Texas Journal of Literacy Education

A PEER-REVIEWED JOURNAL PUBLISHED BY THE TEXAS ASSOCIATION FOR LITERACY EDUCATION

VOLUME 10, ISSUE 1
SPRING 2023

Texas Journal of Literacy Education

JOURNAL OF THE TEXAS ASSOCIATION FOR LITERACY EDUCATION

Texas Journal of Literacy Education is the official journal of the Texas Association for Literacy Education (TALE), the Texas affiliate of the International Literacy Association. TJLE is a peer-reviewed journal published twice each year, in the Fall and Spring. We seek original research and practitioner articles related to language and literacy practices, from early childhood through adult, inside and outside of the classroom. We welcome all voices from literacy researchers, classroom teachers, and graduate students.

TJLE is proud to be an open access journal. All published content is available at no cost. All copyright remains with the author/s.

Contents

TJLE Editorial Team 2022-2025

Juan Araujo, Ph.D. is an associate professor and assistant dean with the College of Education and Human Services at Texas A&M University-Commerce. He holds a Ph.D. from University of North Texas in Reading with a minor in Anthropology and is the faculty mentor with the National Writing Project of Northeast Texas. Dr. Araujo presents and facilitates professional development activities relating to writing and its instruction. He is co-editor of the ALER Yearbook and is on several national review boards.

Kamshia Childs, Ed.D. is an Assistant Professor in the Curriculum and Instruction department at Texas A&M University-Commerce. She obtained an Ed.D. in Curriculum and Instruction at Texas Southern University. Dr. Childs has been an educator for over 20 years and has worked in various urban and rural settings in K-12 and higher education. She is on the Advisory Board for the National Writing Project of Northeast Texas, has published several literacy and multicultural education articles and book chapters, written a self-published book, and presents at state, national, and international conferences on topics related to literacy, digital literacies, educator empowerment, parent involvement, and culturally relevant teaching practices.

Tami Morton, Ph.D., is an Associate Professor of Reading in the Curriculum and Instruction department at Texas A & M University-Commerce. She has taught at the university for ten years and she continues to teach at all levels: Undergraduate, Master's, and Doctoral. Her research interests include reading foundations, preservice teachers, diversity and equity, culturally relevant pedagogy, and multicultural children's and adolescent literature.

Laura Slay, Ph.D. is an assistant professor in the Curriculum and Instruction department at Texas A&M University-Commerce. She holds a Ph.D. from the University of North Texas in Curriculum & Instruction: Language and Literacy Studies. She teaches literacy and ESL methods courses, supervises preservice clinical teachers, and is on the Advisory Board for the National Writing Project of Northeast Texas. Her research interests include writing instruction, culturally sustaining pedagogy, and preservice teachers.

Editors' Introduction

As we close the 2022-2023 academic year, the TALE Journal Editors wish to send a thank you letter to all campus personnel including teachers, support staff, and administrators.

Thank you, Literacy Professionals, for your ongoing instruction, assessment, and timely feedback to your students. Your efforts have not gone unnoticed.

Thank you, Literacy Support Staff, for your dedication to ensuring that our Texas teachers and learners achieve their personalized goals.

Thank you, Principals, Vice Principals, and Literacy Coaches, for your everlasting encouragement and focus on student success.

Thank you, Parents and Significant Others, for sharing your children with us.

Today, we invite teachers to take the approach that learning is an interactive social endeavor, and therefore there is a wealth of cultural and linguistic resources which teachers can put in play during classroom instruction to address literacy learning. In literacy research, the socio-cultural theory promotes the idea of co-participation, and the idea of supporting cognitive performance, through tools and procedural facilitators (Englert, Mariage, & Dunsmore, 2010, p. 211). Today, we invite teachers to seek literature and writing opportunities that consider students' perspectives and backgrounds, through choice and voice as we've read in many of the submissions this year.

Despite the never-ending focus on state assessments, you have provided opportunities for students to read and write powerfully. To do so, you have accounted for their skills development, vocabulary needs, and personal academic goals. In short, you have developed the whole person through meaningful activities (Freire, 1978; Holdaway, 1979; Vygotsky, 1978).

YOU ARE THE DIFFERENCE THAT MADE THE DIFFERENCE THIS YEAR!

Dr. Kamshia Childs (Lead Editor)
Dr. Laura Slay (Lead Editor)
Dr. Juan Araujo (Associate Editor)
Dr. Tami Morton (Associate Editor)

References

Englert, C., Mariage, T., & Dunsmore, K. (2010). Tenets of sociocultural theory in writing instruction. In C. A. MacArthur, S. Graham, J. Fitzgerald (Eds), *Handbook of writing research* (pp. 208-221). New York: Guildford Press.
Freire, P. (1970). *Pedagogy of the oppressed.* Continuum.
Holdaway, D. (1979). *The foundations of literacy*. New York: Ashton Scholarship.
Vygotsky, L. S. (1978). Mind in society. Cambridge, MA: Harvard University Press.

In This Issue

As the end of the school year approaches and teachers prepare for a summer respite, we recognize the importance of reflection and review as they prepare to enter their summer breaks. Educators across the grades will reflect on what worked and what needs improving. Undoubtedly student progress and best practices will be celebrated. We hope that the articles in this Spring issue of Texas Journal of Literacy Education will offer insights and practical literacy learning applications to consider when you consider next steps in your teaching journeys. This issue contains four articles which focus on insights and practical literacy teaching applications based on best practices by educators who work with students in higher education. Implications from these research studies are useful for classroom teachers in K-12 settings, including supporting beginning readers through read alouds, using poetry to reinforce content area learning, forging partnerships with the school librarian to develop information and digital literacy skills across the grade levels, and a practical analysis of the TEKS reading comprehension strand.

In the first article, Beyond Leveled Readers: Finding Engaging Books to Support Beginning Readers, the authors discuss using high quality books to support beginning readers as they share insights from a comparative content analysis of leveled readers and Geisel award books. In the second article, Writing Golden Shovel Poetry Across the Curriculum, the author describes lessons learned from the implementation of a poetry project, specifically featuring the Golden Shovel Poetry format, that he conducted with preservice teachers enrolled in an undergraduate literacy course highlighting reading and writing as instructional tools to teach content area material across the curriculum. In the third article, Beyond Reading and Writing: Informational Literacy in Higher Education for Lifelong Success, the authors share insights from a Faculty-Librarian partnership aimed at developing and strengthening students' information and digital literacy skills in higher education. Finally, in In Holding Up a Mirror to the ELAR Comprehension TEKS: Growth and Potential in the Texas Revision Cycle, the author describes the development of the Texas comprehension strand of the Texas Essential Knowledge and Skills (TEKS) in relation to effective comprehension strategies.

We hope you will enjoy reading this issue and take the time to rejuvenate, reflect, and read widely in the coming summer months ahead.

Beyond Leveled Readers: Finding Engaging Books to Support Beginning Readers

María G. Leija
Miriam Martinez
Samuel DeJulio
The University of Texas at San Antonio

Abstract

Teachers of beginning readers have choices in the books they select. A careful look at the features of books provides an informed basis for choosing books that engage young readers. In this article we share insights from a comparative content analysis of leveled readers and Geisel award books that can motivate children to read and prepare them for entry into the world of authentic children's literature. We end the article with descriptions of diverse award winning and honor books that can be used in interactive read alouds with beginning readers and provide recommendations for preparing for an interactive read aloud using one of the books.

Keywords: beginning reading, Geisel Award, text selection, text features

Introduction

Teachers of beginning readers know the importance of getting the right books into their students' hands—books that both motivate children to read and prepare them for entry into the world of authentic children's literature. We begin by briefly discussing each of these important goals. We then share the results of an analysis we conducted of two kinds of books for beginning readers—leveled readers and books recognized by Geisel Award committees as high-quality books for beginning readers.

Books that Motivate Children to Read

Beginning readers need to read! The more they read, the better they read (Allington, 2003; Anderson et al., 1988). Reading helps to solidify basic reading competencies and fosters the fluency needed as children move into more complex texts. One way of achieving this goal is through repeated readings (Dowhower, 1994). A second way of ensuring that children have much needed experiences reading is through wide reading (Allington, 2014). This suggests the importance of using authentic literature to extend reading opportunities beyond the core reading programs, and authentic literature with strong storylines and interesting characters that readers care about are the ones young readers are most likely to want to read–and then to reread.

Books that Prepare Children for the World of Authentic Literature

Picturebooks typically provide beginning readers entry into the world of authentic literature, and the picturebook is a distinctive, multimodal format in which "… text and pictorial narrations accompany each other, alternate, and intertwine" (Schwarcz & Schwarcz, 1991, p. 5). This

means that while story information is conveyed through the verbal text, critical story information is also conveyed through visual text—and sometimes only through the visual text. So, in reading picturebooks, young readers must have the tools they need to "read" visual text, just as they need tools to read verbal text.

Learning to read visual text involves learning to read semiotic codes that illustrators use in telling stories, codes such as color, line, positionality, and perspective (Moebius, 1986). Further, creators of contemporary picturebooks often use an additional system for conveying meaning—manipulations of typography, which can include the use of colored, bold or italicized fonts, and the distinctive layout of typography. Lambert (2015) has described these typographical manipulations as "semiotic resources" (p. 40). So, it is important to ensure that beginning readers have ample opportunities to learn how to read both the verbal and visual text so they will be prepared to read picturebooks independently.

Commonly Used Resources for Beginning Readers

Allington and McGill-Franzen (2021) note, "…commercial core reading programs seem designed to continue to offer quite limited opportunities to engage in reading" (p. 232). Further, there are criticisms of the kinds of reading materials that are offered by core reading programs. In particular, most core reading programs in the United States include leveled readers that are often used by teachers for guided practice with students or as texts that students can read independently. In spite of their popularity, educators have noted that leveled readers lack engaging qualities and do not support children in learning grapheme-phoneme relationships. The latter critique is supported by research findings showing that the levels of leveled readers tend to correlate to the amount of text, rather than the decodability of text (e.g., Cunningham et al., 2005). This critique is sometimes accompanied by calls to replace leveled readers with decodable readers, which in spite of similarly unengaging stories, do support children in learning phoneme-grapheme relationships. In the current Science of Reading movement, some schools and districts have reportedly moved away from leveled readers. However, there is little indication that leveled readers will disappear, and decodable texts are limited in their aim and practicality outside of simply learning to decode words.

An additional high-quality resource that teachers can include in their programs is authentic children's literature, such as Geisel Award books. The Geisel Award is given annually by the American Library Association, to the author and illustrator of the most distinguished book that supports the beginning reader (American Library Association, n.d.). Each year the award committee typically names honor books as well the winning book. Although there are a considerable number of awards for picturebooks (e.g., Tomás Rivera, Coretta Scott King, Orbis Pictus) the Geisel award is specifically focused on books for beginning readers.

What We Did

To better understand the features of leveled readers and Geisel books—and the ways in which they can potentially support the goals of teachers—we analyzed 22 first grade leveled reading books in the Savvas My View Literacy (2020) series and 22 Geisel Award winners and honor books. All the books we included were designated at the first-grade level based upon the

Fountas and Pinnell leveling system (D-I). Working collaboratively to identify features of the books in the two text sets, we found distinctive differences between the two types of books—differences we believe to be important in light of the two goals we have discussed. The details of this content analysis are reported elsewhere (DeJulio, Leija, & Martinez, 2022). In the following sections, we present these differences and reflect on their significance in selecting books for beginning readers.

What We Discovered

In the following sections we first discuss story features of the leveled readers and Geisel texts we analyzed. This is followed by a discussion of findings related to the visual text of these books. We conclude with recommendations for selecting and engaging young readers with diverse texts to further extend reading opportunities in the classroom.

Story Features with the Potential to Foster Repeated Reading

Although the leveled reading books we analyzed tended to have more text (both in terms of total words and words per page), the Geisel books offered elements that could encourage a child to reread the books. In particular, interesting plots and memorable characters are story features with the potential to engage readers and promote wide reading. We first discuss our findings related to these key story features.

Plot Features of Leveled Readers and Geisel Books

For both text sets we analyzed, the most commonly used plot structure was a problem-solution structure. We found that 77% of the Geisel books were structured as problem-solution narratives, compared to 50% of the leveled readers. However, there were dramatic differences in the plot features of the two text sets. Geisel books were often filled with humorous plot events (73%) and story details (95%). For example, in *A Pig, a Fox, and a Box* (Fenske, 2015) readers see a game of hide-and-seek gone awry as each of Fox's attempts to hide results in unexpected outcomes—such as Pig sitting on the box in which Fox is hidden and inadvertently flattening both the box–and Fox. By contrast, we identified humorous plot events in only 9% of leveled readers.

Many of the Geisel books also tended to offer plot twists (91%) with the potential to pull readers in. In *I Broke My Trunk* (Willems, 2011), Elephant tells Piggie the story of how he broke his trunk. It wasn't by lifting Hippo with his trunk. Or by lifting Hippo and Rhino with his trunk. Or by lifting Hippo, Rhino, Hippo's sister and her piano. No, Elephant broke his trunk by tripping and falling as he hurried to tell his friend Piggie about his remarkable lifting feats. While such plot twists were common in Geisels, we found plot twists in only 23 % of leveled readers. Elements such as humor and plot twists can motivate children to read not only to learn what happens in the story, but also to reread in order to relive entertaining moments found throughout the book.

Characters in Leveled Readers and Geisel Books

The quality of characters in a story can work in tandem with the plot to engage readers. Well-developed or round characters can make readers care about what happens to them; they are more likely to empathize or sympathize with the characters. Such characters can offer connections to the reader, regardless of whether the characters outwardly appear to share a great deal in common with the reader. To judge whether or not characters were round, we looked at their personalities, their emotional responses, and whether or not they changed and grew as a consequence of their experiences. Based on the five-point scale (1=minimal roundness; 5=extremely round) we devised, we found that the Geisel books tended to contain rounder characters. One example of a round character (level 4) is Otto in *Go, Otto, Go!* (Milgram, 2016). Though Milgram uses minimal text in the book, it is evident that the robot, Otto, misses his family as he gazes at their picture and looks through a telescope, apparently in hopes of seeing them. This clearly establishes Otto's motivation for building a rocket to reach his family. Yet when his rocket-building endeavor fails, Otto is embraced by a loving group of friends. This outcome makes Otto's acceptance of his "new family" completely believable. Although 32% of the main characters in Geisel books scored at level 4 and 23% at level 5, only 5% of the main characters in leveled reading texts scored at level 4 and none scored at level 5.

One area in which we found characterization in both text sets lacking was in terms of the ethnic diversity. The Geisel books contained very few human characters (27%). The majority of the books featured animal (77%) or other nonhuman (e.g., robots) characters (23%). Of the few Geisel texts that did include human characters, most of the main characters (80%) were White. The leveled reading books, on the other hand, generally focused on human characters (82%). Additionally, there was considerable diversity in the racial representation of the characters. Only 52% of the main characters were White. Even so, we found the diversity of the characters to be superficial, being represented only in the illustrations. The "diverse" characters were drawn with different skin tones; however, cultural elements were rarely represented in the story itself. Furthermore, because the characters tended to be one-dimensional (i.e., less round), they offered few opportunities for readers to connect with them beyond outward appearance.

Role of the Visual Text

In the Geisel readers we analyzed, the visual text often played a central role in telling the story, while illustrations in leveled readers played a decidedly secondary role. For example, important character information was conveyed only through illustrations in 68% of the Geisels compared to 18% of the leveled readers. We found a similar pattern for plot development. In only 5% of leveled readers were plot events conveyed *only* through visual text. In the Geisels, the visual text played a far more prominent role with key plot events being conveyed only through illustrations in 82% of the Geisel readers. For example, in *Good Night Owl* (Pizzoli, 2016), it is bedtime, but Owl cannot settle in for a good sleep because of the noise he hears repeatedly. Unable to identify the source, Owl becomes increasingly frustrated–to the point of tearing his house apart. Unlike Owl, readers are in on the book's joke because illustration after illustration reveal the source of Owl's problem–a squeaky little mouse who is never mentioned in the verbal text. It is through opportunities to read books like *Good Night Owl* that children

become attuned to the importance of carefully attending to the visual text in picturebooks, as well as the verbal text.

Manipulation of Visual Codes

The illustrators of contemporary picturebooks often utilize two important systems for conveying meaning in crafting visual text—the manipulation of visual codes and the creative enhancement of typography. Visual codes, which include color, line, size, and positionality (Moebius, 1986), are tools that illustrators use to convey important information. For example, to emphasize the importance of a story event, an illustrator might use the code of size by zooming in on a pictured event. We saw this type of manipulation to call attention to a decisive event in *Don't Throw It to Mo* (Adler, 2016). Mo is the smallest member of his football team, and members of the opposing team are convinced he has butterfingers. So, when Mo runs deep, opposing players don't even bother running after him. But then, on the final play of the game, Mo runs deep, jumps high, and catches the ball. The illustrator zooms in for a close-up of Mo making the winning play, thereby emphasizing the importance of this climactic scene.

In a similar fashion, an illustrator can signal a change in a character's emotional state through the manipulation of color. We identified such a shift in color used very effectively in *I Want My Hat Back* (Klassen, 2011). Scenes in the initial pages of the book play out in front of a nondescript beige background as Bear asks animal after animal if they have seen his missing hat. Then, when Bear realizes that Rabbit is the one who has taken his hat, the background color shifts to an intense red signaling Bear's outrage over the theft of his hat.

In our analysis we found that the illustrators of Geisels made frequent use of tools such zooming and color shifts, thereby providing beginning readers with opportunities to learn how illustrators develop stories visually. By contrast, the illustrators of the leveled readers used such tools infrequently, hence limiting young readers opportunities to learn about ways illustrators convey important meanings through visual codes.

Manipulation of Typography

The manipulation of typography is yet another system through which picture book illustrators convey meaning. For example, illustrators might use italics or bold fonts, or they might manipulate the size, color, and layout of typography—manipulations that can convey important story information. While we found few such manipulations in leveled readers, the illustrators of Geisels frequently manipulated typography for diverse purposes.

An example of these creative uses of visual text is evident in the illustrations of *We Are Growing* (Keller, 2016), the winner of the 2017 Geisel award. The book's visual text is integral in telling this story about blades of grass that discover they are growing–and doing so in decidedly different ways. For example, one blade discovers he is the tallest; another realizes he is the curliest, while yet another blade of grass notices he is the silliest. On one page of the book, readers see an important story event—the emergence of a dandelion. It is only through the visual text that readers learn about this event; we see a somewhat amazed blade of grass topped by a large, yellow dandelion. The significance of the story event is signaled through manipulations of typography and color. For example, we see the word "Pop!" written in huge, colorful, curving letters high above the head of the blade of grass. The reactions of the surrounding blades to this

event are also conveyed only through the visual text as they lean back from the dandelion in amazement. These reactions are underscored on the facing page with responses written in over-sized letters with words like "dandelion" and "weed" italicized for further emphasis. By contrast, the calm acceptance by the dandelion of his friends' reactions to this new state of affairs is signaled through words written in smaller, non-italicized letters.

Final Thoughts

Unlike the leveled readers, the Geisel books we analyzed had numerous features that can entice beginning readers to read and re-read. Given this, we believe that Geisel books deserve a prominent place in classrooms serving beginning readers. Teachers can promote Geisels by introducing them to their students, making them available in the classroom library, and setting aside time each day for independent reading. We believe teachers will have to do little beyond that to promote the books. Geisels "sell" themselves.

Yet despite the many appealing features of Geisels, we did identify one notable limitation. In large part, these books do not offer children opportunities to engage with diverse characters, and it is essential for young readers to see the diversity of our world in the books they read. Students of color need many opportunities to see themselves represented in books (Bishop, 1990). In addition, books written by and about people of color can also provide opportunities for students to look through windows and see other cultures (Bishop, 1990).

While diverse picturebooks are increasingly available in the United States (Cooperative Children's Book Center, n.d.), finding diverse literature that beginning readers can read independently can be challenging. One way to address this problem is by using *interactive read alouds* to introduce beginning readers to diverse picturebooks that they would likely find too challenging if read on their own. In Table 1, we include descriptions of some diverse award winning and honor books that can be used in interactive read alouds with beginning readers. Each of these titles has the kinds of engaging features we identified in our analysis of Geisels.

Interactive read alouds can serve to scaffold books for children and provide a space for dialogue (Wiseman, 2011). By first experiencing a book just beyond their reading level with the support of a teacher, children can then return to read the book independently. When teachers feature books with diverse (and engaging) characters in interactive read alouds, this serves as a means of also opening the world of diverse literature for the independent reading of beginning readers. In Table 2, we provide eight steps for preparing for an interactive read aloud of *My Papi Has a Motorcycle* (Quintero, 2019), one of the books we describe in Table 1. In steps 3 and 4 we highlight engaging features (visual images, devices, and typography) found in authentic literature but not in leveled reading books.

In light of the limitations of beginning reading programs and the leveled readers that are mainstays in these programs, authentic literature, such as Geisel readers, offers beginning readers opportunities for learning and engagement that are not offered in leveled readers. We believe classroom libraries stocked with accessible, high-quality authentic literature, such as Geisel books, is one way of getting engaging books into children's hands. A second way is by making diverse picturebooks accessible through interactive read alouds. With the right books and the use of carefully planned interactive read alouds (see Table 2), teachers of beginning readers can promote both wide reading and the rereading of books.

Table 1. *Diverse Children's Literature*

Book Title	Summary	Award(s)	Visual Text	Typography	Diversity
Just a Minute: A Trickster Tale and Counting Book (Morales, 2003)	When Grandma Beetle opens her door to find Señor Calavera has come for her, she cleverly outsmarts the "deathly skeleton" as she continues her party preparations.	Tomás Rivera Book Award Mexican American Pura Belpré Award	Señor Calavera's emotions are revealed through visual text. Vivid colors are in sync with the story's playful mood.	The numbers 1-10 in English and Spanish are written in all caps and larger font.	The visual text is filled with details associated with Mexico (e.g., papel picado, piñata).
Alma and How She Got Her Name (Martinez-Neal, 2018)	Alma, a Peruvian child, believes her name is too long–until her father explains the family ties reflected in her name.	Caldecott Honor Ezra Jack Keats Award	Illustrations feature the relatives after whom Alms is named. Visual details show what each one loved to do.	Some of the many ways text is manipulated include shifts in font size, color, and layout. The text within the illustrations indicate that Alma is a bilingual (Spanish and English) speaker. For example, when Alma shares that she too is an artist, all of her drawings have Spanish labels.	The book is also available in Spanish. In the English version, Spanish is featured throughout the verbal and visual texts Alma's relatives are all positioned in a positive light.
My Papi Has a	Every day after work, Daisy and	Tomás Rivera Book	Endpapers establish the	Onomatopoeia words are	The book is also available

Motorcycle (Isabel Quintero, 2019)	her father ride through their neighborhood on her father's motorcycle.	Award Pura Belpré Honor Award	setting of the story, and details of the neighborhood are depicted in the book's illustrations. Readers also learn a great deal about character reactions and character relationships through illustrations.	integrated into illustrations. Speech bubbles appear in some illustrations.	in Spanish. Numerous details signal the story is set in a Mexican American neighborhood. Signs throughout the town are in Spanish. Special relationships are named in Spanish (e.g., abuelito).
My Two Border Towns (David Bowles, 2021)	Each Saturday a boy and his dad go to Reynosa, Mexico, for their weekend errands–and to help their friends, refugees that cannot enter the U.S.	Tomás Rivera Book Award ALSC Notable Children's Books	Illustrations contain many visual reminders of what border towns look like (e.g., signs in Spanish).. The U.S. port of entry is beautifully illustrated with cultural markers such as the flag.	The size, color, and font of text are manipulated throughout the story. Spanish text is predominantly used in illustrations	This book is also available in Spanish. In the English version, the author code switches in Spanish. The story provides a glimpse into what it is like to cross the U.S./Mexico border and experience a day in one of the United States' twin towns.
Thank You, Omu! (Mora, 2018)	When Omu makes a delectable red stew, the smell repeatedly entices	Caldecott Honor Coretta Scott King Illustrator	Mora's collages give readers views of Omu's lively urban neighborhood.	Important words are highlighted through typographical manipulations	This book is available in Spanish. Omu's neighborhood

	members of the community to her door. Each time Omu shares her stew–until there is none left for her!	Award		such as words written in all caps. Each time someone knocks on Omu's door, the words "KNOCK, KNOCK" appear as part of the illustration.	is filled with people from diverse cultural groups.
Saturday (Mora, 2019)	Saturdays are special days for Ava and her mother, but this Saturday nothing seems to go right.	Boston Globe-Horn Award for Picturebooks	Endpapers display a calendar with each day crossed off except for Saturday. This square of the calendar is starred and features the words "Puppet Show." Emotional responses to disappointing events are conveyed through illustrations. The concluding story event is shown only through an illustration.	Important words are highlighted through typographical manipulations. For example, the first sentence of the story is written in standard font, except for the word "Saturday" which is hand-lettered in purple and written in all caps.	Ava and her mother are African American.
Hair Love (Matthew Cherry,	Zuri, an African-American child,	New York Times Bestseller	Through the visual text, we learn about	"Perfect" is written in italics for	The text provides a counter

2019)	wakes up and starts brainstorming how she will fix her hair for her special event. Through trial and error, and a hair video tutorial Zuri finds online, her father is able to fix Zuri's hair perfectly before mom comes home.	CCBC Choices	Zuri's father's experience with fixing her hair. As he tries to fix her hair, a rubber band flies off her hair, bounces off of the spray bottle, and hits him in the eye. Zuri uses her i-pad to show her dad a hair tutorial, her dad follows the steps to create the perfect hairstyle for Zuri.	added emphasis. Onomatopoeia is included in the verbal text and is emphasized through the use of colorful capital letters with exclamation marks.	narrative to the ways in which African-American dads are often portrayed.
Milo Imagines the World (de la Peña, 2021)	Observing his fellow passengers on a long subway ride, Milo imagines each one's life and draws what he imagines. Yet when the boy in a suit exits the subway at Milo's stop and walks to the very same place as Milo, he realizes you cannot always judge people just by looking at them.	*Kirkus* Best Book of the Year Hornbook Fanfare	Milo's childlike drawings are integrated into Robinson's illustrations throughout the book. The change in Milo's thinking is revealed through these drawings.	Onomatopoeia associated with Milo's drawing is italicized (e.g., *clop clop clop*).	Milo and his sister are African Americans, and the subway on which Milo travels is filled with a diverse array of individuals.

Fry Bread: A Native American Family Story (Maillard, 2019)	This is a celebration of fry bread and culture. The verbal text is filled with sensory images and beautiful metaphors: "Fry bread is shape," "Fry bread is sound." An author's note elaborates on each statement about this traditional Native American food.	American Indian Youth Literature Award Robert F. Sibert Informational Book Medal	The illustrations are filled with people–children and adults–joining together to make, eat and celebrate fry bread.	Each double page spread begins with one of the metaphors ("Fry bread is flavor") written in large, red capital letters. Some of the metaphors are also laid out on a curve that aligns with the many rounded shapes filling the illustrations.	Front and back endpapers are filled with the names of Native American tribes.
Watercress (Andrea Wang, 2021)	Wanting to be like her American peers, a young girl is embarrassed when the family stops by the roadside to gather watercress. It is her mother's story of a childhood in China that enables the girl to appreciate the food the family has gathered.	Asian/Pacific American Award for Literature Caldecott Award Newbery Honor Award	Scenes representing the parents' childhood memories of China are signaled by subtle shifts in the color palette.	Typography is laid out in a straightforward way in this story.	The text references the parents' experiences in China and their nostalgia for watercress, a food of their childhood.
Bilal Cooks Dall (Aisha Saeed, 2019)	Early in the day, Bilal's father invites him to help prepare dinner. Bilal invites his	Asian/Pacific American Award for Literature Notable	Endpapers are colorfully decorated with ingredients used to prepare daal.	Labels for ingredients are written in different size fonts and colors, as are	

	friends to join him in preparing daal. At the end of the day, Bilal and his friends enjoy eating the soup they made.	Social Studies Trade Books for Young People	As Bilal answers his friends' questions about daal, he has a visual thought bubble that includes a picture of a pot with soup in it. A bag labeled daal (lentils) and two dishes that have rice on them, daal, and naan next to them. When Bilal selects the type of daal he would like to cook, shelves that are lined with different colors of ingredients are illustrated. He selects the yellow jar labeled chana.	onomatopoeia words. Some of the dialogue is written in large colorful font for emphasis.	
A Big Mooncake for a Little Star (Grace Lin, 2018)	Little Star's mother tells her not to eat the newly made mooncake, but the temptation proves to be too great for Little Star.	Caldecott Award Charlotte Zolotow Award	Clues in the endpapers foreshadow an important event. Through the use of zooming, the illustrator signals	Shifts in the layout of text reflect the movements of Little Star.	The Mid Autumn Moon Festival inspired Grace Yin's fanciful story. There is also a Chinese version of the book.

			important events and ultimately signals that the story may actually be about the phases of the moon.		
Drawn Together (Minh Le, 2018)	A boy's visit with his grandfather portends to be disappointing at best–due to a language barrier. Yet when the boy and his grandfather pull out their art supplies, the two find their own way of communicating.	Asian/Pacific American Award for Literature Charlotte Huck Award	Illustrations convey critical information about character emotions and the world the boy and grandfather create together through art.	Dialogue bubbles contain the boy's words written in English and the grandfather's words written in Vietnamese characters. Important words in the narration are written in all capital letters.	The style of the grandfather's art clearly signals an Asian culture.

Table 2:
Preparing an Interactive Read Aloud with *My Papi Has a Motorcycle*

Step 1: Consider the cultural background of listeners.	The book is about a Mexican American family living in a distinctly Mexican American city. The book is accessible for students who spend time with their dads and/or are interested in motorcycles.
Step 2: Practice reading aloud.	Important step for non-fluent Spanish speakers.
Step 3: Analyze the visual images and devices.	Number of notable visual features worth highlighting during the read aloud: endpapers provide a panoramic view of the setting and foreshadow an important event; signs, establish the cultural setting; illustrations, convey character relationships and emotions.
Step 4: Analyze the typography.	Speech bubbles, onomatopoeia words, and signs appear in Spanish and/or English.
Step 5: Identify key vocabulary.	"Celestial, justicia/justice, and immigrants," can initiate conversations about the nature of Mexican American communities.

Step 6: Develop questions.	What special experiences does Daisy have with her papi? How are they like your family experiences? What changes happened in Daisy's city? Have you noticed any changes within our city/town?
Step 7: Implement the read aloud.	Stop to discuss visual images, typography, key vocabulary and to invite discussion.
Step 8: Make the book accessible.	Place the book in the classroom library to encourage independent reading.

References

Allington, R. (2003). The three principles of reading. February keynote address at CCIRA.

Allington, R. L. (2014). How reading volume affects both reading fluency and reading achievement. *International Electronic Journal of Elementary Education, 7*(1), 13-26.

Allington, R. L., & McGill-Franzen, A. M. (2021). Reading volume and reading achievement: A review of recent research. *Reading Research Quarterly*, *56*, S231-S238.

Anderson, P., Wilson, P., & Fielding, L.(1988). Growth in reading and how children spend their time outside of school. *Reading Research Quarterly, 23*, 285–303.

American Library Association. (n.d.). *Theodor Seuss Giesel Award.* https://www.ala.org/alsc/awardsgrants/bookmedia/geisel

Bishop, R.S. (1990). Mirrors, windows, and sliding glass doors. *Perspectives*, *6*(3), ix-xi.

Cooperative Children's Book Center (n.d.). Data on books by and about Black, Indigenous and People of Color published for children and teens compiled by the Cooperative Children's Book Center, School of Education, University of Wisconsin-Madison. https://ccbc.education.wisc.edu/literature-resources/ccbc-diversity-statistics/books-by-and-or-about-poc-2018/

Cunningham, J. W., Spadorcia, S. A., Erickson, K. A., Koppenhaver, D. A., Sturm, J. M., & Yoder, D. E. (2005). Investigating the instructional supportiveness of leveled texts. *Reading Research Quarterly*, *40*(4), 410-427.

DeJulio, S., Leija, M., & Martinez, M. (2022). Exploring books for beginning readers: Comparing leveled books and Geisel award books. *Early Childhood Education Journal*, 1-14.

Dowhower, S. L. (1994). Repeated reading revisited: Research into practice. *Reading & Writing Quarterly*, *10*(4), 343-358. DOI: 10.1080/1057356940100406

Lambert, M. D. (2012). *Reading picture books with children*. Watertown, MA: Charlesbridge.

Moebius, W. (1986). Introduction to picture book codes. *Word and Image, 2*, 141-151.

Savvas Learning Company. (2020), myView Literacy.

Schwarcz, J., & Schwarcz, C. (1991). *The picture book comes of age*. American Library Association.

Wiseman, A. (2011). Interactive read alouds: Teachers and students constructing knowledge and literacy together. *Early Childhood Education Journal, 38*: 431-438. DOI 10.1007/s10643-010-0426-9

Children's Books Cited

Bowles, D. (2021). *My two border towns*. Illus. by E. Meza. Koklla/Penguin.

Cherry, M. A. (2019). *Hair love*. Illus. By V. Harrison. Koklla/Penguin.

de la Peña, M. (2021). *Milo imagines the world*. Illus. by C. Robinson. Putnam.

Fenske, J. (2015). A pig, a fox, and a box. Penguin.

Klassen, J. (2011). *I want my hat back.* Candlewick.

Le, Minh. *Drawn together.* Illust. By D. Santat. Little, Brown.

Lin, G. (2018). *A mooncake for Little Star*. Little, Brown.

Maillard, K. N. (2019). *Fry bread: A Native American family story.* Illus. by J. Martinez-Neal. Roaring Brook Press.

Milgram, D. (2016). *Go, Otto, Go!* Simon Spotlight.
Mora, O. (2018). *Thank you, Omu!* Little, Brown.
Mora, O. (2019). *Saturday.* Little, Brown.
Morales, Y. (2003). *Just a minute: A trickster tale and counting book.* Chronicle.
Martinez-Neal, J. (2018). *Alma and how she got her name.* Candlewick.
Pizzoli, G. (2016). *Good night Owl.* Hyperion.
Quintero, I. (2019). *My papi has a motorcycle.* Illus. by Z. Peña. Penguin Random House.
Saced, A. (2019). *Bilal cooks daal*. Illus. by A. Syed. Simon & Schuster.
Tabor, C. R. (2018). *Fox the tiger.* Balzer & Bray.
Wang, A. (2021). *Watercress.* Illus. by J. Chan. Holiday House.
Willems, M. (2011. *I broke my trunk.* Hyperion Books for Children.

Dr. María G. Leija is an Assistant Professor of Early Childhood and Elementary Education in the Department of Interdisciplinary Learning and Teaching at The University of Texas at San Antonio. She examines how teachers integrate children's literature to support students' academic success. In addition, her work examines how teachers effectively create bidirectional spaces between home and school.

Miriam Martinez is Professor of Literacy at the University of Texas at San Antonio where she teaches children's literature courses. Her research includes content analyses of children's literature and investigations focused on the nature of children's literary meaning-making. She currently serves as one of the ILA representatives on the board of the United States Board of Books for Youth.

Samuel DeJulio is an Assistant Professor of Literacy at the University of Texas at San Antonio. His research includes literacy teacher preparation, content analyses of children's literature, and historical literacy research. He currently serves as Historian for the Literacy Research Association.

Writing Golden Shovel Poetry Across the Curriculum

William P. Bintz
Kent State University

Abstract

This article describes lessons learned from the implementation of an instructional strategy that was conducted with preservice teachers enrolled in an undergraduate literacy course highlighting reading and writing as instructional tools to teach content area material across the curriculum. One requirement in the course was a Poetry Project. This project invited students to explore and use different poetic formats to write and illustrate two different poems across two different content areas. This article focuses specifically on one poetic format, namely, Golden Shovel Poetry (GSP). It describes the origin and purpose of GSP and shares student samples of Golden Shovel poems across four different content areas: English/Language Arts, Social Studies, Mathematics, and Science. It ends with lessons learned from the whole experience and suggested considerations for K-12 teachers who wish to develop their own poetry project in their respective classrooms.

Keywords: content literacy; instructional strategies; writing; methods and materials; literature; teacher education; professional development

"Whenever you have a reluctant reader, poetry is the way to go. The white space opens the door ... and then they are hooked" (Nikki Grimes, in Jensen, 2018).

The purpose of this article is to describe the poetry project, share samples of student poems that resulted from this project, and discuss lessons learned from the whole experience. I share only golden shovel poems because, while all students used a variety of poetic formats, all students selected the golden shovel poetic format to write one of their poems.

Background

As a former elementary, middle grades, and high school English Language Arts (ELA) teacher, I taught many reluctant readers and wish I had known of this advice by Nikki Grimes. Today, I am a teacher educator who teaches an undergraduate and graduate literacy course for preservice and inservice teachers entitled *Reading in the Content Areas*. At the undergraduate level, students in the course are mostly preservice students enrolled in one of three teacher education programs: Early Childhood Education (ECE), Middle Grades Education (MGE), and Adolescent and Young Adult Education (YAE). At the graduate level, the course is a required course in the Masters of Reading Specialization (MRS) program, as well as an elective in the Curriculum and Instruction (C&I) doctoral program. In general, the course is designed to highlight reading as an instructional tool to teach content material across the curriculum. One major goal of the course is for students to learn different genres, as well as and a variety of instructional strategies to use with these genres, to effectively teach reading across the curriculum.

Recently, I spent time exploring some additional genres. I considered adding fables, fairy tales, fantasy, folklore, dramatic plays, horror, humor, legend, mystery, mythology, science fiction, tall tale, biographies, and autobiographies. In the end I decided to add poetry for several reasons. One reason was personal, and the others were professional. Personally, I have always enjoyed reading and writing poetry for enjoyment, what Rosenblatt (1994) calls taking an aesthetic stance. I have not, however, read poetry to gain knowledge or seek information, what Rosenblatt (1994) calls taking an efferent stance. I suspected that I was not alone on reading poetry from an aesthetic rather than an efferent stance. Based on past experiences, I also suspected that students in this class perceive poetry more from an aesthetic than an efferent stance.

Professionally, I selected poetry because much professional literature suggests that it has power and potential for learning across the curriculum (Blintz & Monobe, 2018). Among other things, poetry supports abstract thought, provides a means for students to represent and communicate in a limited amount of space "complex ideas in symbolic ways" (Graves, 1992, p. 163). Moreover, poetry invites students to explore "poetic devices like metaphor, simile, imagery, alliteration, and rhyme and, in the process, promotes vocabulary development" (Kane & Rule, 2004, p. 665).

Historically, poetry has been a favorite, if not privileged, literary tool to teachers of English/Language Arts. Today, however, much research has been conducted and much professional literature has been published on teachers using poetry across the curriculum (Chatton, 2010; Gui & Polley, 2021; Jacob, 2018) increasing amounts of teachers see poetry as a genre to teach content area material across the curriculum (Kane & Rule, 2004). This is due in large part to the continuous proliferation of high-quality and award-winning literature that uses poetry.

In sum, I decided to include poetry as a genre in the course for four reasons. One, poetry is a new genre for this course. Two, this course has focused primarily on reading, as per the title, but a major goal of the course is also to focus on the interrelationship between reading and writing. Inviting students to read and write poetry is one way to highlight this interrelationship. Three, poetry allows students to take both an aesthetic and efferent stance on reading and writing. An aesthetic stance on reading and writing is to experience pleasure, and an efferent stance is to gather information. Four, poetry provides students with a new curricular resource and instructional strategy that they can use now or later in their own classrooms.

With this background in mind, I developed and implemented a poetry project as one of five major assignments in the course. The project invited students to first explore a variety of poetic formats and then select two different formats to write two poems across two different content areas. This article describes the results of this project.

I begin by describing how I introduced the poetry project to students, followed by a discussion of the origin and purpose of golden shovel poetry. Next, I describe the poetry project and share student samples of golden shovel poems across the curriculum. Then, I share descriptions of student thinking and reflections about their poems and end with lessons learned. My goal is that this article will introduce or expand the awareness of K-12 teachers and teacher educators about golden shovel poetry as an instructional tool to teach and learn across the curriculum.

Introducing Students to the Poetry Project

At the beginning of the project, I shared the quote by Nikki Grimes and many students expressed skepticism. One student stated: "I'm not sure reluctant readers would be excited about reading, much less writing poetry." Another stated: "It's hard to imagine that poetry motivates reluctant readers." I urged students to temporarily suspend their skepticism as they experience the poetry project.

I also shared different poetic formats with students. These included:

- Haiku
- Ballad
- Diamante
- Free Verse
- Doublet
- Limerick
- Golden Shovel Poem
- Sonnet
- Tanka
- Occasional Poem
- Shape or Concrete Poetry
- Ode
- Acrostic
- Color Poem
- I Wish…Poem
- Five-senses Poem
- If I Were…Poem
- Contrast Poem
- Pantoum
- Definition Poem
- Preposition Poem
- Multiple Voice Poems
- Clerihew
- Cinquain Poem
- Contrast Poem
- Villanell

Many students acknowledged that they were unfamiliar with most of these formats. One stated, "I never learned much poetry in school except Haiku." Another stated, "I don't know if I should already recognize these formats. What I do know is that I don't, and I have never heard of some of them, like a pantoum or a clerihew."

I explained that the project was an opportunity for them to become familiar with different poetic formats and use two formats to write and illustrate two poems in two different content areas. Not surprisingly, at the end of the project, students used a variety of different poetic

formats. What was surprising was that all students used the golden shovel poetic format for one of their poems. One student reflected,

I'm not surprised that we all chose the golden shovel format. None of us had ever heard of it, never read a golden shovel poem, and certainly never wrote a golden shovel poem. That's why I selected it and, in the end, found writing a golden shovel poem to be really enjoyable, informative, and even playful.

Origin of Golden Shovel Poetry

A good starting point to understand the origin of golden shovel poetry is the poem *We Real Cool* by Gwendolyn Brooks (1963).

We Real Cool

The pool players.
Seven at the Golden Shovel

We real cool. We Left school. We Lurk late. We
Strike straight. We Sing sin. We
Thin gin. We Jazz June. We Die soon.

This poem captures her observation one day of seven boys shooting pool at a pool hall, named The Golden Shovel, doing what they believed were cool things (Dorsch, 2019). It ends with an uncool prediction of the boys' early death. This poem has an important connection to another influential poet, Terrance Hayes, and to one of his poems.

Hayes wrote *Lighthead* (Hayes, 2010), an anthology of poems that won the National Book Award in 2010. One poem in the anthology is entitled *The Golden Shovel*.

I. 1981

When I am so small Da's sock covers my arm, we
cruise at twilight until we find the place the real

men lean, bloodshot and translucent with cool.
His smile is a gold-plated incantation as we

drift by women on bar stools, with nothing left
In them but approachlessness. This is a school

I do not know yet. But the cue sticks mean we
are rubbed by light, smooth as wood, the lurk

of smoke thinned to song. We won't be out late.
Standing in the middle of the street last night we

watched the moonlit lawns and a neighbor strike
his son in the face. A shadow knocked straight

Da promised to leave me everything: the shovel we
used to bury the dog, the words he loved to sing
his rusted pistol, his squeaky Bible, his sin.
The boy's sneakers were light on the road. We

watched him run to us looking wounded and thin.
He'd been caught lying or drinking his father's gin.

He'd been defending his ma, trying to be a man. We
stood in the road, and my father talked about jazz,

how sometimes a tune is born of outrage. By June
the boy would be locked upstate. That night we

got down on our knees in my room. *If I should die
before I wake*. Da said to me, *it will be too soon*.

II. 1991

Into the tented city we go, we-
akened by the fire's ethereal

afterglow. Born lost and cool-
er than heartache. What we

know is what we know. The left
hand severed and school-

ed by cleverness. A plate of we-
ekdays cooking. The hour lurk-

ing in the afterglow. A late-
night chant. Into the city we

go. Close your eyes and strike
a blow. Light can be straight-

ened by its shadow. What we
break is what we hold. A sing-

ular blue note. An outcry sin-
ged exiting the throat. We

push until we thin, thin-
king we won't creep back again.

While God licks his kin, we
sing until our blood is jazz,
we swing from June to June.
We sweat to keep from we-

eping. Groomed on a diet
of hunger, we end too soon.

The poem is a tribute to Gwendolyn Brooks. Hayes used two lines from her original poem, *We Real Cool* (Brooks, 2022), to create a new poem entitled *The Golden Shovel* (Hayes, 2010). In addition to the tribute, he introduced a new and innovative poetic format. The name of his poem *The Golden Shovel* (Hayes, 2010) is also the name of the poetic format.

Purpose of Golden Shovel Poetry

The purpose of golden shovel poetry is to inspire the writing of other poems. It is a poetic format that uses words from an existing poem to create a new poem. This format invites authors to borrow a line, or lines, from an original poem and use each of the words as the end-words to create a new poem. In effect, reading only the last word of each line of the new poem is the same as reading the original poem (O'Dell, 2016).

Golden shovel poems can be different from original poems, especially in terms of wordplay (Share, 2017). It invites authors to bend, break, and mend words by inserting line breaks into longer words, as well as experiment with enjambment, known as the continuation of sentences without pauses beyond the end of a line, couplet, or stanza (Literary Hub, 2017). It also offers authors an innovative poetic format to find, develop, and express a personal voice.

Poetry Project

As mentioned earlier, I developed and implanted a poetry project in my undergraduate literacy course, *Reading in the Content Areas*. The course consisted of 21 students, and, at the time, all students were pre-service teachers enrolled in middle childhood education. The course lasted one semester and consisted of a total of 16 class sessions. Each class session met weekly for 2 ½ hours. In addition to the poetry project, the course included 4 other major course requirements. Each requirement covered 3 course sessions, including the poetry project. The final class was dedicated to students sharing, celebrating, and reflecting on their own and each other's best work.

Conceptually, the project was based on several common core reading and writing anchor standards (CCSS, 2010) since all students were preservice teachers. In reading, the project was based on 3 standards: students were required to attend to 1) *key ideas and detail* and the 2) *integration of knowledge and ideas* as they considered and included discipline specific content information, and 3) *craft and structure* as they considered and analyzed the structure of poetic

formats. In writing, the project was based on two standards: students were required to write different 1) *text types and purposes* as they considered and selected different poetic formats, as well as 2) *production and distribution of writing* as they authored and illustrated two different poems with two different poetic formats in two different content areas.

Instructionally, I used a theoretical framework first introduced by Smith (1981) to organize and implement the poetry project. I used this framework for several reasons. One, it is a highly recognized framework that is based on much research not only in literacy, but also in content areas across the curriculum. Two, it is based on and driven by the notion that "nobody learns anything without active engagement in the process" (Harste, 2000). In this project, I wanted students to be actively engaged in the process of reading and writing poetry. This framework posits that teachers are mentors and that teaching involves demonstrating. As mentors, teachers need to demonstrate the kinds of thinking they want students, as novices, to use in a lesson, unit, or project. In this project, I used reading aloud as an instructional strategy to demonstrate different ways of thinking about reading and writing poetry.

This framework consisted of four interrelated sections: *Introducing, Engaging, Demonstrating,* and *Sharing & Reflecting*.

Section 1: Introducing (class session #1)

I introduced the poetry project by asking students to share their initial thoughts about the opportunity to write and illustrate poetry across the curriculum. I asked for several reasons. One, I wanted to gain some preliminary impressions about students' personal experience with and general interest in reading and writing poetry. These impressions helped me to keep or change important components of the poetry project. These components included total time for the project, number of read-aloud demonstrations, development of text sets of picturebooks with different poetic formats across content areas, and selection of instructional strategies for student engagement. In this article I use the spelling of the word *picturebook* as one word to "emphasize the inextricable connection of words and pictures" (Wolfenbarger & Sipe, 2007, p. 273).

Based on student responses, my overall impression was that students were experienced at reading poetry but less experienced writing poetry. One student stated:

I've always liked reading poetry and have written a few poems, but I don't think of myself of having much experience at writing poetry. And yet, I'm really excited about the opportunity to learn about different poetic formats and using one to write poetry. Most sound unfamiliar to me. Some sound challenging, others sound like a whole lot of fun.

My other impression was that students, while inexperienced, were genuinely interested in and even excited about this poetry project. One student stated,

I have read lots of poetry, but I haven't written much poetry. When I did, it was in English class. I never wrote poetry in math or science or social studies. So, I am really looking forward to learning about different poetic formats, and even more so using different formats to write my own poems across content areas.

Another stated,

I have read poetry, but I don't have much experience writing it. I may have written a few poems in middle and high school, but I don't remember them, which probably means they weren't very good. However, now that I studying to be a teacher, I'm curious and a little bit excited about learning how to write poetry to teach content area material. I am ready to go.

Section 2: Demonstrating (class session #1)

I read aloud a picturebook at the beginning of each class session for several reasons. One reason is that it is a valued and enjoyable way to begin each class. Students often write on course evaluations at the end of the semester that they valued and enjoyed the read alouds throughout the semester. One student stated,

> I learned many things in this class. However, one thing I didn't expect to learn was how to do a read aloud to students. I really enjoyed starting each class with a read aloud. I always thought read alouds were for children not middle school students and certainly not college students. Now, I feel like I know how to read aloud to a whole class of students. Even better, I am excited about reading aloud to my own students.

Another reason for reading aloud is to demonstrate before reading, during reading, and after reading components of the reading process. Before reading, I display the front cover and invite students to make and share predictions about the text. Typically, I use questions like *Based only on the front cover, what do you think this story will be about?* This question, and others like it, is designed to engage students in inferential and predictive thinking and to share their thinking with others.

During reading, I pause at strategic places in the picturebook and invite students to share *What's New?* This strategy, and others like it, provide students with an opportunity to monitor their ongoing comprehension of the picturebook. Finally, after reading, I invite students to spend 3-5 minutes reflecting and writing responses to the picturebook in a reader response journal and sharing responses with the whole class. This culminating experience allows students to share their personal understandings as well as hearing different perspectives on the same picturebook.

For this project, I read aloud *R is for Rhyme* (Young, 2010), a colorful, enjoyable, and informational alphabet picturebook that presents different poetic formats through a variety of illustrated poems. I read aloud for two reasons: 1) read an informational text to introduce students to different poetic formats, and 2) encourage students to start considering two different formats to write their own poems.

I began by displaying the front cover of the picturebook. Then, I invited students to take a minute to pause and ponder the cover, asking themselves two questions: What do you notice? What do you wonder? Keeping the cover page displayed, I invited students to share responses to these two questions: One student stated,

> I noticed that there is actually very little information about poetry on the front cover. It just has the title, *R is for Rhyme,* and a subtitle that suggests it is an alphabet book about different poems. I wonder if all the poetry in this book will rhyme.

Another stated,

> I had to look twice but I noticed that on the right side of the page the butterfly is standing on a leaf and holding an opened, red book. On the left side the red rose is using its leaves to hold an opened, yellow book. They both seem to be looking at each other. I wonder if each book is a book of poems, and they are reading them to each other.

Then, I read aloud one-half of the picturebook. At that point, I paused and invited students to consider the question: What are you learning that's new? One student stated,

> I had no idea that there are so many kinds of poetic formats. This is all new to me. I have heard of some of these kinds of poems, but I have never heard of most of them. It's kind of exciting.

Another stated,

> I've always thought of alphabet books as books to teach children the letters and sounds of the alphabet. This book is more sophisticated than teaching the letters of the alphabet. It creatively uses the letters of the alphabet to introduce different poetic formats. I've learned that this picturebook isn't just for kids; it's for teachers, too.

After reading aloud, I invited students to reflect on the different poetic formats presented in the picturebook, as well as consider which formats are most appealing to them as they continue to decide which formats they wish to select for their poems. In terms of selecting content areas, I urged students to take a curricular and instructional perspective. By curricular, I urged them to see writing and illustrating two original poems, not merely to complete a course requirement, but as an opportunity to create curricular resources that, ideally, they would share with their own students one day as examples of using poetry to teach content area information. By instructional, I urged students to write and illustrate original poems in two content areas they hope to teach in the future.

Section 3: Engaging (class session two)

As noted earlier, one important goal of this undergraduate literacy course was for students to actively engage with instructional strategies and different genres to teach content area material across the curriculum. Engagement is a critical component of learning because literacy learning is not a spectator sport; that is, no student becomes literate without active engagement in the process (Harste, 2014, p. 93). In that spirit, I developed and shared a text set of picturebooks that illustrate different poetic formats across different content areas. The purpose was for students to read and discuss a variety of these texts, explore different poetic formats, identify some personally appealing formats, and select content areas for their poems (see Table 1).

Table 1

Different Poetic Formats

Text	Author
English/Language Arts	
Troy Thompson's Excellent Poetry Book	Gary Crew
Doodle Dandies: Poems that Take Shape	J. Patrick Lewis
My First Book of Haiku Poems	Esperanza Ramirez-Christensen
Poems to Learn by Heart	Caroline Kennedy
The Watcher	Nikki Grimes
Social Studies	
In Flanders Fields	Linda Granfield
A Wreath for Emmett Till	Marilyn Nelson
Individual: Poems for Social Justice	Gail Bush
I Remember: Poems and Pictures of Heritage	Lee Bennett Hopkins
One Last Word: Wisdom from the Harlem Renaissance	Nikki Grimes
Mathematics	
Edgar Allan Poe's Pie: Math Puzzlers in Classic Poems	J. Patrick Lewis
Math Talk: Mathematical Ideas in Poems for Two Voices	Theoni Pappas
Marvelous Math: A Book of Poems	Lee Bennett Hopkins
Cold = Puddle: Spring Equations	Laura Purdie Salas *Math Potatoes:*
Math for All Seasons	Greg Tang
Science	
Science Verse	Jon Scieszka & Lane Smith
Summer: An alphabet Acrostic	Steven Schnur
Before Morning	Joyce Sidman
Sciencepalooza: A Collection of Science Poetry for Primary and Intermediate Students	Franny Vergo
Joyful Noise: Poems for Two Voices	Paul Fleischman

In small groups, students spent time reading, discussing, and rotating these texts from group to group. While reading and discussing, students recorded responses to texts in a reader response journal to the prompt: What's new? The purpose of the prompt was to focus student attention on poetry and poetry formats that are new to them. One student wrote,

> What is new to me are all these different formats. I knew a couple of them, but I didn't know most of them in this book. I find some formats really appealing, like multiple voice poems and golden shovel poetry. I'm thinking about using these two formats to write and illustrate my two poems.

Another student wrote,

> I'm inexperienced at poetry, not reading poems, but writing them, and especially not illustrating my writing. I just never seen myself as an avid reader and certainly not a poet. And yet, I felt motivated by some of these books. They made poetry understandable and doable, rather than something only real poets can do. I'm leaning towards writing and illustrating a golden shovel poem, and either a shape poem because that would be fun to draw or villanelle because none of us in our group has ever heard of it.

Session 4: Sharing and Reflecting (class session three)

Sharing and reflecting are important to learning. By sharing, students can hear, respond to, and appreciate the work of others. In the process students hear their own voices better by hearing the voices of others. Reflecting is also central to learning. Brabson (in Mills & O'Keefe, 2017) stated,

> You go off and work, then you come back together to reflect. You get feedback and fine-tune your ideas with the knowledge of your colleagues. You have an extended mind when you have the benefits of everyone's wisdom (p. 5).

In this spirit, after writing and illustrating two poems, students shared by reading aloud one of their poems to the class. Afterwards, students wrote and shared personal reflections on the whole experience.

Samples of Golden Shovel Poems

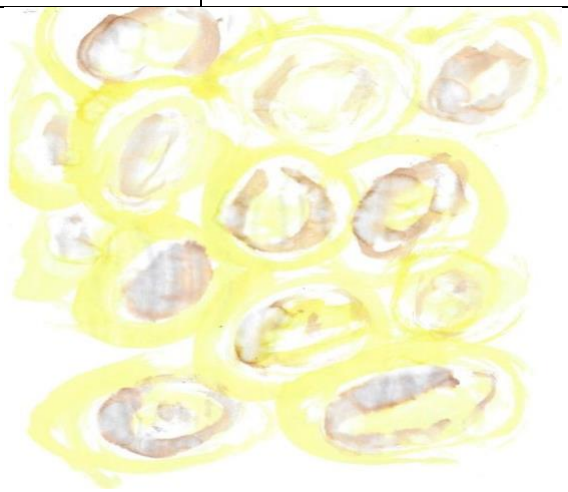
In this section, I share samples of students' golden shovel poems across different content areas: English/Language Arts, Social Studies, Mathematics, and Science. As mentioned earlier, the golden shovel format was not a required poetic format for the project. There were many formats available for students to use; however, all students chose to write a poem using this poetic format.

English/Language Arts. This golden shovel poem in English/Language Arts was based on "A Girl" by Ezra Pound. This student stated,

> I selected this poem because Pound is a favorite poet. I like the natural rhythm and flow of this poem, and the descriptive words he uses such as sap, moss, and folly. The line I selected from the poem implies a relationship between a person and violets and that relationship made me think of metaphors.

Figures 1 and 1a illustrate the golden shovel poem titled "Cinnamon Rolls." She plans to be an ELA teacher and use it to teach metaphors.

Figure 1 and **Figure 1a** *Cinnamon Rolls*

"A Girl"	**Cinnamon Rolls**
The tree has entered my hands, The sap has ascended my arms, The tree has grown in my breast, Downwards, The branches grow out of me, like arms. Tree you are, Moss you are, You are violets with wind above them. A child-so-high-you are, And all this is folly to the world.	A metaphor is something that can describe **you** to the world. Two things **are** not the same but have something in common. **Violets** are cinnamon rolls, sweet to smell. Combine the words **with** a sensory description. The **wind** is a whisper **above** the powerful sky as it passes a secret to **them**.
	

She stated,

> Metaphors can be tricky to learn. I had difficulty distinguishing between a metaphor and a simile. I wrote my poem to introduce aspects and examples of metaphors. I extended metaphor into my illustration. I used orange, yellow, brown, and white watercolor paint to illustrate cinnamon rolls. I chose cinnamon rolls to relate them to violets. Both are sweet to the smell.

Social Studies. This golden shovel poem was based on "Still I Rise" by Maya Angelou. The student stated,

> I struggled at writing a golden shovel poem. My fiancé shared a poem by Maya Angelou named "Still I Rise." I was absorbed by its message of empowerment and courage. I wanted to write a social studies poem and decided on the Civil Rights movement and slavery.

Figures 2 and 2a illustrate this student's untitled golden shovel poem.

Figure 2 and **Figure 2a** *Untitled*

"Still I Rise"	
You may write me down in history With your bitter, twisted lies, You may trod me in the very dirt, But still, like dust, I'll rise. Does my sassiness upset you? Why are you beset with gloom? 'Cause I walk like I got oil wells Pumping in my living room. Just like moons and like suns, With the certainty of tides. Just like hopes springing high Still I'll rise. Did you want to see me broken? Bowed head and lowered eyes? Shoulders falling down like teardrops, Weakened by my soulful cries? Does my haughtiness offend you? Don't you take it awful hard 'Cause I laugh like I got gold mines Diggin in my own backyard. You may shoot me with your words, You may cut me with your eyes, You may kill me with your hatefulness, But still, like air, I rise. Does my sexiness upset you? Does it come as a surprise That I dance like I have diamonds At the meeting of my thighs? At of the huts of history's shame I rise Up from a past that's rooted in pain I rise I am a black ocean, leaping and wide, Welling and swelling I bear in the tide. Leaving behind nights of terror and fear I rise	Moonlight welcomes **you** with open arms, the odds **may** be in your favor. As you **trod** through the quiet brush, **me** -eting death here is your wager. **In** a solemn breath you take your chance. **The** coast seems almost clear. What **very** little there is to lose when you live a life of fear. From the **dirt** you crawl with trembling hands. One light shall guide your path., **But** from the hill, hell's hounds stand **still,** you scent they've found at last. **Like** fevered beast, they bound your way, kicking **dust** from where they lie, Struck with **ill (I'll)** you stand there still, hoping courage might yet **rise.**

Into a daybreak that's wondrously clear I rise Bringing the gifts that my ancestors gave,' I am the dream and the hope of the slave I rise I rise I rise.	
	

He stated,

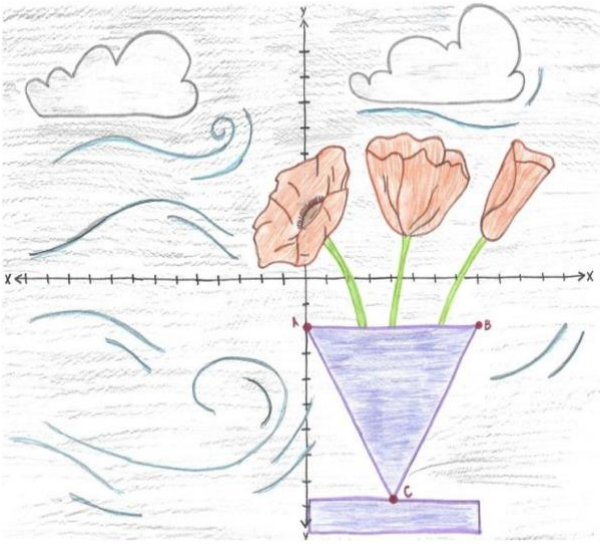
> I enjoyed writing this poem. I like history, so that helped. In this poem, I wanted to put the reader in the place of an escaped slave. I also wanted to instill fear and anxiety that might come from being in that situation. I want to teach history and use this poem to teach lessons on slavery and the Civil War.

Mathematics. This golden shovel poem was based on "Nature Knows Its Math" by Joan Graham. This student stated, "I selected this poem because it is about nature and the beauty of the four seasons, but also incorporates mathematical vocabulary."

Figures 3 and 3a illustrate the golden shovel poem titled "If a Triangle Met Nature." She plans to be a middle grades mathematics teacher.

Figure 3 and **Figure 3a** *If a Triangle Met Nature*

"Nature Knows Its Math"	**"If a Triangle Met Nature"**
Divide the year into seasons four *subtract* the snow then *add* some more green a bud, a breeze, a whispering behind the trees, and here beneath the rain-scrubbed sky orange poppies, *multiply*.	Oh, look! I see the equilateral triangle ABC. I'll start **here** Point A is two **beneath** the origin, with B and C in quadrant IV. I could move the triangle to the left or to **the** right. Bewaretriangle! The **rain scrubbed** sky is infested with wind. What could the **sky** have done now? The **orange** triangle could be a unique vase full of **poppies** I wonder what would happen if it were to **multiply**?



She stated,

> I plan to use my poem to introduce a mathematics lesson on transformations. I can also use it as a post assessment where students can show they understand the difference between transformations such as translations, dilations, reflections, and rotations. Students can explain which type of transformation is represented in each line of my poem. For example, students can use line 3 and state something like, 'I could move the

> triangle to the left and that would represent a translation.' Or, line 5, 'The sky infested with wind represents a reflection of the image or reflection.' Or, line 8, 'I wonder what would happen if it were to *multiply?'* represents a dilation.

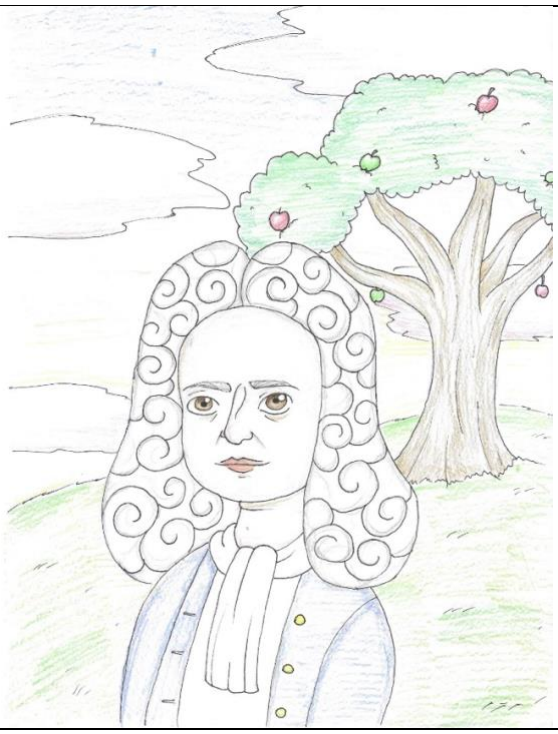
Science. This golden shovel poem was based on "My Brother Ate My Smartphone" by Kenn Nesbitt (2018). This student stated,

> I chose this poem because it is funny. I thought students could relate to a poem about smartphones. I selected one line as the basis for my golden shovel poem. I thought this line could paint a picture in the reader's mind of just how smart his brother is now that he ate the smart phone.

Figures 4 and 4a illustrate the golden shovel poem titled "Isaac Newton." She plans to teach science and use this poem to introduce Isaac Newton as a famous scientist.

Figure **4** and **4a** *Isaac Newton*

"My Brother Ate My Smartphone"	**"Isaac Newton"**
My brother ate my smartphone. Although it might sound strange, he swallowed it and, bit by bit, his brains began to change. He started getting smarter. He grew so shrewd and wise. And I could see that, suddenly, a light was in his eyes. He knew as much as Google. His IQ was off the charts. I'd never seen someone so keen, With such astounding smarts. He solved the toughest problems With simplicity and ease, And calculated answers With unrivaled expertise. It seems he's now a genius, A perfect brainiac. But don't care of think it's fair. I want my smartphone back.	Isaac Newton, who was **he**? He told us everything he **knew**. An apple fell down on his head **as** he sat below. But that was not too **much** for him. He discovered three laws **as** he couldn't use **Google** to help him. Gravity was **his** discovery in 1687. His **IQ** was 190 and we wouldn't know physics if it **was** not for him. Some days he was **off** but we can thank Sir Isaac Newton for all **the** work he did that was off the **charts**.



She stated,

> I wrote a golden shovel poem about Newton because he is an important person in the history of science. I used the word Google because he didn't have the Internet when he made his scientific discoveries. My illustration includes an apple tree because it influenced Newton's work with gravity, and different colors in the sky to represent the important work Newton did with light and color.

Lessons Learned

Based on student written reflections, I learned several lessons from this whole experience. First, I learned about some thinking processes students used to write golden shovel poetry. For example, students connected personal interests, struggles, and passions, related to favorite poets or poems. One stated, "The original poem I selected has always been near and dear to my heart. I recognized the struggle the narrator went through, a struggle that I also personally experienced, so I really identify with the poem and decided to use it as the inspiration to write my golden shovel poem." Another stated, "I am a passionate environmentalist, and I chose my original poem because it involves the environment and has a repeated structure that emphasizes the phrase Mother Earth. The topic of the environment gave me a lead-in to write my golden shovel poem."

I also learned several strategies students used to write their golden shovel poems. For example, once students selected original poems, they identified words and lines in the poems and used them as the structure for writing their golden shovel poems. Students also noted that specific words and lines sparked their thinking about possible content area topics for their poems.

For example, one student selected the word *sidewalk* from the original poem "Where the Sidewalk Ends" by Shel Silverstein (2014). She stated, "The word *sidewalk* sparked my thinking

about segregation, about how there was a time in our history when African Americans had to get off the sidewalk if a white person was walking on that sidewalk." Another student selected a line from the original poem, namely, *and that has made all of the difference* from "The Road Not Taken" by Robert Frost (2019). He stated, "This line sparked my thinking about the notion of difference and that, in turn, started me thinking about subtraction and mathematics."

I also learned that golden shovel poetry offered students a poetic format to explore, develop, and express an authentic voice about a personally meaningful topic. One student stated:

> I selected my original poem because it shows the importance of voice. I used it to write my golden shovel poem to express my own voice, specifically to write about my own struggles growing up with an alcoholic father.

Another stated:

> I chose the poem "The War To End All Wars" by Stanley Cooper (2009) because it hits home with me being in the military. I recently found out I am deploying again so this poem really helped me express myself."

I also learned that this poetry project helped students to think differently about the power and potential of poetry to teach and learn across the curriculum. One student stated,

> I've always liked mathematics. One day, I want to teach math. That's why I wrote a golden shovel poem in the content area of math. Before this experience, I always thought of poetry as something you read and write in English/Language Arts. I never would have thought about poetry to teach math. Now, I am starting to think differently.

Another student, and others like her, stated,

> I was one of the students who expressed doubt about the quote by Grimes that you shared with us at the beginning of the project. I doubted the quote because I am, at best, a reluctant reader, and perhaps more accurately, a non-reader. I just don't like to read. However, this experience of writing golden shovel poems has made me read and write better, but more importantly think differently. Maybe Grimes is right. Poetry is the way to go.

Finally, I learned that Nikki Grimes is probably right, poetry is the way to go, or at least one way to go, not just with reluctant readers but with all readers and writers. Unlike the skepticism expressed by students at the beginning of this poetry project, in the end students indicated that they experienced the power and potential of reading and writing poetry across the curriculum, and it made a positive impact on them. Consequently, they also indicated that they plan to use reading and writing poetry across the curriculum with their own middle grade students in the future.

To that end, I hope these students, as well as other K-12 teachers across the curriculum, will use the text set, or a subset, of texts I used in this poetry project, or expand on this text set by including other genres to develop their own poetry project. For example, teachers can include

anthologies or collections of poems by poets who use different poetic formats. I hope teachers will also consider collaborating with colleagues and librarian/media specialists to develop text sets of literature on poetry and poetic formats that is culturally, socially, and personally relevant for students in their respective classrooms.

I also hope that teachers will use the instructional framework, or a variation of it, to implement their own poetry project. If so, I hope teachers will remember the work of Frank Smith (1981) who taught us a long time ago that effective teaching and learning involves three interrelated processes: introducing, demonstrating, engaging, sharing, and reflecting. These processes are based on the notion of apprenticeship and involves someone (teacher), showing someone else (students), how something is done (*This is how it's done.)*; engaging students by actively and productively participating with them in the demonstration (*I want to try.*); inviting students to share their productive work (*This is what I did)*; and inviting students to reflect on the whole experience (*How did I do? How can I do it better?*).

Ultimately, I hope this article will do for K-12 teachers across the curriculum what it did for me. At one level, this poetry project scratched an intellectual itch, namely, I felt the need to revise my thinking and course to outgrow it. I also hope that this article will introduce or expand awareness of this strategy and that teachers consider using it in their respective content area classrooms.

References

Blintz, W. & Monobe, G. (2018). Interdisciplinary curriculum: Using poetry to integrate reading and writing across the curriculum. *Middle School Journal, 49(3),* 36-48.

Brooks, G. (1964). *Selected Poems.* Harper & Row.

Chatton, B. (2010). *Using poetry across the curriculum*. Libraries Unlimited.

Cooper, S. (2009). *The War To End All Wars*. Retrieved from: www.poemhunter.com, January 22, 2023.

Dorsch, K.A. (2019). *Poetry for Students*. Retrieved from: https://www.google.com/books/edition/A_Study_Guide_for_Gwendolyn_Brooks_s_We/KW2dDwAAQBAJ?hl=en&gbpv=1&dq=Golden+Shovel+poetry&pg=PT2&printsec=frontcover, December 26, 2021.

Enriquez, G., Cunningham, K.E., Cappiello, M.A., & Kruger, M.W. (2018). One Last Word: Wisdom from the Harlem Renaissance (Children's Literature Reviews). *Language Arts*, 95(6), 401.

Frost, R. (2019). *The Road Not Taken.* Familius.

Graves, D. (1992). *Explore poetry.* Heinemann.

Gui, D., & Polley, J. (2021). *Poetry in pedagogy: Intersections across and between the disciplines*. Routledge.

Harste, J. (2014). The Art of Learning to Be Critically Literate. *Language Arts, 92*(2), 90-102.

Hayes, T. (2010). *Lighthead*. Penguin.

Jensen, K. (2018). *Literacy: Privilege, or Right?* Highlights from the 2018 Virginia Hamilton Conference.

Jacob, F. (2018). *Poetry across the curriculum.* Brill.

Kane, S., & Rule, A.C. (2004). Poetry connections can enhance content area learning. *Journal of Adolescent & Adult Learning, 47(8),* 658-669.

Literary Hub (2017). *Inventing a New Poetic Form to Honor Gwendolyn Brooks: A Roundtable Conversation with Poets from The Golden Shovel Anthology*. Retrieved from: https://lithub.com/inventing-a-new-poetic-form-to-honor-gwendolyn-brooks/, December 27, 2021.

Mills, H., & O'Keefe, T. (2017). Reading for Real: Creating a Culture of Literacy through Inquiry. *Talking Points*, *29*(1), 2-11.

Multicultural Literature Conference. Retrieved from: https://www.teenlibrariantoolbox.com/2018/10/literacy-privilege-or-right-highlights-from-the-2018-virginia-hamilton-multicultural-literature-conference-a-guest-post-by-lisa-krok/, December 31, 2021.

National Governors Association Center for Best Practices & Council of Chief State School Officers. (2010). *Common Core State Standards*. Washington, DC: Authors.O'Dell, R. (2016). Golden Shovels are Real Cool. Retrieved from: https://movingwriters.org/2016/01/13/mentor-text-wednesday-golden-shovels-are-real-cool/, December 28, 2021.

Share, D. (2017). *Introduction: The Golden Shovel*. Retrieved from: https://www.poetryfoundation.org/poetrymagazine/articles/92023/introduction-586e948ad9af8, December 27, 2021.

Silverstein, S. (2014). *Where the Sidewalk Ends.* HarperCollins.

Smith, F. (1981). Demonstrations, Engagement, and Sensitivity: A Revised Approach to Language Learning. *Language Arts*, *58*(1), 103-112.

Wolfenbarger, C.D., & Sipe, L.R. (2007). A Unique Visual and Literary Art Form: Recent Research on Picturebooks. *Language Arts*, 84(3), 273-280.

Literature Cited

Angelou, M. *Still I Rise*. Retrieved from: https://www.google.com/search?gs_ssp=eJzj4tLP1TcwLTAtL8oyYPTiKS7JzMlRyFQoyixOBQBpywhI&q=still+i+rise&rlz=1C5GCEM_en&oq=Still+I+Rise&aqs=chrome.2.69i57j35i39j46i433i512j0i512l7.7567j0j4&sourceid=chrome&ie=UTF-8, June 13, 2022.

Brooks, G. *We Real Cool*. Retrieved from: https://www.poetryfoundation.org/poetrymagazine/poems/28112/we-real-cool, June 15, 2022.

Cooper, S. *The War To End All Wars*. Retrieved from: https://www.poemhunter.com/poem/the-war-to-end-all-wars/, June 10, 2022.

Frost, R. *The Road Not Taken*. Retrieved from: https://www.poetryfoundation.org/poems/44272/the-road-not-taken, June 12, 2022.

Graham, J. *Nature Knows Its Math*. Retrieved from: https://www.poetryfoundation.org/poems/58838/nature-knows-its-math, June 14, 2022.

Nesbitt, K. (2018). *My Brother Ate My Smartphone*. Retrieved from: https://poetry4kids.com/poems/my-brother-ate-my-smartphone/, June 16, 2022.

Pound, E. *A Girl*. Retrieved from: https://www.poemhunter.com/poem/a-girl/, June 12, 2022.

Rosenblatt, L. (1994). *The Reader, the Text, the Poem: The Transactional Theory of the Literary Work.* Southern Illinois University Press.

Silverstein, S. (2014). *Where the sidewalk ends: Poems and drawings.* HarperCollins. Young, J. (2006). *R is for rhyme: A poetry alphabet.* Sleeping Bear Press.

Dr. William P. Bintz is Professor of Literacy Education in the School of Teaching, Learning, and Curriculum Studies, College of Education, Kent State University, Kent, Ohio. He has taught English Language Arts in grades 5-12 in Chicago, Illinois, Aquadilla and San Juan, Puerto Rico, and Dhahran, Saudi Arabia. In higher education, Dr. Bintz has been a Visiting Lecturer at the Armidale College of Education, Armidale, Australia, as well as taught literacy courses at Western Kentucky University in Bowling Green, KY, James Madison University in Harrisonburg, Virginia, The University of Kentucky in Lexington, KY, and at Kent State University. His professional research interests involve conducting action research projects that investigate the use of picturebooks to teach reading comprehension across the curriculum, K-12, and explore the power and potential of postmodern picturebooks to reconceptualize traditional notions of a picturebook.

Beyond Reading and Writing: Informational Literacy in Higher Education for Lifelong Success

Marta A. Mercado-Sierra
Sarah H. Northam
Texas A&M University-Commerce

Abstract

Information literacy is critical to finding, evaluating, using, and creating information. Information literacy also influences how we navigate daily life, workplace environments, and civic participation. This paper argues that students transitioning from high school to college lack skills in information literacy. In Higher Ed., faculty and librarians are charged with teaching students to research, create and add to the body of knowledge of their corresponding disciplines. Students must have solid information and digital literacy skills to achieve this goal. Based on the premise that Faculty-Librarian partnerships can utilize their respective discipline assets to strengthen students' information literacy skills, the authors engaged in a project to foster these abilities in post-secondary students. The authors approach this collaborative academic endeavor from a human rights approach recognizing that students need information literacy skills to engage in lifelong learning and civic engagement.

Keywords: Information Literacy, Higher Education, Faculty-Librarian Collaboration

"Knowledge is power. Information is power. The secreting or hoarding of knowledge or information may be an act of tyranny camouflaged as humility." Robin Morgan

Introduction

Information literacy is critical to effectively solve everyday challenges, fulfill needs, and advance human well-being in this ever-developing global information landscape. Before the digital age, being literate was reduced to reading comprehension, writing, and for some, having "critical consciousness" (Freire, 1970). In the 21st century, information literacy merits access to and knowledge of technological tools, foremost, the ability to identify, filter, evaluate, and communicate information in the digital sphere, thus, versed in technology and digital literacy. As with learning to read and write, education systems play a vital role in developing information and a digitally literate society (Gudilina et al., 2016). Kumar & Surendran (2015) state that primary and secondary schools and higher education institutions are responsible for adopting and introducing information literacy frameworks to develop lifelong learning skills, social responsibility, advancement of communities' workforce, and economic competitiveness (Educational Testing Services, 2002; Weiner, 2012). Information coupled with technology and digital literacy is a vital competency; however, many students enter college without the skill set to acquire, locate, access, evaluate, and utilize diverse types of information. Although information literacy is essential to students' success in higher education and lifelong learning, research reveals that students lack IL skills.

Considering the vast room for IL development, this paper aims to uphold the need for and importance of embedding IL throughout the curriculum in higher education. For this, the authors studied the status of information literacy during the transition from K-12 to higher education and strategies to develop the skills to acquire, locate, access, evaluate, and utilize several types of information. The authors identified and adopted the approach of instructor-academic librarian collaboration integrating information literacy instruction in a writing and technology social work course. Lastly, to illustrate the IL interdisciplinary collaboration, the authors share a joint venture in higher education applicable to other disciplines in higher education and various levels of education.

Review of the Literature

Information Literacy (IL) is a broad concept encompassing knowing and understanding how to utilize information. IL is recognized internationally as necessary for lifelong learning (IFLAI, 2021), civic participation, and the workforce (Baidoo et al., 2021). In the United States, The Association for College, and Research Libraries (ACRL) defines IL as "the set of integrated abilities encompassing the reflective discovery of information, understanding of how information is produced and valued, and the use of information in creating new knowledge and participating in communities of learning" (2016, p.8). The Chartered Institute of Library and Information Professionals (CILIP, 2018) in the United Kingdom states that IL encourages critical thinking and using the information to make "balanced judgments." CILIP also posits that it "empowers us as citizens to reach and express informed views and to fully engage with society" (p. 3). The Information Literacy Meeting of Experts hosted by United Nations Educational, Scientific and Cultural Organization (UNESCO) produced The Prague Declaration of 2003 defining IL as the "knowledge of one's information concerns and needs, and the ability to identify, locate, evaluate, organize, effectively create, use and communicate information to address issues or problems" (UNESCO, 2003, p. 1).

The Prague Declaration concluded that IL is a "basic human right of lifelong learning." Sturges and Gastinger (2010) compared multiple standards on IL, including the 2006 Statement on Information Literacies for All Australians and the Scottish Information Literacy Project (2004-2009). They found that these standards acknowledge IL as a human and civil right. This interpretation derives from Article 19 of the United Nations Declaration of Human Rights (1948).

The Alexandria Proclamation on Information Literacy and Lifelong Learning (UNESCO, 2005) makes the most vital link between IL and human rights, declaring it one of the "beacons of the information society, illuminating the courses to development, prosperity, and freedom." The Declaration further states that IL empowers people and communities to "seek, use and create information effectively" to attain "personal, social, occupational and educational goals." Thus, IL is critical to the well-being of any human being as it directly impacts social, cultural, economic, and political development. In this fast-changing information age and global economy, IL becomes a fundamental life-course skill set to successfully take advantage of resources and face challenges in all stages of life and contexts. IL is essential in everyday personal and job scenarios (Weiner, 2012; 2017).

Experts agree IL education be institutionalized as a lifelong agenda in education systems, notably higher education (Baidoo et al., 2021; Johnston & Webber, 2006; Kumar & Surendran,

2015; and Webber & Johnston, 2014). Lifelong learning goes beyond higher education; academics and librarians are critical in developing and strengthening inquiry processes (Schuller & Watson, 2009; Webber & Johnston, 2014). Libraries have been proponents of open and equitable access to information. It is not enough; however, to access information, consumers also need to understand it. Sturges and Gastinger (2010) conclude that "individuals need a broad and self-selected set of skills across the range of formats and media to support their human right to information" (p. 200).

CILIP (2018) notes that IL is not a "stand-alone concept," nor is it "just print." IL is intertwined with data, media consumption, academia, and even the "spoken word." As technology advances, it is no longer enough to examine only the print world and media critically. Society must now also be able to analyze and sift through millions of digital resources to determine information reliability and integrity. Seeking digital information can be a challenging process. Information seekers need to be familiar with the digital world, but they must also evaluate thousands of sources instantaneously with multiple points of view and degrees of reliability (Kohnen & Saul, 2018; Saunders et al., 2017; Purcell et al., 2012; Zimmerman, 2021).

Status of Information Literacy Education

In the past decade, society experienced rapid technological advances making digital communities multiply and disperse all types of information in cyberspace. Fostered by technology, the information explosion cultivates youth and young adults who are social media savvy and skilled at using the internet. Consequently, many teaching faculty at institutions of higher education overestimate students' IL levels due to their familiarity and ability to navigate the web (El Haasani, 2015) since they often exceed their level of competency. Faculty and academic librarians note how students struggle with lower-order thinking skillsets like effective internet searching, use of databases, and selection of reliable sources (Bury, 2016).

Identifying, retrieving, evaluating, and using information are essential skills to succeed academically and professionally (Zoellner, 2016). High school students, however, have varying levels of exposure to information literacy concepts. Studies show that many high schools lack credentialed librarians or share this faculty across multiple campuses. Access to research tools such as research databases is also limited (Smalley, 2004; Varlejs et al., 2013).

Informational Literacy in K-12 Education

Purcell et al. (2012) found that K-12 educators believe that their students become independent researchers but do not practice critical evaluation of resources. High school students do not review the quality and reliability of information found and accept it at face value. They conflate traditional research, consisting of an in-depth information query with a surface-level search. According to this study, most secondary school students use Google, Wikipedia, and other online encyclopedias. Around half of the students surveyed access YouTube and other social media sites to gain information, satisfied with minimal discovery. High school students see librarian assistance and research databases as less helpful than asking their peers for help or consulting search engines and social media (Purcell et al., 2012).

Correll (2019) surveyed high schools in Illinois and concluded that students in Advanced Placement courses were more likely to be exposed to information literacy instruction than

students in general courses. In addition, the study determined that high school librarians believed that many teachers were not information literate; however, they were responsible for teaching students information literacy. Moselen and Wang (2014) argue for a close collaboration between teachers and school librarians to integrate IL skills into the curriculum smoothly. Majid et al. (2016) pointed out that it may become a challenge for teachers to teach IL components independently without adequate knowledge of IL concepts. It is, therefore, desirable that teachers responsible for teaching IL components be familiar with IL concepts.

High School Students and Their Transition to College

Saunder et al. (2017) concluded that high school librarians perceived their students as more information literate than academic librarians viewed them upon entering college. Their study determined high school librarians focused extensively on citing sources, plagiarism, and defining a topic. When questioned, academic librarians believed students' performance did not reflect competence in these skills. Thus, it makes the disconnect between the concept of information literacy between high school librarians and academic librarians evident. These researchers also argue that this estrangement was due to different pedagogical approaches between high school and post-secondary institutions. In this study, academic librarians indicated students could not cite resources in different citation styles (e.g., APA, Chicago). However, high school librarians reveal they must teach MLA style exclusively, leaving students unfamiliar with additional citation styles.

To bridge this gap, academic librarians reach out to high school librarians to develop collaborative information literacy programs (Oakleaf & Owen, 2010; Varlejs et al., 2013; Saunder et al., 2017; Valenza et al., 2022). Academic librarians are also utilizing dual credit programs at their universities to reach out directly to high school teachers and offer information literacy instruction to their students (Barry et al., 2021). Academic librarians view these collaborative partnerships and outreach to address the information literacy fissure between high school and college readiness. Other academic librarians see these programs as recruiting for their university or advocating for higher education (Barry et al., 2021; Ravid & Slater 2010; Oakleaf & Owen, 2010).

Informational Literacy and Higher Education

Both high and post-secondary school students prefer to use known means to access sources of information (Bury, 2016; Head & Eisenberg, 2010; O'Sullivan & Dallas, 2010), notably Google (Stebbing et al., 2019) and YouTube (Bury, 2016). In recent studies, faculty indicated a general deficit of IL skills among undergraduates, including upper-division students (Davidson Squibb et al., 2020). Zoellner (2016) reported that 50% of undergraduate students did not access library resources in 2014, with no notable change in 2015. While students did not access peer-reviewed sources, they consulted course textbooks (Baidoo, 2021). Zakharov and Maybee (2019) reported that although students understood the importance of online learning skills, 50% were unaware of where to access reliable and credible online sources or did not know how to use the library resources on their campus. Fifty-eight percent of the students reported never using Interlibrary Loan. Head and Eisenberg (2010) learned that another contributing factor limiting college students from searching sources is the capacity to narrow down a topic.

Due to this deficit, students feel overwhelmed by the massive number of sources in their search (Stebbing et al., 2019).

Higher education faculty disdain single search engines, notably Google (Bury, 2016), use of first results. Additional studies highlight that although students are proficient at navigating the web and using technology, they often lack the skills to evaluate the quality of information (Cope & Sanabria, 2014; Saunders, 2012). Davidson et al. (2020) also noted that upper-division students valued and used scholarly sources and databases and analyzed the information retrieved from these resources.

According to Stebbing et al. (2019), faculty expect students to recognize when information is needed; identify the relevant and reliable type of information; access, analyze, and interpret (Gabre, 2018); and synthesize rather than repeat what they read (Cope & Sanabria, 2014) while using critical thinking skills (Bury, 2016). Mastering the skill to develop a well-supported argument is expected in higher education (Stebbing et al., 2019). However, in this study, the faculty did not express how students were to achieve the expectations of an information-literate person.

As mentioned before, students are skillful in navigating the internet. However, they struggle with practical academic pursuits (El Haasani, 2015). Stebbing et al. (2019) and Bury (2016) conclude that students need help and support finding and accessing information because they are deficient in advanced searching skills and evaluating information. Students reveal a deeper rift in applying higher-order thinking abilities such as evaluation and effective use of sources of information; synthesizing information and adhering to academic integrity becomes a journey impacting their academic success (Bury, 2016).

Stebbing et al. (2019) reported students' lack of skills to evaluate the depth and quality of the sources of information referenced (Fosnacht, 2014; 2015; Zoellner, 2016). A qualitative study with 34 students from community colleges in Florida and New York demonstrated that students focus on the type (i.e., newspaper, journal article, book) instead of the quality of the sources (Latham et al.,2022). Before this study, Stanford History Education Group surveyed 7000-college students, showing they lacked the skillset to evaluate the content and credibility of sources (Saunders et al., 2017).

It is essential to acknowledge that critical thinking is a learned skill. Davis (2010) notes a "shared relationship between IL and critical thinking." Critical thinking does not have a concrete definition. Albitz (2007) classifies it as a "broader, theoretical approach to learning" and describes it as meta-cognition, or "thinking about thinking." IL and critical thinking are interchangeable when utilized (Breivik, 2005). To be considered information-literate, you need critical thinking skills; however, the opposite is invalid. You can use critical thinking skills to resolve issues without questioning "if there is more up-to-date or authoritative information" to consider.

According to Bury's (2016) research, two critical elements of IL were accessing and critically evaluating resources and information. Additionally, faculty who participated in this research viewed "…information literacy as fundamentally interconnected with reading comprehension, critical writing skills, and other learning skills" (p. 249). Though reading and writing are critical, faculty described students as deficient in academic reading and writing. In a different study, faculty noted that students only read enough to complete an academic task and did not read critically or broadly (Stebbing et al., 2019). Students' lack of engagement with reading reduced their knowledge absorption and the ability to debate with peers, lessening class

participation. Additionally, it impacted how they completed writing assignments, with faculty stating students would be very descriptive because they did not read enough to connect topics on their papers (Stebbing et al., 2019).

Besides the apparent limitation of evaluation skills, students struggle with interpreting, paraphrasing, and synthesizing, displaying a "cut and paste culture," as Stebbing et al. (2019, p. 31) termed it. The perceived plagiarism of many students is due to the lack of paraphrasing skills and balancing quotations (Bury, 2016). Although three years apart, Bury and Stebbing et al. came to similar conclusions in their studies, interpreting and synthesizing students' skillsets need to be developed and academic integrity values adopted.

Informational Literacy Practice Tools

Professional societies such as the Association for College and Research Libraries (ACRL) and The American Association of Colleges and Universities (AAC&U) have created benchmark tools for teaching IL. ACRL's Framework for Information Literacy for Higher Education (Framework) was adopted in 2016 and identified six core concepts for IL. The Framework incorporates knowledge practices that determine proficiencies or abilities and dispositions that reflect how to address learning. Additionally, academic librarians who are members of ACRL have created a toolkit with resources and activities for implementing the Framework. ACRL shares a Sandbox with resources, including curriculum maps, lesson plans, assignments, and rubrics for faculty and librarians to employ when teaching IL (ACRL, 2016; 2021).

The AAC&U (2022) developed Valid Assessment of Learning in Undergraduate Education (VALUE) Rubrics to assess student-learning outcomes across sixteen areas. Faculty across the United States examined existing assessment tools to create the learning outcomes for each rubric. Two of the rubrics focus on IL and critical thinking. Every VALUE Rubric defines the rubric concept, framing language, and in some cases, a glossary of rubric terms in addition to the criteria and the level of performance. The rubrics are published as Open Educational Resources with Creative Commons licenses to be adapted as needed.

In addition to the tools created by professional societies, librarians continuously develop instructional materials for teaching and incorporating IL practices. Many of these resources are developed in collaboration or with substantial feedback from the teaching faculty. Community of Online Research Assignments (CORA) (2022) is an online community site that shares research assignments adaptable to different IL lessons. This source includes secondary and higher education research assignments, and a Teaching Toolkit focused on pedagogy, classroom activities, citation tools, and IL tutorials. Open Educational Resources (OER) Commons (2007-2022) has several open educational resources available on IL, including the textbooks, *The Information Literacy User's Guide: An Open, Online Textbook* (Bernard et al., 2015) and *Research and Information Literacy with Library Resources* (Bearman & Noyes, 2022). Librarians continue to develop new learning materials and exchange ideas for teaching information literacy concepts at conferences.

Librarians and faculty have successfully integrated information literacy into coursework and across the program. These tactics include creating assignments together, embedding librarians into courses, and creating research assistance guides and video tutorials (Raspa and Ward, 2000; Douglas & Rabinowitz, 2016; Perez-Stable et al., 2020). Embedded librarianship is

a model in which librarians meet their students where they are. It may include having an office in a specific department or having office hours in various departments on campus (Reale, 2015). One of the most common strategies for embedded librarianship is integrating the librarian into specific courses using the learning management system (Reale, 2015). Additionally, the librarian is involved in the class and works with the professor to work information literacy into the curriculum.

Faculty-Academic Librarians Collaborative

Information literacy is the foundation of disciplines that adhere to evidence-based practice (EBP). These fields require professionals to engage in evidence-based practices, thus expecting them to become information-literate and lifelong learners during their educational formation. To reach this goal, academic and professional standards on research and IL are in place in corresponding disciplines (Adam, 2014). In 2021, ACRL's Information Literacy in the Disciplines Committee published the Information Literacy in the Disciplines Guide to support and encourage IL standards and curricula developed by accrediting agencies, professional associations, and higher education institutions. This guide identifies IL standards for architecture, business, dentistry, education, library science, medicine, nursing, pharmacy, physical education and health, public health, and social work.

In the past, academic librarians taught IL, decontextualized from disciplines, resulting in being incompatible with the higher-level learning expected at this academic level (Andretta, 2012), and faculty demonstrated a lack of interest in teaching or advocating for IL proficiency (Bury, 2011). Subsequently, Bury (2016) reported the two main reasons why faculty did not engage: not feeling competent enough and not having the time to do so. Furthermore, 71% acknowledged the role of librarians in teaching IL. While faculty considers IL subject-specific and varies by course objectives (Dawes, 2019), IL skills are transferable from one subject or context to another and retained long-term if embedded effectively through an academic program with close faculty-librarian collaboration (Lockhart, 2017).

Professional Observations

Committed to faculty-librarian collaboration, the authors partnered to strengthen IL skills in undergraduate social work students at an East Texas institution. In their different practice settings, both authors identified similar IL areas of development among undergraduate and graduate students. The social work professor and an academic librarian, each with over fifteen years of experience, identified an opportunity to meet the needs of the students regarding information technology-digital literacy in a writing and technology course specific to the discipline.

In 2018 the faculty first taught a pre-designed Writing and Technology in Social Work course. At that moment, it became clear that students lacked information literacy skills. Students did not know how to identify and evaluate credible information sources. As prior research (Purcell et al., 2012) stated, the professor assumed students were experts due to their ease of navigating social media and the web. When presenting this dilemma, the librarian confirmed that although experiences varied, she regularly encountered students with low IL skills. Students searched for information but seemed not to have the skill set necessary to learn about the source and identify biases. They seem to rely on the belief that any content found online is a credible

source. This disconnect appears to transition with them from high school, where they were allowed to use a mix of resources available on the internet. (Purcell et al., 2012)

The second time teaching the course, the faculty decided to dedicate a unit to information literacy, where the librarian visited the classroom. The course was again reconfigured, including a more active role of the librarian in developing IL skills with students. In the last two years, the instructor has required students to consult a librarian at least two times during the semester to write a literature review. The faculty and librarian saw a marked difference in their writing in the students, not necessarily in grammar but in identifying and citing reliable sources. Students have also expressed feeling more confident completing their academic work. The collaborators continue developing strategies with synthesizing skills, which is still the most challenging for students.

This experience, with others, continues to motivate the librarian to host yearly workshops on topics ranging from evaluating sources to finding information. Additionally, in collaboration with other colleagues, the librarian works with faculty to present information directly or embed it in their classes. Embedding the librarians in the courses gives them access to strengthen IL skills in students, resulting in higher-level projects.

The campus where the librarian and faculty collaborate does not have a coordinated IL program. Faculty and administration on campus know IL is necessary, but there is nothing formal in place to teach those skills except what exists in the library. At one point, the librarians participated in first-year signature courses about IL, but this practice ceased several years ago. The library has invested more time in exposing students to IL in the last few years, using other strategies to offset this impact.

Recently, the librarians created two IL tutorials and embedded them directly into the Learning Management System (LMS). However, this tool was not accessible to faculty, limiting the review and use of the content in their courses. The library then identified and subscribed to an IL product capable of being embedded in the faculty's LMS course shells. The Librarians hope to work with faculty on campus to develop a more formal IL program. This social work author agrees with Reale (2015) and encourages using these tools and collaborating closely with research librarians.

Librarians should be more prominent in all academic levels and disciplines. Becoming teaching partners takes trust, a sense of humor, vulnerability, and time. This partnership enabled the two authors to invite one another into their respective disciplines by sharing their fields' expectations, conventions, terminology, and, most importantly, the goal of developing successful lifelong learners. As a result, both professionals recognize their disciplinary expertise and learn how to combine strengths to create robust and synergistic learning experiences for their students (Granruth & Pashkova-Balkenhol, 2018).

Moving Toward a Culture of Faculty/Librarian Collaboration

We encourage faculty and librarians to collaborate in developing and strengthening students' information and digital literacy skills at all academic levels. Baidoo et al. (2021) believe that librarians, in collaboration with faculty, need to assume a more vital role in teaching IL, particularly in accessing and utilizing reliable sources of information. We recognize that the opportunity for this type of collaboration is more accessible in higher education institutions due to more robust technology infrastructure compared to K-12 schools. In addition, faculty in higher

education have flexibility in the content introduced in courses and pedagogical approaches. Both academic groups share the goal of preparing lifelong learners. Thus, the librarian-faculty collaboration can result in an organic learning experience.

Dawes (2019) recommends that librarians visit classes and observe discussions to strengthen faculty-librarian collaboration. Dawes reiterates that librarians have specific disciplinary knowledge and understand how faculty approach and integrate IL. Librarians are in an ideal position to integrate IL practices across the curriculum. Faculty and librarian collaborators should engage in a grass-roots strategy to convey the importance of IL to their colleagues and university administration. Advancing IL demands collaboration and investment among all stakeholders (Selfi et al., 2020). If students are not college-prepared, educators must invest time so that they can "learn how to learn." Higher education prepares students for careers and equips them with skills to engage in their communities. IL empowers students to make informed decisions by critically evaluating information (El Haasani, 2015). We need to advocate for the integration of IL into the curriculum and recognize that it is essential to student success and lifelong learning. ACRL (2016) acknowledges information has "several dimensions of value, including as a commodity, as a means of education, to influence, and to negotiate and understand the world." Information has the power to marginalize communities or empower them, and this is what makes IL essential. For this generation to access crucial resources and develop the skills needed to become information literate, education systems must adopt a lifelong learning approach and acknowledge that access to, and the use of information is a human right.

References

Adam, N. (2014). A comparison of evidence-based practice and the ACRL information literacy standards: Implications for information literacy practice. *College & Research Libraries*, *75*(2), 232-248. https://doi.org/10.5860/crl12-417

Albitz, R. (2007). The what and who of information literacy and critical thinking in higher education. *Portal*, *7*(1), 97–109. https://doi.org/10.1353/pla.2007.0000

Andretta, S. (2012). Ways of experiencing information literacy: Making the case for a relational approach. *Elsevier Science & Technology*. https://doi.org/10.1016/B978-1-84334-680-7.50001-2

Association of American Colleges and Universities (AAC&U). (2022). *Information literacy VALUE rubric. https://www.aacu.org/initiatives/value-initiative/value-rubrics/value-rubrics-information-literacy*

Association of College and Research Libraries (ACRL). (2016). *Framework for information literacy for higher education. https://www.ala.org/acrl/sites/ala.org.acrl/files/content/issues/infolit/framework1.pdf*

Association of College and Research Libraries (ACRL). (2021). *ACRL's instruction section: Instruction tools and resources*. https://acrl.ala.org/IS/instruction-tools-resources-2/

Baidoo, D. K., Asare, C. & Anafo, P. (2021). Information literacy and academic libraries: Students learning in the information age, the case of undergraduates at the Wisconsin International University College. *Library Philosophy and Practice*, 1–26.

Barry, M. E., Snyder, R. J., & Mathuews, K. B. (2021). Motivations and challenges of academic library support during the transition to college. *Portal*, 21(3), 511–530. https://doi.org/10.1353/pla.2021.0028

Breivik, P. S. (2005). 21st century learning and information literacy. *Change*, *37*(2), 20–27.
Bury, S. (2011). Faculty attitudes, perceptions, and experiences of information literacy: A study across multiple disciplines at York University, Canada. *Journal of Information Literacy*, 5(1), 45–64. https://doi.org/10.11645/5.1.1513
Bury, S. (2016). Learning from faculty voices on information literacy. *Reference Services Review*, *44*(3), 237–252. https://doi.org/10.1108/RSR-11-2015-0047
Chartered Institute of Library and Information Professionals (CILIP). (2018). *Definition of information literacy*. https://cdn.ymaws.com/www.cilip.org.uk/resource/resmgr/cilip/information_professional_and_news/press_releases/2018_03_information_lit_definition/cilip_definition_doc_final_f.pdf
Community of Online Research Assignments (CORA). (2022). *About CORA.* https://www.projectcora.org/cora-about
Cope, J. & Sanabria, J. E. (2014). Do We Speak the Same Language?: A study of faculty perceptions of information literacy. *Portal*, 14(4), 475–501. https://doi.org/10.1353/pla.2014.0032
Correll, M. (2019). What do high school students know about information literacy? A case study of one university's feeder schools. *Pennsylvania Libraries: Research & Practice*, 7(1), 25–37. https://doi.org/10.5195/palrap.2019.202
Davidson Squibb, S.L. & Zanzucchi, A. (2020). Apprenticing researchers: Exploring upper-division 'students' information literacy competencies. *Portal, 20*(1), 161–185. https://doi.org/10.1353/pla.2020.0008
Davis, H. (2010, February 3). *Critical literacy? Information! In the library with a lead pipe.* https://www.inthelibrarywiththeleadpipe.org/2010/critical-literacy-information/
Dawes, L. (2019). Faculty perceptions of teaching information literacy to first-year students: A phenomenographic study. *Journal of Librarianship and Information Science, 51*(2), 545–560. https://doi.org/10.1177/0961000617726129
Douglas, V. A. & Rabinowitz, C. E. (2016). Examining the relationship between faculty-librarian collaboration and first-year students' information literacy abilities. *College & Research Libraries*, 77(2), 144–163. https://doi.org/10.5860/crl.77.2.144
Educational Testing Services (ETS). (2002). Digital Transformation: A Framework for ICT Literacy A Report of the International ICT Literacy Panel. https://www.ets.org/Media/Research/pdf/ICTREPORT.pdf
El Haasani, A. (2015). The role of information literacy in higher education: An initiative at Al Akhawayn University in Morocco. *Nordic Journal of Information Literacy in Higher Education*, 7(1), 32–37.
Flierl, M., & Maybee, C. (2020). Refining information literacy practice: Examining the foundations of information literacy theory. *IFLA Journal*, 46(2), 124–132. https://doi.org/10.1177/0340035219886615
Fosnacht, K. (2014). Information literacy and NSSE. *Association of College & Research Libraries*, 75(9), 490–491. https://crln.acrl.org/index.php/crlnews/issue/view/604
Fosnacht, K. (2015, March 25-28). *Information use during the first college year: Findings from the NSSE experiences with information literacy module* [Paper presentation]. In Mueller, S. (Ed.), Creating Sustainable Community: ACRL 17th National Conference. Portland, Oregon, United States. http://hdl.handle.net/11213/17868

Freire, P. (1970). *Pedagogy of the oppressed* (Ramos, Myra Bergman, Trans. Thirtieth anniversary edition). The Continuum International Publishing Group. https://envs.ucsc.edu/internships/internship-readings/freire-pedagogy-of-the-oppressed.pdf

Granruth, L. B., & Pashkova-Balkenhol, T. (2018). The benefits of improved information literacy skills on student writing skills: Developing a collaborative teaching model with research librarians in undergraduate social work education. *Journal of Teaching in Social Work, 38*(5), 453–469. https://doi.org/10.1080/08841233.2018.1527427

Gudilina, S., Nikulchev, E.V., Ivanova, S.V. (2016). Media and information literacy is lifelong education component. SHS Web of Conferences, 29, 1025–. https://doi.org/10.1051/shsconf/20162901025

Head, A. J., & Eisenberg, M. B. (2010). *Truth be told: How college students evaluate and use information in the digital age*, Project Information Literacy Progress Report, https://projectinfolit.org/pubs/evaluating-informationstudy/pil_evaluating-information_2010-11-01.pdf

International Federation of Library Associations and Institutions. (2021). Information literacy as a continuum for a successful transition to higher education. https://www.ifla.org/news/information-literacy-as-a-continuum-for-a-successful-transition-to-higher-education/

Johnston, B & Webber, S. (2006). As we may think: Information literacy as a discipline for the information age. *Research Strategies, 20(3)*, 108–124. https://doi.org/10.1016/j.resstr.2006.06.005

Kohnen, & Saul, E. W. (2018). Literacy instruction for life online. *Phi Delta Kappan*, 99(6), 33–38. https://doi.org/10.1177/0031721718762420

Kumar, S. K. & Surendran, B. (2015). Information literacy for lifelong learning. *International Journal of Library and Information Studies*, *5*(2), 130–137.

Latham, D., Gross, M., Julien, H., Warren, F., & Moses, L. (2022). Community college students' perceptions of their information literacy needs. *College & Research Libraries, 83*(4), 593–609. https://doi.org/10.5860/crl.83.4.593

Lockhart, J. (2017). Moving information literacy further by looking at retention, skills transfer and assessment. Proceedings of the *IATUL Conferences*. Paper 2. https://docs.lib.purdue.edu/iatul/2017/infolit/2

Majid, S., Chang, Y. K., & Foo, S. (2016). Auditing information literacy skills of secondary school students in Singapore. *Journal of Information Literacy*, 10(1).

Morgan, R. (2014). *The word of a woman: Feminist dispatches* [eBook edition]. Open Road Media.

Moselen, C. & Wang, L. (2014). Integrating information literacy into academic curricula: A professional development programme for librarians at the University of Auckland. *The Journal of Academic Librarianship*, 40(2), 116–123. https://doi.org/10.1016/j.acalib.2014.02.002

Oakleaf, M. & Owen, P. L. (2010). Closing the 12-13 gap together: school and college librarians supporting 21st-century learners. *Teacher Librarian* (Vancouver), 37(4), 52–.

Open Educational Resources (OER) Commons. (2007-2022). *Homepage.* https://www.oercommons.org/

O'Sullivan, M. K., & Dallas, K. B. (2010). A collaborative approach to implementing 21st-century skills in a high school senior research class. *Education Libraries*, 33(1), 3–9.
Perez-Stable, Arnold, J. M., Guth, L. F., & Meer, P. F. V. (2020). From service role to partnership: Faculty voices on collaboration with librarians. *Portal,* 20(1), 49–72. https://doi.org/10.1353/pla.2020.0004
Purcell, K., Rainie, L., Buchanan, J., Friedrich, L., Jacklin, A., Chen, C. & Zickuhr, K. (2012, November 1). *How teens do research in the digital world.* Pew Research Center. https://www.pewresearch.org/internet/2012/11/01/how-teens-do-research-in-the-digital-world/
Raspa, R. & Ward, D. (2000). *The collaborative imperative: Librarians and faculty working together in the information universe.* Association of College and Research Libraries.
Ravid, R. & Slater, J. J. (2010). *Collaboration in education*. Routledge. https://doi.org/10.4324/9780203854709
Reale, M. (2015). *Becoming an embedded librarian: Making connections in the classroom.* American Library Association.
Saunders, L. (2012). Faculty perspectives on information literacy as a student learning outcome. *The Journal of Academic Librarianship*, 38(4), 226–236. https://doi.org/10.1016/j.acalib.2012.06.001
Saunders, L., Severyn, J., & Caron, J. (2017). Don't they teach that in high school? Examining the high school to college information literacy gap. *Library & Information Science Research*, 39(4), 276–283. https://doi.org/10.1016/j.lisr.2017.11.006
Schuller, T. & Watson, D. (2009). *Learning through life: Inquiry into the future for lifelong learning* (IFLL). NIACE.
Selfi, L., Habibi, M., Ayati, M. (2020). The effect of information literacy instruction on lifelong learning readiness. *International Federation of Library Associations and Institutions*, 46(3), 259–270. https://doi.org/10.1177/0340035220931879
Smalley. (2004). College success: High school librarians make the difference. The Journal of Academic Librarianship, 30(3), 193–198. https://doi.org/10.1016/j.acalib.2004.02.008
Stebbing, D., Shelley, J., Warnes, M., & McMaster, C. (2019). What academics really think about information literacy. *Journal of Information Literacy, 13*(1), 21–44. doi:10.11645/13.1.2338
Sturges, P. & Gastinger, A. (2010). Information literacy as a human right. *Libri, 60*(3), 195–202. https://doi.org/10.1515/libr.2010.017
United Nations Educational, Scientific and Cultural Organization (UNESCO). (2003). *Prague Declaration: "Towards an information literate society."* https://ar.unesco.org/sites/default/fil"es/praguedeclaration.pdf
United Nations Educational, Scientific and Cultural Organization (UNESCO). (2005). *Alexandria Proclamation on Information Literacy and Lifelong Learning.* https://unesdoc.unesco.org/ark:/48223/pf0000144820
United Nations. (1948). *Declaration of Human Rights*. https://www.ohchr.org/en/human-rights/universal-declaration/translations/english
Valenza, Dalal, H., Mohamad, G., Boyer, B., Berg, C., Charles, L. H., Bushby, R., Dempsey, M., Dalrymple, J., & Dziedzic-Elliott, E. (2022). First years' information literacy backpacks: What's already packed or not packed? *The Journal of Academic Librarianship*, 48(4), 102566–. https://doi.org/10.1016/j.acalib.2022.102566

Varlejs, J., Stec, E., & Kwon, H. (2013). Factors affecting students' information literacy as they transition from high school to college. *School Library Research*, *17*.

Webber, S. & Johnston, B. (2014). Transforming information literacy for higher education in the 21st century: A lifelong learning approach. In *Developing people's information capabilities: Fostering information literacy in educational, workplace and community contexts.* Library and Information Science, Volume *8, 15–30*. https://doi.org/10.1108/S1876-0562(2013)0000008006

Weiner, S. (2017). Information literacy and the workforce: A review. *Education Libraries, 34*(2), 7. https://doi.org/10.26443/el.v34i2.306

Weiner, S. A. (2012). Institutionalizing information literacy. *The Journal of Academic Librarianship, 38*(5), 287–293. https://doi.org/10.1016/j.acalib.2012.05.004

Zakharov, W. & Maybee, C. (2019). Bridging the gap: Information literacy and learning in online undergraduate courses. *Journal of Library & Information Services in Distance Learning*, *13*(1-2), 215–225. https://doi.org/10.1080/1533290X.2018.1499256

Zimmerman, M.S., & Ni, C. (2021). What we talk about when we talk about information literacy. *IFLA Journal*, 47(4), 453–467. https://doi.org/10.1177/0340035221989367

Zoellner, K. (2016). Exploring undergraduate student experiences with information literacy. *Performance Measurement and Metrics*, *17*(3), 241–251. https://doi.org/10.1108/PMM-07-2016-0032

Marta A. Mercado-Sierra is an Assistant Professor at the School of Social Work at Texas A&M University-Commerce. Mercado-Sierra earned her BSW, MSW, and completed her Ph.D. in Public Policy Analysis and Administration at the School of Social Work, University of Puerto Rico. She has devoted 25+ years to contributing to eradicating violence against women and gender oppression and promoting social justice and human rights. She has extensive experience in formulating institutional and public policies; planning and organization; human service management; grant writing; training, coordinating task forces, coalitions, and other interagency efforts; and program evaluation.

Sarah H. Northam is the Director of Research and Instruction at Velma K. Waters Library on the campus of Texas A&M University-Commerce. With over 21 years' experience in higher education and 14 years' experience in libraries, she is a passionate advocate for learning and information access. Sarah assists faculty and students with research, copyright and the use and implementation of OER on campus. Sarah holds an MSLS from the University of North Texas and a MS in History from Texas A&M University – Commerce. She is a 2021 graduate of the Open Education Network' OER Librarianship certificate program. She completed CopyrightX administered by Harvard Law School and the Berkman Klein Center for Internet and Society in 2022. Sarah enjoys connecting people with the information they need and the possibilities of open education and open access fascinate her.

Holding Up a Mirror to the ELAR Comprehension TEKS: Growth and Potential in the Texas Revision Cycle

Carol Revelle
Texas A&M University-Commerce

Abstract

This article focuses on the development of the Texas comprehension standards as found in the comprehension strand of the Texas Essential Knowledge and Skills (TEKS). The standards are described in relation to effective comprehension strategies.

Key Words: comprehension, TEKS, standards, comprehension strategies

Introduction

Now in year five, the ELAR TEKS are no longer the "new" standards. With a ten-year cycle, the revision for the next decade will likely begin in 2025. In this continuous cycle, the impact and effective use of the standards require ongoing attention. This article will focus on the comprehension strand with attention given to the history and possible future of this collection of standards at the center of the TEKS. This article will also demonstrate the connection between the comprehension strand and research on teaching comprehension including the purpose of the consistent language and strategies across grade levels. Using a metaphor of a mirror, this article will look back at the research that supports the strand, describe its current form, and try to project the potential of future revisions of this strand that may improve comprehension instruction through the vehicle of high-quality state standards.

The Rearview Mirror: Reflecting for Context

In hindsight, we can see the remarkable work of literacy researchers whose shoulders we stand on today. Specifically, the work of P. David Pearson and his colleagues has had an outsized influence on the development of the comprehension strategies used in the ELAR strand of the current TEKS. Before Pearson's research and publications in the early 1980's, successful reading was most often measured with recall and summarization. Yet the question has remained in approaches to texts. Who's understanding of the text is correct? Though across the country, transactional theory developed by Louise Rosenblatt (1993) honored the unique experiences of individuals as they interacted with text, Texas state standards and standardized assessments took on a New Criticism lens instead.

New Criticism, an approach for analyzing texts, limits the meaning drawn from the text to the four corners of the text itself while personal connections, background knowledge, and experience are limited giving preference to the literal meaning of the texts (Pearson & Gallagher 1983). Often described as "close reading," Pearson and Gallagher's research challenged this

limited approach when they identified eight things that good readers do as comprehension strategies and approaches. They argued that mature readers…

> "(a) are more effective at engaging background knowledge, (b) have better general and specific vocabularies, (c) are better at drawing inferences, (d) have better summarization skills, (e) can use text structure more effectively to produce more complete recall protocols, (f) are better at drawing inferences [sic], (g) know more about the strategies they employ to answer questions, and (h) in general, are better at monitoring and adjusting… strategies" (1983, pg. 340).

This introduced a major shift in comprehension instruction and assessment as these characteristics became embedded in the strategies that teachers adopted into their classrooms to improve students' comprehension of texts. The state of Texas included forms of these strategies in the 2007 TEKS located in Figure 19 (see Table 1) which included variations of the following strategies:

- Establish purposes
- Ask questions
- Monitor and adjust
- Make inferences and use text evidence
- Summarize, paraphrase and synthesize text, and
- Make connections (Figure 19 TAC Chapter 110, 2007)

Texas standardized assessments also shifted to include these comprehension approaches, though, as is often the nature of standardized tests, they limited the possible responses to those that could be supported by the evidence found exclusively in the text itself.

Table 1

Comparison of TEKS Figure 19 (2007) and Pearson and Gallagher's List of What Good Readers Do (1983)

FIGURE 19 from the 2019 TEKS	What Good Readers Do (Pearson & Gallagher, 1983)
	Engage background knowledge
*	Vocabulary
Establish purposes	
Ask questions	Employ strategies to answer questions
Monitor and adjust	Monitor and adjust
Make inferences and use text evidence	Draw inferences
Summarize, paraphrase and synthesize text	Summarize
Make connections	
	Can use text structure

*Vocabulary is addressed within 2007 TEKS but not in Figure 19

Checking the Hand Mirror: Describing the Current Comprehension Strand of the TEKS

Good Reading Approaches and Purposes.

The value of good comprehension instruction has been supported by research and is one of the most effective approaches for improving student learning. With an effect size of .60, teaching comprehension strategies explicitly leads to students reading well (Fisher, Frey, & Hattie, 2016).

The comprehension strand of the current TEKS (adopted in 2017) are remarkable because not only do they closely align with research that supports good reading instruction (Pearson & Gallagher 1983, Pearson 1985), they also honor the consistent nature of readers as they approach difficult texts across ages and grade levels. To achieve this, the current comprehension standards are nearly the same from kindergarten through high school, and they were revised to more closely align with research on the characteristics of good comprehension (Table 3).

To guide readers in their selection of the strategy that meets their purpose, these standards can be classified into three purposes. These purposes include 1) disciplinary approaches (Lent & Voight, 2018), that are situated in the structures of the texts themselves, 2) schema theory (Tierney & Pearson, 1983), which depends on the experiences and connections brought by the readers, and 3) metacognitive processes (Baker & Brown, 1984), where strategies and approaches are strategically used to extract meaning. Table 2 demonstrates how the standards from the current comprehension strand fit into these three categories.

Table 2

Strategies from the Comprehension Strand Classified into Three Approaches

Approach	Comprehension Strategies
	-
Disciplinary Approaches	Find key issues Synthesize
Schema Theory	Visualize Make Connections
Metacognitive Processes	Establish a purpose Generate questions Make and check predictions Infer (support with evidence) Monitor comprehension

Though students both interact with different kinds of texts and use their experiences to connect with texts, the current standards rely heavily instead on metacognitive processes and minimize the connections made with previous experiences that often support our diverse learners. Additionally, these strategies have limited potential to cross content areas to meet the needs of academic reading in other disciplines.

K-12 Consistency.

The consistency of the same academic vocabulary and standards across grade levels has long term benefits. An analysis of research on reading comprehension reported by the National Reading Panel supports the consistent instruction of reading strategies (NRP, 2000). Students are more successful at using these strategies when they have internalized them, so by keeping these standards the same across grade levels, students will become increasingly more effective at using them when their reading breaks down.

The current comprehension strand both incorporates strategies and the consistency required to support students struggling to comprehend text. However, new research has emerged that should guide the next revision of these standards. In 2011, Pearson's question was revisited, "what do good readers do?" With new data, a new list emerged. Good readers

1. Are active readers
2. Have clear goals
3. Preview the text
4. Make Predictions
5. Selectively speed up and slow down
6. Construct, revise, and question
7. Use context clues for vocabulary
8. Integrate prior knowledge
9. Think about the author's point of view
10. Monitor understanding
11. Evaluate the quality of the text
12. Read different kinds of texts differently
13. Process text during and after reading, and
14. Have satisfaction and productive experiences (Duke et al 2011).

When compared to the current comprehension strand (see Table 3) some weaknesses are revealed in the current comprehension strand.

Table 3

What "good readers do" and the 2017 TEKS Comprehension Strand Comparison

(Duke et al, 2011, 2017 TEKS)

What Good Readers Do (Duke et al., 2011)	2017 TEKS Comprehension Strand
Active Readers	D. Visualize
Clear Goals	A. Establish a Purpose
Preview Text	
Make Predictions	C. Make and Check Predictions
Speed Up and Slow Down	
Construct, Revise, and Question	B. Generate Questions (before, during, after)
Use Context Clues for Vocabulary	
Integrate Prior Knowledge	E. Make Connections
Think About the Author's Point of View	F. Infer

Monitor Understanding	I. Monitor Comprehension (reread and use strategies)
Evaluate the Quality of the Text	
Reading Different Kinds of Texts Differently	
Process During and After Reading	B. Generate Questions (before, during, after) G. Find Key Ideas H. Synthesize
Satisfying and Productive Experiences	

As table three demonstrates, current standards include most of the characteristics identified, but there are a couple of gaps that should be addressed in the next revision.

Looking through the Spyglass: Projecting Possibilities for Improvement

Based on the comparison (Table 3) of what research says good readers do when they read and the comprehension strand from the 2017 TEKS, there is room to improve in the next revision cycle. The most significant place that the strand needs to improve is in disciplinary literacy. New state reading assessments include more content area texts (STAAR Redesign, 2022) and strategies that support disciplinary reading such as previewing a text, speeding up and slowing down, and reading different kinds of texts differently are not included in the current ELAR comprehension strand of the TEKS. The recognition of the structure of texts in different content areas is a skill students need to be successful. Additionally, the awareness that reading slowly through expository texts, charts, graphs, and images is increasingly necessary to gain a full understanding of expository and informational texts that students engage with outside the classroom.

Another possible area of improvement for the next comprehension standards would be to bring the vocabulary standards found in the foundational skills strand into the comprehension strand where the focus could be on using context clues to improve comprehension. Currently, the vocabulary standards are isolated and located away from the comprehension strand though vocabulary remains one of the strongest predictors of how well a student will be able to comprehend a text (NRP, 2000), and vocabulary support is the most important for comprehension with Emergent Bilingual Learners (Milton, Wade, & Hopkins, 2010).

In addition, an effort can be made to create environments and experiences for reading that makes it a "satisfying and productive experience." To address this, considerations of the texts used to teach reading comprehension strategies could be examined at the district and campus level.

One possible approach to increasing reading satisfaction could be to set authentic goals and purposes for reading. In this list of "10 Elements of Fostering and Teaching Reading Comprehension," comprehension strategies are embedded with other authentic elements that increase the impact of the strategies and engages the reader in meaningful ways.

10 Elements of Fostering and Teaching Reading Comprehension

1. Build disciplinary and world knowledge
2. Provide exposure to a volume and range of texts

3. Provide motivating texts and contexts for reading
4. Teach strategies for comprehending
5. Teach text structures
6. Engage students in discussions
7. Build vocabulary and language knowledge
8. Integrate Reading and Writing
9. Observe and assess
10. Differentiate instruction

(Duke, Pearson, Strachan, & Billman, 2011)

Finally, paired with the next comprehension strand, a revised assessment approach could move away from close reading, a product of New Criticism that disconnects the readers and their lived experiences from the meaning of the texts. A transactional approach (Rosenblatt, 1993) would better differentiate and provide support for diverse learners and open more entry points for readers to access the text. The short new answer responses on the content exams are a response to the need to make space for students to express their comprehension in their own terms while providing evidence for their responses (STAAR Redesign 2022). Expanding on this idea could improve reader satisfaction and make the reading assessment more responsive to the authentic responses of Texas students.

Implications for Practice/Teaching

Improving comprehension is a goal shared by educators across the state. The 2017 TEKS have made large strides toward improving the instruction of students by providing consistent standards across grade levels that are grounded in research. Our students will have greater success by returning to these same strategies as they struggle with challenging texts across their K-12 schooling. However, there is room for improvement in the areas of addressing vocabulary in the comprehension strand, providing strategies a bridge to disciplinary texts, and providing students opportunities to make connections to their unique experiences with engaging texts. The next revision of the comprehension strand for the ELAR TEKS should address these three areas.

References

19 TAC Chapter 110. Texas Essential Knowledge and Skills for English Language Arts and Reading Subchapter A - C. Elementary – High School Reading/Comprehension Skills §110.10, §110.17, and §110.30. Adopted 2010.

19 TAC Chapter 110. Texas essential knowledge and skills for English language arts and reading. Adopted 2017.

Brown, Al. & Campione, J. C. (1994). Guided discovery in a community of learners. In K. McGilly (Ed.), Classroom Lessons: Integrating cognitive theory and classroom practice (pp. 229-270). Cambridge, MA: MIT Press.

Duke, N. K., Pearson, P. D., Strachan, S. L., and Billman, A.K. (2011). Essential elements of fostering and teaching reading comprehension. *What research has to say about reading instruction, 4th ed*. International Reading Association, DE

Fisher, D., Frey, N. and Hattie, J. (2016). *Visible learning for literacy: implementing the practices that work best to accelerate student learning.* CA. Corwin.

Johnson, D. D., and P. D. Pearson. (1984). *Teaching reading vocabulary*, 2nd ed. New York, NY.: Holt, Rinehart, and Winston.

Lent, R.C. & Voight, M. M. (2018). *Disciplinary literacy in action: How to create and sustain a school-wide culture of deep reading, writing, and thinking.* Corwin.

Milton, J., Wade, J., & Hopkins, N. (2010). Aural word recognition and oral competence in a foreign language. *Further insights into non-native vocabulary teaching and learning.* Multilingual Matters.

National Reading Panel. (2000). *Teaching children to read: An evidence-based assessment of the scientific research literature on reading and its implications for reading instruction.* U.S. Government Printing Office.

Pearson, P. D. (1985). Changing the face of reading comprehension instruction. *The Reading Teacher, 38,* 724-738.

Pearson, P.D. and Gallagher, M.C. (1983). The instruction of reading comprehension. Contemporary educational psychology. 8:3, 317-344.

Rosenblatt, L. M. (1993). The Transactional theory: Against dualisms. *College English* 55.4. 377-386.

STAAR Redesign. (2022). Texas Education Agency. https://tea.texas.gov/student-assessment/assessment-initiatives/hb-3906/staar-redesign#crosscurricularpassages.

Tierney, R. J. & Pearson, P. D. (1983). Towards a composing model of reading. *Language arts,* 60, 568-580.

Dr. Carol Revelle is an Assistant Professor at Texas A&M University-Commerce where she works with undergraduate pre-service teachers in both secondary and literacy coursework. Her research focus is on creating more equitable opportunities through literacy.

Call for TJLE Manuscripts

The Texas Journal of Literacy Education is the official journal of the Texas Association for Literacy Education (TALE), the Texas affiliate of the International Literacy Association. TJLE is a peer-reviewed journal published twice each year, in the Spring and Winter. We seek original research and practitioner articles related to language and literacy practices, from early childhood through adult, inside and outside of the classroom. We welcome all voices from literacy researchers, classroom teachers, and graduate students.

We are happy to answer questions about potential submissions. Please email us at tjlejournal@gmail.com. The blind review and editorial decision process typically take about 8-12 weeks. Submit your manuscripts online here: https://talejournal.com/

Submission Guidelines

Please prepare two files: a blinded manuscript and a cover letter.

Blinded manuscripts must:

- include the title of the work;
- follow APA (7th edition) formatting guidelines;
- be between 2,000 and 6,000 words, not including references;
- include an abstract of 250 words or less (research submissions);
- have all references to author(s) removed for blind review;
- tables and figures should be embedded in the manuscript.

Cover letter should include:

- the title of your submission;
- the name and affiliation (as you would have them published) and email of the first author;
- the name, affiliation, contact information, a photograph of each author, and a 100–200-word biography for all co-authors, listed in preferred order.

TJLE is proud to be an open access journal. All copyright remains with the author/s.

Texas Journal of Literacy Education is the official journal of the Texas Association for Literacy Education (TALE), the Texas affiliate of the International Literacy Association

Future TJLE Issue Focuses

Publishing Date: Fall 2023 (Tentative publishing date: November 15th)

Topic: ***Open Submissions*** (A variety of literacy topics are welcomed--particularly those relevant to issues related to Texas literacy education)

Submissions Due: September 15, 2023

Publishing Date: Spring 2024 (Tentative publishing date: April 15th)

Topic: ***Literacy Coaching and Professional Development in Education***

Submissions Due: February 15, 2024

Publishing Date: Fall 2024 (Tentative publishing date: November 15th)

Topic: ***Social Justice Issues in Education***

Submissions Due: September 15, 2024

Publishing Date: Spring 2025 (Tentative publishing date: April 15th)

Topic: ***The Science of Teaching Reading***

Submissions Due: February 15, 2025

TEXAS JOURNAL OF LITERACY EDUCATION

A Peer-Reviewed Publication of the Texas Association for Literacy Education