

An open picture book is shown, lying flat. The left page features a large, vibrant illustration of a pink bird with a yellow beak and a green stripe on its head, perched on a branch. The right page shows a smaller, dark green bird and a pink flower with a yellow center. The text "On teaching picture books" is overlaid in a large, black, serif font across the center of the book. At the bottom of the left page, the text "—see three sparrows—" is written in a cursive script.

On teaching picture books

—see three sparrows—

Goals for today:

- ❖ *Presentations begin today: 3 groups*
- ❖ Debrief Dr. Shoemaker's talk
- ❖ - In what ways can picture books be used to enhance literature learning?
- ❖ - How might we encourage students to critically (re)examine picture books?
- ❖ - What are some examples of picture books that we might want to teach?

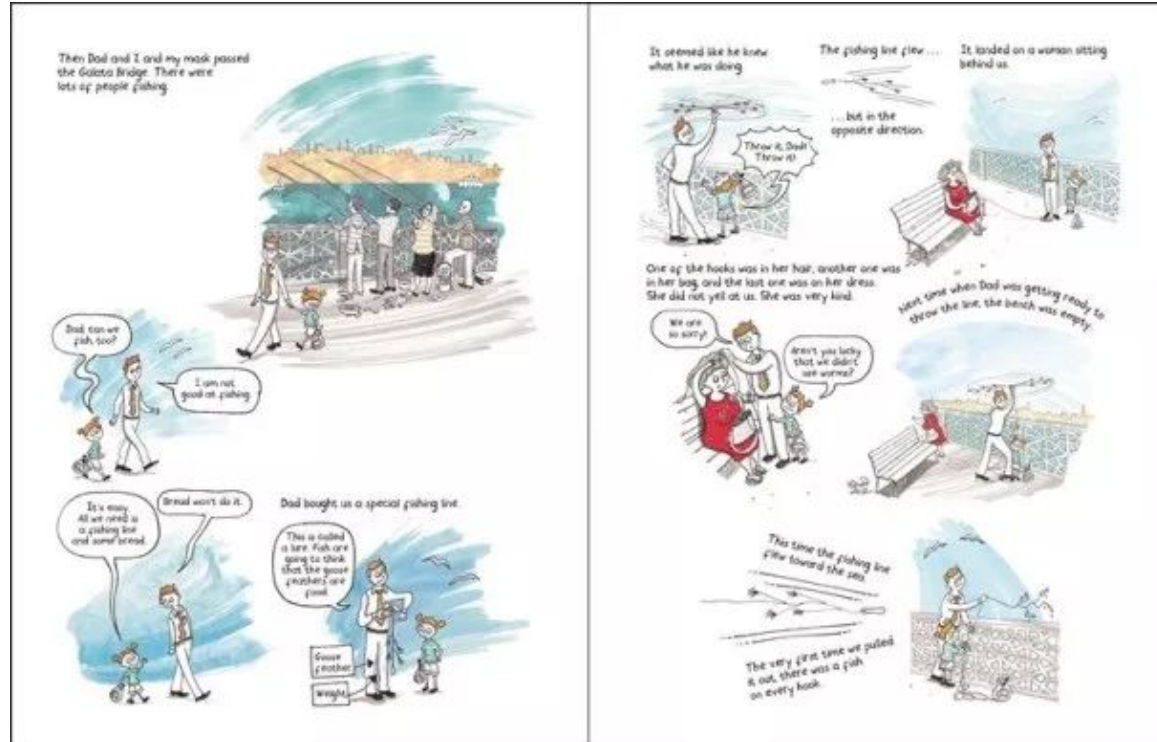
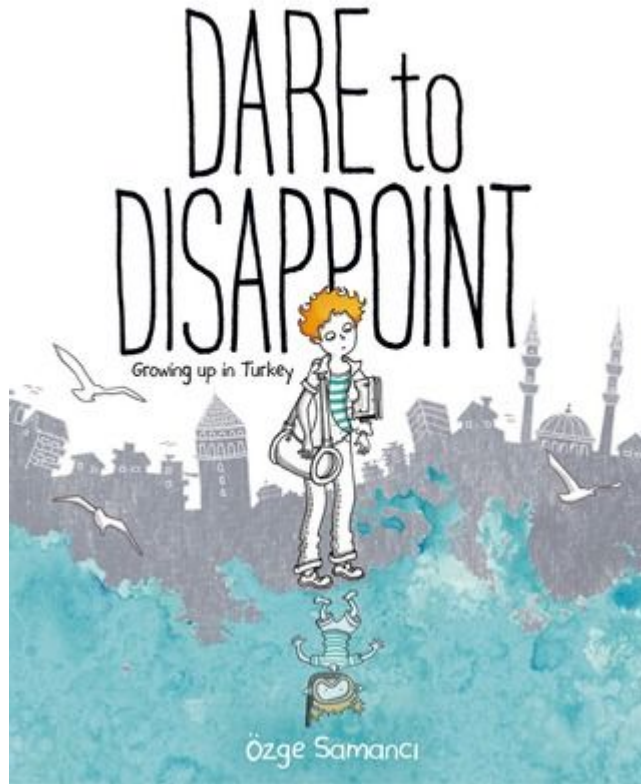


Dr. Kathy Shoemaker's talk

- ❖ Let's debrief; did anything in her talk resonate with your personal pedagogy?
- ❖ Did you encounter any texts you would want to use in your classroom? How would you teach them?
- ❖ Did any teaching practices she mentioned sound compelling to you?
 - For example:
 - Having students create picture books
 - Using the "Read 7x" strategy
 - Addressing the history of comics in teaching comics and graphic novels
- ❖ Other responses?



A quick note: A graphic novel I just learned about



Our first three text presentations!

BRACE YOURSELVES

**ORAL GROUP PRESENTATIONS ARE
COMING**



What are your favourite children's picture books?



Write down the title of a children's story - preferably a picture book - on a post-it note.



Reflecting on the Hayik (2016) reading

The first sentence reads:

Children’s literature is “perhaps the most influential genre read” (Christensen, 1998, p. 100).

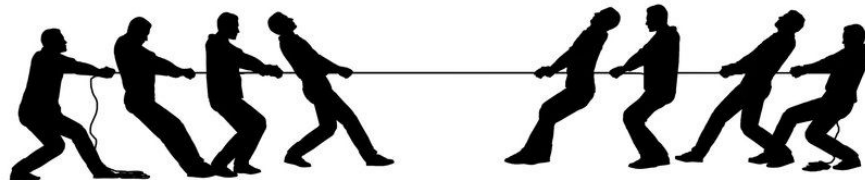


Thinking tug-of-war (collaborative/visual thinking activity)



Please take the post-it note of your favourite story from childhood and come up to the front to stick it on the board along the “string” that represents the validity of the quote. Place your post-it note so that it represents the degree to which you agree or disagree with the statement:

Children’s literature is “perhaps the most influential genre read” (Christensen, 1991, p. 68).



Reflecting on the Hayik (2016) reading

Any immediate ideas and impressions of this study?



TABLE 1 The Four Dimensions of Critical Literacy

Disrupting the commonplace	Becoming conscious of the hidden messages that position individuals/groups, challenging the taken-for-granted practices, developing and using language of critique, ^a and problematizing reality and visualizing a different one
Considering multiple viewpoints	Becoming cognizant of the voices of the silenced or marginalized, trying to understand experience and text from others' viewpoints, considering multiple perspectives of a problem, juxtaposing multiple and contradictory aspects of the text/event, and scrutinizing competing narratives or writing counternarratives to dominant discourses
Focusing on the sociopolitical	Moving beyond the personal to examine the sociopolitical systems in society; questioning the legitimacy of unequal power relations; investigating oppression, privilege, and status; and using literacy as a means to participate in the politics of daily life ^b
Taking action to promote social justice	Using literacy to promote social change and developing into social activists with powerful voices who speak out collectively against injustice

Moments from Hayik (2016) to consider:

AFTER THE TWO GIRLS' INITIAL REALIZATIONS,
“What do these stories say about females?” S

6 11

Moments from Hayik (2016) to consider:

dance with the prince. My follow-up question was “What did she do to achieve her goals?” The students thought for a while and said, “Nothing!” “She cried,” and “The birds did the gown, the fairy did the coach, and she didn’t do anything important.” Then, Luna enthusiastically said, “Oh, I see. Now I have many things to critique the story.” Rawan joined in by stating, “Me, too.” I was surprised that merely asking these questions during the first session of the unit made those girls start realizing the problematic nature of their adored fairy tale. This aha moment led to a discussion about how such stories portray women and later about willingness to take action.

Moments from Hayik (2016) to consider:

pearance is overemphasized. The students noted that females, according to such stories, are incapable of fulfilling their needs and dreams: “They cannot take care of themselves.” They are usually “weak, helpless,” “naive,” and nonopinionated, awaiting their savior, “Prince Charming.” By spotting the subtle gender-biased messages that they clearly opposed (as exposed in their irritated voice intonations and annoyed facial expressions while responding to my questions), students began disrupting the commonplace (Lewison et al., 2008).

Moments from Hayik (2016) to consider:

...and accompanied by a close male relative.

Gilbert (1992) stated that “stories help both to structure and to regulate dominant and acceptable versions of parenting and marriage,...of femininity and masculinity” (p. 190). Students’ responses here reveal that they started realizing and questioning such structures. Nasma’s and Luna’s insights indicated their

Moments from Hayik (2016) to consider:

such problematic norms. The four girls addressed the disabling influence of fairy tales on girls (Poynton, 1985), or what Gilbert (1992) described as “a reasonably steady diet of gender stereotyping” that literature provides to young students (p. 186).

Moments from Hayik (2016) to consider:

Luna commented that “because of the course, I started questioning every text I have read ever since, asking how the text positions me and what it wants me to believe.”

Hayik's (2016) participants, 2 years later...



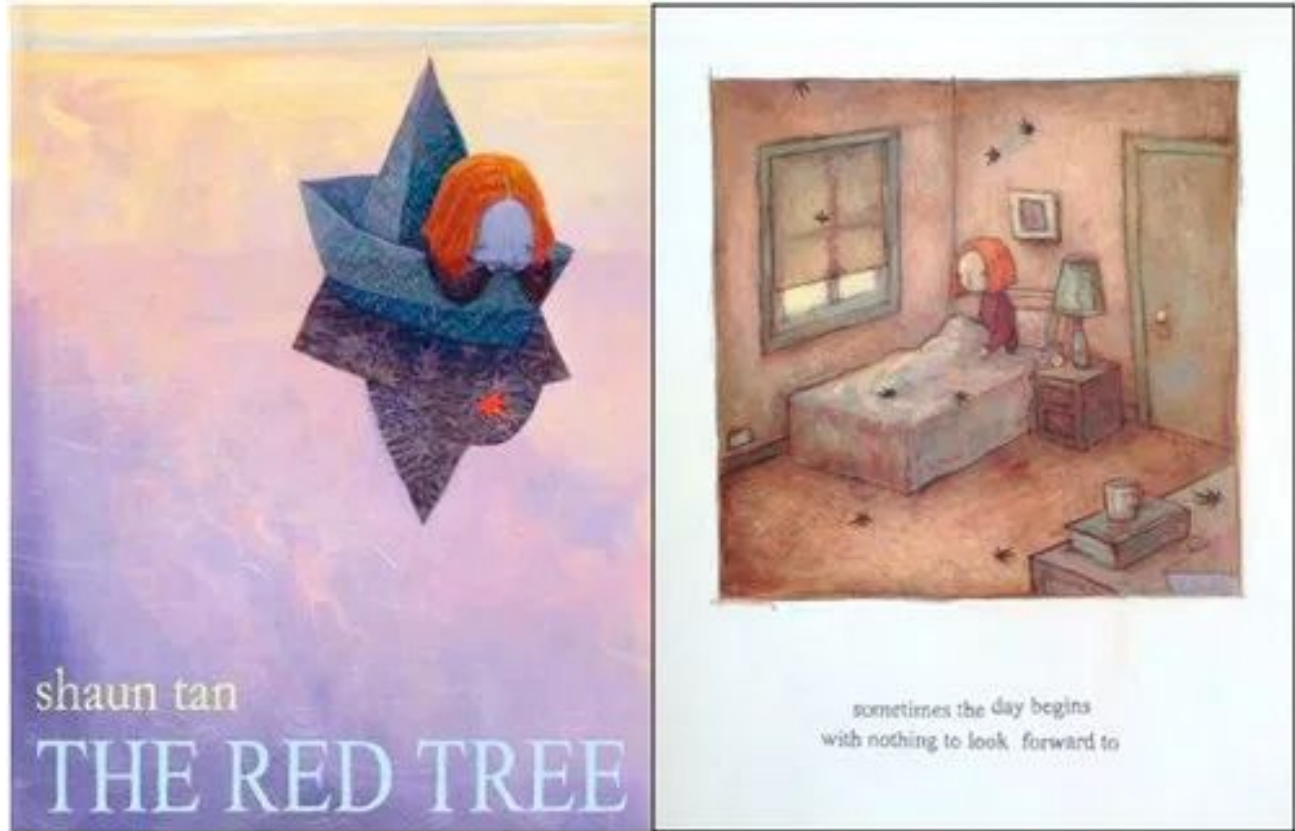
Returning to your favourite books...

- ❖ How does the text you recalled for the “thinking tug-of-war” activity:
 - Represent gender?
 - Reproduce or challenge stereotypes?
 - Center or silence voices?
 - Contain any ‘hidden’ messages?
 - Contain any explicit messages?
 - Engage in didacticism?
 - Explore a particular experience?
 - Speak to sociopolitical systems in society?
 - Say something about community?
 - Position children? Adolescents? Adults?
 - Portray power?

These are only a few examples of items to consider when engaging in critical literacy to (re)consider children’s picture books



The red tree by Shaun Tan



The red tree by Shaun Tan

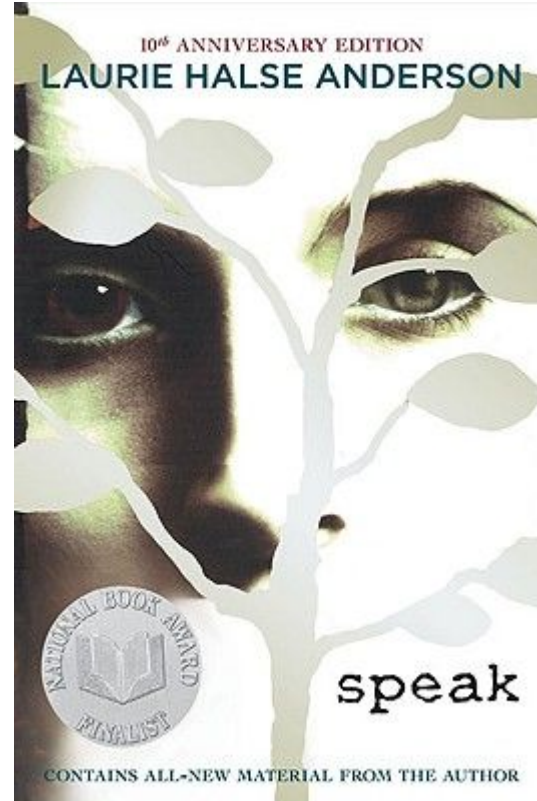
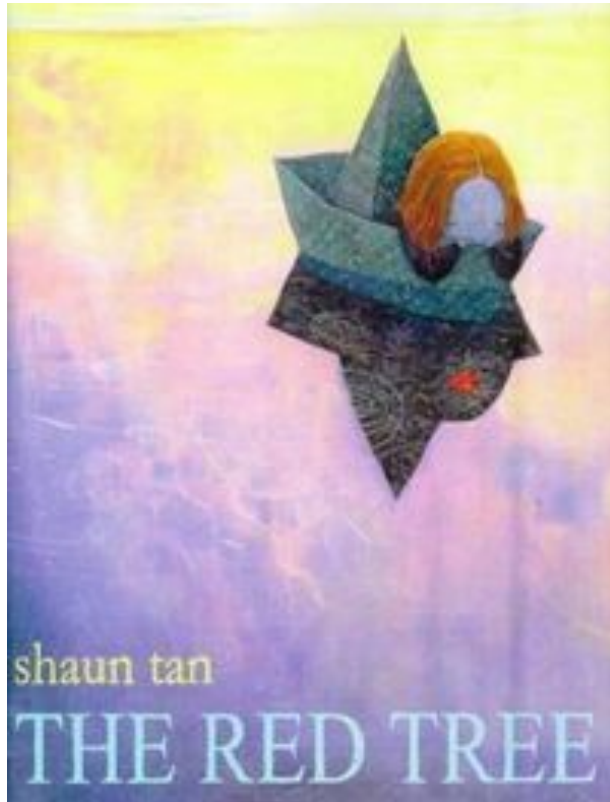


Analyzing *The red tree* by Shaun Tan

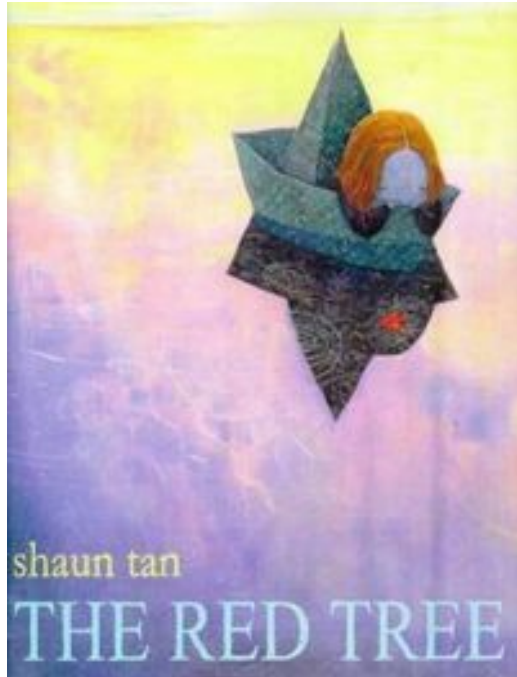
- ❖ What THEMES might we explore with this text?
- ❖ What SYMBOLISM might we explore with this text?
- ❖ What IMAGERY is particularly provocative?
- ❖ Do any METAPHORS resonate with you?
- ❖ Would this serve as a good complementary text when studying something else?



I've paired *The red tree* with *Speak*



I also think it would work wonderfully with:



Discuss the girl in relation to Crooks:

"In the stable buck's room a small electric globe threw a meagre yellow light"

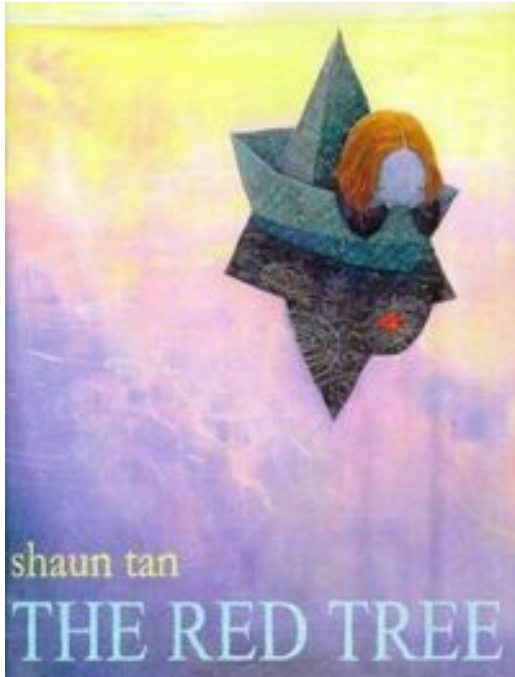
Crooks & the girl:

but suddenly there it is
right in front of you
bright and vivid
quietly waiting



"In the stable buck's
room a small electric
globe threw a
meagre yellow light"

I also think it would work wonderfully with:

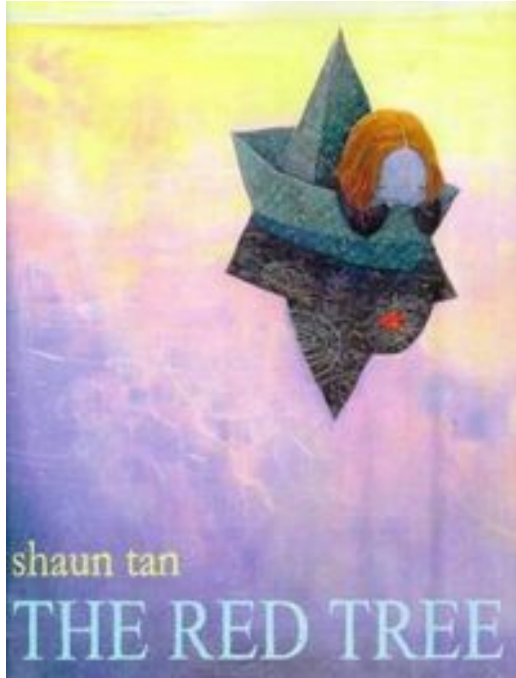


Sylvia Plath's poetry (or any of the confessional poets)



Also check out: Robert Lowell, Anne Sexton, and W. D. Snodgrass

The red tree and Plath poetry



Mirror

By Sylvia Plath

I am silver and exact. I have no preconceptions.
Whatever I see I swallow immediately
Just as it is, unmisted by love or dislike.
I am not cruel, only truthful,
The eye of a little god, four-cornered.
Most of the time I meditate on the opposite wall.
It is pink, with speckles. I have looked at it so long
I think it is part of my heart. But it flickers.
Faces and darkness separate us over and over.

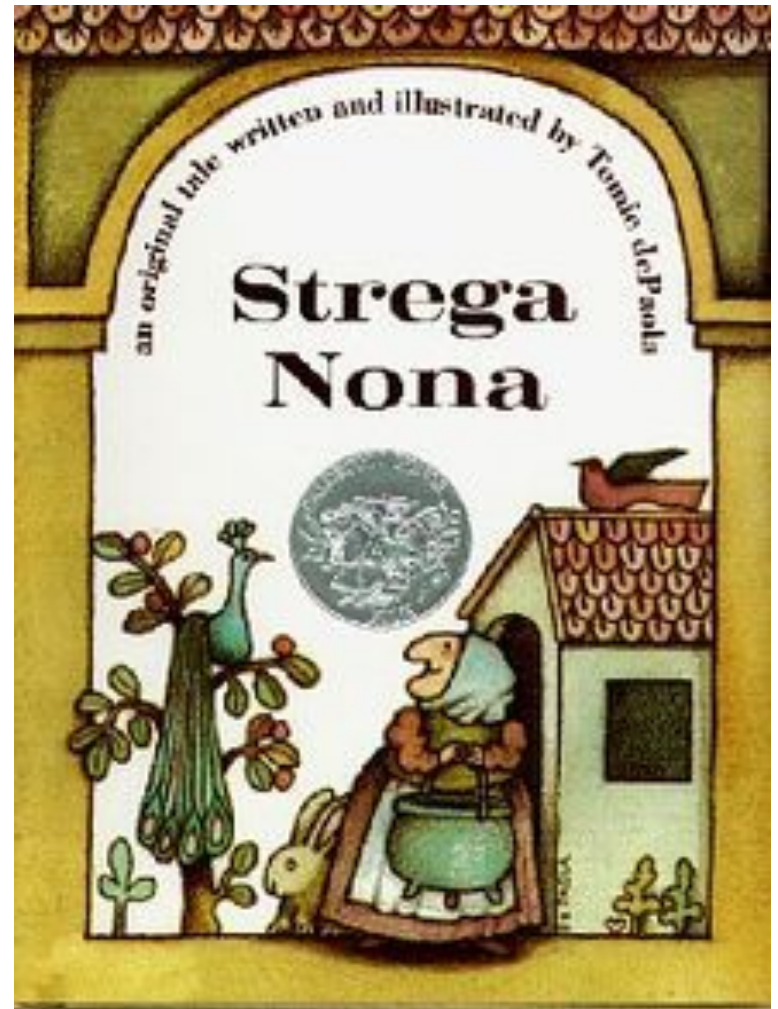
Now I am a lake. A woman bends over me,
Searching my reaches for what she really is.
Then she turns to those liars, the candles or the moon.
I see her back, and reflect it faithfully.
She rewards me with tears and an agitation of hands.
I am important to her. She comes and goes.
Each morning it is her face that replaces the darkness.
In me she has drowned a young girl, and in me an old woman
Rises toward her day after day, like a terrible fish.

Unpacking my favourite childhood story: *Strega Nona*



Try beginning a literature course this way!

Have students bring in a copy of their favourite childhood picture book; it is a part of their literacy autobiography. Discuss why these stories were so meaningful for them and then have them critically analyze how these stories might have shaped their worldviews.



Unpacking *Strega Nona*

- ❖ How does this text:
 - Represent gender?
 - Reproduce or challenge stereotypes?
 - Center or silence voices?
 - Contain any 'hidden' messages?
 - Contain any explicit messages?
 - Engage in didacticism?
 - Explore a particular experience?
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