



UCTE 2015

50 WAYS TO USE

PICTURE BOOKS

TO MEET RIGOROUS ELA

STANDARDS

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IMAGINE THIS...

A teacher stands at the front of the room, picture book in hand, reading aloud.

Students wait with bated breath to the finale of the animated reading.



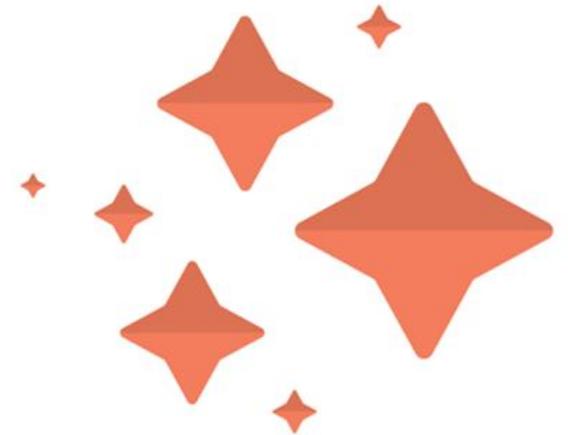
WHO DO YOU PICTURE?





PRESENTATION OUTLINE

- Introduction—Why picture books?
- Teaching with picture books
 - BACKGROUND KNOWLEDGE
 - ACADEMIC LANGUAGE
 - ANALYSIS
 - SYNTHESIS and ARGUMENT
 - EVALUATION
- Conclusion/Questions





RIGOR VS. RIGOR MORTIS

- Common Core Standards and complex texts
- CCSS FULL of complex skills
 - analysis, synthesis, argument, evaluation, academic language
- “Rigor” is the new buzzword...





SPOOKY

SO ASK YOURSELF:
ARE YOUR STUDENTS
READING ZOMBIES?

Rigor/challenge
are meaningless
if students aren't
willing to try!



MOTIVATION:

THE ANTIDOTE TO THE ZOMBIE INVASION



FINDING THE RIGHT MIX

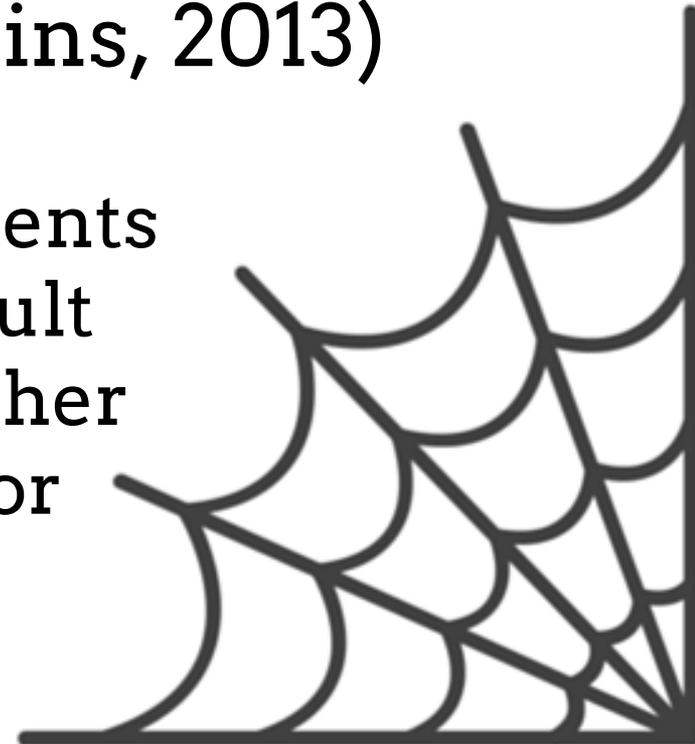
- Expectancy-Value Theory (Eccles & Wigfield, 2000)
- Balance **INTEREST** in the task with **COST** (the effort needed to complete)





INTELLECTUAL CHALLENGE

- More **INTELLECTUALLY** challenging texts, not just quantitatively challenging texts (Wiggins, 2013)
 - Texts that challenge students to fully understand difficult concepts and themes, rather than just the vocabulary or syntax



“I fear we’ve traded in complex thinking
for getting through complex texts”

--Vicki Vinton (2015)





PICTURE BOOKS AND COMPLEX THINKING

- Carlisle (1992): Picture books are “an easy place to think” (p. 58).
- To learn complex skills, use less complex text...
- *Then* apply the skill to complex text of various genres





PICTURE BOOKS CAN ENGAGE ALL READERS

- Middle school students (Costelo & Kolodziej, 2006; McGee & Tompkins, 1983)
- High school students (Conrad, 2005)
- Content-area learners (Albright, 2002; Carr, et al., 2001)
- College students (Meyerson, 2006)
- Adult learners (Sharp, 1991)

Why picture books?

(Ammon & Gale, 96)

Students who have positive experiences with reading will read more and possibly become lifelong readers.

Picture books help make reading fun **WHILE** meeting Core standards!





USING PICTURE BOOKS AS SCAFFOLDING

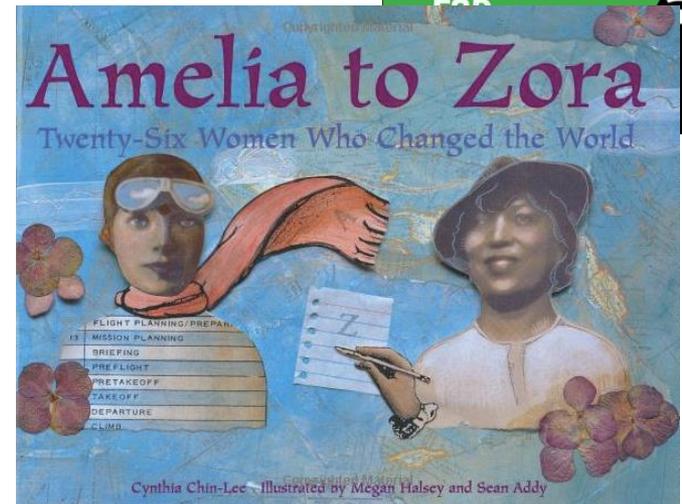
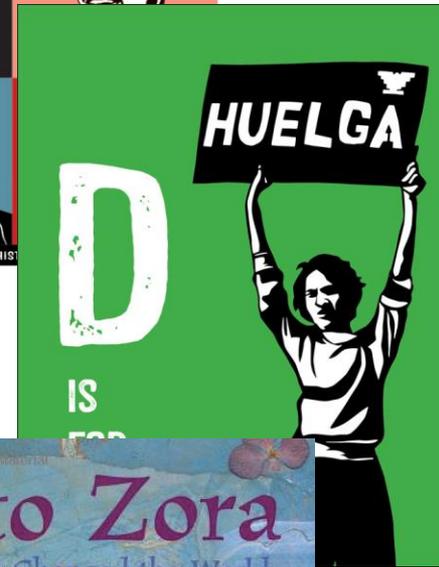
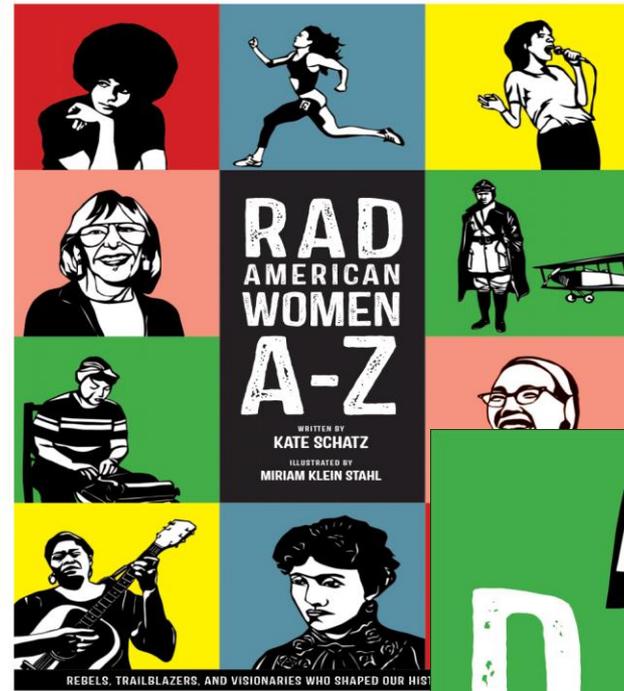
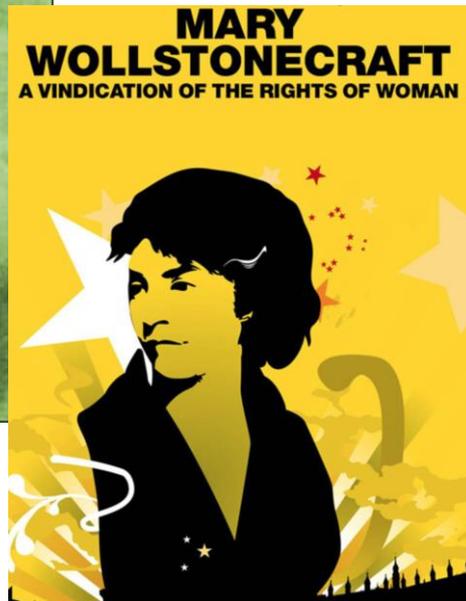
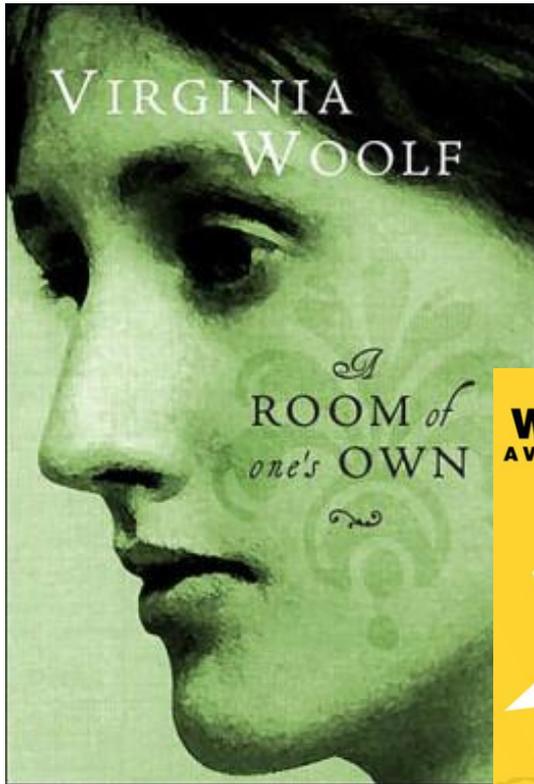
BUILD BACKGROUND KNOWLEDGE

- Background knowledge and the Core ... it's not always there
- Knowledge of topics/concepts, cultural/historical context, people/authors, and varied perspectives

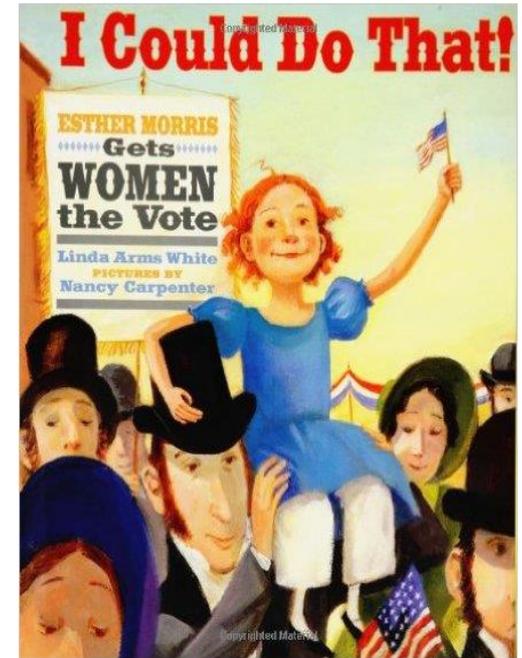
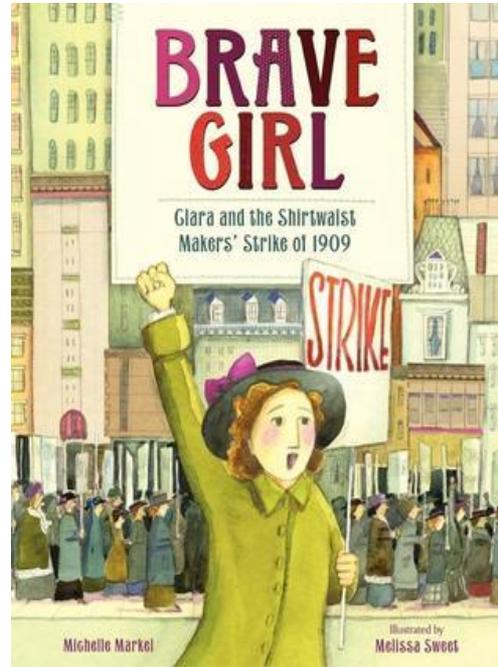
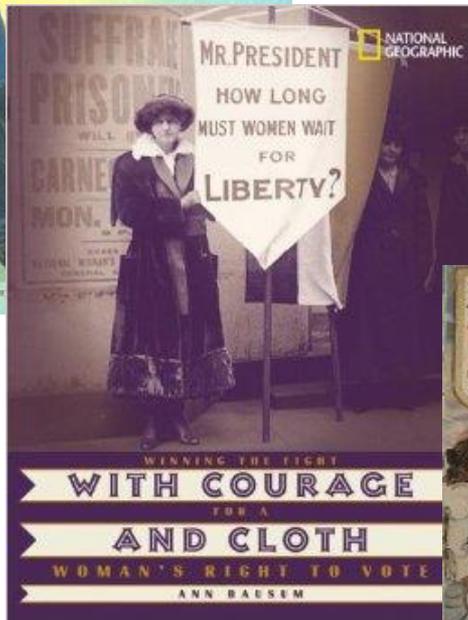
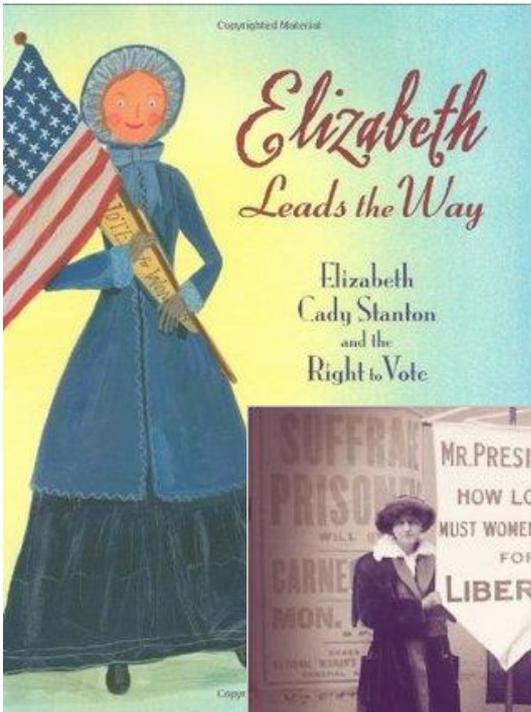


(Neal and Moore 1991; Mathis, 2002; Plette & Ebbesmeyer, 2002; Lynch-Brown & Tomlinson, 1997)

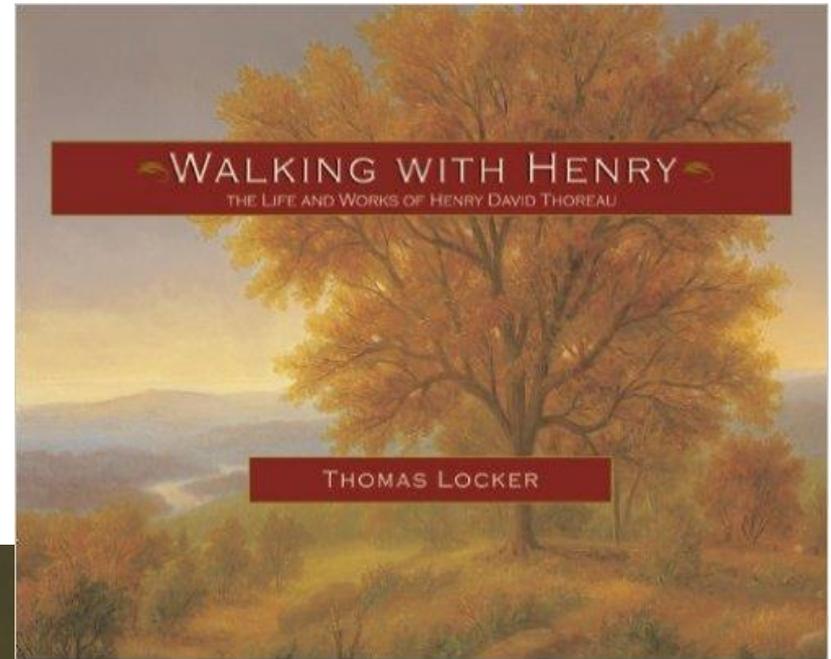
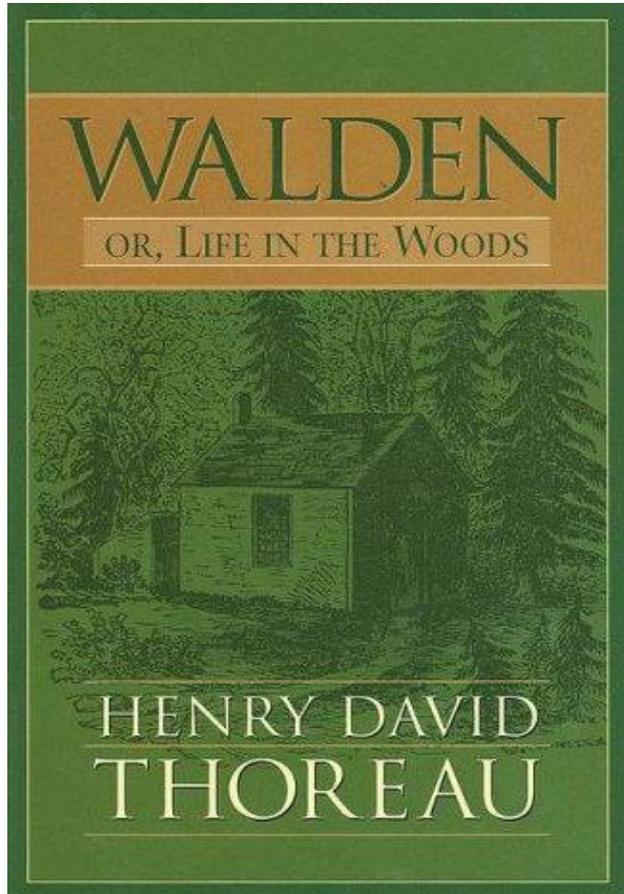
Building social/ historical background: notable women



Building social/historical background: Suffrage



Building literary and historical background: conservationists



MILESTONES

1907—Rachel Louise Carson is born on May 27 in the small town of Springdale, Pennsylvania. As a child, she enjoys exploring the forests and streams near her family's farm.

1917—Carson's passions for both the natural world and writing continue to grow, and at age ten, a children's magazine publishes her first story.

1929—Carson graduates from the Pennsylvania College for Women (now Chatham University) and receives a scholarship to study zoology at Johns Hopkins University.

1935—She begins a fifteen-year career with the US Bureau of Fisheries, where her first job is as a writer of a radio show called *Romance under the Waters*. It reveals her talent for explaining scientific facts in clear, poetic language.

1937—Carson's first book, *Under the Sea-Wind*, is published.

1952—After finding great success with *The Sea around Us*, a nationwide bestseller, Carson resigns from government service to be a full-time writer.

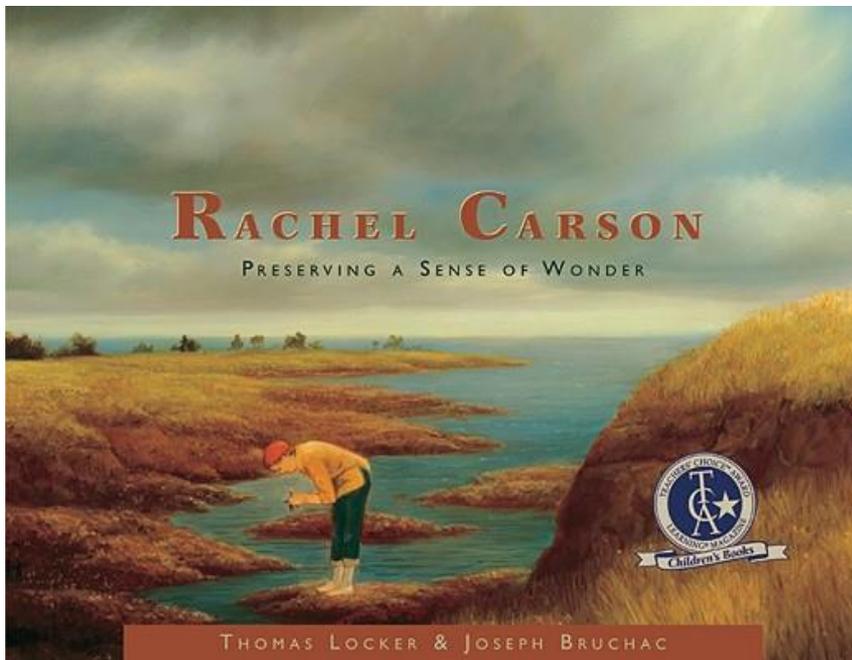
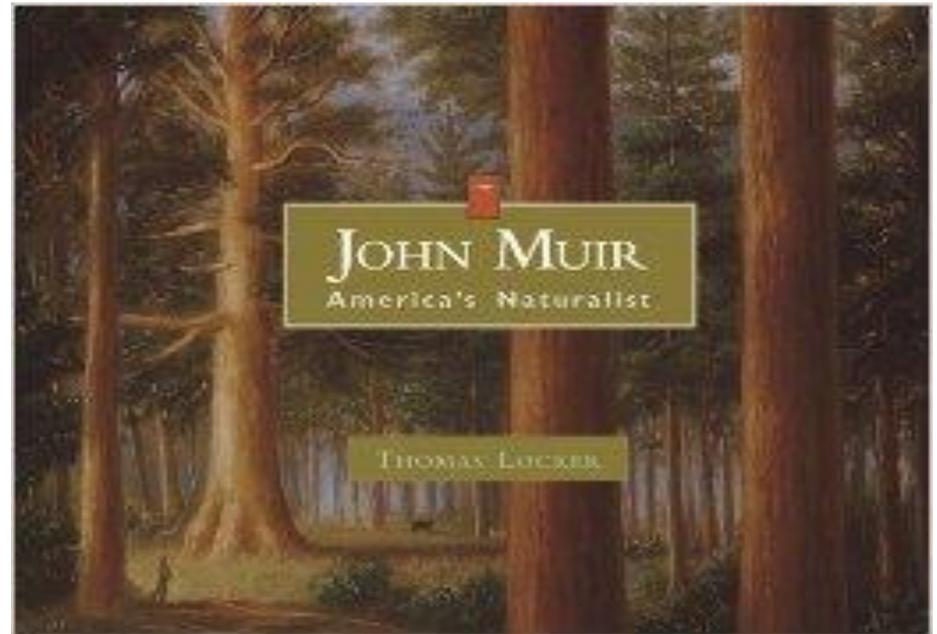
1962—*Silent Spring*, Carson's most famous and influential book, is published. President John F. Kennedy reads the book and is moved to call for testing of pesticides.

1964—Carson dies on April 14 after a long battle with cancer. Her groundbreaking work on behalf of the living world continues to inspire.

1980—President Jimmy Carter awards Carson the Presidential Medal of Freedom, the highest civilian honor in the United States.

Rachel Louise Carson was born May 27, 1907, on a farm in Springdale, Pennsylvania. When she was ten, *St. Nicholas*, the best of all children's magazines, published her first story. She majored in biology at Pennsylvania College for Women (now Chatham University), earned a master's degree in marine zoology at John Hopkins University, and went to work for the US Bureau of Fisheries writing radio scripts. Her books include *Under the Sea-Wind*, *The Sea around Us*, and *The Edge of the Sea*. She wrote books to teach young people about nature, including *Help Your Child to Wonder* and *A Sense of Wonder*. Her book *Silent Spring* was translated into more than fifteen languages and has been declared the most influential book of the past fifty years. She died in April 1964, after a long fight with breast cancer.

Building background on varied perspectives: conservationists



JOHN MUIR WROTE EXTENSIVELY ABOUT NATURE. HERE ARE A FEW SELECTIONS OF HIS WORDS.

"This grand show is eternal. It is always sunrise somewhere; the dew is never all dried at once; a shower is forever falling; vapor is ever rising. Eternal sunrise, eternal sunset, eternal dawn and gloaming, on sea and continents and islands, each in its turn, as the round earth rolls."

"Nature, like an enthusiastic gardener, could not resist the temptation to plant flowers everywhere."

"When we are with Nature we are awake, and we discover many interesting things and reach many a mark we were not aiming at."

"The mountains are fountains of men as well as of rivers, of glaciers, of fertile soil. The great poets, philosophers, prophets, able men whose thoughts and deeds have moved the world, have come down from the mountains."

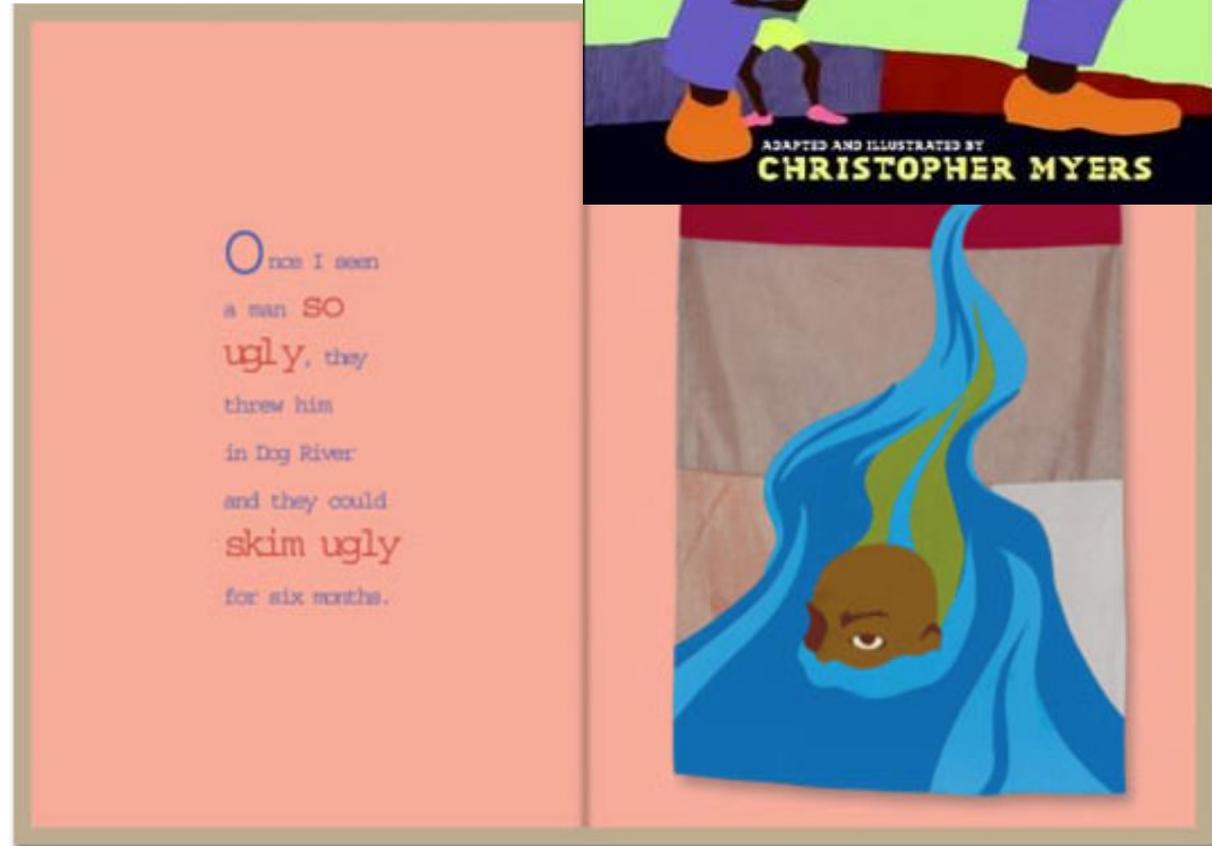
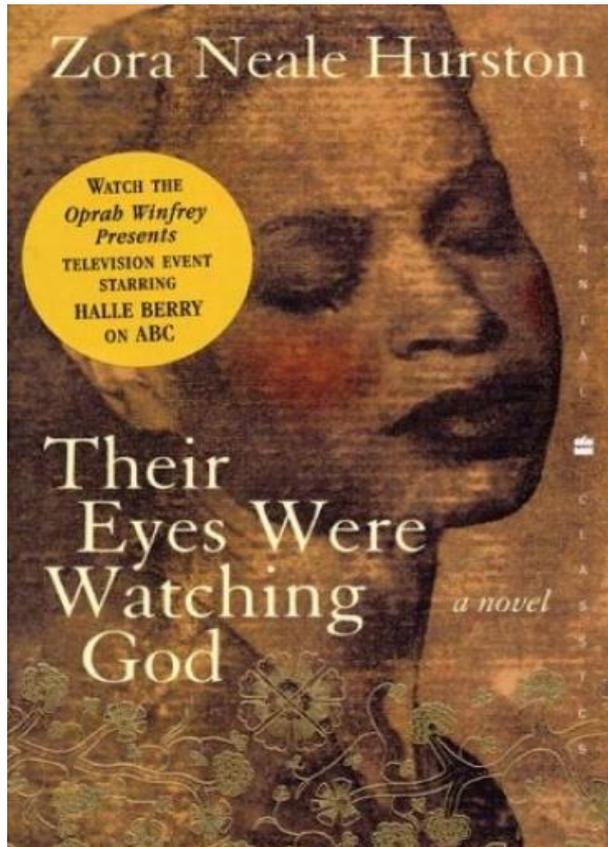
"There is a love of wild Nature in everybody, an ancient mother-love ever showing itself whether recognized or no, and however covered by cares and duties."

"I only went out for a walk, and finally concluded to stay out till sundown, for going out, I found, was really going in."

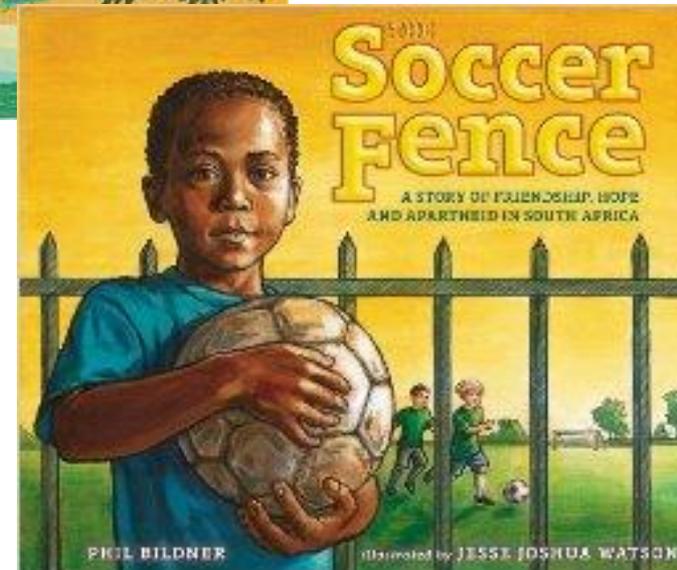
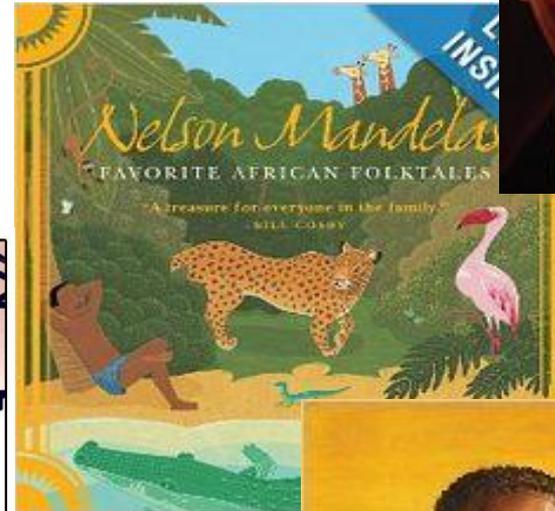
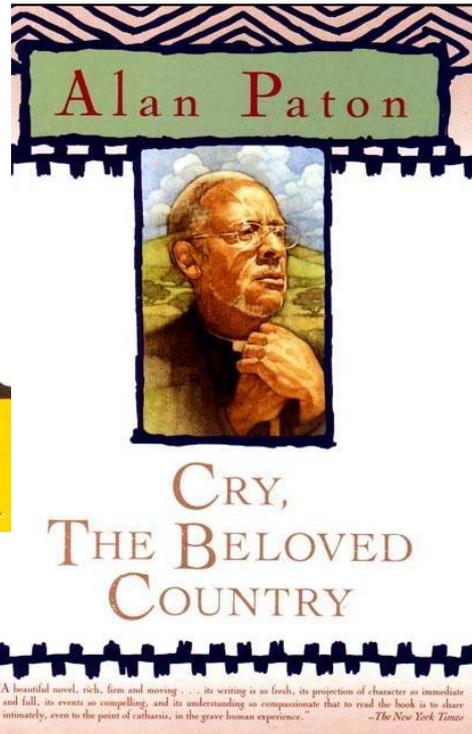
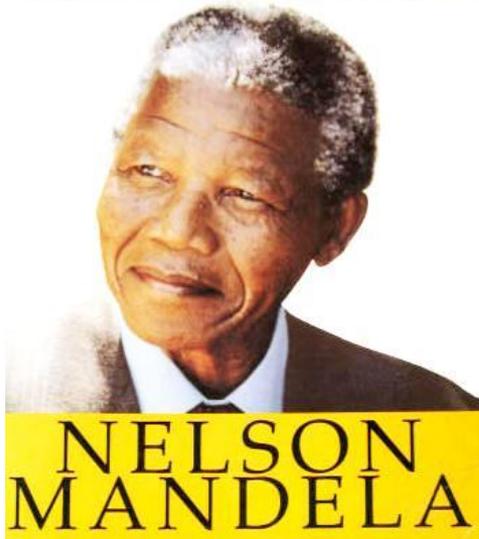
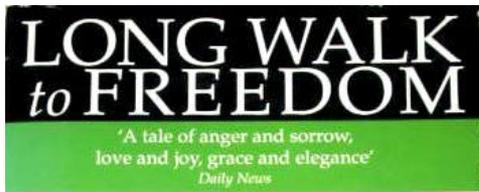
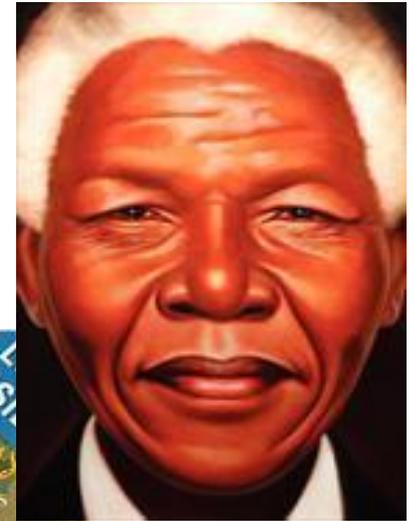
"Only by going alone in silence, without baggage, can one truly get into the heart of the wilderness. All other travel is merely dust and hotels and baggage and chatter."

"Climb the mountains and get their good tidings. Nature's peace will flow into you as sunshine flows into trees. The winds will blow their own freshness into you, and the storms their energy, while cares will drop off like autumn leaves."

Building background and cultural understanding: Zora Neale Hurston



Building historical background and cultural understanding: apartheid

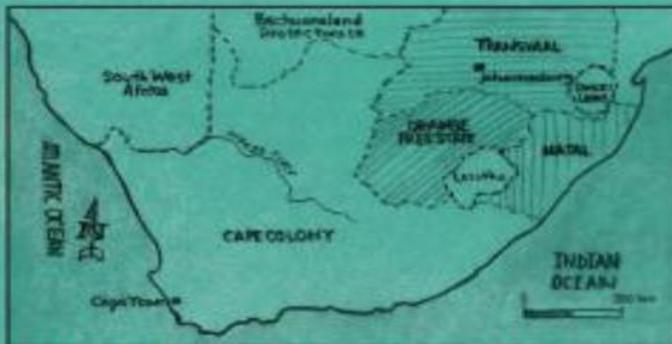


Apartheid Timeline

SOUTH AFRICA

A BRIEF HISTORY

1910-2010



1910: THE UNION OF SOUTH AFRICA IS FORMED, comprised of four provinces—the Boer (Dutch) republics of Transvaal and Orange Free State and the British colonies of Natal and Cape Colony. Racial segregation becomes the official policy throughout the Union and lays the foundation for apartheid.

1912: The Native National Congress is formed to organize Africans in the struggle for civil rights. A few years later, it is renamed the African National Congress (ANC).

1913: The Natives Land Act, one of the first formal acts of segregation in the Union of South Africa, prohibits black Africans from owning land outside their region.

1944: Nelson Mandela joins the ANC.

1948: The National Party takes power. Apartheid is introduced.

1950s: A series of apartheid laws are enacted.

1950: The Population Registration Act classifies South Africans into three racial groups: white,

colored (mixed race or Asian) and native (African/black).

1950: The Group Areas Act divides the country into geographic areas, each set aside for use by a separate racial category.

1951: The Bantu Authorities Act is the first piece of legislation supporting the government's policy of separate development.

1952: The African National Congress begins a Campaign of Defiance Against Unjust Laws.

1952: The Pass Laws Act requires all blacks over the age of sixteen to carry identification pass books at all times within white areas.

1953: The Reservation of Separate Amenities Act establishes "separate, but not necessarily equal" parks, beaches, post offices and other public places for whites and non-whites.

1953: The Bantu Education Act racially segregates educational facilities.

1955: Different groups from the anti-apartheid movement come together to form the Congress Al-

liance and start the Congress of the People Campaign. Their demands are listed in the Freedom Charter. Their work mobilizes people and helps revive the ANC.

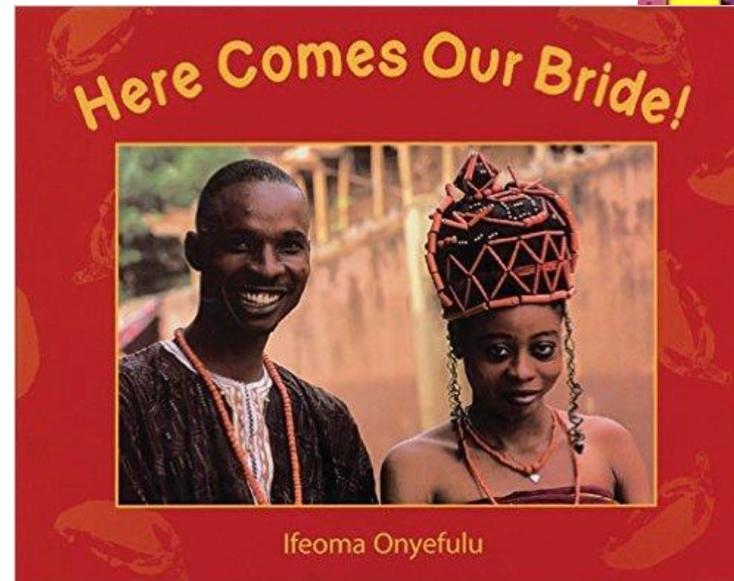
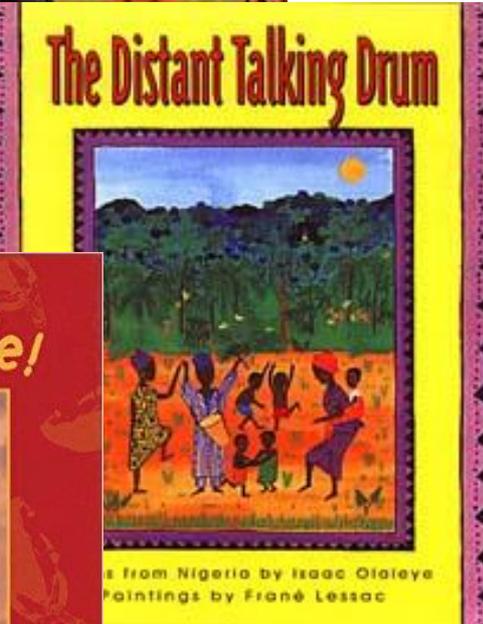
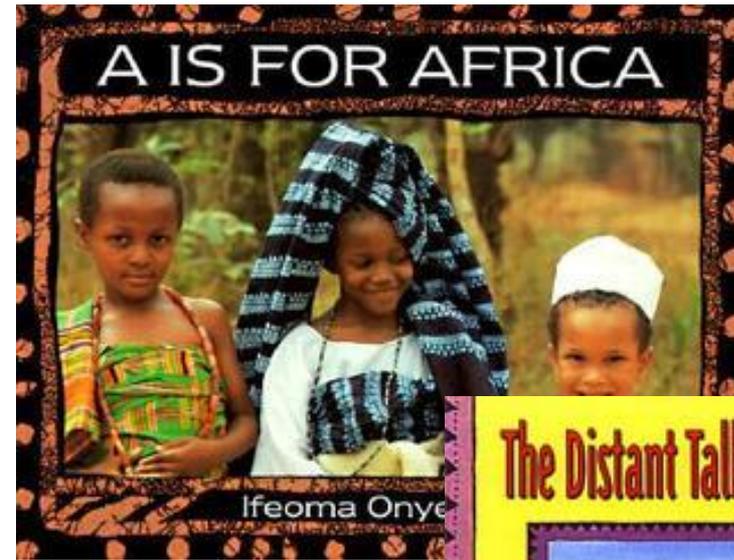
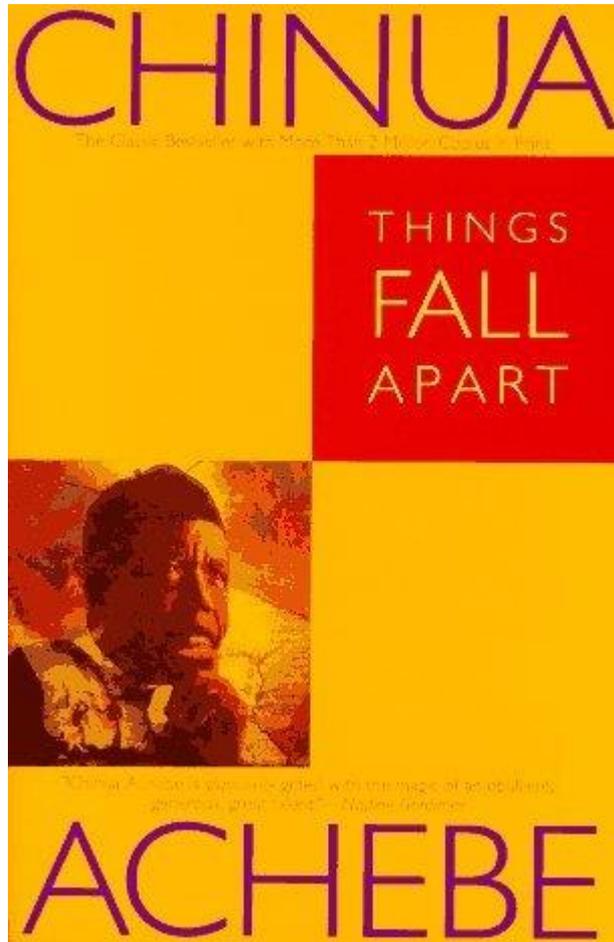
1957: South Africa is banned from the African Cup of Nations for refusing to field a multiracial team.

1959: Promotion of Bantu Self-Government Act. The reserves created in the 1913 Natives Land Act become separate countries known as homelands or Bantustans. The forced relocation of blacks begins.

1960-1994: Over 3.5 million blacks are uprooted and forced to relocate to barren Bantustans.

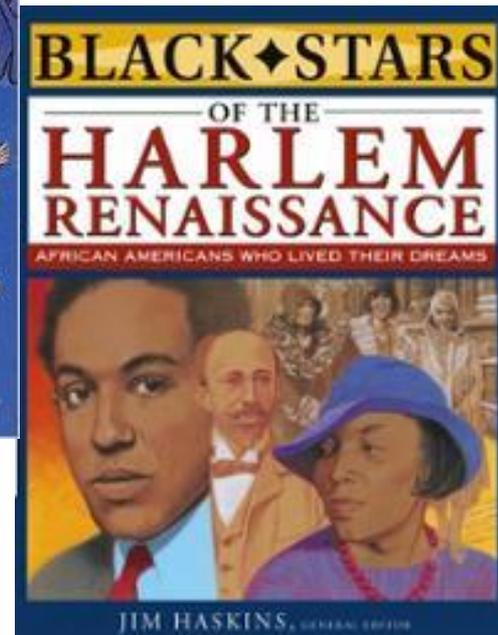
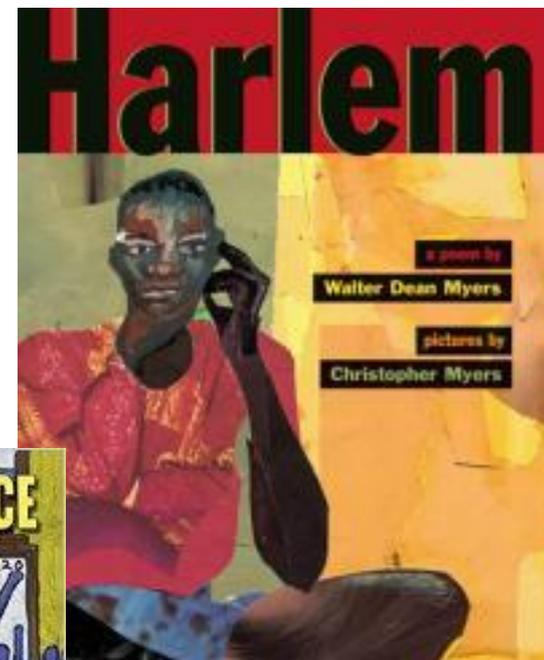
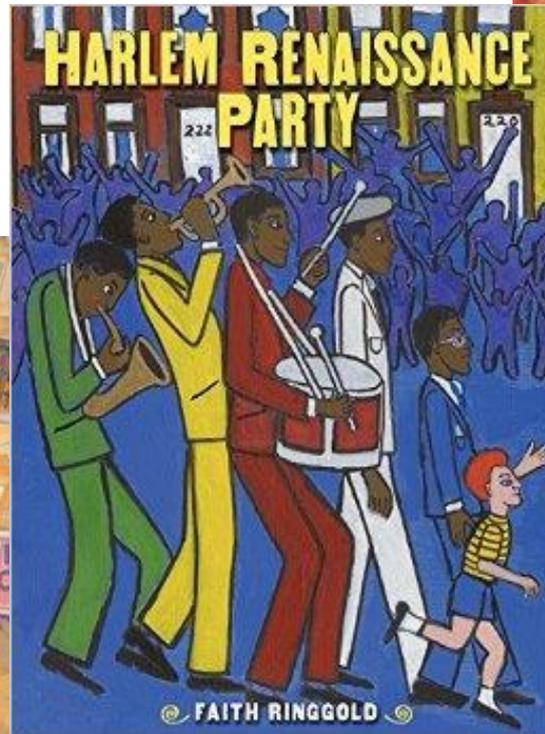
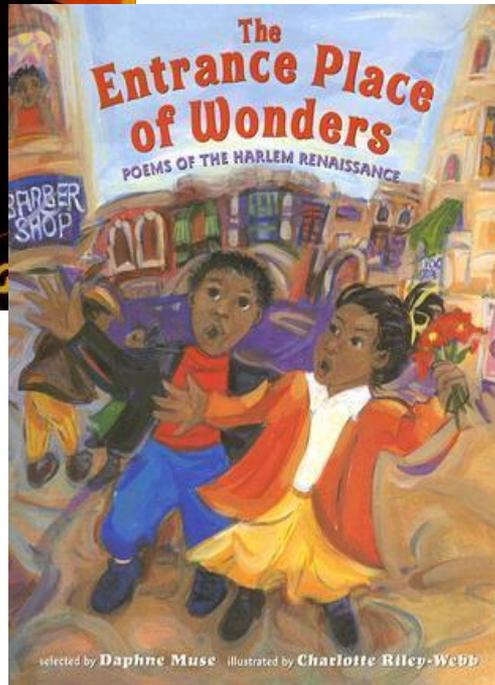
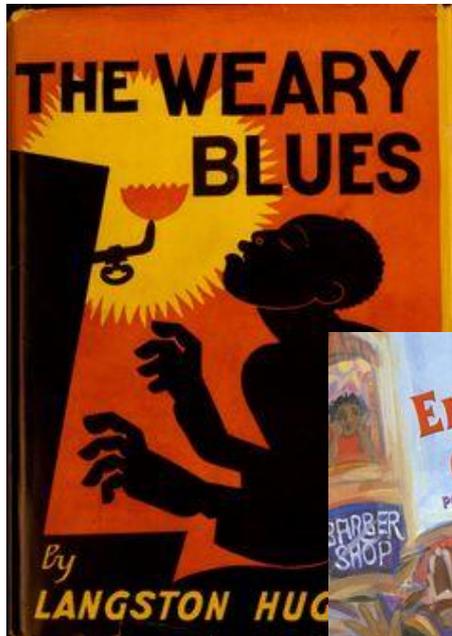
1960: Authorities open fire on a crowd protesting the pass laws in Sharpeville. Sharpshooters kill and wound many people. The incident becomes known as the Sharpeville Massacre and marks a turn-

Building background and cultural understanding: Nigeria

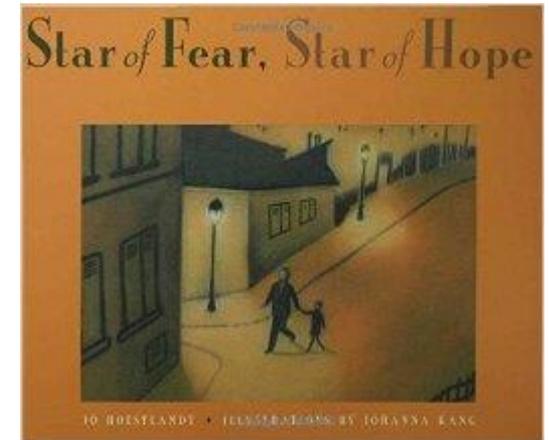
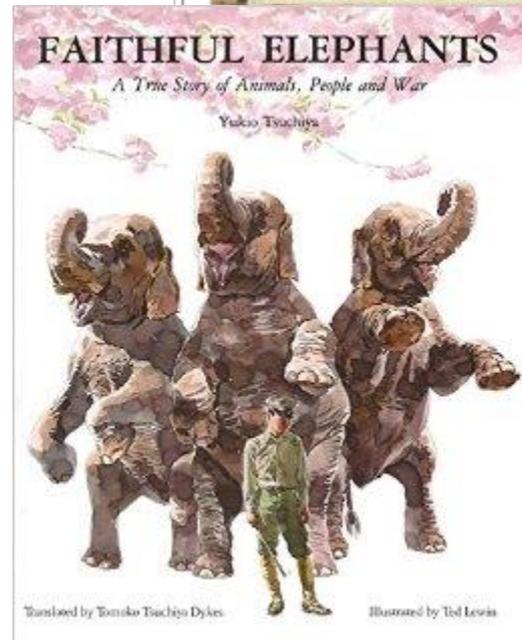
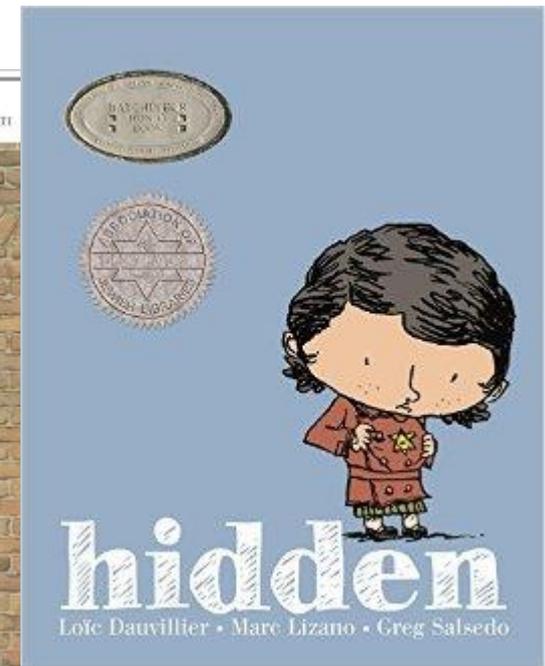
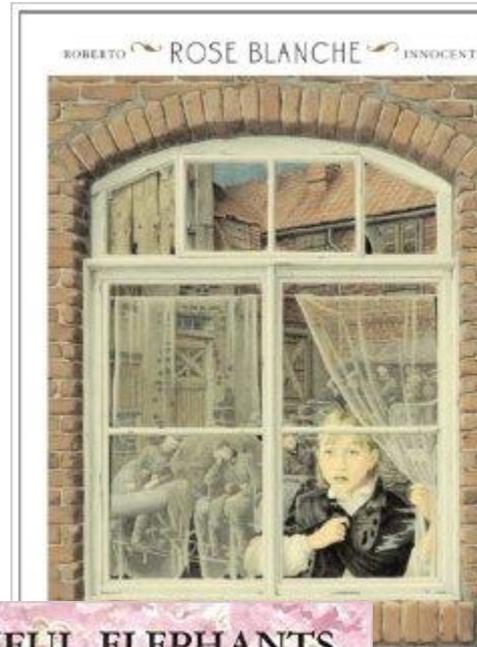
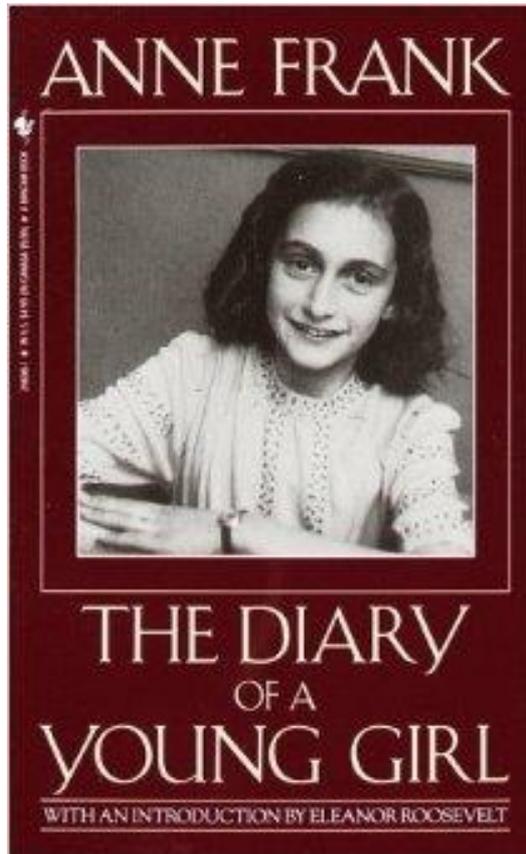


(Taliaferro, 2009)

Building background and cultural understanding: Harlem Renaissance



Building historical background: WWII



(Matthews et al, 1999)



TEACHING ACADEMIC LANGUAGE USING
PICTURE BOOKS



TEACHING ACADEMIC LANGUAGE

- Academic language instruction supports other complex cognitive tasks (analysis, synthesis, argument, evaluation)
- Three types of language demands: vocabulary, syntax, discourse

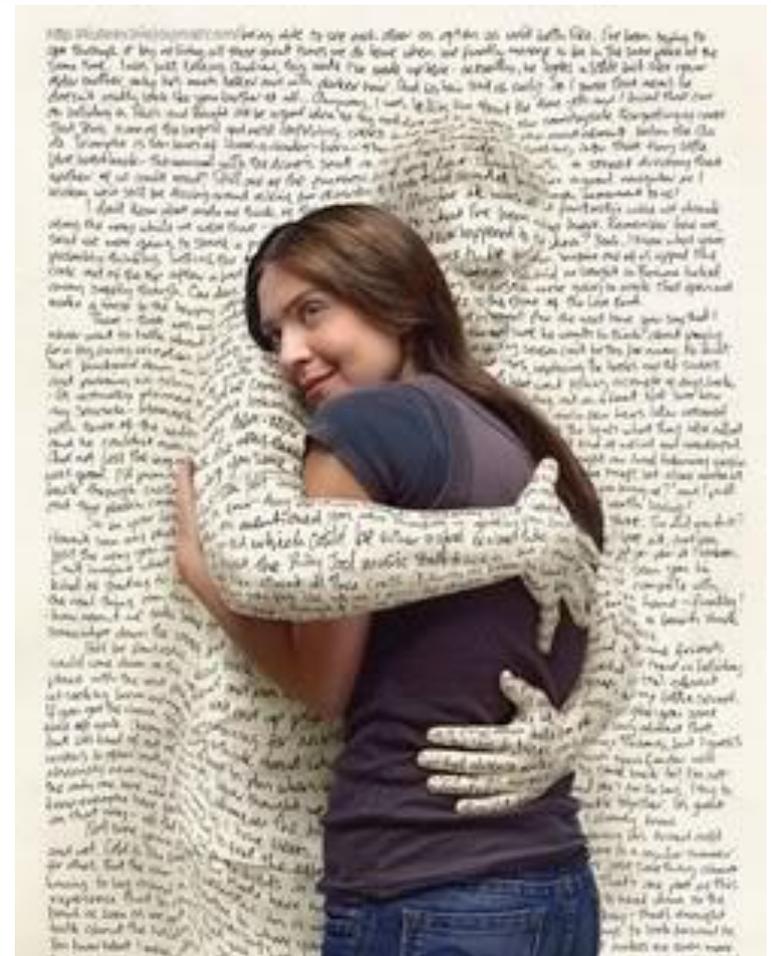




TEACHING ACADEMIC LANGUAGE

- Vocabulary: Academic Word List
- Choose 4-5 words from the AWL that relate to the theme, topic, or skill

Children's books contain more rare words than conversations between educated adults!



(Cunningham & Stanovich, 2001; Coxhead, 2000)



TEACHING ACADEMIC LANGUAGE

Language Interaction	Rare Words per 1000
Abstracts of Academic Papers	128.2
Newspapers	68.3
Popular Magazines	65.7
Books	52.7
Comic Books	53.5
Children's Books	30.9
Primetime TV for Adults	22.7
Primetime TV for Children	20.2
Conversation Between College Educated Adults	17.3
Adults Talking to Children	9.9

(Hayes & Ahrens, 1988)

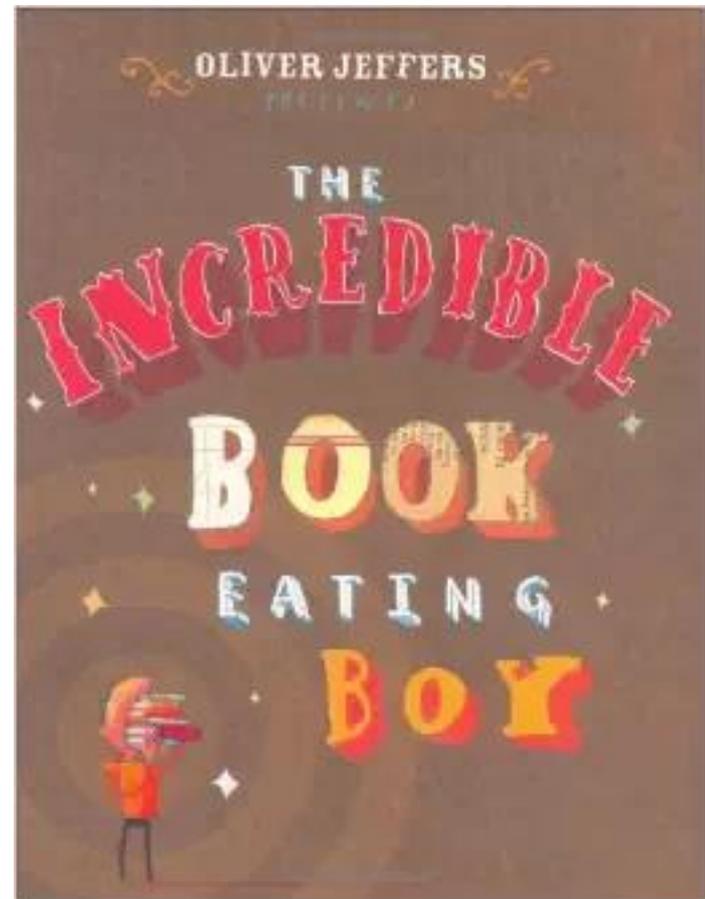


TEACHING ACADEMIC LANGUAGE

Use the 4-5 words in discussion or writing

The Incredible Book Eating Boy

- *theme words*: accumulate, capacity, cease
- *skill words*: evident, nonetheless





TEACHING ACADEMIC LANGUAGE

Academic summaries of picture books that represent a particular perspective or make an argument:

The general argument made by author X in her/his work, _____, is that _____. More specifically, X argues that _____. She/he writes, “_____” (citation). In this passage, X is suggesting that _____. In conclusion, X’s belief is that _____.

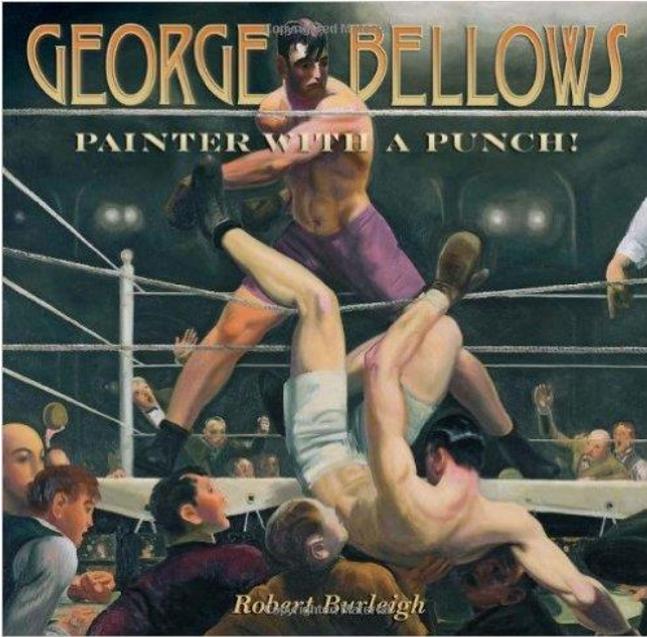


TEACHING AI WITH BIOGRAPHY SUMMARIES

From the *Teach with Picture Books* blog

- I. **Write an opposing view statement** that encapsulates the pre-existing attitudes, beliefs, or practices of society which this person challenged.
- II. **Summarize the person's main achievement** in a single sentence that briefly captures who, what, where, when, why, and how. Remember: this single sentence can't detail every great act or event from this person's life, nor should it.
- III. **Return to the text to find textual evidence** supporting the why and how facts in your second sentence. Also identify the book and author in this sentence.
- IV. **In a final sentence, explain this person's legacy.** What lasting contribution, new opportunity, or inspiration did they leave future generations?

(Schoch, 2014)



From Teach With Picture Books

For centuries, most people believed that artists should focus upon what is beautiful and romantic, but one artist named George Bellows thought differently. In the early 1900s, Bellows and other artists of New York City's "Ashcan School" began painting pictures that illustrated the gritty, ugly, and common scenes of the city in order to capture the powerful images and emotions of everyday life. According to author Robert Burleigh in the book *George Bellows: Painter with a Punch*, Bellows thought scenes of everyday life were beautiful and he was “determined to find them.” These artists helped others dare to explore "bold, new subjects," while recording what life in New York City looked like one hundred years ago.

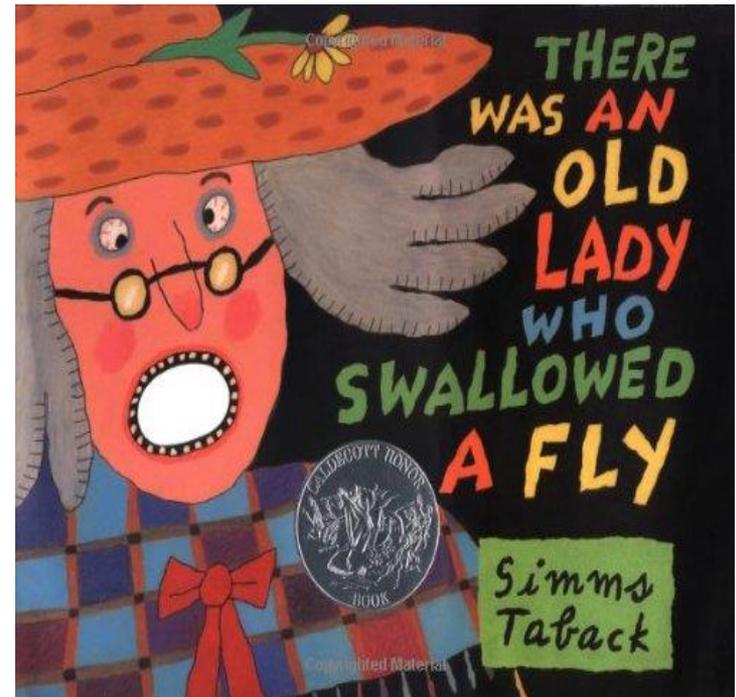
SUPPORT ANALYSIS WITH SENTENCE STEMS

- [Author] employs [technique] in order to establish _____.
- The _____ tone of the book is created through the use of _____.
- The _____ on page ____ can be interpreted to mean _____ because _____.
- On page ____, the character is portrayed as _____ through the author's use of [technique].
- On page ____, the _____ shifts from _____ to _____.
- [Object] on page ____ symbolizes _____ because _____.
- On page ____, the effect of the metaphor comparing _____ to _____ is _____.
- On page _____, the author juxtaposes _____ and _____ in order to suggest _____.
- On page _____, the author uses the image of _____ for the purpose of _____.
- The purpose of the syntax in line _____ is to _____.
- The words and details _____, _____, and _____ suggest a _____ (adjective) attitude on the part of the author.
- The principal contrast employed by the author in the passage/paragraph is between _____ and _____.
- The atmosphere established in the book is one of _____, as demonstrated by _____.
- _____ is described as _____ in order to _____.
- The speaker's attitude towards _____ is best described as one of _____.
- It can be inferred from the description of _____ that the qualities of _____ are valued by _____.
- The style of the passage could be characterized as _____. The speaker's reference to _____ serves primarily to _____.
- In the text, the author emphasizes _____ as a way of _____.



TEACHING ACADEMIC LANGUAGE

- Teach discourse by having students rewrite a common story in different styles or registers
 - MS: Appropriate language for younger kids, the principal, your friends
 - HS: Imitate the style of a certain author





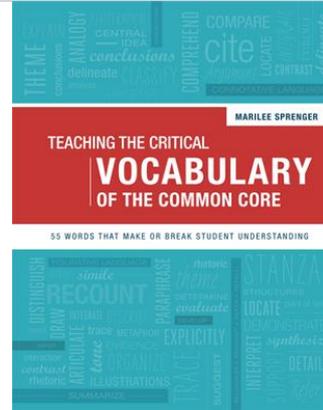
USING PICTURE BOOKS FOR ANALYSIS

ANALYSIS = HOW/WHY THE PARTS OF SOMETHING CONTRIBUTE TO THE WHOLE

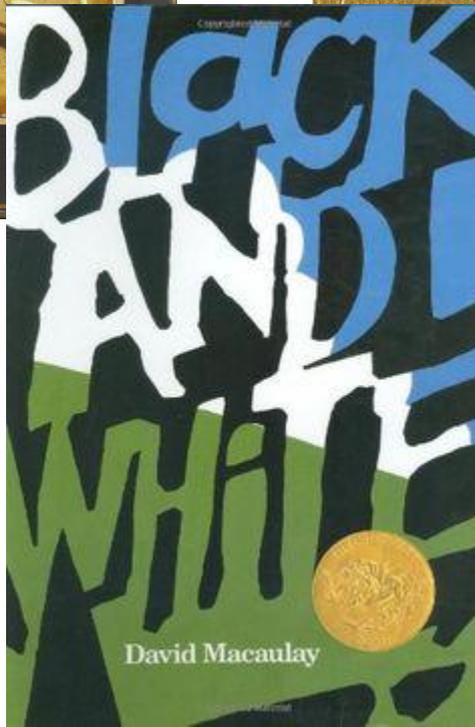
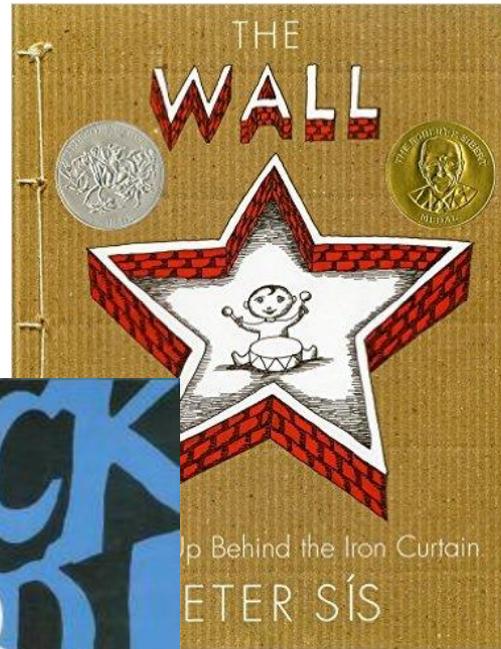
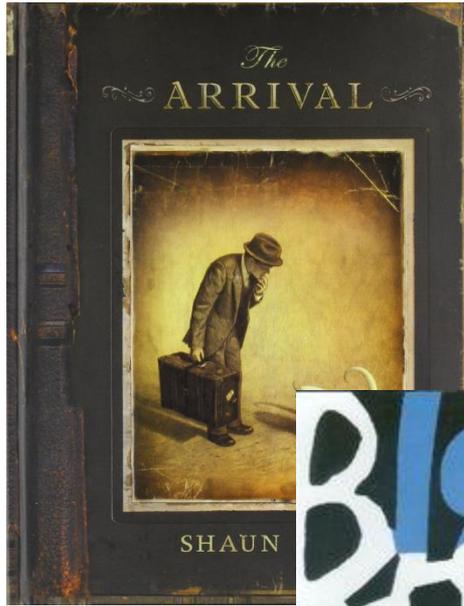


An-a-lyze, break it down, down, down,
Then explain what you found, found,
found (Sprenger, 2013)

- Analysis is heavily featured in the current core standards, sometimes under the guise of “close reading”
 - It’s used *70 times* in the CCSS--one of the words most used
- CCSS Reading 1, 2, 3, 4, 5



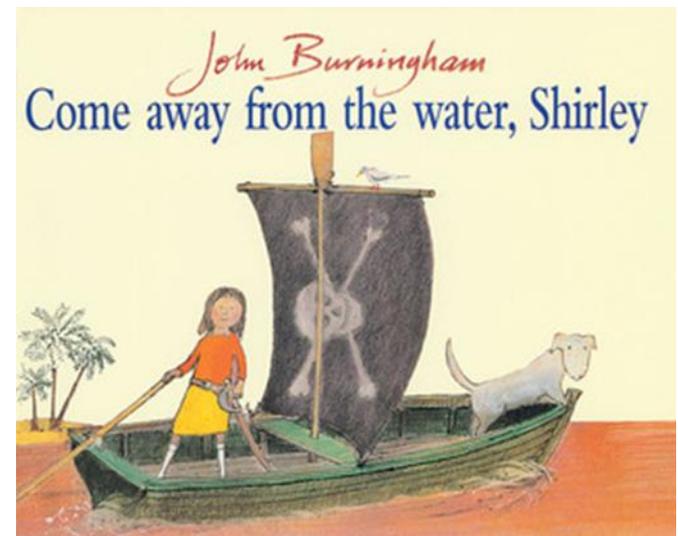
USING THINK-ALOUDS WITH COMPLEX PICTURE BOOKS



- Do a think-aloud as you read, asking students close reading questions to get them to critically analyze the text
- Use [this guide](#) to help you plan

MULTIMODAL LITERACY THROUGH IMAGE ANALYSIS

- Teach students the parts of a picture book
 - Front matter, endpapers, full bleed, gutter, recto and verso
- Analyze text structure or author's choices
- Analyze the relationship between words and pictures and how it affects the TONE



From Martinez, Roser, & Harmon (2009)



EXAMPLE OF COUNTERPOINT

Mind you don't get any of that filthy tar
on your nice new shoes





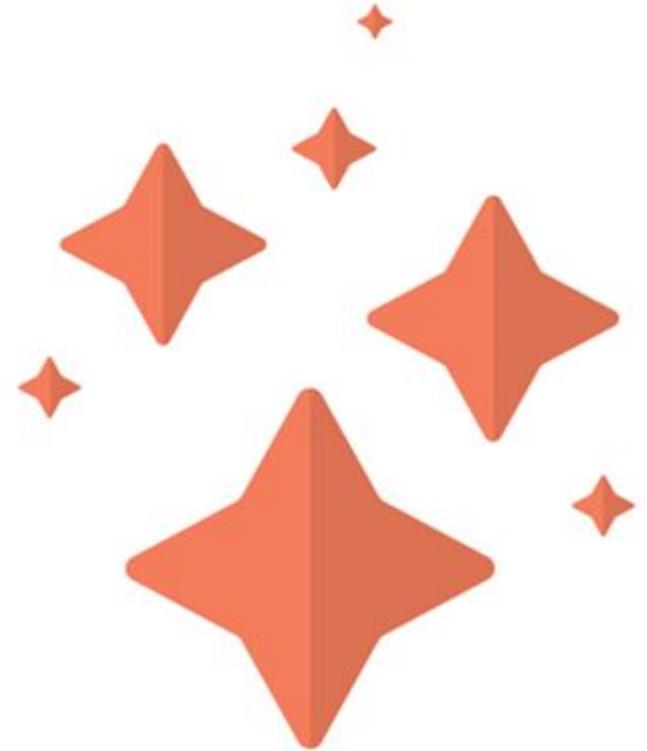
MOEBIUS' PICTURE BOOK CODES



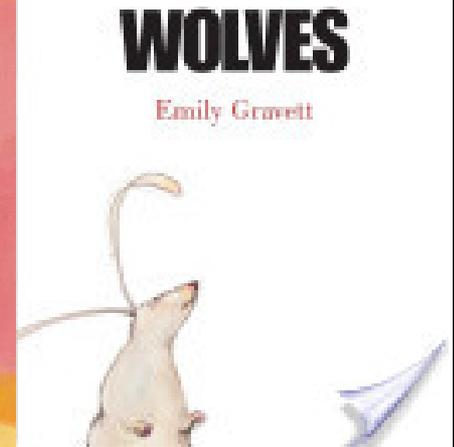
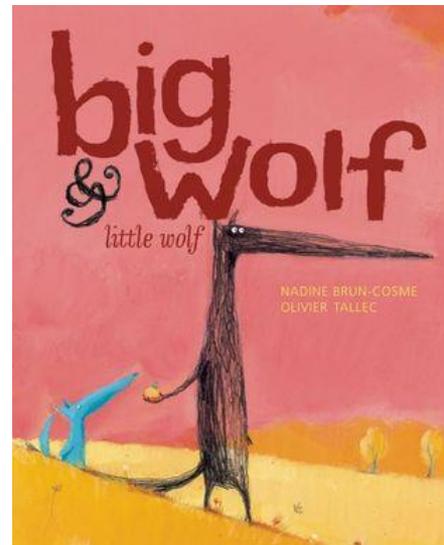
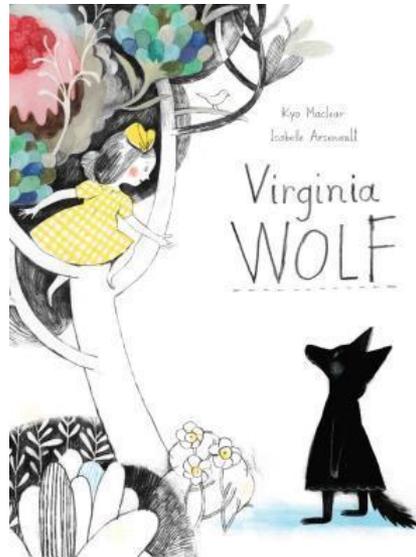
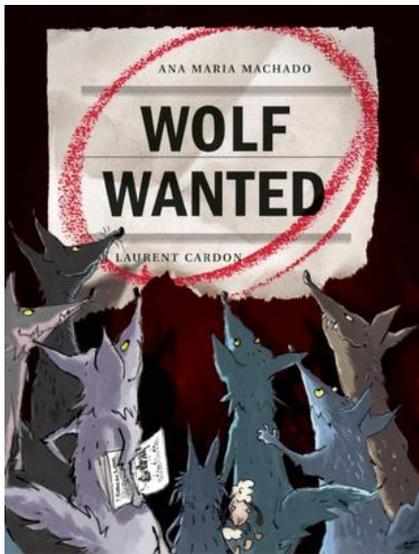
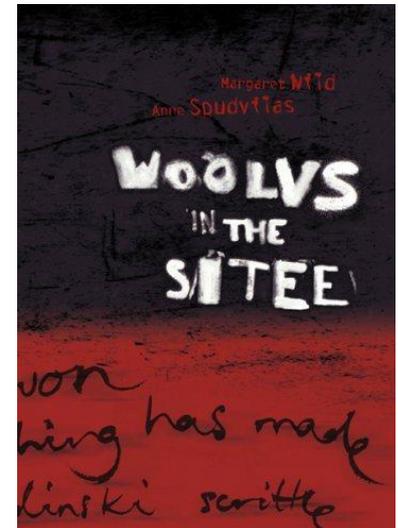
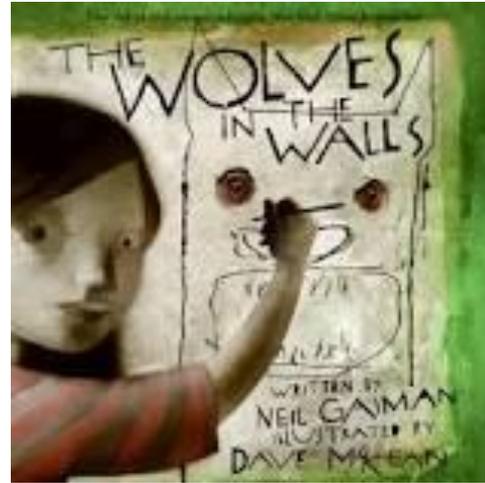


ANALYSIS OF AUTHOR'S STYLE

- Diction (Brevity, Just-Right Word Choice)
- Detail (What is Included vs. What is Omitted)
- Tone
- Syntax
- Point of View
- Mood (authorial intent)
- Irony
- Satire



Example: Wolves Text Set Analysis



In the middle of the night when everything was still,
she heard **clawing** and **gnawing**,
nibbling and **squabbling**.
She could hear the wolves in the walls, plotting their wolfish plots,
hatching their wolfish schemes.

Example Page Comparison





For an extensive
list of literary
devices in
picture books,
see Susan Hall's
*Using Picture
Storybooks to
Teach Literary
Devices, Vol. 1-3*



TEACHING SYNTHESIS USING PICTURE BOOKS

SYNTHESIZE=COMBINE FROM MULTIPLE SOURCES TO FORM A MORE COMPLEX PRODUCT



To synthesize is to become the creator
Of a product that is even greater!
(Sprenger, 2013)

- An important but DIFFICULT skill
 - Students won't go beyond the basics without instruction (Stahl, Hynd, Britton, McNish, & Bosquet, 1996; Hartmann, 1995).
- Heavily featured in the SAGE assessments

PAIRING PICTURE BOOKS WITH CHALLENGING TEXTS: NONFICTION

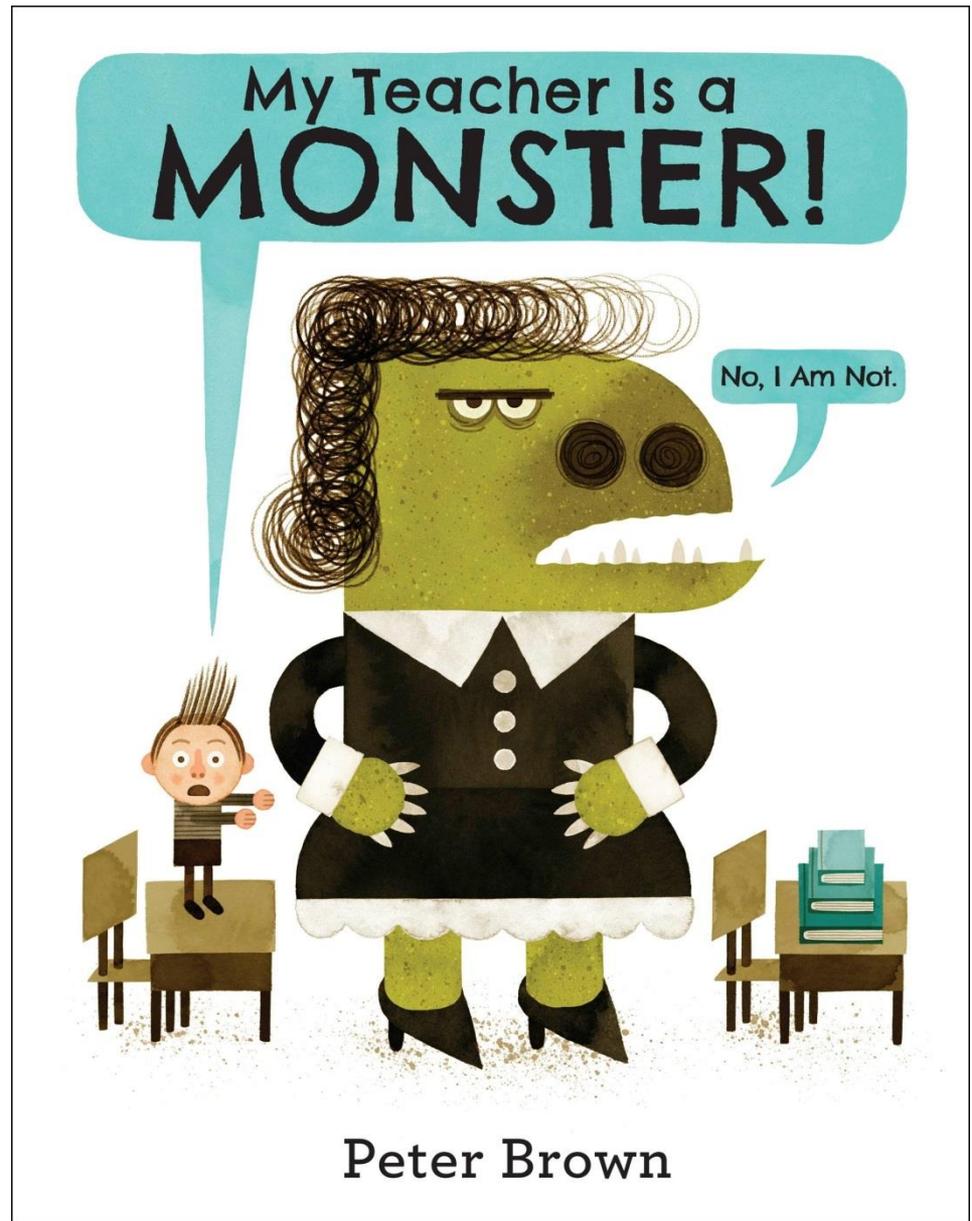
- Try pairing picture books with nonfiction articles to help students access this challenging reading material and practice synthesizing information across texts
- *Brain Pickings* is a great resource!



Paired with:

Tolstoy's letters
to Gandhi on
why we hurt
one another

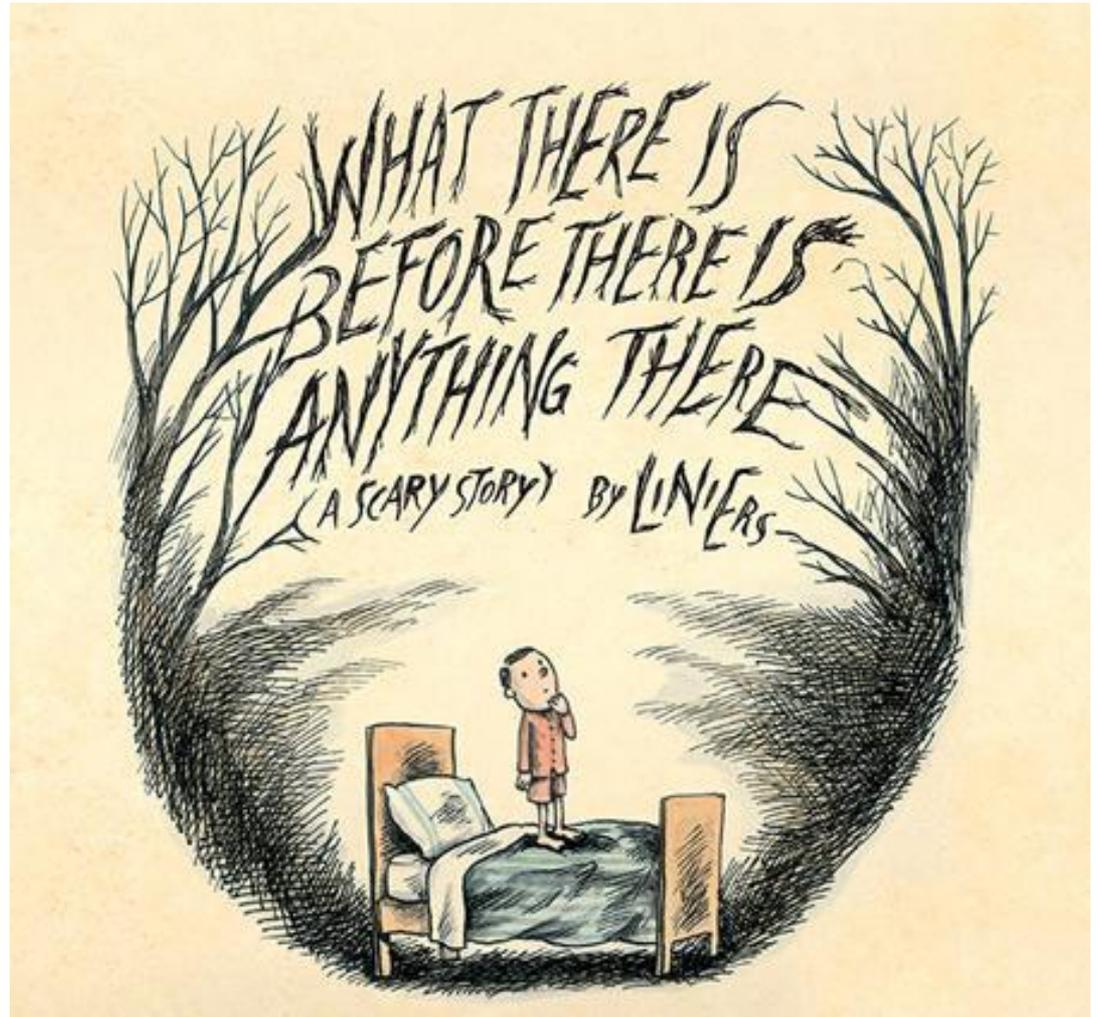
Peter Brown's
author
interview on
accepting the
"other"



Paired with:

Psychology Today articles examining fears and nightmares

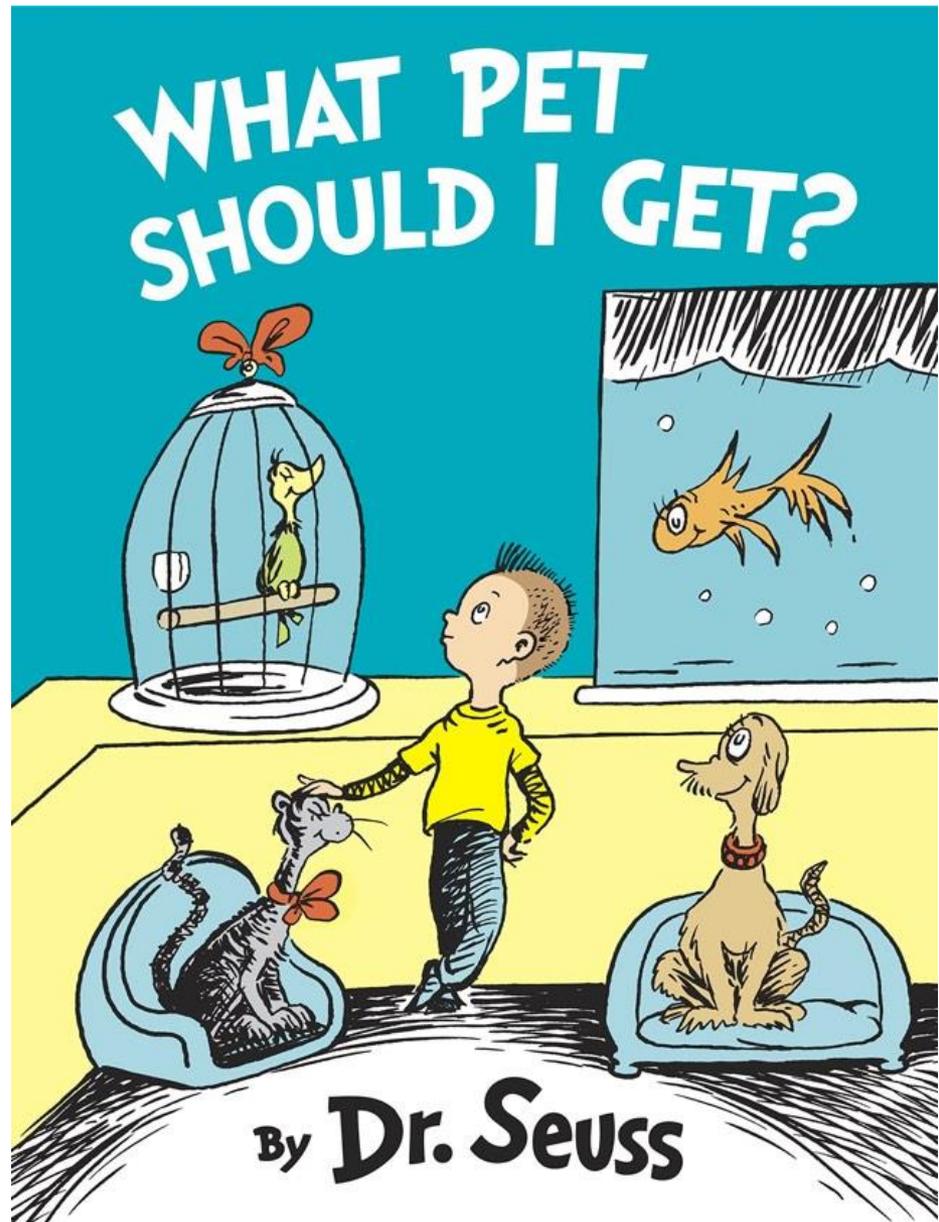
Medical Daily article on why we're afraid of the dark



Pair with:

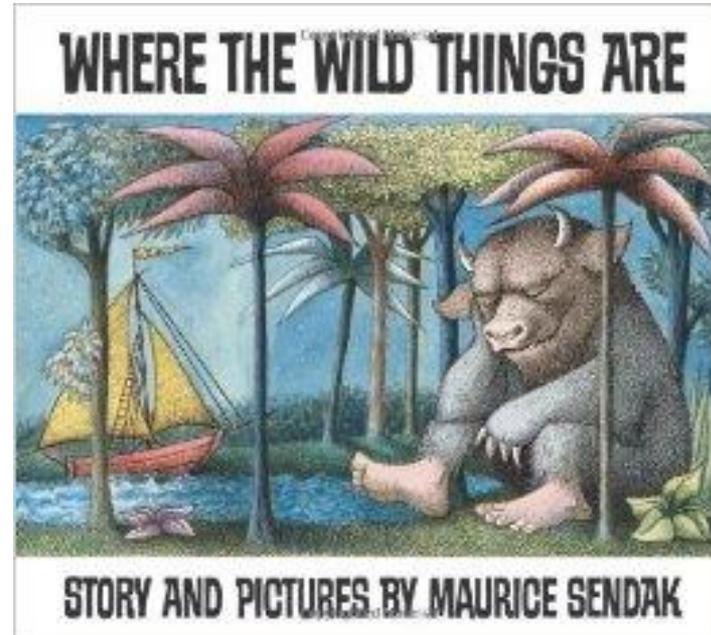
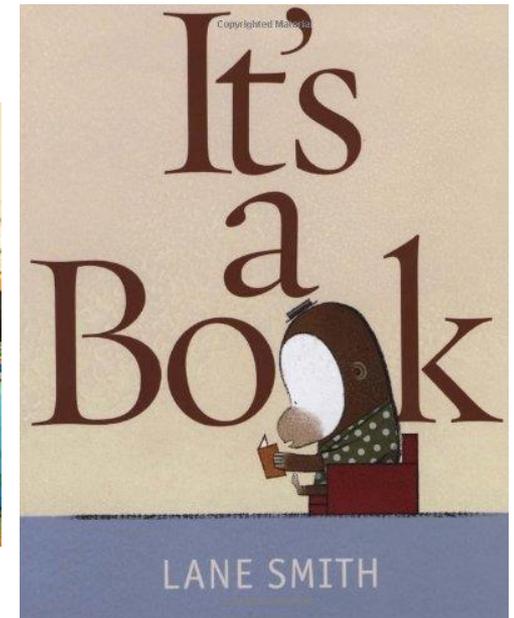
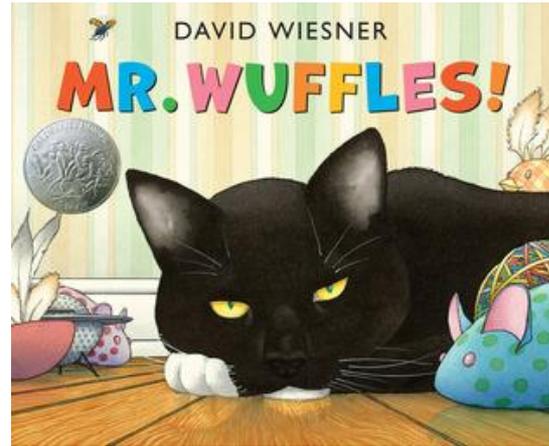
Article from
the *New Yorker* on the
paradox of
choice

Description of
a study
analyzing
FOMO (fear of
missing out)



Any picture book you like could be paired with....

- [Tolkien, Sendak, and Gaiman articles on the myth of “writing for children”](#)
- [A challenging critical essay on the book](#)

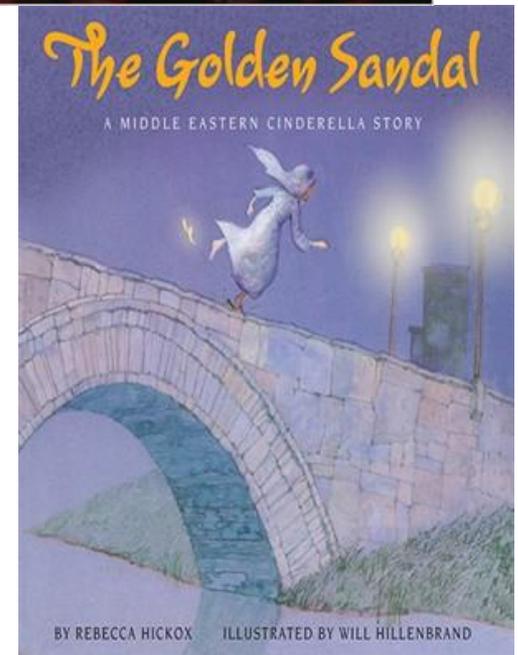
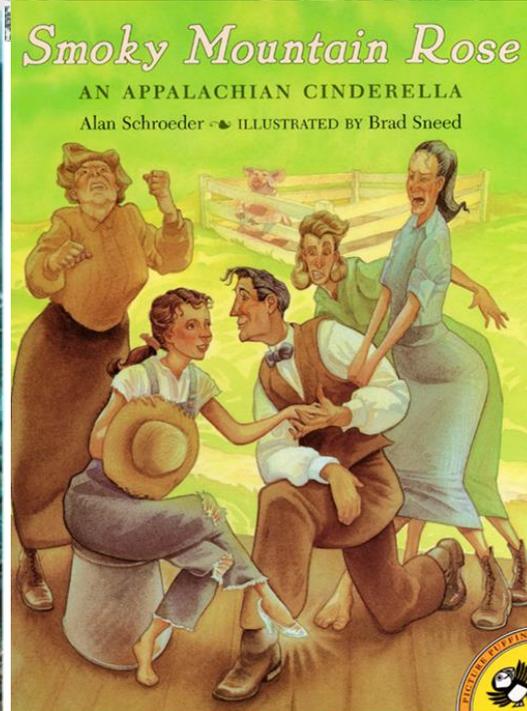
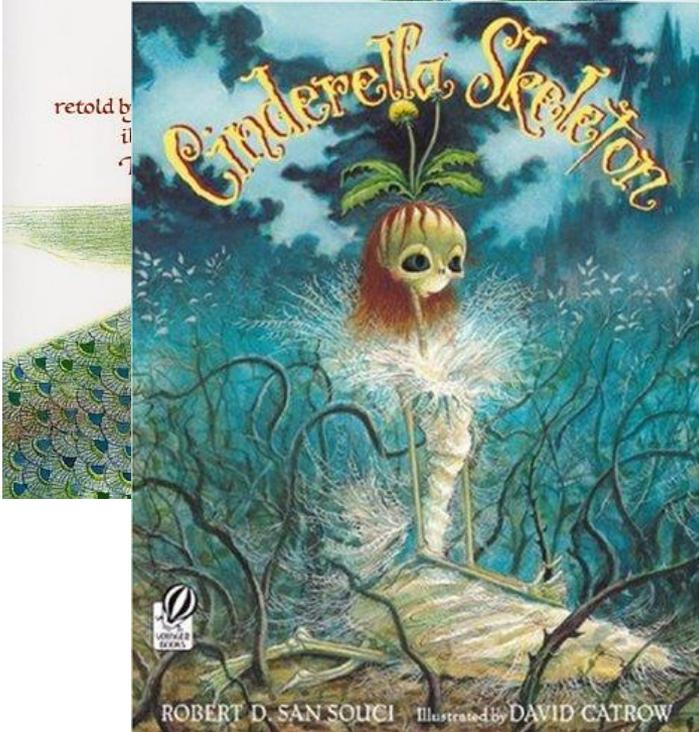
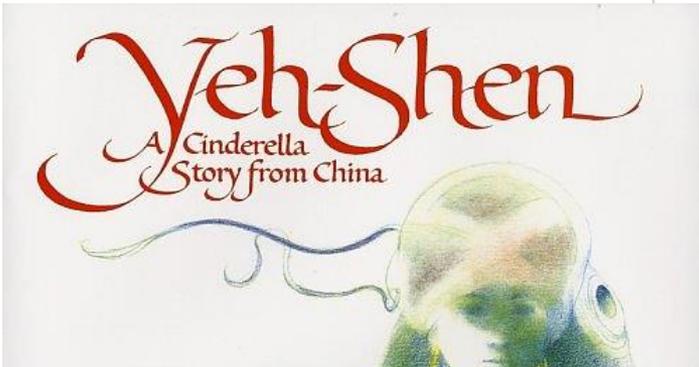
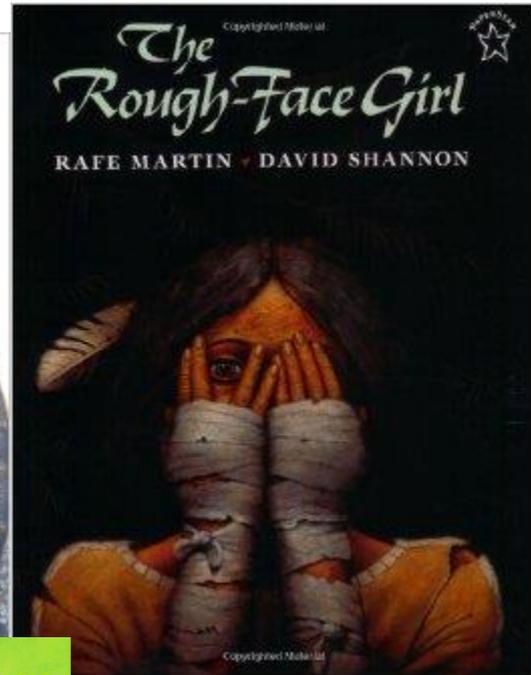
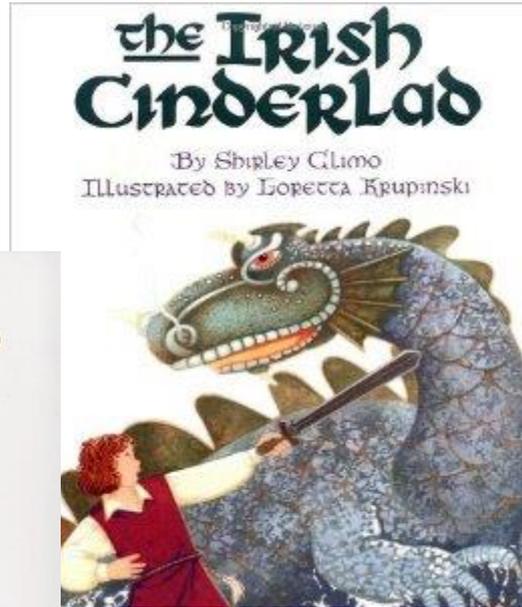


Disrupting the “Single Story”

“Students do need to find their lives reflected in books, but if what they read in school only mirrors their own view of the world, they cannot envision alternative ways of thinking and being”—Kathy G. Short

(Tschida, Ryan, & Ticknor, 2014)

Versions of Cinderella





TEACHING ARGUMENT USING PICTURE BOOKS

ARGUMENT= USING EVIDENCE TO SUPPORT A CLAIM THAT SOMETHING IS TRUE



Let's argue! Let's argue! But I don't want to fight.
I will find the facts to prove that I am right!
(Sprengr, 2013)

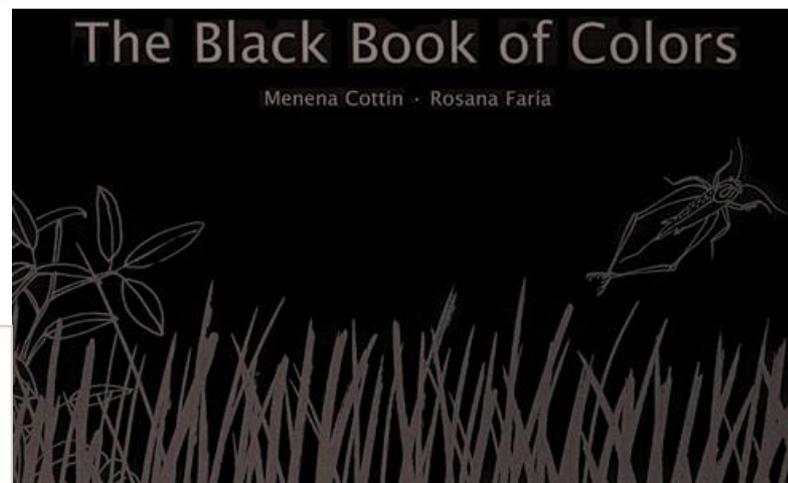
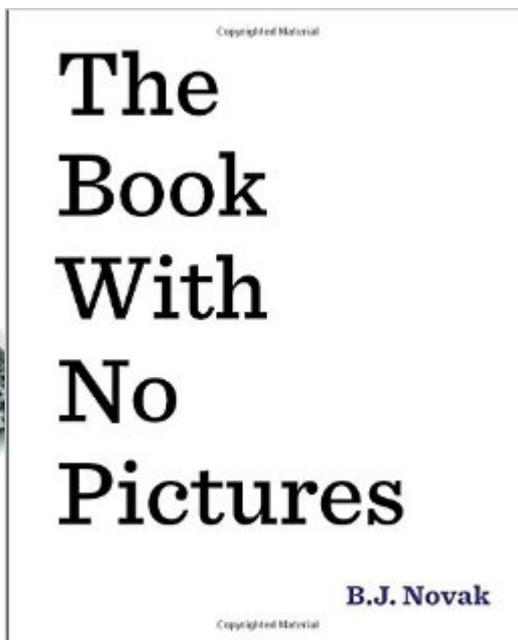
- Begins in kindergarten in CCSS w/ giving an opinion or preference
- From Appendix A: "The Standards put particular emphasis on students' ability to write sound arguments"



PAIRINGS AS A SPRINGBOARD FOR ARGUMENT

What is “literature”?

What is “children’s literature”?

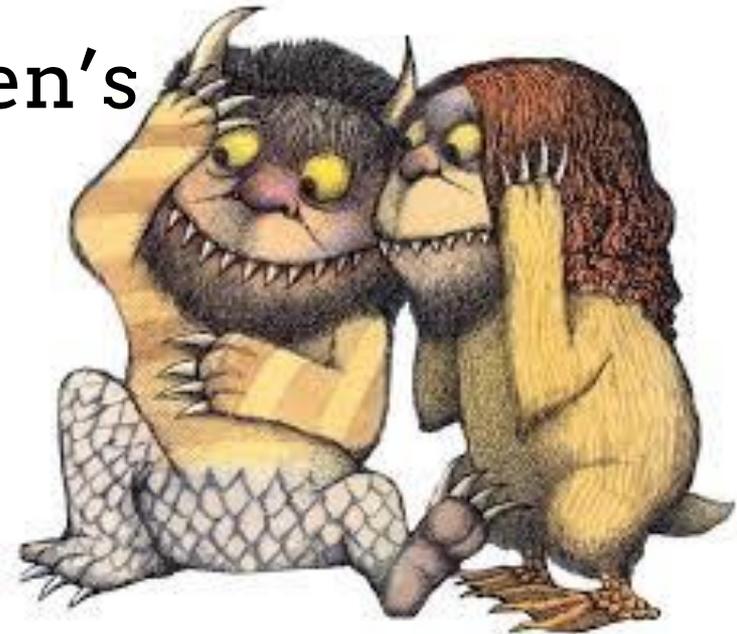


Bring in books with unusual formats, as well as stories told aloud, and discuss!



PAIRINGS AS A SPRINGBOARD FOR ARGUMENT

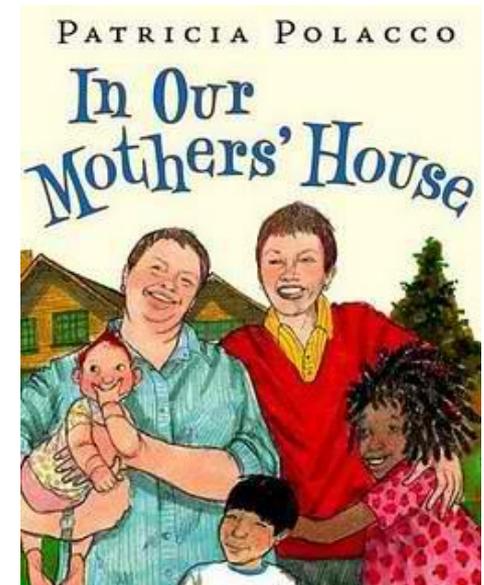
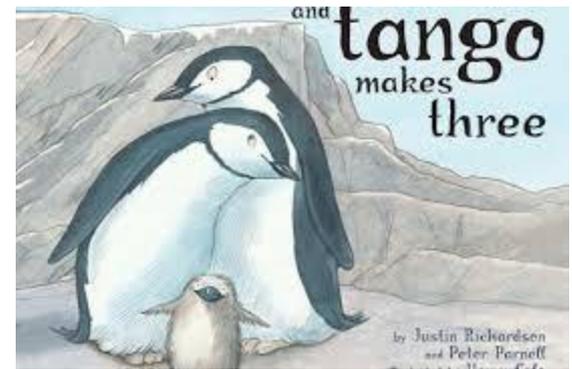
- *New York Times*' Room for Debate:
 - Should Books for Children Be Political
- Should children's and teen's books be dark?
 - Yes! They Should
 - No, they shouldn't





PAIRINGS AS A SPRINGBOARD FOR ARGUMENT

- Should children's books be censored based on their content?
 - *And Tango Makes Three* tops the most frequently challenged books list
 - Censorship in Utah
 - Davis School District and censorship of *In Our Mothers' House*





USING PICTURE BOOKS TO TEACH EVALUATION

EVALUATION= TO FIND VALUE, JUDGE, OR APPRAISE



I evaluate cuz I'm the judge
I critique without a grudge
(Sprenger, 2013)

- Evaluation is one of the highest levels of thinking in Bloom's taxonomy
- Often cited in the CCSS Anchor Standards:
7. Integrate and evaluate content presented in diverse media and formats.

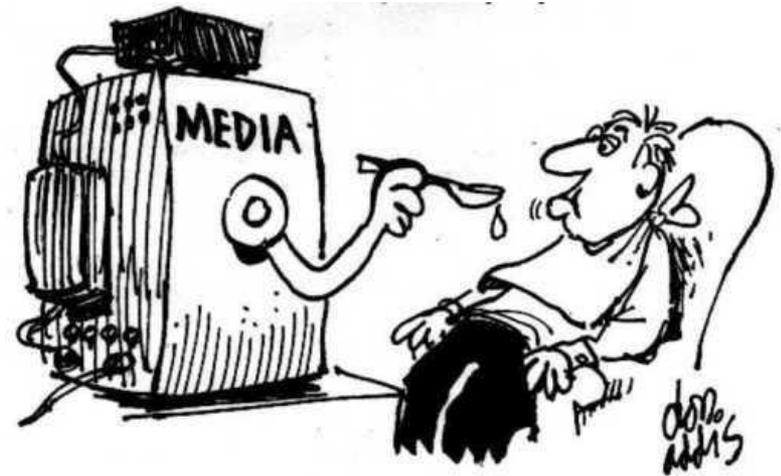


TEACHING EVALUATION

Evaluation can be a form of critical literacy

"A critical analysis requires interrogating what texts tell us about the way things are and why."

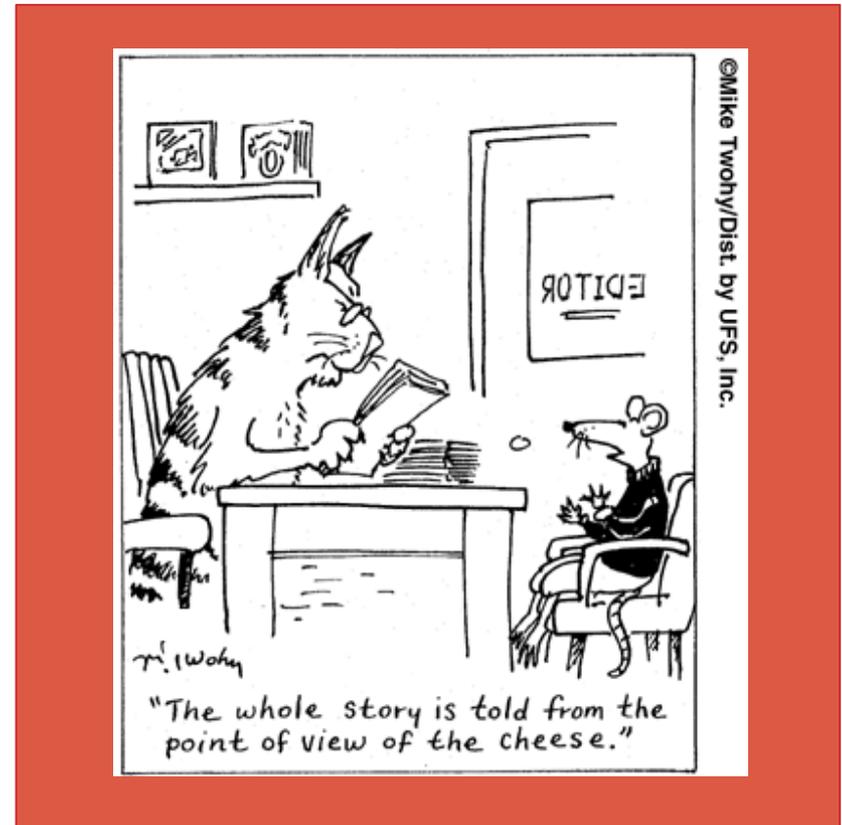
(Comber, 2001, p. 272)



Evaluation as a form of critical literacy

Critical literacy is, "an understanding that language practices and texts are always informed by ideological beliefs and perspectives whether conscious or otherwise".

(Jones, 2006, pg. 65)





TEACHING EVALUATION

Choose a picture book and teach students how to evaluate for...

- perspective or point of view
- cultural authenticity
- racism
- sexism
- quality

FIVE KEY QUESTIONS

- 1. Who created this message?** *(Who is the author? Who is the illustrator? What background information can you find about the author, illustrator, or both?)*
- 2. What creative techniques are used to attract my attention?** *(What do you notice about the author's selection of words, fonts, bolding, italics, or colors that have been used in the text? What's noticeable about the author's choice of characters or story elements? What do you notice about the illustrator's medium, style, or color choices?)*
- 3. How might different people understand this message differently?** *(What are some possible types of identities of the readers of the book? [e.g., gender, age, SES, religion, race/ethnicity, sexual orientation] How would the different readers interpret the text/pictures?)*
- 4. What values, lifestyles, and points of view are represented in, or omitted from, this message?** *(What values, lifestyles, and points of view does the author incorporate into or leave out of the text? What values, lifestyles, and points of view does the illustrator portray or not portray?)*
- 5. Why is this message being sent?** *(Why do you think the author chose to write this book? What is his or her message to the reader? What messages are portrayed in the book's illustrations?)*

To teach students how to critically evaluate perspective (Linder, 2015)





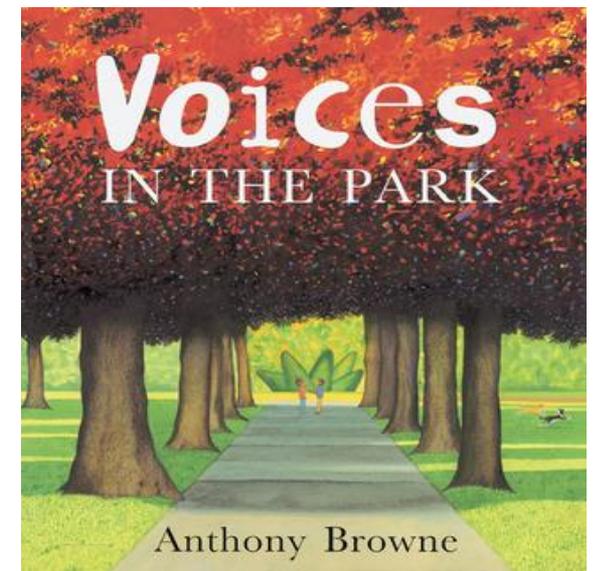
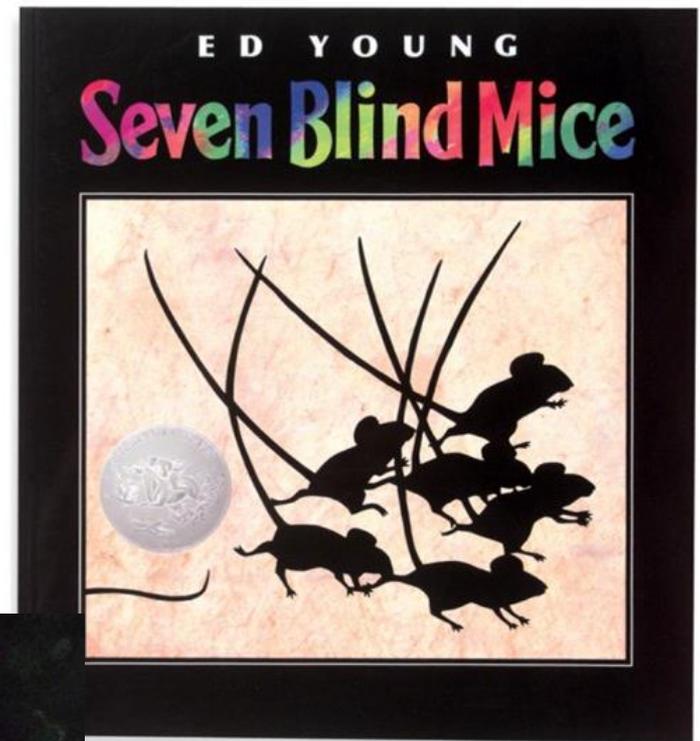
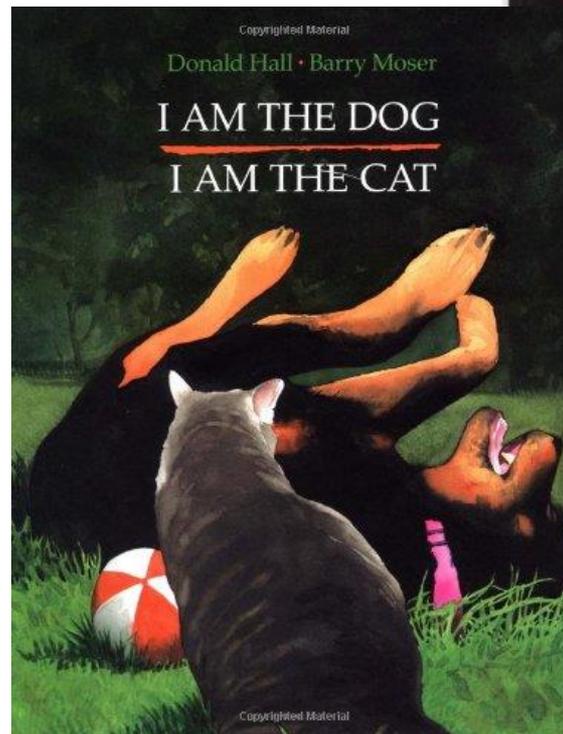
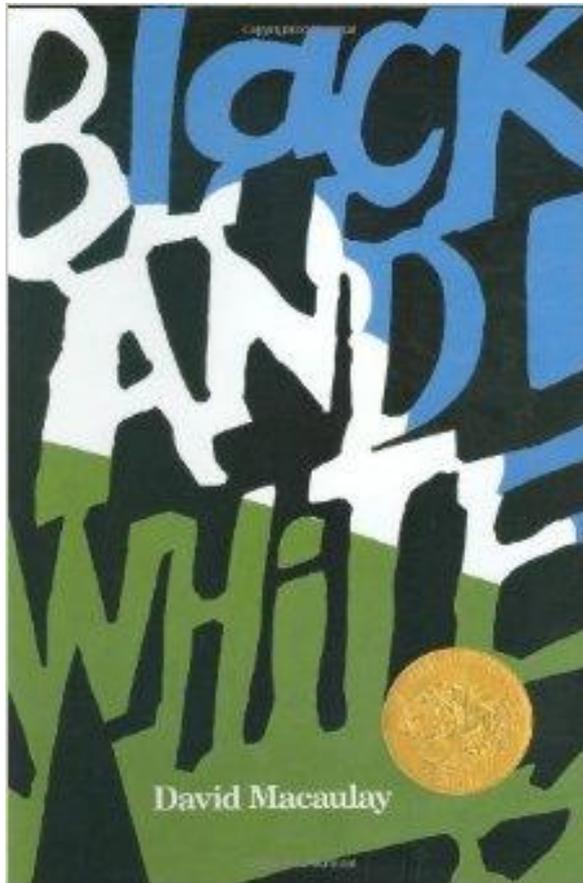
TEACHING EVALUATION

To introduce critical literacy as a significant practice, begin with texts that identify or promote multiple perspectives.

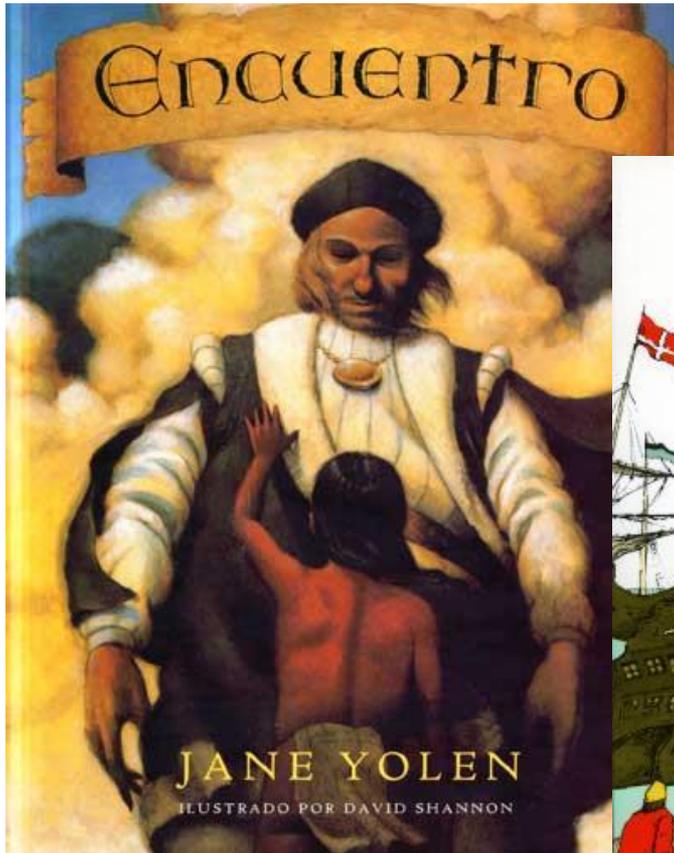
(Clark & Whitney, 2009)



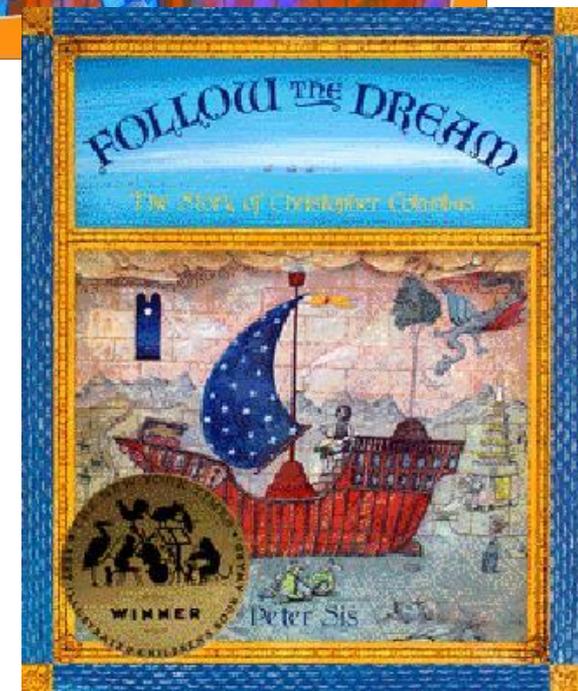
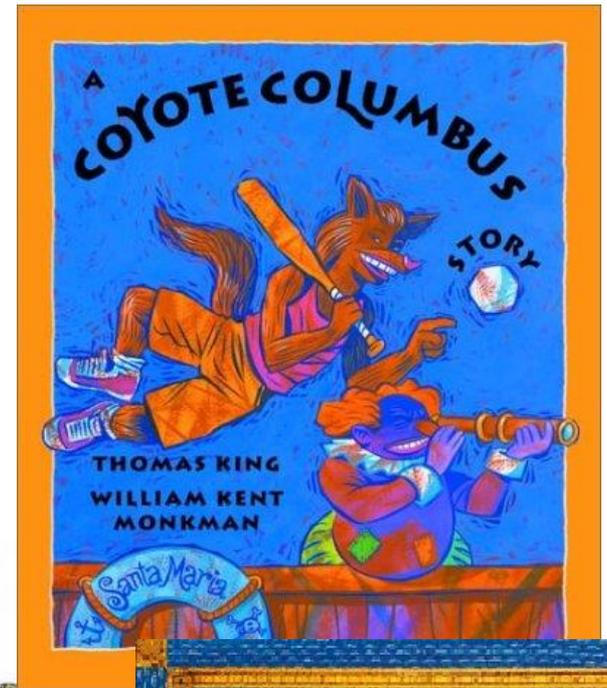
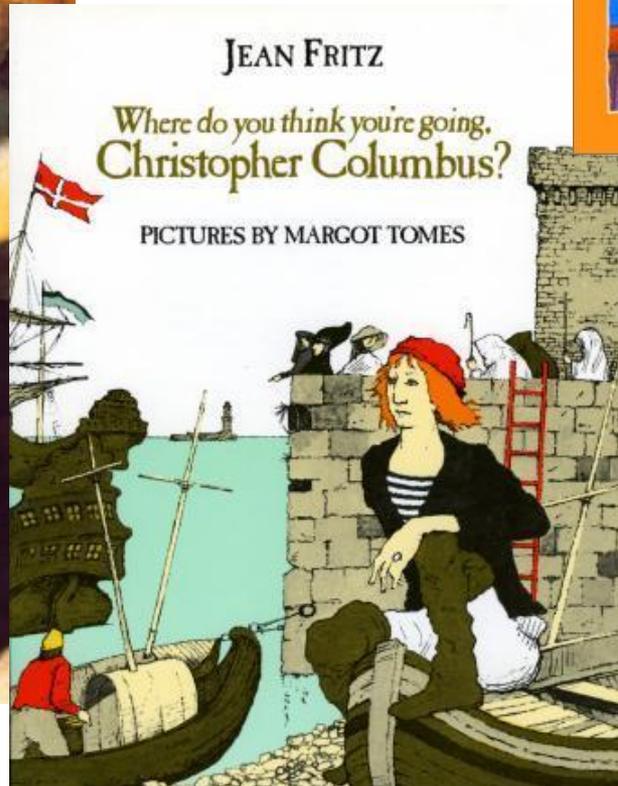
Understanding the value of multiple perspectives



Critical reading of texts with different perspectives



(Desai, 2014)



Evaluation of sexism...



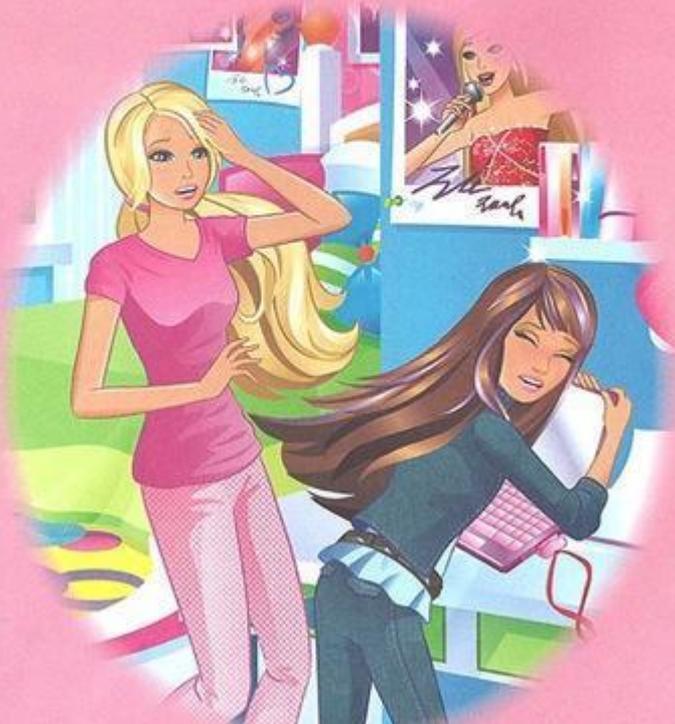


TEACHING EVALUATION

When Barbie puts her flash drive into Skipper's laptop, the screen starts blinking.

"Oh, no!" says Barbie. "The virus must be on the flash drive!"

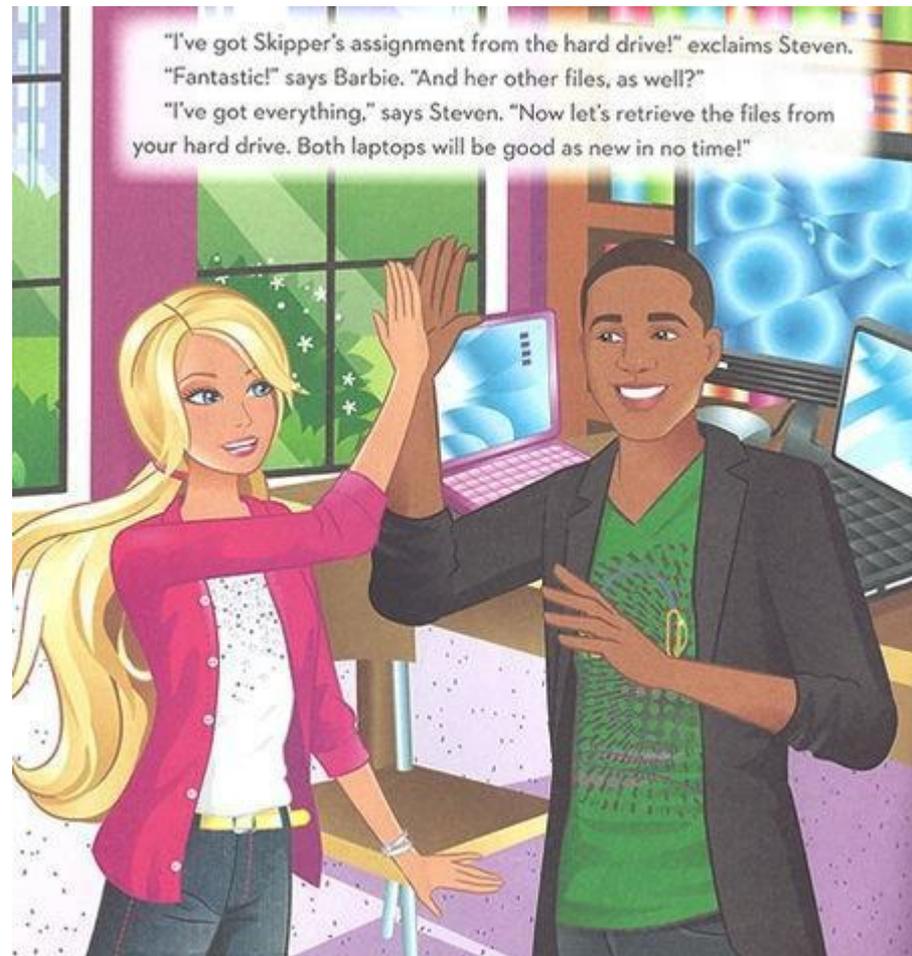
"I forgot to back up my homework assignment!" cries Skipper. "And all my music files are lost, too!"



"I've got Skipper's assignment from the hard drive!" exclaims Steven.

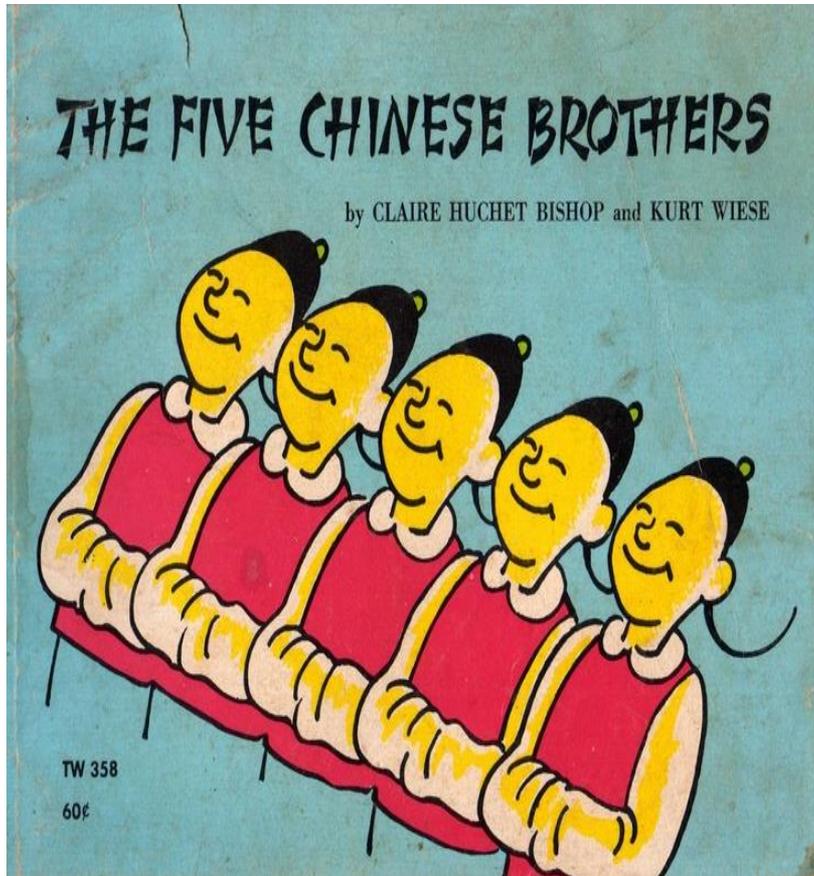
"Fantastic!" says Barbie. "And her other files, as well?"

"I've got everything," says Steven. "Now let's retrieve the files from your hard drive. Both laptops will be good as new in no time!"





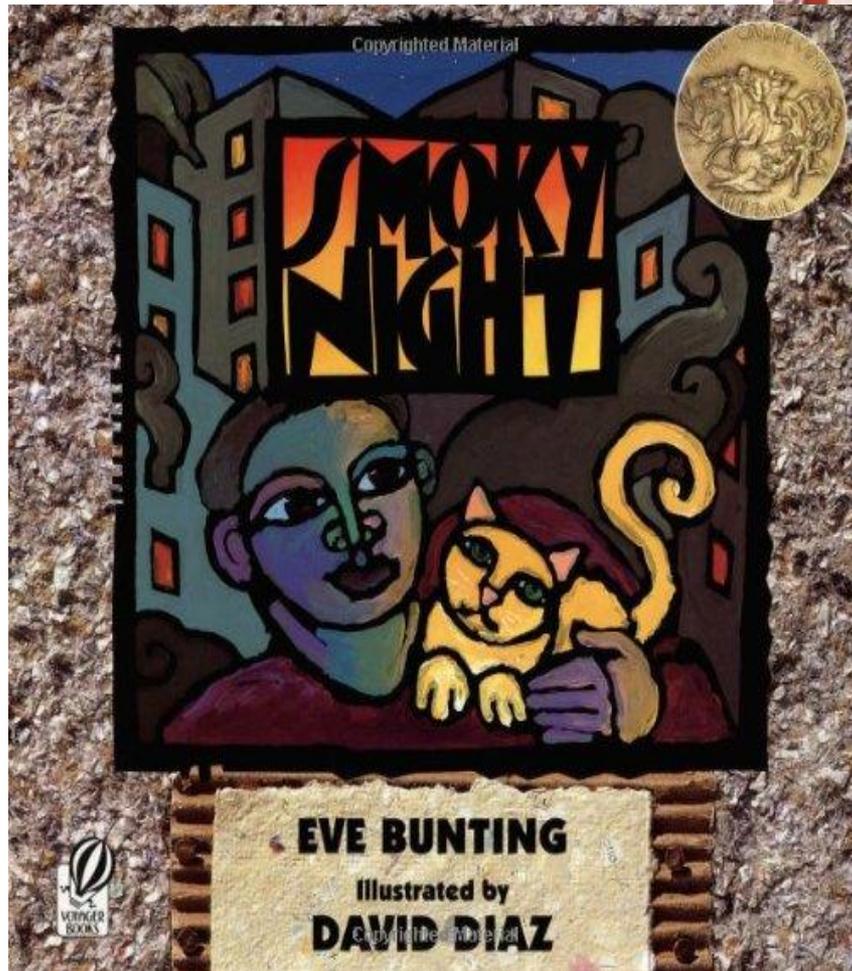
TEACHING EVALUATION



Evaluation of racism:



Evaluation of racism/cultural authenticity:



Mama explains about rioting. "It can happen when people get angry. They want to smash and destroy. They don't care anymore what's right and what's wrong."

Below us they are smashing everything. Windows, cars, streetlights.

"They look angry. But they look happy, too," I whisper.

"After a while it's like a game," Mama says.

Two boys are carrying a TV from Morton's Appliances. It's hard for them because the TV is so heavy.

"Are they stealing it?" I ask.

Mama nods.

Someone breaks the window of Fashion Shoes. Two women and a man climb in through the broken glass. They toss out shoes like they're throwing footballs. I've never heard anybody laugh the way they laugh.

Smoke drifts, light as fog. I see the distant flicker of flames.



TEACHING EVALUATION

Questions to Evaluate Picture Book Quality

1. Has the picture book received the endorsements of professionals?
2. Is the topic (and the book's treatment of it) suitable?
3. Are the literary elements of plot, theme, character, style, and setting used effectively?
4. Is the language or structure appropriate for the theme or style?
5. Are the characters interesting, believable, and well developed?
6. Did the author satisfy a sense of completed story?

Questions to Evaluate Illustrations

1. Do the pictures complement the story?
2. Are the illustrations and text synchronized?
3. Does the mood conveyed by the artwork (humorous/serious, rollicking/quiet) compliment that of the story?
4. Are the illustrative details consistent with the text?
5. Are the illustrations or photographs aesthetically pleasing?

To conclude: Why picture books?

"I'm talking about - the picture book. There it sits like some massive inflorescence, budding and flowering and reproducing in all its delightful, complex and beautiful ways, all freighted with the same impulse – how to please, intrigue, and amuse young children and their carers and teachers.

And it does this ... in many different ways: visually, orally, textually and in any combinations of all three. Eye and ear are constantly challenged to look and listen here, there and everywhere."

--Michael Rosen, poet, author, former UK Children's Laureate

Questions? Contact us!

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*Materials can be
found online at:*

[http://www.ucte.info/
index.php/annual-
conference](http://www.ucte.info/index.php/annual-conference)





PHOTO CREDITS

- Several Seconds, “Window”
- JD Hancock, “Darth Grader”
- JD Hancock, “Clay Target”