer work with CODE (Canadian Organization for Development through Education).

Elizabeth Cormier is a curriculum librarian in the Faculty of Education at the University of Lethbridge. Her primary role is to connect preservice teachers with teaching resources and quality literature.

The literature read to or by children holds great power. As Galda, Cullinan and Sipe (2010, 34) write, "Literature enables young people to explore and understand their world. It enriches their lives and widens their horizons."

While the possibilities for enrichment through literature may be countless, the titles offered in young readers' classroom and school libraries are likely to be significant determinants of their reading choices. Rich, thoughtfully selected literature can be an important component of the learning programs teachers offer. More specifically, global literature selections can guide readers in developing a wide and accurate view of the world in which they live. Global literature can help children see themselves as young global citizens, and show them how their lives and needs connect with those of other children throughout the world.

In her verse memoir *Brown Girl Dreaming*, Jacqueline Woodson (2014) reminisces about her childhood trips to the public library. She relished her freedom of choice at the library, unlike in school, where she was chided about her choices being "too babyish" and was asked to "read older" (p 226). On one particular Monday visit to the

library, she glimpsed a picture book "filled with brown people, more brown people than I'd ever seen in a book before" (p 228). Now, as an award-winning author, she explains to her readers,

If someone had taken
that book out of my hand
said, "You're too old for this"
maybe I'd never have believed
that someone who looked like me
could be in the pages of the book
that someone who looked like me
had a story. (p 228)

We share Woodson's desire for every young reader to make connections with the contexts and characters on the library shelves. Personally identifying with the familiar world an author has created is often a reader's first step in exploring unfamiliar worlds and experiencing contrasting cultures through literature. Metaphorically, it can be said that literature presents mirrors and doors, reflections of self, and opportunities to look far beyond. Charlotte Huck (1982), a renowned scholar of children's literature, points out that literature provides experiences that go beyond entertainment or instruction by offering the potential to transform children's lives, connecting their hearts and their minds in order to integrate reason and emotion. Their connections to the literature alter their understanding of themselves and the world.

Children do need to find their own lives reflected in books, but if what they read in school only mirrors their own views of the world, they cannot envision alternative ways of thinking and being (Short 2009). As educators,

we have a responsibility to provide young readers with literature that offers more than a mirror.

Our convictions about the transformative power of global literature led us to create two learning resources—one for early grades (approximately Grades 2–4) and the other for upper grades (approximately Grades 4–7). Both are entitled *Exploring the World: Seven Continents in One Global Micro-Library*. Each micro-library contains the following six components:

- A selection of exemplary global literature for shared classroom reading—approximately 28 fiction and nonfiction titles, representing the seven continents of the world
- An annotated bibliography of the literature contained in the micro-library
- An annotated bibliography of additional titles recommended for extending readers' experience, with titles representing a range of reading complexity and designed to accommodate both less able and avid readers
- Suggestions of projectable selections from the International Children's Digital Library (<http://en.childrenslibrary.org>)
- A teacher resource guidebook, with general suggestions for classroom use of the micro-library
- A DVD containing printable versions of the annotated bibliographies and a template for creating a literary passport (including a passport outline and continent stamps)

Before we say more about our goals, the micro-libraries and our conceptualization of micro-library use, let us explain how we are defining *global literature*. For the purpose of creating our collections, we sought “books that are international either by topic or origin of publication or author” (Lehman, Freeman and Scharer 2010, 17); literature that “encourages learners to respect and accept people who are different than themselves and break attitudes that are oppressive and prejudicial” (Martens et al 2015, 610); and, in general, literature that focuses on cultural groups in a range of social, political, family and economic situations outside North America (Lehman, Freeman and Scharer 2010). Simply said, we strove to create collections of titles that transport readers to the “faraway places” to which the titular character in Barbara Cooney’s (1982) *Miss Rumphius* longs to travel, and invite them to experience those places in ways meaningful to their young lives.

Our Goals for Micro-Library Creation and Use

Our first goal in creating the micro-libraries was to offer teachers a starting point from which they might introduce young readers to the vast array of global literature available. In turn, we hope that shared exploration will entice young readers to connect with a wide variety of literature and expand their perceptions of themselves as global citizens. The collections and annotated bibliographies are far from exhaustive, but they have been carefully chosen to serve as door openers on to the plethora of titles published. Today’s classroom populations represent the ever-increasing multicultural nature of Canadian society. Just as we want all students to be able to connect with the books available, we also want the literature to support the rich learning that cultural diversity can offer. When learners realize that their background and cultural experiences influence their personal perspectives, interculturalism begins (Short 2009). Such interculturalism has much potential to enliven classroom reading.

Our second goal in creating the micro-libraries was to encourage classroom read-alouds across grades. While adults reading aloud to very young children is widespread classroom practice, reading to older students occurs with less regularity. The value of read-alouds, however, has been extensively documented. Reading aloud to children has been judged as “the single most important activity for building the knowledge required for eventual success in reading” (Anderson et al 1985, 23). Most of the abilities considered essential to literacy can be developed as students listen to a text being read aloud. Among the many notable benefits, three deserve explicit attention:

- Being read to provides listeners with a model of engaging, fluent reading to which they all must strive.
- Being read to helps listeners build their knowledge of the world and of many things that lie beyond their immediate experiences.
- Being read to helps students build their knowledge of language, specifically to expand their vocabulary, and familiarizes them with the structures of written language.

Across decades, read-aloud programs have played an important role in developing and extending students’ independent reading abilities. We believe that our

micro-libraries can foster continuation of the practice.

Finally, our third goal is closely linked to our first and second goals in that it concerns both providing teacher support and enticing readers to read widely. To that end, the micro-libraries include both actual books for engaging read-alouds and extensive annotated bibliographies suggesting additional titles for independent reading. We envision situations in which teachers or librarians, inspired by the ready availability of the micro-libraries, will make reading aloud to students a regular part of their program. Subsequently, with their curiosity sparked by their listening experience, students will seek further reading. And, finally, teachers and librarians will offer students multiple suggestions from the annotated bibliographies.

If these goals are met, the literary lives of students of all reading abilities will be enriched, as both listeners and independent readers.

Overview of the Global Micro-Libraries

The global micro-libraries invite educators and students to explore the world through literature, enriching their understandings as global citizens as they read stories, poems and intriguing facts. The micro-libraries for Grades 2–4 and Grades 4–7 are similar in design. Both are organized around the seven continents, and both include the six components discussed earlier.

Literature Selections

The global micro-libraries contain only a sampling of the extensive global literature available. Each library contains fiction and nonfiction titles, suitable for reading aloud, from or about each of the seven continents (three or four books for each continent). Along with the actual books are annotated bibliographies for additional titles that might be explored. Also included are suggestions for projection from the International Children’s Digital Library (with the exception of Antarctica, as the digital library does not contain selections from that continent).

One significant difference between the two micro-library collections (and their accompanying

annotated lists) is that the Grades 2–4 collection comprises exclusively picture books (fiction and nonfiction), whereas the Grades 4–7 collection comprises a variety of genres and formats, including several chapter books.

As noted previously, the books in the micro-libraries were chosen to support reading aloud. Further, we chose to represent the various countries in a positive, hopeful light. While issues such as poverty, war (past and present) and child labour are clearly global concerns and are present in the literature, our goal was to offer selections sensitive to all young listeners and readers in diverse classrooms.

Multiple criteria were considered in choosing the books, but it should be noted that in some instances practical matters of availability made it necessary to accept alternatives. The following general criteria guided our initial selection and will continue to guide any revisions we make:

- The book was published recently (since 2000), or is older but has universal appeal.
- The cultural references in the book are free of stereotypes, represent the diversity within a culture and involve realistic portrayals.
- A culturally specific book was created by a member of that culture. If not, there is evidence of extensive research and consultation.
- Books from a variety of countries from each continent are selected, with a focus on the countries most likely to be represented by students in Alberta classrooms.
- Nonfiction books should be accurate and up to date.

The titles recommended for reading aloud and presented in the global micro-libraries for Grades 2–4 and Grades 4–7 are listed in the annotated bibliography at the end of this article. Each micro-library contains at least three actual books for each continent that are recommended for reading aloud. This gives educators and students choice. We anticipate that many will choose just one for each continent for in-class reading.

Teacher Resource Guide

A teacher resource guide is included in each micro-library. The guide provides teachers with essential information about the value of learning through literature and of reading aloud, as well as descriptive annota-

tions of the literature itself. Further, it presents a succinct introduction to each continent, with enough information to facilitate setting the geographical, historical and sociological context for young readers. Finally, the guide directs teachers to online resources useful for identifying award-winning literature to supplement and extend the micro-library. The teacher resource guide is accompanied by a DVD containing a digital template for creating a literary passport.

Literary Passport

Just as international travellers present their passports and have them read and stamped upon entry to (and sometimes upon exit from) each country they visit, literary travellers may also choose to create a passport record of their travels.

The passport template provides facing pages for students to record their literary visits to the seven continents: the left page is for factual information, and the right is for literary response. Additional templates present seven distinctive continent stamps, ready for colour printing on a sheet of labels. If readers' passports are to be stamped upon both entry and exit, a simple date stamp may be used in combination with the label stamps. Teachers are invited to embellish these basic templates or design alternative documents that meet their instructional goals and their students' learning needs.

We recommend introducing students to the concept of passports by showing them a valid Canadian passport before presenting them with their blank literary passports.

Exploring the World with Grade 2

We envision educators and students sharing the literature from the micro-libraries in a variety of ways, based on their goals, interests and capacities. Recently, we had the opportunity to join Grade 2 students as they enthusiastically circumnavigated the globe, visiting one continent each week for seven weeks, led by their teacher and school library assistant.

Before beginning their journey, each student created a personal literary passport, complete with a photo and identification information carefully squeezed into the small space. They started on the continent of North America, in Mexico. As she did for each lesson, the teacher began by showing the children the continent's

location on a globe, as well as a collage of pictures from a relevant website. To help the children discover facts about the continent, the library assistant briefly read to them from a series of simply written and illustrated informational texts. After listening, the children recorded at least one fact in their passports. These weekly three-step introductions (viewing, listening and writing) opened the way for the children to make general observations and to share any personal connections with the region. On the first day, for example, students who had been on holiday to Mexico linked their own experiences to the information they saw and heard in the classroom.

Next, it was time for the teacher to read aloud to the children. The seven- and eight-year-olds scanned the illustrations attentively and listened intently. Experiencing fine literature was not new to them, and they were willing participants on the journey. As Kiefer and Tyson (2010, 88) write, "Books can be the avenues to travel the globe as well as the neighborhood, to find the glorious diversity that exists in human culture as well as the unifying commonalities."

After the reading, the students had a lively discussion and responded to the literature on the designated pages in their passports. Some students chose to retell the story in pictures and words, and others chose to write about their fondest memories or biggest questions. Their comments and questions showed us their insights and, especially, their ability to compare their lives with those of the children they met between the book covers. Their passport diaries helped them consolidate their understandings while supporting the development of their writing skills.

These Grade 2 students will become adults in a global community. Already, they enjoy friendships with classmates who have joined them from other countries. We hope that their childhood experiences with international literature will foster their understanding of the world and help them develop a global perspective. Their first global literary journey was a mere beginning. Wider reading will offer them opportunities to increase their knowledge, explore their feelings, shape their values and imagine lives beyond those they live. As their teacher noted, future journeys could also spawn engaging, creative opportunities for meeting curricular expectations in many subject areas, especially social studies, art and drama.

An Invitation to Circle the Globe

Few would say no if invited to listen to a good story read well. Even fewer would say no if offered a ticket to travel the globe. Literature-based instruction lends itself especially well to establishing intercultural bridges. It can be implemented in any classroom, is affordable and draws from the wealth of cultural richness captured in fiction and nonfiction books, as well as the illustrations and photographs that accompany them.

Canadian classrooms are increasingly representative of our multicultural and multilingual society. In both urban and rural classrooms, growing numbers of students whose families are rooted in distant lands and diverse cultures are sitting alongside others whose families share generations of being Canadian, as well as First Nations, Métis and Inuit children who have their own unique Canadian identities. If these students are to form a harmonious community in their classrooms and are to become conscientious and tolerant global citizens in their wider lives, they must develop an appreciation and acceptance of diversity. Sharing global literature is one way to foster necessary understanding and to encourage students' small steps along the complicated journey of appreciating multiculturalism and other forms of diversity.

Exploring the World: Seven Continents in One Global Micro-Library offers a starting point for encouraging global understanding through literary travel. Educators are invited to use the micro-libraries in ways that best support meeting grade-level curriculum expectations and, most important, achieving their students' learning goals. Whether used in whole or in part, by all students or by a small group, all at one time or over an extended period, there is much room for choice in the titles selected and in how the literature is read. Shared reading time, when adults read to young children or when older students read independently and then engage in meaningful conversations about their reading, has been consistently recognized in the research as a valuable literary activity. While we strongly recommend reading aloud as a part of the exploration, especially in the early grades, our intention is not to be prescriptive.

We believe that sharing fine literature can be a rich learning experience for students of all ages and all abilities. When educators and students read together, doors open on to real and imaginary realms complete with contexts, information, characters and

experiences that broaden and deepen their knowledge and understanding of the world in which they live. Our global micro-libraries were created to support teachers and students in their exploration of literature that reflects, deepens and enriches their experience as citizens of our world.

The global micro-libraries for Grades 2–4 and Grades 4–7 are available for loan from the ATA library at Barnett House in Edmonton. To arrange to borrow a micro-library and begin to sample continental geography, culture, history, traditions and stories, contact the ATA librarian at 780-447-9400 (in Edmonton), 1-800-232-7208 (toll free in Alberta) or library@ata.ab.ca. Learning and adventure await!

Annotated Bibliography of Read-Aloud Global Literature

Grades 2–4

North America

Fine, E H, J P Josephson and H Sosa (illus). 2007. *Armando and the Blue Tarp School*. New York: Lee & Low.

Armando joins Señor David to learn how to read and write and, best of all, how to make pictures. Watercolour and ink illustrations help readers visualize Armando's village.

Kessler, D. 2008. *Anne of Green Gables: Stories for Young Readers*. Halifax, NS: Nimbus.

Adapted stories about the lovable red-headed orphan, presented with historically accurate illustrations, bring L M Montgomery's classic work to young readers.

Obama, B, and L Long (illus). 2010. *Of Thee I Sing: A Letter to My Daughters*. New York: Knopf.

A tribute to outstanding Americans, written in the guise of a letter and including full-page illustrations, asks readers to contemplate all that makes the nation of the United States thrive.

South America

Campos, M F. 2009. *Victoria Goes to Brazil*. London: Frances Lincoln Children's Books.

Photographs offer a mix of urban and rural scenes from Brazil as Victoria visits markets, travels on a sleeping bus, spends a day at school, visits beaches and farms, and tries new foods.

Cecilia, M. 2010. *Kusikij: A Child from Taquile, Peru*. Woodstock, NY: Keepers of Wisdom and Peace. Told as a myth, Kusikij's story begins in the Peruvian highlands when his grandfather says that there will be no rain until they can see the Llama (an Incan constellation) again. The author was raised on the island of Taquile, and her detailed afterword enriches the story.

Javaherbin, M, and R Alarcão (illus). 2014. *Soccer Star*. Cambridge, Mass: Candlewick. Felino dreams of becoming a soccer star, but it is his sister who kicks the winning goal. Realistic illustrations introduce readers to the children and their distinct Brazilian neighbourhood.

Young, J, and J Madsen (illus). 2013. *Tuki and Moka: A Tale of Two Tamarins*. Ann Arbor, Mich: Sleeping Bear. Eduardo lives outside the Ecuador rain forest. Trouble erupts when poachers arrive. Vivid illustrations capture the lush setting, the wildlife and a sense of cultural tradition.

Antarctica

Aloian, M, and B Kalman. 2007. *The Antarctic Habitat*. New York: Crabtree. "A habitat is a place in nature." So begins this engaging illustrated informational text. In plain language, the authors explain the unique habitat at the bottom of the earth.

Geraghty, P. 1995. *Solo*. London: Random House. This fictional story of Floe, Fin and little Solo reveals the factual life cycle of emperor penguins, from egg to adult. Beautiful illustrations capture Antarctica in its best light.

Markle, S, and A Marks (illus). 2006. *A Mother's Journey*. Watertown, Mass: Charlesbridge. Mother emperor penguins take responsibility for nourishing their chicks. One mother's quest and challenges are described in lyrical text. Exquisite watercolour illustrations bring the harsh Antarctic landscape to life.

Europe

King, D, and J Inglese (illus). 2012. *I See the Sun in Russia*. Trans I Ossapova. Hardwick, Mass: Satya. A highly effective collage of photographs and realistic drawings portrays Anton's daily activities in St Petersburg, Russia, among its majestic historic buildings.

Wargin, K, and R Graef (illus). 2010. *D Is for Dala Horse: A Nordic Countries Alphabet*. Ann Arbor, Mich: Sleeping Bear.

A snapshot of Norway, Sweden, Denmark, Finland, Iceland and Greenland is offered in rhyming text, complete with folk costumes, traditions, and a showcase of modern families and their activities.

Whelan, G, and S Adams (illus). 2011. *The Boy Who Wanted to Cook*. Ann Arbor, Mich: Sleeping Bear. Pierre longs to cook in his family's fine restaurant in a French village. One special evening he seizes the chance to prove his worth in the kitchen. French phrases and descriptions of gourmet food add a strong cultural flavour.

Asia

Gower, C, and H Zhihong. 2005. *Long-Long's New Year: A Story About the Chinese Spring Festival*. Boston: Tuttle. Long-Long and his father hope to sell cabbages at the market in rural China before the Spring Festival. The author's afterword explains the Chinese Spring Festival and the Chinese words and characters used in the story.

Sheth, K, and Y Jaeggi (illus). 2008. *Monsoon Afternoon*. Atlanta: Peachtree. Glimpses of familiar family life abound in this evocative story of a young boy's rainy afternoon spent with his grandfather in India. Soft, detailed illustrations capture a comfortable household and inviting neighbourhood.

Williams, K L, K Mohammed and D Chayka (illus). 2007. *Four Feet, Two Sandals*. Grand Rapids, Mich: Eerdmans. Two Afghani girls develop a strong friendship in a refugee camp in Pakistan when they share a single pair of sandals. The illustrations and touching ending give readers a window into the nature of refugee camps worldwide.

Africa

Daly, N. 2012. *The Herd Boy*. Grand Rapids, Mich: Eerdmans. Malusi is a special herd boy in rural South Africa who dares to dream big. Inspired by the life of South Africa's late president Nelson Mandela, this is a story of empowerment, belief in oneself and leadership. The realistic illustrations add to the story's authenticity.

Gioanni, A. 2005. *Arafat: A Child of Tunisia*. San Diego: Blackbirch.

Arafat, a young schoolboy, shows readers his world in North Africa. Through story and photos, readers learn that Arafat lives in a modern city, goes to school and helps in his family's bookstore.

Milway, K S, and E Fernandes (illus). 2008. *One Hen: How One Small Loan Made a Big Difference*. Toronto: Kids Can Press.

Kojo, a young boy in the Ashanti region of Ghana, West Africa, grew up to be Kwabena Darko, a successful poultry farmer and leader in his community. His success began with a small loan and the purchase of one brown hen. Bright acrylic illustrations give readers a sense of Kojo's West African environment.

Walters, E, and E Fernandes (illus). 2013. *My Name Is Blessing*. Toronto: Tundra.

Based on a real child in Kenya, Muthini is a clever soccer-playing boy whose Nyanya (grandmother) is forced to make a difficult decision. Told with compassion, this is a heartwarming story of one sub-Saharan orphan.

Australia

Marshall, J V, and F Firebrace (illus). 2008. *Stories from the Billabong*. London: Frances Lincoln Children's Books.

This book contains 10 short stories of the Dreamtime (Australian Aboriginal mythology). They are among the oldest stories in the world and were originally told around the campfires and water holes of the Australian desert.

Porter, A, and B Bancroft (illus). 2005. *The Outback*.

Broome, Western Australia: Magabala. Bancroft's bold illustrations embrace the style of Indigenous art and illustrate the lyrical text composed by Porter, an Indigenous eight-year-old girl who makes the Australian outback her home.

Scillian, D, and G Cook (illus). 2010. *D Is for Down Under: An Australia Alphabet*. Ann Arbor, Mich: Sleeping Bear.

Lighthearted rhyming text is combined with informative prose passages to take readers through the alphabet and across the continent of Australia. Entertaining illustrations by Aussie artist Geoff Cook enliven each page.

Grades 4–7

North America

Campoy, F I, A F Ada, F Dávalos (illus), V Escrivá (illus), S Guevara (illus) and L Torres (illus). 2006. *Tales Our Abuelitas Told: A Hispanic Folktale Collection*. New York: Atheneum.

Indigenous, Spanish, African, Arab and Hebrew origins exemplify the diversity of these tales and the Hispanic culture itself in these humorous selections that are wonderful for reading aloud.

Kusugak, M. 2006. *The Curse of the Shaman: A Marble Island Story*. Toronto: Harper Trophy Canada.

Kusugak takes readers deep into Inuit tradition to tell a powerful story of banishment, the power of the spirits, perseverance and love.

Montgomery, L M. 2000. *Anne of Green Gables*. Mineola, NY: Dover. (Orig pub 1908.)

One of Canada's most widely known classics, this is the story of an 11-year-old orphan whose imagination and spunk have captured the hearts of readers worldwide.

Myers, W D, and C Myers (illus). 2009. *Looking Like Me*. New York: Egmont.

Through rhythmic verse and stylized art, a celebration of individuality dances off the page, beginning with Jeremy's view of the "handsome dude" in the mirror.

South America

Machado, A M, and H Moreau (illus). 2013. *What a Party!* Trans E Amado. Toronto: Groundwood.

"Bring a friend and whatever you like to eat" snowballs into a late-night Brazilian party, with food and friends from many cultures and reggae, rap and salsa dancing.

Ryan, P M, and P Sís (illus). 2010. *The Dreamer*. New York: Scholastic.

Through the eyes of the author and the illustrator, readers experience the splendour of the rain forest, the Chilean seashore and the plight of the Indigenous Mapuche people of Chile.

Taylor, S, and F Vilela (illus). 2008. *The Great Snake: Stories from the Amazon*. London: Frances Lincoln Children's Books.

The densely forested Amazon River region comes alive through these fantastic folkloric stories of mermaids, songbirds and a serpent-like creature who protects the rain forest.

Antarctica

Atwater, R, F Atwater and R Lawson (illus). 1966. *Mr. Popper's Penguins*. New York: Little Brown. (Orig pub 1938.)

Readers and listeners will delight in this classic story of the dreams and schemes of the imaginative Mr Popper and his unexpected gift of a real live penguin.

Costain, M, and G Hanna (illus). 2011. *My Life in the Wild: Penguin*. New York: Kingfisher.

Beautifully illustrated, this evocative narrative, told from one penguin's point of view, weaves a story around the life cycle of a penguin as it grows from egg to adult.

Hanel, R. 2012. *Can You Survive Antarctica? An Interactive Survival Adventure*. Mankato, Minn: Capstone.

This interactive book lets readers travel the bleakest, coldest place on earth. Choosing among three story paths, readers must consider the scientifically accurate information provided. Some decisions will mean the difference between life and death.

Webb, S. 2000. *My Season with Penguins: An Antarctic Journal*. Boston: Houghton Mifflin.

The author-illustrator gives readers, through journal entries and watercolour illustrations, a first-hand account of her experience living for a summer among the Adélie penguins in Antarctica.

Europe

Borden, L, and N Daly (illus). 2004. *The Greatest Skating Race: A World War II Story from the Netherlands*.

New York: McKelderry.

This story describes the long wartime skate to safety of Piet and two other children. Can they fight the bitter cold and make the treacherous journey from the Netherlands to Belgium? Author notes are provided to explain the history.

Spyri, J. 2010. *Heidi*. Oxford: Oxford University Press. (Orig pub 1880.)

Renowned as one of the most popular pieces of Swiss literature ever written, this classic story gives readers a glimpse of life in the Alps and a sense of the city of Frankfurt.

Zephaniah, B. 2011. *We Are Britain!* London: Frances Lincoln Children's Books.

Performance poet Benjamin Zephaniah offers a collection of 12 poems, with accompanying photographs, that create a collage of the children of Britain. These poems are perhaps most enjoyed when read aloud.

Asia

Cheng, A, and E Young (illus). 2005. *Shanghai Messenger*. New York: Lee & Low.

This novel in verse (with illustrations) relates the story of an 11-year-old Chinese American girl's trip to Shanghai, including going to the street market, doing Tai Chi in the park, preparing won tons and shopping for a computer.

Heydlauff, L, and N Upadyhe (illus). 2005. *Going to School in India*. Watertown, Mass: Charlesbridge.

This highly visual nonfiction collection of photos and text features 12 different learning environments in modern-day India, transporting readers to school life in a developing country.

Husain, S, and M Archer (illus). 2011. *The Wise Fool: Fables from the Islamic World*. Cambridge, Mass: Barefoot Books.

These short tales are lighthearted and humorous, with references to Islamic traditions and practices that capture the cultural context. The glossary and pronunciation guide are helpful.

Romulo, L, and J de Leon (illus). 2000. *Filipino Children's Favorite Stories*. Singapore: Periplus.

These 13 folk tales represent well-known stories. They include variations of "The Tortoise and the Hare" and "Beauty and the Beast." The story "The Battle of the Sea and Sky" tells of the creation of the Philippine islands and captures the drama of the landscape itself.

Africa

Harley, A. 2009. *African Acrostics: A Word in Edgeways*. Somerville, Mass: Candlewick.

Clever acrostic poems and full-page photographs bring African wildlife alive. Inside every acrostic is a secret message. The book includes an informative Nature Notes section and advice for acrostic writers.

Mhlophe, G, and R Griffin (illus). 2009. *African Tales: A Barefoot Collection*. Cambridge, Mass: Barefoot.

This book contains eight stories from eight regions, each preceded by a brief description of the country from which it comes, along with fascinating facts about culture and customs.

Park, L S. 2010. *A Long Walk to Water*. New York: Clarion.

Based on the real-life experiences of Salva Dut, one of the Lost Boys of Sudan, Park's story shows readers that surviving requires determination and, in turn, determination can bring about a hoped-for future.

Shoveller, H. 2006. *Ryan and Jimmy and the Well in Africa That Brought Them Together*. Toronto: Kids Can Press.

Canadian Ryan Hreljac was just six when he wished to dig a well to make safe, clean water available to the villagers of Agweo, Uganda. This true story of caring about others opens a window on to global citizenship.

Winters, K, and S Taylor (illus). 2012. *Gift Days*.

Markham, Ont: Fitzhenry & Whiteside.

Nassali wants to go to school, but since her mother died, she, like many Ugandan girls, has been in charge of the household. Fortunately, her caring brother helps to change her situation. Endnotes explain Article 28 of the United Nations Convention on the Rights of the Child—the right to education.

Australia

Harvey, R. 2011. *To the Top End: Our Trip Across Australia*. East Melbourne, Victoria, Australia: Allen & Unwin.

With the feel of short poems, two-page spreads showcase regions and natural features of Australia, with stunning yet humorous paintings of the rain forest, the outback, the ocean and the reef.

Herrick, S, and B Norling (illus). 2008. *Naked Bunyip Dancing*. Asheville, NC: Front Street.

The titular bunyip, an imaginary swamp creature, signifies the humour in this free-verse tale about Class 6C, as they meet their quirky new teacher and begin the school year.

Porter, A, and B Bancroft (illus). 2005. *The Outback*. Broome, Western Australia: Magabala.

Bancroft's bold illustrations and Porter's lyrical text are a celebration of land and people, a stirring introduction to the vast beauty that defines interior Australia.

Note

Appreciation is extended to the ATA Educational Trust. The global micro-libraries were developed with the assistance of a grant to the authors for the project Exploring the World: Seven Continents in One Global Micro-Library.

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Lehman, B A, E B Freeman and P L Scharer. 2010. *Reading Globally, K–8: Connecting Students to the World Through Literature*. Thousand Oaks, Calif: Corwin.

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Book Review

Broadcast Journalism: Techniques of Radio and Television News (Seventh Edition)

by Peter Stewart and Ray Alexander

Routledge, 2016

Reviewed by Nancy Bray

Nancy Bray teaches writing and communications and is currently a PhD candidate in secondary education and writing studies at the University of Alberta. Before returning to academia, she worked for over 10 years in professional communications and media relations.

Our students are increasingly confronted with conflicting narratives about the world. For instance, some news sources explain that the earth is warming at an unprecedented rate as a result of human behaviour, while others tell us the opposite—that climate change is nothing to worry about and we should continue as we have been. Students need to be able to vigilantly evaluate the credibility and reliability of these sources and decide what and whom to believe. How can we help them determine whether a news report or analysis is reasonable and trustworthy?

Teaching students how the news media develop stories and how they, as readers and listeners, can evaluate this coverage intersects with several of the learning outcomes in Alberta's secondary English language arts (ELA) curriculum. In this curriculum, we teach students to engage critically with many different forms of text (including oral, visual and multimedia formats), to enhance the clarity and communicative power of texts, and to consider how language can be used to support and respect others.

Exploring how broadcast news media—television and radio—represent the world would allow us to extend our discussions beyond traditional texts and to engage students who prefer oral and visual media. ELA teachers may, however, need additional support to develop this programming, as few have a background in this area. The textbook *Broadcast Journalism: Techniques of*

Radio and Television News, by Peter Stewart and Ray Alexander, offers this foundational knowledge through its concise but thorough explanations of how to choose and develop news stories for broadcast media.

The authors are seasoned British journalists, and *Broadcast Journalism* is an in-depth manual for those interested in developing, producing and broadcasting news on radio or television. The textbook presents broadcasting processes in sequential order—moving from how to discover news stories to how to broadcast them—and is divided into three sections that support this order.

The first section broadly outlines the ethics of journalism and describes the working conditions of broadcast journalists. It explains how events in the world become news stories and what values drive the choice of coverage. The authors clarify how to follow up on a story, how to interview participants and how to write a solid news story based on the information gathered.

In the second section, the authors explain unique considerations when developing stories for radio. They give practical advice on recording and editing and discuss the advantages of working in a studio.

The final section explores television broadcasting. Readers learn what types of news stories work well for television, how to get good shots for a television report, how to edit video and sound, and what to consider when presenting the news.

First published in 1988, the textbook is now in its seventh edition and addresses important changes in the industry by outlining how journalists can use sources such as Twitter and blogs and by demonstrating how citizen journalism plays an important part in today's news

industry. Each chapter of the textbook ends with questions for students, other resources and ideas for integrating the chapter's material into classroom learning.

Secondary-level ELA teachers can build a strong media education unit based on this textbook. Having a classroom set of *Broadcast Journalism* is ideal to support such a project; however, a teacher's copy will suffice if there are budgetary constraints. Using the textbook, groups of students can be tasked with developing a neighbourhood or school news broadcast—either radio or television—for their fellow students or for the broader school community. Lessons can be built upon the sequential structure of the textbook, moving from discussions about journalistic ethics to the development and production of news stories. As students work to produce the news broadcast, the class can discuss the nature of representation in news media (what is reported and what is not), how journalistic ethics influence this

representation, and how different news media (print, television and radio) highlight or obscure aspects of news stories differently. Teachers can draw other resources into these lessons, such as material from the MediaSmarts website (<http://mediasmarts.ca>), which offers free prepared lessons on media issues, and material from Richard Keeble's *Print Journalism: A Critical Introduction* (Routledge, 2005), which is the standard textbook on print news media.

As the news industry becomes more complex, with Internet-based broadcasting, students must learn to critically assess the reliability and credibility of what they see and hear from news media. Producing their own news broadcasts based on the advice in *Broadcast Journalism: Techniques of Radio and Television News* will help students make these assessments by giving them the opportunity to practise representing our world in these media.

Guidelines for Contributors

Alberta Voices is a professional newsjournal for English language arts teachers in Alberta. It is published to

- promote the professional development of English language arts educators and
- stimulate thinking, explore new ideas and offer various viewpoints.

Submissions are requested that have a classroom rather than scholarly focus. They may include

- personal explorations of significant classroom experiences;
- descriptions of innovative classroom and school practices;
- reviews or evaluations of instructional and curricular methods, programs or materials;
- discussions of trends, issues or policies; and
- short literary and imaginative pieces of writing.

Manuscripts may be up to 2,500 words long. References to works cited should appear in full in a list at the end of the article. Photographs, line drawings and diagrams are welcome. To ensure quality reproduction, photographs should be clear and have good contrast, and drawings should be the originals. A caption and photo credit should accompany each photograph. The contributor is responsible for obtaining releases for use of photographs and written parental permission for works by students under 18 years of age.

A cover page should include the contributor's name, professional position, e-mail and postal addresses, and phone and fax numbers. The Copyright Transfer Agreement should be completed and attached to the manuscript.

Contributions will be reviewed by the editor, who reserves the right to edit for clarity and space. Send manuscripts for future issues to Marg Iveson at miveson@ualberta.ca.

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Thank you.



The Alberta Teachers' Association



Diversity • Equity • Human Rights Diversity • Equity • Human Rights

Specialist councils' role in promoting diversity, equity and human rights

Alberta's rapidly changing demographics are creating an exciting cultural diversity that is reflected in the province's urban and rural classrooms. The new landscape of the school provides an ideal context in which to teach students that strength lies in diversity. The challenge that teachers face is to capitalize on the energy of today's intercultural classroom mix to lay the groundwork for all students to succeed. To support teachers in their critical roles as leaders in inclusive education, in 2000 the Alberta Teachers' Association established the Diversity, Equity and Human Rights Committee (DEHR).

DEHR Committee aims to assist educators in their legal, professional and ethical responsibilities to protect all students and to maintain safe, caring and inclusive learning environments. Topics of focus for DEHR Committee include intercultural education, inclusive learning communities, gender equity, UNESCO Associated Schools Project Network, sexual and gender minorities.

Here are some activities the DEHR Committee undertakes:

- Studying, advising and making recommendations on policies that reflect respect for diversity, equity and human rights
- Offering annual Diversity Equity and Human Rights Grants (up to \$2,000) to support activities that support inclusion
- Producing Just in Time, an electronic newsletter that can be found at www.teachers.ab.ca; Teaching in Alberta; Diversity, Equity and Human Rights.
- Providing and creating print and web-based teacher resources
- Supporting the Association instructor workshops on diversity



We are there for you!

Specialist councils are uniquely situated to learn about diversity issues directly from teachers in the field who see how diversity issues play out in subject areas. Specialist council members are encouraged to share the challenges they may be facing in terms of diversity in their own classrooms and to incorporate these discussions into specialist council activities, publications and conferences.

Diversity, equity and human rights affect the work of all members. What are you doing to make a difference?

Further information about the work of the DEHR Committee can be found on the Association's website at www.teachers.ab.ca under Teaching in Alberta, Diversity, Equity and Human Rights.

Alternatively, contact **Andrea Berg**, executive staff officer, Professional Development, at andrea.berg@ata.ab.ca for more information.



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