

PART TWO

Paired Text

Learning is seeing patterns that connect.
—GREGORY BATESON (1979, p. 11)

In Part Two I introduce the notion of paired text through a variety of questions. These questions include:

- ◆ What is a paired text?
- ◆ What is the purpose of paired text?
- ◆ How can paired text address the CCSS?
- ◆ Why are types of paired text?
- ◆ Why use picture books as paired text?
- ◆ Why use picture books as paired text across the curriculum?
- ◆ How do I find high-quality picture books across the curriculum?
- ◆ How do I create paired text?
- ◆ How do I use paired text?

What is Paired Text?

A paired text is two texts that are conceptually related in some way, for example, topic, theme, or genre (Harste & Short, with Burke, 1988). Paired text is based on the beliefs that reading is about making connections (Cross, 1999) and “readers make personal connections between the books they are currently reading and their past experiences” (Harste & Short, with Burke, 1988, p. 358).

Demonstration is an excellent way to introduce a concept (Smith, 1981; see also DeStefano, 1981). Here, I introduce the concept of paired text through a descriptive demonstration of a mini-lesson that uses a paired text with instructional strategies

in ELA. The topic of the lesson is “Seeing and Thinking Differently,” and it is appropriate for students across grades 3–8 depending on student background knowledge and experience with the topic, inferential thinking, and making connections across texts.

Mini-Lesson: Seeing and Thinking Differently

Materials

- ◆ Copy of paired text: *Once Upon an Ordinary School Day* (McNaughton, 2004) (RL) and *Luke’s Way of Looking* (Wheatley, 2001) (RL).
- ◆ Venn Diagram (see Appendix A at the end of this book).

Procedure

- ◆ The teacher displays paired text and a large Venn diagram to the whole class.
- ◆ The teacher invites students to spend a few minutes with a partner and infer how these two books are similar and how they are different, and records student responses on the Venn diagram.
- ◆ The teacher distributes a Venn diagram to each student.
- ◆ The teacher reads aloud *Once Upon an Ordinary School Day*, stopping at strategic places (e.g., episodic changes) and inviting students to “turn and talk” about what the story means to them. After reading, students share with the class what the story means to them.
- ◆ The teacher reads aloud *Luke’s Way of Looking*, following the same procedure. After reading, students work with a partner and record on the Venn diagram how these books are similar and how they are different, and later share Venn diagrams with the whole class.
- ◆ As a culminating experience, the teacher invites students to use a Problems and Pleasures sheet (see Appendix B at the end of this book) to reflect, record, and share problems and pleasures about making connections among texts.
- ◆ Note: *Just Behave, Pablo Picasso* (Winter, 2012) is an outstanding picture book that can be paired with *Once Upon an Ordinary School Day* and *Luke’s Way of Looking*. This book is a short and inspirational biography of Pablo Picasso who always painted what he saw, not what others wanted him to see.

Background for the Mini-Lesson

Once Upon an Ordinary School Day (McNaughton, 2004) is a delightful story of an ordinary boy who lives an ordinary life. Every day he awakes from his ordinary dreams, gets out of his ordinary bed, eats his ordinary breakfast, and walks to his ordinary school. One day, however, his ordinary classroom became quite extraor-

dinary. Unknown to him, his new teacher, Mr. Gee, prepared an extraordinary writing lesson. The lesson gradually transformed the ordinary students into extraordinary learners and writers. After school, the boy told Mr. Gee it was a wonderful lesson, almost magical. At home that night the ordinary boy put on his ordinary pajamas, brushed his ordinary teeth, and slept in his ordinary bed. This time, however, he had extraordinary dreams.

Luke's Way of Looking (Wheatley, 2001) is a provocative story about a boy named Luke who is frustrated with the way his rigid and overbearing art teacher, Mr. Barraclough, reacts to his artwork. Luke sees the world very differently than his classmates and Mr. Barraclough. When told to paint an apple, all of the students correctly used red or green, but Luke imaginatively chose blue. Mr. Barraclough always reacts harshly. He screams at Luke and destroys his paintings and brushes. Luke says nothing. One day, instead of going to school, Luke goes to a museum. There, Luke saw artwork created by artists who saw the world like Luke does. Later, back at school, Mr. Barraclough told the class to paint the watermelon sitting on his desk. Mr. Barraclough watched as Luke painted what he saw. This time, however, Mr. Barraclough said nothing.

Purpose of Paired Text

One purpose for paired text is to put intertextuality into action. Paired text is a curricular resource to help readers make connections across texts. By using paired text, readers “develop both an expectation for connections and strategies and for making the search for connections more productive and wide ranging” (Short & Harste, with Burke, 1996, p. 537).

Once Upon an Ordinary School Day (McNaughton, 2004) and *Luke's Way of Looking* (Wheatley, 2001) is an example of a paired text. How are these texts connected? Figure 2.1 is a Venn diagram illustrating some intertextual connections (similarities and differences) between these texts.

As for similarities, both texts are narratives with young boys as main characters. Both boys successfully overcome pervasive problems at school. One young boy (unnamed) overcomes typical boredom and monotony at school through the help of a new teacher who engages students in an exhilarating, creative writing lesson. The other boy (Luke) overcomes harsh criticism and frustration from a rigid art teacher through an inspiring visit to a public museum. Both texts involve male teachers, although one is a new teacher and the other is highly experienced, and both planned lessons for their students. Both texts have similar plots and strong story structures. The primary setting for both narratives involves a city (not the same city), a school, and a classroom. Each focuses on problem resolution and involves a circular story structure in which the story ends at the same place it begins, only this time with a new beginning (i.e., the young boy is now going to sleep to have extraordinary, not ordinary, dreams; Luke is now painting artwork that leaves Mr. Barraclough saying nothing but thinking differently). Lastly, both texts masterfully and progressively use color and image to help readers create meaning from and with the text. In fact,

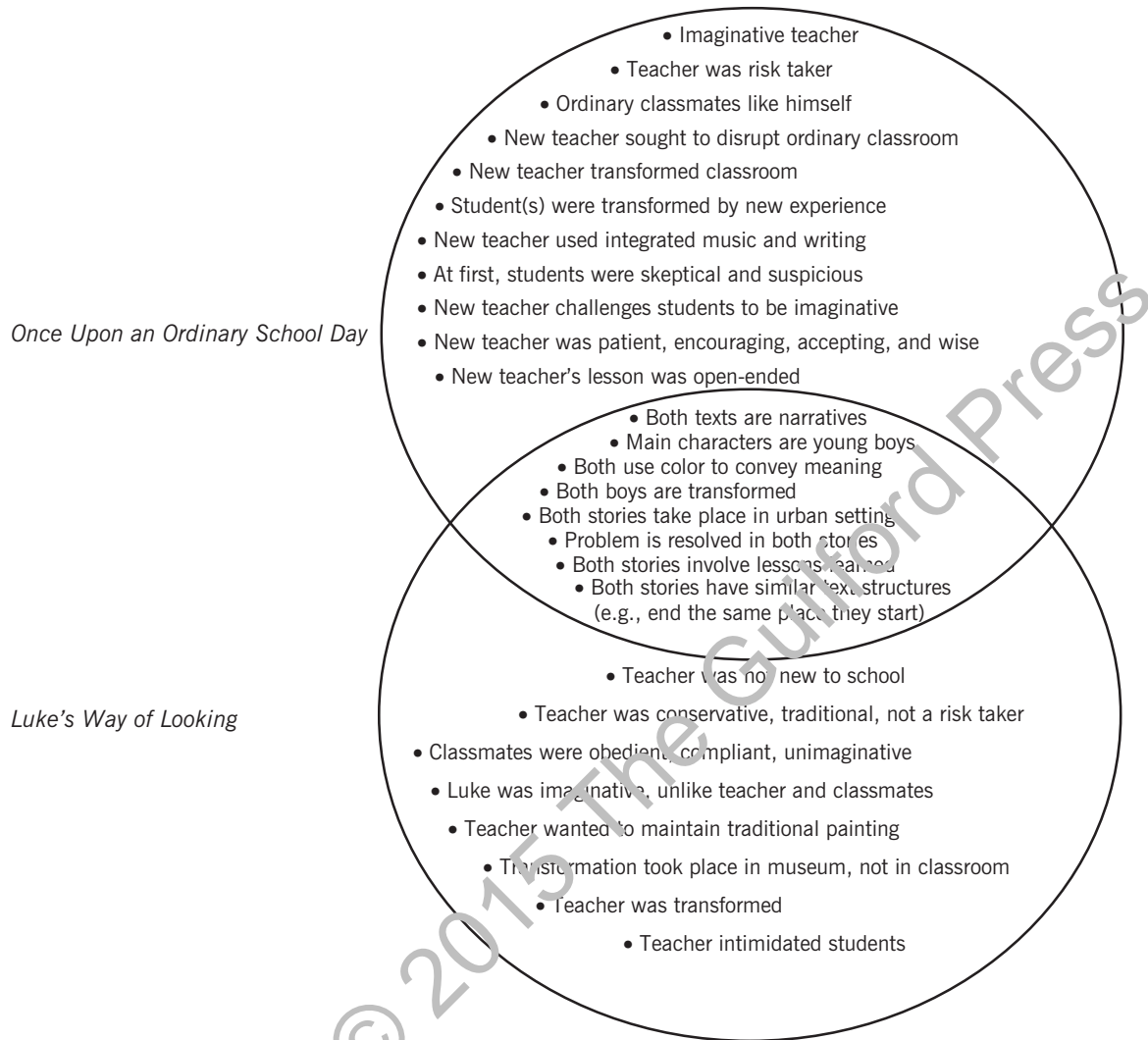


FIGURE 2.1. Venn diagram from *Once Upon an Ordinary School Day* and *Luke's Way of Looking*.

the use of color and image in both texts is one of the most important and intriguing connections between these two texts.

For example, *Once Upon an Ordinary School Day* begins with light and dark gray illustrations. These drab colors are used to convey the ordinary world of the young boy at home as he prepares to go to school, in the schoolyard before school begins, and in the classroom before students meet the new teacher, Mr. Gee. The young boy's world is a drab, black-and-white world, and devoid of any color, just ordinary. However, colors start to change with the appearance of Mr. Gee. The changes in color, from drab to bright, suggest that the young boy's ordinary world is about to change. This is beautifully conveyed as Mr. Gee enters the classroom dressed in a bright yellow suit and blue tie. As the lesson starts, the gray clothes of the boy start to slowly change. He now wears a bright blue jacket and red tie,

and this is just the beginning. At this point the story starts to change dramatically. Single-page, drab illustrations become double-page and colorful. Now, other students are wearing bright clothes and writing imaginative and exciting stories. At the end of the day, the young boy returns home to a colorful, not drab, bedroom where that night he dreams extraordinary dreams. This masterful use of color, specifically the gradual change from drab to colorful colors, beautifully conveys how Mr. Gee positively changed students, especially the young boy.

Similarly, *Luke's Way of Looking* is set at school and also begins with drab, unimaginative colors, specifically light and dark brown illustrations. The art teacher, Mr. Barraclough, is dressed in a drab, dark brown suit. All of the students, including Luke, are dressed in drab, light brown uniforms with dark brown ties. Luke is an artist. His paintings, however, are colorful and imaginative, not drab. The use of color in the illustrations starts to dramatically change when Luke visits a local museum. There, yellow light flows out from the front doors and down the museum's steps, inviting Luke to enter. Inside, he sees colorful artwork everywhere, on the walls, hanging from the ceiling, and in the cafeteria. He feels welcomed there, but needs to return to school. Back at school, Luke and other students are now dressed in bright blue, not light brown, uniforms. As instructed, Luke paints a picture of a watermelon. This time, Mr. Barraclough watches Luke and ponders his painting. This time, Mr. Barraclough says nothing. Like *Once Upon an Ordinary School Day*, the use of color, specifically the gradual change from drab to colorful colors, beautifully conveys change and transformation, only in this story it conveys how Luke positively changed Mr. Barraclough.

As for differences, Mr. Gee and Mr. Barraclough are radically different. Mr. Gee is imaginative, supportive, and a risk taker. He invited and encouraged students to be imaginative. On the other hand, Mr. Barraclough is traditional, rigid, and conventional. He dominated and intimidated students, and even punished them for using imagination. Mr. Gee wanted students to think and write imaginatively. He wanted to disrupt and change the ordinary world of students. Mr. Barraclough wanted students to be conventional, compliant, and obedient. He insisted on privileging and maintaining his way of looking at the world. In addition, the young boys are also different. The unnamed, young boy was transformed at school by an inspiring teacher who used music to teach creative writing, and in the end developed a sense of voice and identity. Luke did not experience transformation, but rather confirmation in the museum, and in the end changed Mr. Barraclough rather than the other way around.

Paired Text and the CCSS

Once Upon an Ordinary School Day (McNaughton, 2004) and *Luke's Way of Looking* (Wheatley, 2001) is a paired text that helps students understand the importance of seeing and thinking differently. Along with the Venn diagram, it addresses several CCR Anchor Standards and grade-level standards for RL text.

In the CCSS-ELA category of Key Ideas and Details, making connections, like the ones described above, requires students to read closely to determine what the text says explicitly and to make logical inferences from it; determine central ideas or themes of a text and analyze their development; and analyze how and why individuals, events, or ideas develop and interact over the course of a text. In the category of Integration of Knowledge and Ideas, students are expected to integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words; and analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

With respect to grade-level standards, this paired text helps students in grade 4 (RL) compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures. In grade 5 (RL) students analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem) and compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.

Types of Paired Text

Once Upon an Ordinary School Day (McNaughton, 2004) and *Luke's Way of Looking* (Wheatley, 2001) is a paired text consisting of two different narratives written by two different authors. However, there are many different types of paired text. For example, a paired text can include two books by the same author or illustrator; two books on the same story, one is a traditional version and one is a variant; two books with similar story structures or text types; two books with similar topics or themes; two books with similar content areas; and two books from the same genre (Crafton, 1991).

Paired text is also referred to as twin texts. These are two books, one fiction (literary) and one nonfiction (informational), that deal with the same or related topic (Camp, 2000, p. 400). Another type is combined-text picture books. These are books that integrate multiple genres of expository and narrative writing (Dean & Grierson, 2005, p. 456). Still another type is narrative–expository books. These are single books that present information about a specific topic using narrative as the primary means of expression (e.g., using story to teach scientific information; Ebbers, 2002, p. 46). These single books are also referred to as hybrid texts. These texts essentially have a “dual purpose” (Donovan & Smokin, 2001). They tell a story and present information at the same time (Maloch & Bomer, 2013, p. 443). *The Bumblebee Queen* (Sayre, 2005), *Big Blue Whale* (Davies, 1997), *If the Earth . . . Were a Few Feet in Diameter* (Miller, 1998), and *Energy Island* (Drummond, 2011), all in science; *One Riddle, One Answer* (Thompson, 2001) in math; and *A Wreath for Emmett Till* (Nelson, 2005) in Language arts and social studies are wonderful examples of hybrid texts.

Benefits of Paired Text

In terms of benefits of paired text, I have found it helpful to remember the words of Plotinus (*The Enneads*) who stated, “it is a wise man who can learn about one thing from another.” In this instance the “things” are picture books. That said, paired texts have several benefits. They help students learn about one book from the other. They also help students learn content-area material. In fact, according to Neufeld (2005), “reading and sharing understandings of paired text contributes to learning across all subjects” (p. 302). Specifically, paired text (1) enables students to “share and extend understandings of each text differently than if only one text had been read and discussed” (Short & Harste, with Burke, 1996, p. 537); (2) enables students to “read one text and in the process build background knowledge for reading a second, related text” (Soalt, 2005, p. 680); (3) provides experiences with multiple genres and content areas; (4) demonstrates how “different genres provide students with different lenses for interpreting text” (Murray, 1968, p. 122) and therefore different ways of knowing about texts (Paretti, 1999); (5) highlights different text structures, specialized academic vocabulary, captions, diagrams, subheadings, maps, and so on; (6) increases vocabulary by seeing the same words in different contexts; and (7) increases motivation to “explore topics students are not initially interested in” (Soalt, 2005, p. 681).

Paired Text and Picture Books

According to Harvey and Goodvis (2000), “when students have practiced comprehension strategies in short text of varying genres, they are far better prepared to construct meaning from longer chapter books later” (p. 42). In other words, short text is an excellent tool to teach reading comprehension at all grade levels. Short text can include poetry, letters, newspapers, graphs, editorials, magazine articles, short stories, excerpts from chapter books, summaries of reports, and picture books. Picture books are examples of short text and excellent resources for paired text.

Simply put, a picture book is “a book in which the illustrations are as important as the text, both contributing to the telling of the story” (Harris & Hodges, 1995, p. 188). Here, picture book is defined as “a work in which the illustrations and the written text combine to form a single work of art” (Winters & Schmidt, 2001, p. 22). This definition highlights an important characteristic of picture books, namely, the integration, not the separation, of language and illustration. In a picture book language and illustration have an integrated, or symbiotic, relationship; one complements and extends the other. That is, language enriches illustrations and illustrations extend the text. Cech (1983–1984) suggests that language and illustrations conduct a “duet” in a picture book (p. 118). Metaphorically, they “dance” together (Sipe, 2011, p. 238).

In addition to integration of language and illustrations, picture books have many important and interesting physical features. For instance, a picture book is

literally a short text. Typically, it consists of approximately 32 pages. They are typically small and do not weigh a great deal, unlike, for example, large, thick, and heavy anthologies and textbooks. They are comfortable to read; employ horizontal and vertical-shaped illustrations; often use the cover page to hint at mood; include front and back covers; sometimes have a dust jacket; incorporate front and back endpapers; sometimes include frames and borders on each page; use different kinds of paper (e.g., glossy, stock, matte); and employ a variety of design elements with color, line, shape, texture, and style (Sipe, 2001).

Picture books have many benefits for children, adolescents, and adults. They help teachers provide short, but powerful, demonstrations of what good readers do when they read. They also help students of all ages to read widely, deeply, and critically. For example, picture books can be used to demonstrate:

- ◆ What good reading *looks like* and *sounds like*.
- ◆ How readers strategically use comprehension strategies.
- ◆ How readers use fix-up strategies when comprehension breaks down.
- ◆ How readers distinguish between *what's interesting* (what is nice to know) versus *what's important* to know.
- ◆ How readers learn academic vocabulary (e.g., word text-based predictions in ELA, data-based hypotheses in science, and evidence-based conjectures in mathematics).
- ◆ How readers integrate text and illustrations to create meaning.
- ◆ How readers shift perspectives to create new or different understandings of the same text.

Picture books can be used to help students read widely:

- ◆ They are short and teachers can use them for read-alouds and interactive read-alouds as a regular part of classroom life.
- ◆ There are many types of picture books (e.g., narrative, informational, poetry, wordless, flip and pop-up).
- ◆ They can draw student attention to different story structures and patterns (e.g., repetitive pattern—*Fortunately* [Charlip, 1993], cumulative pattern—*The House That Jack Built* [Mayo, 2006], familiar problem—*The Three Little Pigs* [Marshall, 2000], chronological sequence—*The Grouchy Ladybug* [Carle, 1996], and rhyme and rhythm—*The Real Mother Goose* [Wright, 1994]).
- ◆ They can be used as “way-in” (Keene & Zimmerman, 1997) texts (e.g., texts that encourage student exploration of topics for which little or no interest currently exists).
- ◆ They can build background knowledge.

Picture books can help students read deeply:

- ◆ As part of text sets, to deepen student understanding of a particular topic, theme, genre, and so on.
- ◆ To make text-to-self, text-to-text, and text-to-world connections (Harvey & Goudvis, 2007).
- ◆ To highlight the notion of text potential, that is, any text has a variety of potential meanings.
- ◆ To introduce complex ideas and challenging texts (Gallagher, 2004).
- ◆ To promote reflection by inviting students to pause, consider, and reconsider current understandings (Opitz & Rasinski, 2008).
- ◆ To help students persevere and think their way through complex text.

Picture books can help students read critically:

- ◆ To help students understand close reading.
- ◆ To help students understand stance and how a reader's stance influences comprehension.
- ◆ To help students ask critical questions before, during, and after reading.
- ◆ To help students be reflexive (e.g., "actively seek alternative explanations or opposing viewpoints"; Lewison, Leland, & Harste, 2008, p. 19).
- ◆ To help students recognize inconsistencies and pursue anomalies.
- ◆ To help students challenge text propositions and author assertions.
- ◆ To help students question why some information was included and other information was excluded in a text.
- ◆ To help students understand that comprehension is based on perspective and multiple perspectives enable rich, multiple meanings.
- ◆ To help students expect difference and look for "surprises" (Lewison et al., 2008, p. 17).

Picture Books and Paired Text across the Curriculum

Clearly, picture books have many benefits. Two of the most important are variability and flexibility. Paired text can be two literary texts, two informational texts, or two texts—one literary and one informational, one with text and one wordless, and so forth. Another benefit is potential for interdisciplinary teaching and learning. Typically, picture books, text sets, and paired text have been used primarily for reading

and writing instruction, as well as for literature discussion. To a lesser degree, they have been used for content-area instruction. This is not surprising given the fact that traditionally mathematics education has been driven more by word problems, hands-on manipulatives, and evidence-based inquiry projects rather than picture books; science education has been driven more by hands-on experiments using scientific method and observational inquiry rather than picture books; and social studies education has been driven by reading primary and secondary documents rather than picture books. This trend, however, is changing.

For some time now, there has been a proliferation of professional literature that provides excellent resources for using picture books across the curriculum. In mathematics Burns and Sheffield (2004a, 2004b) provide an extensive number of classroom-based lessons for using a variety of picture books to teach mathematical concepts across grades K–1 and 2–3. Similarly, Bresser (2004) offers picture books to teach math in grades 4–6 and Bay-Williams and Martinie (2004) for grades 6–8, as does Sheffield and Gallagher (2004) who offer lessons for math and nonfiction picture books. Whitin and Whitin (2004) and Whitin and White (1992, 1995) provide excellent ideas for integrating literacy and math, K–5, as does Whitin, Mills, and O’Keefe (1991), and Mills, O’Keefe, and Whitin (1996). Pappas (1993, 1997a, 1997b, 2004) also shares short tales and simple stories designed to ignite student interest in a wide variety of mathematical topics, K–8.

In science, the use of picture books to integrate reading and science is also very popular (Baker & Saul, 1994). Royce, Morgan, and Ansberry (2012) and Morgan and Ansberry (2010, 2013) offer teachers lessons for using picture books to teach scientific inquiry, K–6. Similarly, Koneick-Moran (2013a, 2013b) presents short mystery stories for teachers to provide inquiry-based instruction in life and physical science. In social studies, Libresco, Balantic, and Kipling (2011) provide an impressive list of picture books to integrate language arts and social studies instruction. Last, an increasing amount of professional literature is available on ways to use picture books across multiple content areas. Columba, Kim, and Moe (2009) provide lessons for using picture books to teach math, science, and social studies.

To be sure, this proliferation of professional literature is a rich resource for teachers. Much of this literature focuses primarily on using single picture books, one at a time, to teach content-area material. Few resources currently exist that show how paired text can be used not only to teach content-area material but to also address the CCSS. Some research has been conducted with paired text in mathematics. For example, Whitin and Whitin (2005) used a paired text of picture books to help students make connections between mathematics and the real world; see mathematical concepts from different perspectives; and develop abilities to compare and contrast, predict, design, analyze, and evaluate. More research and professional resources are needed that focus on multiple texts, like paired text, to help students make connections across texts and learn content-area material across the curriculum at the same time.

Finding Picture Books for Paired Text across the Curriculum

To be sure, there is no single resource for finding high-quality and award-winning picture books to develop paired text. Fortunately, a number of resources already exist. One of the most accessible is the websites and journals of national professional organizations. For example, each year the National Science Teachers Association (NSTA), in cooperation with the Children's Book Council (CBC), publishes a list of Outstanding Science Trade Books, K–12. This list is organized around four Next Generation Science Standards (NGSS): earth and space science, life science, physical science, and science as inquiry (see www.nextgenscience.org). Each book on the list is recognized as an outstanding trade book on which to build student literacy skills and learn science content at the same time (see www.nsta.org/publications/ostb). In addition, two NSTA journals, *Science and Children* for primary and elementary teachers, and *Science Scope* for middle-level teachers, regularly publish articles describing how teachers use picture books to teach science. *Science and Children*, in particular, regularly includes a column in each issue entitled “Teaching Through Trade Books.” Although it does not use the term *paired text*, contributors to this column identify two related trade books and describe how these books can be used with classroom activities to teach science content and address NGSS science standards.

Each year since 1972, the National Council of Social Studies (NCSS), in cooperation with the CBC, provides annotated book lists of Notable Social Studies Trade Books for Young People, K–8 (see www.socialstudies.org/notable). What makes these lists particularly helpful for social studies teachers is that annotators indicate how each trade book relates to one or more thematic strands in the National Curriculum Standards for Social Studies. Similarly, *Teaching Children Mathematics* and *Mathematics Teaching in the Middle School*, two journals published by the National Council of Teachers of Mathematics (NCTM), regularly include excellent articles by math teachers and researchers that describe how to use picture books to teach a variety of math concepts.

Likewise, the International Reading Association (IRA) sponsors the IRA Children's and Young Adult Book Awards and the Teachers' Choices Award (www.reading.org). The National Council of Teachers of English (NCTE) sponsors Notable Children's Books in the English Language Arts, and the Orbis Pictus Nonfiction Award (www.ncte.org).

In addition to national professional educational organizations like these, there are a number of other organizations that honor books. The American Library Association (ALA) sponsors the Robert F. Sibert Informational Book Medal, the Laura Ingalls Wilder Medal, the Schneider Family Book Award, the Pura Belpré Medal, the John Newbery Medal, the Caldecott Medal, and the Coretta Scott King Book Award (www.ala.org). Moreover, the Jane Addams Children's Book Award is sponsored by the Women's International League for Peace and Freedom (WILPF) and the Jane Addams Peace Association. The purpose of this award is to honor books

“that effectively promote the cause of peace, social justice, world community, and the equality of the sexes and all races as well as meeting conventional standards of excellence” (www.janeaddamspeace.org/jacba).

Using Paired Text

In Part Two, I have provided a descriptive demonstration to introduce the concept of paired text. I have also shared definitions, purposes, and types of paired text, described a rationale for using paired text, and explained ways to find picture books to use as paired text across the curriculum. In Part Three through Part Six, I focus on using paired text across the curriculum. Specifically, I share paired text and instructional strategies that address the CCSS in ELA, social studies, science, and mathematics.

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