

From Paired Text to Blended Genres: Pairing Picturebooks with Poems

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ABSTRACT

This article introduces the concept of blended genres and describes a rationale for using blended genres to teach important topics in the English Language Arts (ELA) classroom. It begins with a vignette that sparked curiosity about, and the motivation to develop, a variety of blended genres. It describes blended genres as rooted in traditional notions of paired text, provides theoretical background on the benefits of paired text, and highlights intertextuality as one important benefit, among others. It shares examples of blended genres and illustrates samples of instructional strategies used with blended genres to support intertextuality and student learning on important topics in English Language Arts (ELA). It ends with concluding thoughts.

KEYWORDS

paired text;
blended genres;
picturebooks;
poetry; ELA
instruction;
intertextuality

Recently, one of us (Bill Bintz, the first author) read aloud *Mr. Archimede's Bath* (Allen, 1994) to students enrolled in a graduate class entitled Reading Across the Content Areas. Here is a precis:

Mr. Archimedes likes to take baths with his friends, Kangaroo, Wombat and Goat. The problem is that the water in the tub always overflows and makes a mess in the bathroom. He suspects the problem is one of his friends. Mr. Archimedes conducts an experiment by filling the bathtub with water and measuring the height of the water with a yardstick. He orders each of his friends to individually get in and get out of the bathtub, watching the behavior of the water. Mr. Archimedes includes himself in his experiment and finds the surprising and unexpected solution to the problem.

Bintz read aloud *Mr. Archimede's Bath* for three reasons: (a) promote the use of picturebooks for teaching content area material across the curriculum, (b) demonstrate the use of picturebooks to teach about important science and scientists, and (c) introduce or reintroduce, students to the life, times, and discoveries of Archimedes, and how he used the scientific method to solve real problems throughout his life.

After reading, Bintz invited students to share their understandings of the text and write reflections on the whole experience. All students responded positively about *Mr. Archimede's Bath*, especially about using picturebooks to teach content area material across the curriculum. One response was particularly interesting.

I never liked science very much and was always confused about the scientific method. However, I love this picturebook because it makes the scientific method understandable. It is also a good introduction to Archimedes. This picturebook reminded me of a poem, “Bring Back Archimedes.” It would be great to read the book and the poem together to students.

Bintz shared this response with a colleague (Abbey Galeza, the second author), and the response caught her attention. We recognized *Mr. Archimede’s Bath* and “Bring Back Archimedes” (Smith, 2016) was a paired text. At the same time, however, we realized that this combination of a picturebook and a poem introduced us to a new way to develop a paired text, one that blends two different genres. She and I started to develop blended genres of picturebooks and poems based on important topics related to reading and writing, including libraries and librarians; letters, words, and wordplay; parts of speech; school; books; and stories. We also created instructional strategies that teachers can use with blended genres to help students make intertextual connections across texts.

This article introduces the concept of blended genres and provides a rationale for using this curricular resource to teach key topics in the English Language Arts (ELA) classroom. A vignette, presented earlier, sparked the curiosity and motivation to explore various blended genres. The article defines blended genres, building on traditional ideas of paired texts, and offers a theoretical background on their benefits, particularly emphasizing intertextuality. It includes examples of blended genres; alongside instructional strategies designed to foster intertextuality and enhance student learning. The article concludes with final reflections on the use of blended genres in the classroom.

Paired Text

A blended genre is rooted in the traditional concept of a paired text. Conceptually, a paired text consists of two texts that are interrelated in some way, e.g. topic, theme, concept, etc. (Bintz, 2015). It is based on the notion that “reading is making connections between the books readers are currently reading and their past experiences” (Short et al., 1995, p. 358). Paired texts help readers “develop both an expectation for connections and strategies for making the search for connections more productive and wide ranging” (Short et al., 1995, p. 537). The next section identifies several benefits of paired texts.

Benefits of Paired Text

There are many benefits to paired text for students and teachers. For students, benefits, among others, include: (a) they enable students to learn about one book from the other, and reading and sharing understandings of paired text can contribute to learning across all subjects (Neufeld, 2005, p. 302), (b) they enable students to share and extend understandings of each text differently than if only one text had been read and discussed (Short et al., 1995, p. 537), (c) they help students to read one text and in the process build background knowledge for reading a second, related text (Soalt, 2005, p. 680), (d) they provide experiences with multiple genres and content areas, (e) they demonstrate how different genres provide students with different lenses for interpreting text (Murray, 1985, p. 122) and therefore different ways of knowing about texts (Paretti, 1999), (f) they highlight different text structures, specialized vocabulary, captions, diagrams, subheadings, maps, etc., (g) they increase vocabulary by seeing same words in different contexts, and (h) they increase motivation to explore topics students are not initially interested in (Soalt, 2005, p. 681).

In addition, paired have many benefits for teachers. Perhaps most importantly, paired text is a curricular resource that is based on a multiple-text, not a single-text (textbook), mentality. This mentality posits that multiple, interrelated texts help students read broadly and deeply, make intertextual connections between texts, and learn new information from, about, and through books.

Paired text is also reflective of and consistent with Common Core State Standards (CCSS, 2010). For example, while CCSS does not explicitly use the term intertextuality, the CCSS does provide a rationale for developing and using paired text in the classroom. One ELA standard states that students will “Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take” (CCSS, 2010, p. 10). Operationally, paired text is a curricular resource that helps teachers at all grade levels and all content areas to put intertextuality into action and address this CCSS standard in the classroom at the same time.

Intertextuality

The process of intertextuality is one of the most important benefits of paired text. This term was first coined in the 1960s by Julia Kristeva (Allen, 2019) and essentially means “to weave together” (King-Shaver, 2005, p. 1). Since then, much professional literature continues to focus on the importance of intertextuality, commonly referred to as making connections between texts (Harvey & Goudvis, 2017).

Intertextuality refers to the “personal connections students make between the books they are currently reading and their past experiences” (Short et al., 1995, p. 358). Instructionally, paired text is one way to put intertextuality into action in the classroom. It invites and supports students in making of connections across texts. In the process, students develop both an expectation for connections and strategies for making the search for connections more productive and wide-ranging (Short et al., 1995, p. 537). The next section describes different ways to pair text.

Ways to Pair Text

There are many ways to develop a paired text (Bintz, 2015). One is to pair contradictory texts, two texts that tell the same story in contradictory ways. One example of a contradictory paired text is *Rosa* (Giovanni, 2005) and *Claudette Colvin Refuses to Move* (Wilkins, 2020). Another is to pair corresponding texts, two texts that address the same theme. One example of a corresponding paired text is *The Case for Loving: The Fight for Interracial Marriage* (Alko, 2015) and *The Hello, Goodbye Window* (Juster, 2005). Still another way is to pair companion texts, two texts that complement each other by addressing the same topic in a content area. One example of a companion paired text is *Cycling: Lance Armstrong’s Impossible Ride* (Sandler, 2006) and *Major Taylor: Champion Cyclist* (Cline-Ransome, 2004). These ways of pairing text are traditional in the sense that they consist of two texts from the same or similar genres, e.g. two narrative texts, two informational texts, two short stories, etc.

Recently, however, much research has advanced the idea of the development of text sets using expanded, not traditional, formats of texts (Lupo et al., 2020; Tracy et al., 2017). For example, in addition to traditional texts like picturebooks, expanded ideas of formats include newspapers, cartoons, field guides, websites, tweets, blogs, songs, podcasts, poems, etc. Similarly, Cappiello and Dawes (2021) provide examples of linked text sets (NWESD Communications, 2019; see also Cummins, 2017; Pytash et al., 2014). These text sets consist of non-traditional texts like multimodal and multi-genre texts, including, among others, digital texts, YouTube videos, news articles, podcasts. These kinds of non-traditional texts offer students different formats to

read, different voices to hear, and different perspectives to consider. Here, we share paired texts that consist of picturebooks and poetry and refer to these paired texts as blended genres.

Blended Genres

The concept of blended genres is rooted in traditional notions of paired text. Like paired text, blended genres consist of two texts and are used to support the process of intertextuality and enhance student learning. Unlike traditional paired text, blended genres consist of two texts from two different genres. Here, we share examples of blended genres. Because we are literacy educators, we developed these blended genres around several major categories associated with literacy. These categories include librarians and libraries; letters, words, wordplay, punctuation; parts of speech; school; books; and stories. We see these blended genres as a curricular resource that English/Language Arts teachers can use to actively engage students in learning, creating, and representing intertextual connections across two different genres.

We developed these blended genres with several considerations in mind. These considerations included highlighting the important role of librarians and libraries; selecting popular topics in reading and writing like wordplay, punctuation, parts of speech; highlighting high-quality literature in the form of narratives and biographies and poetry for its content, rhyme, and rhythm; noting the power and potential to actively engage readers in the reading process and enable them to create intertextual connections and support new learning on a specific topic. We also created several instructional strategies teachers can use with these and other blended genres.

Blended Genres and Instructional Strategies

In this section, we share examples of blended genres about certain topics (Librarians and Libraries; Letters, Words, Wordplay, and Punctuation; Parts of Speech; Life at School; Books; and Stories) along with illustrated samples of instructional strategies (refer to Figures 1–6) used with blended genres.

Blended Genres about Librarians and Libraries. *The Storyteller's Candle* (González, 2013) is a narrative, and “Librarian” (Hopkins, 2018) is a poem. Each text focuses on the importance of librarians and together represent a blended genre. *The Storyteller's Candle* is a dual language book (English and Spanish) that tells the story of Pura Belpre, a talented storyteller who became the first Puerto Rican librarian in the New York Public Library system. During the time of the Depression (1929–1935), many Puerto Rican people left their homeland and moved to New York City.

One morning, on the way to school, three Puerto Rican children passed a library and wanted to enter. Mother explained the problem: they do not speak English, and the people inside do not speak Spanish. However, that afternoon, a woman named Pura Belpre came and read to their class in both English and Spanish. Afterward, she invited all the children to visit the public library; the children couldn't wait to go! Inside, Pura Belpre lit a candle and read stories to the children. Afterward, she invited the children to make a wish and blow out the candle. The wish was to decorate the reading room to celebrate Five Kings Day, involving the community, all of whom heard people speaking English and Spanish at the library.

“Librarian” is a poem about a man who opened a door and the world to those who stepped through it. The man was a librarian.

Spheres of Intertextual Connections is an instructional strategy that can be used with any blended genre. One way to teach this strategy, along with the other strategies illustrated in this

article, can include a two-stage process: teacher demonstration and student engagement. For demonstration, teachers can do the following: (a) organize students in pairs or small groups of 3–4 to support collaboration and discussion, (b) prepare and distribute a blank copy of the strategy to each student, (c) display a selected blended genre to students and introduce each text with a picturewalk or book chat, (d) demonstrate the strategy by reading aloud both texts, pausing at strategic times to identify and record some intertextual connections between the texts on an illustrated class strategy, and (e) as a culminating experience, invite student discussions on the paired text, reflections on the intertextual connections, questions about completing the strategy on their own. For engagement, teachers can follow the same procedure with a different blended genre but this time inviting students to identify, discuss, and record intertextual connections between the two texts.

Here, we used this strategy with *The Storyteller's Candle* and "The Librarian" (see Figure 1). Similar to a Venn Diagram, this strategy illustrates three major intertextual connections: Power of Libraries, Potential of Libraries, and Power of Books. A fourth circle illustrates important differences between the texts. Table 1 in the appendix illustrates additional blended genres on a variety of topics and concepts about libraries and librarians.

Figure 1: Spheres of Intertextual Connections



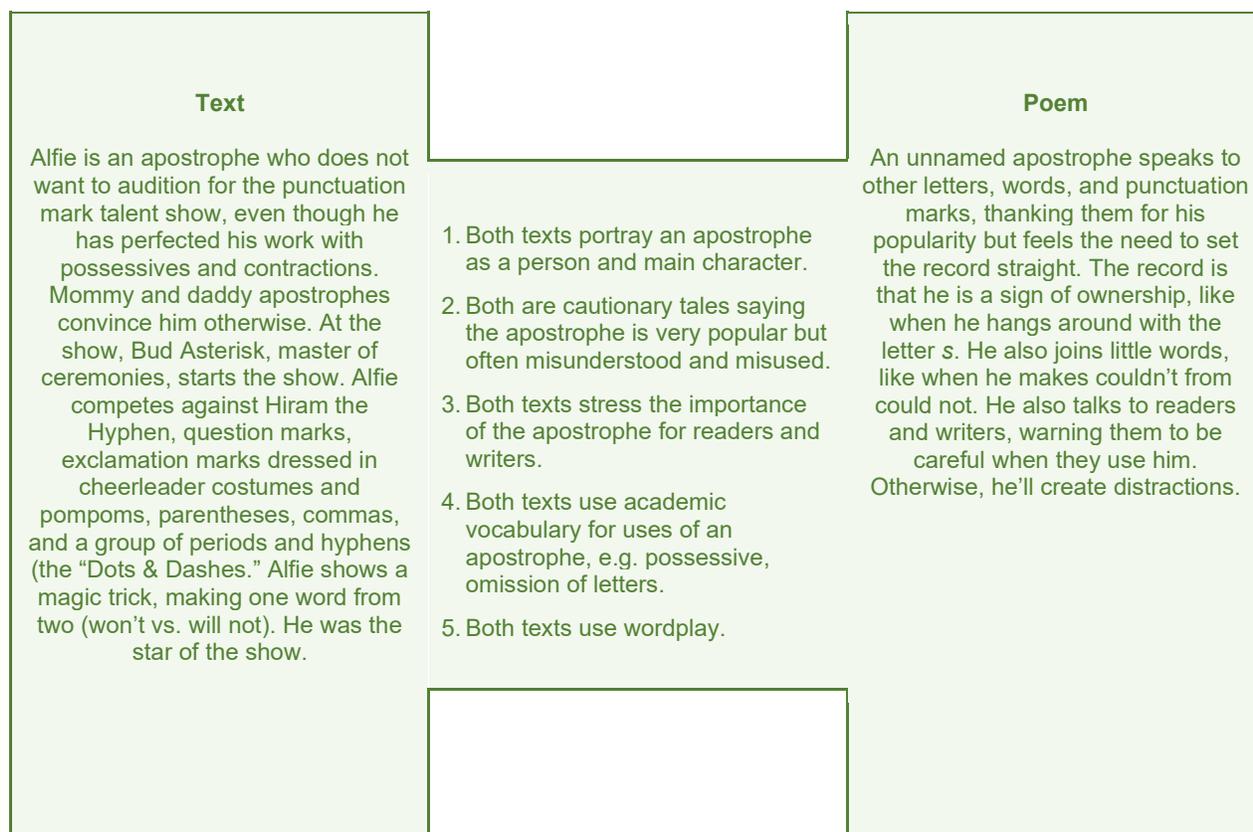
Blended Genres about Letters, Words, Wordplay, and Punctuation. Intertextual Connections Chart is an instructional strategy that can be used with any blended genre. Here, we used it with *Noah Webster & His Words* (Ferris, 2015) and “Dictionary” (Àmóó, 2019). Figure 2 illustrates four intertextual connections: Main Character, Need for Dictionary, Power of Dictionary, Dictionary Today. Short descriptions of how texts address each connection appear below. Table 2 after the article illustrates additional blended genre on a variety of topics and concepts about letters, words, wordplay, and punctuation.

Figure 2: Intertextual Connections Chart

	Main Character	Need for Dictionary	Need for Dictionary	Dictionary Today
<p>Text</p> <p><i>Noah Webster & His Words</i> (Ferris, 2015)</p>	<p>The main character is Noah Webster. The Webster family wanted Noah to be a farmer just like his father and continue the family tradition. Noah Webster, however, did not love farming, but loved learning and words throughout his life.</p>	<p>At the time of the Revolutionary War in the United States, no such thing as a dictionary existed. Noah Webster created the first dictionary, the first of many to come. Webster forecasted that the dictionary would be a friend to all Americans.</p>	<p>Noah Webster saw power in a dictionary. He saw it as a tool for people to learn, not just individual words, but also pronunciation and spelling of words, as well as words that have similar meanings.</p>	<p>Noah Webster predicted that people would value a dictionary for generations to come. People will always search for the meaning of a word, as well as different meanings for the same word. Today, the American Dictionary is the 2nd most popular book printed in English.</p>
<p>Poem</p> <p>“Dictionary” (Àmóó, 2019)</p>	<p>The main character is an unnamed person who is also a reader, writer, and lover of words.</p>	<p>The main character sees the dictionary as a friend and “helper to all.” It is a friend now and will be a friend with future editions.</p>	<p>The main character realizes the power of a dictionary as a library in and of itself, and a helper to all throughout life, especially in finding and using words that add richness to the English Language.</p>	<p>The main character also recognizes that a dictionary is universal and will be valued forever because individuals, especially readers and writers, will also need and want to search for the meaning of a word.</p>

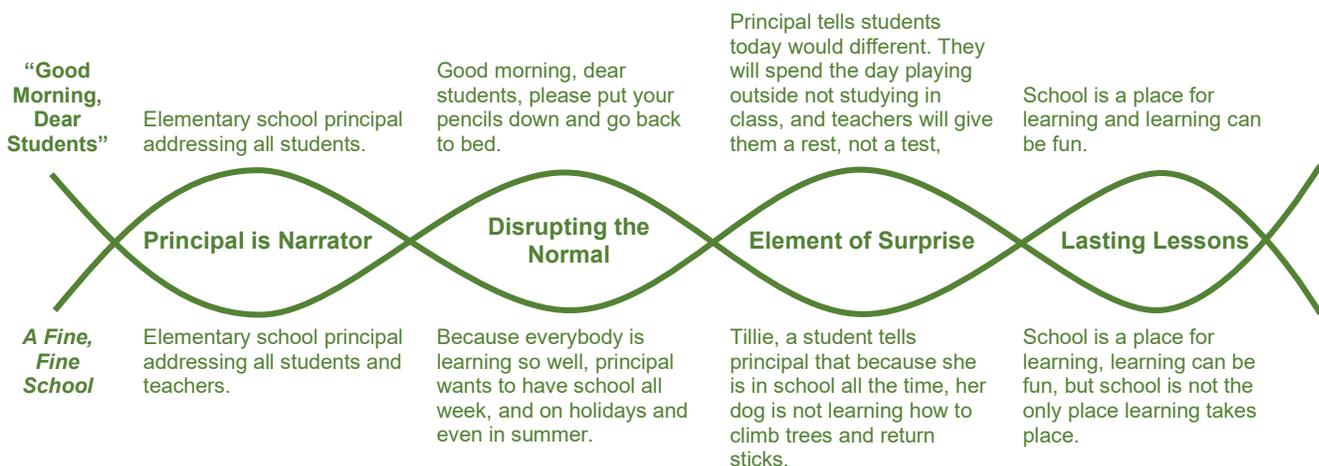
Blended Genres about Parts of Speech. H-Map is an instructional strategy that we used with *Alfie the Apostrophe* (Donohue, 2006) and “Apostrophe” (VanDerwater, 2021). Figure 3 illustrates the letter H with short summaries of each text in the left and right columns and intertextual connections in the middle of the letter. Table 3 illustrates additional blended genres on various topics and concepts about parts of speech.

Figure 3: H-Map



Blended Genres about Life at School. Interwoven Connections is an instructional strategy that we used with *A Fine, Fine School* (Crech, 2003) and "Good Morning, Dear Students" (Nesbitt, 2005). Figure 4 illustrates four interwoven connections: Principal is Narrator, Disrupting the Normal, Element of Surprise, Lasting Lessons. Short descriptions of how texts address each connection appear above and below, respectively. Table 4 illustrates additional blended genre on a variety of topics and concepts about life at school.

Figure 4: Interwoven Connections



Blended Genres about Books. Identifying & Describing Intertextual Connections is an instructional strategy that can be used with *Book* (Lyon & Catalanotto, 1999) and “Adventures with Books” (Blumhagen, 2015). Figure 5 illustrates intertextual connections in the middle and short descriptions of how texts address these connections in the left and right columns, respectively. Table 5 illustrates additional blended genre on a variety of topics and concepts about books.

Figure 5: Identifying & Describing Intertextual Connections

Book →	Intertextual Connection	← Adventures with Books
The word <i>book</i> appears on every page and is illustrated in innovative ways.	Both texts focus on the importance of reading books	And I can find with one good look, Just what I want inside a book.
A book is a house that is all windows and doors.	Both texts use metaphors on the power and potential of books	Books are ships that sail the seas, To lands of snow or jungle trees...
A book is a chest that keeps the heart's treasure.		Books are trains in many lands, Crossing hills or desert sands...
Learn the secret passages. Turn pages, corners, holding your breath.	Both texts provide perceptions of books as a companion, one that is enjoyable adventurous and providing a sense of wonderment for readers.	Books are gardens, fairies, elves, Cowboys, and people like ourselves
Book, Boon, Companion		
Dear Friend, Dear Reader, look at the book you have just opened. What is it you hold in your hand?	Both texts use 3 rd person narration to talk directly to the reader	Come, let us read! For reading's fun.
A book is a farm, its fields sown with words. Reader, you are its weather. Now you meet.		

Blended Genres about Stories. Z-Map is an instructional strategy that we used with *James Marshall's Cinderella* (Karlin, 2001) and “Poor Cinderella” (Nesbitt, 2009). This strategy, like the H-Map used the letter H, uses the letter Z to illustrate intertextual connections. Figure 6 illustrates intertextual connections in the middle of the letter Z and short summaries of each text above and below, respectively. Table 6 illustrates additional blended genre on a variety of topics and concepts about stories.

Figure 6: Z-Map**Cinderella**

Cinderella has a mean stepmother who treats her differently than her two stepsisters. She was forced to work from morning to night. She started the fire and made meals every day, while others rested. One day, the King and Queen announced a ball for the prince. Cinderella was forced to make beautiful gowns for her stepsisters but was not allowed to go to the ball. On the night of the ball, Cinderella's Fairy Godmother appeared and tapped Cinderella on her head with a magic wand. Cinderella now wore a beautiful gown, glass slippers, and a carriage waited to take her to the ball. She danced through the night and met the prince. In her haste to return home by midnight, Cinderella accidentally left one slipper at the ball. The prince found the shoe and looked for the beautiful girl who wore it to the ball. In the end, he found Cinderella, and they married happily ever after.

Both texts include a ball in honor of Prince Charming.
 Both texts describe Cinderella's life at home.
 Both texts include a ball in honor of Prince Charming.
 Both texts address Cinderella has nothing to wear to the Ball.
 Both texts have surprising endings.

"Poor Cinderella"

Cinderella has a mean stepmother and does not allow her to see films rated PG-13, have a cell phone, notebook computer, and play video games. She has unfashionable clothes, no chauffeur to drive her to school, and no time limit for bedtime. Prince Charming announces a ball, but Cinderella has nothing to wear. She surfs the Internet to find things to wear. No fairy Godmother contacts her to help. Cinderella's sister married the prince, and Cinderella still complains her stepmother is so mean.

Concluding Thoughts

We started this article with a vignette about a student who made intertextual connections between the picturebook *Mr. Archimede's Bath*, and the poem "Bring Back Archimedes." These connections sparked our curiosity and prompted new conversations about moving beyond traditional notions of paired text and towards developing and using blended genres in the classroom. We hope this article will spark some new curiosities, start some new conversations, and generate some new inquiry questions about the power and potential blended genres.

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Table 1: Libraries and Librarians

Title	Author	Copyright	Genre
<i>Schomburg: The Man Who Built a Library</i>	Carole Boston Weatherford	2019	Biography
"The Prologue"	Carole Boston Weatherford	2019	Poem
<i>Library on Wheels: Mary Lemist Titcomb and America's First Bookmobile</i>	Sharlee Glenn	2018	Biography
"The Bookmobile"	Kay Umland	1952	Poem
<i>The Librarian of Basra: A True Story from Iraq</i>	Jeanette Winter	2006	Biography
"Hearing of Alia Muhammed Baker's Stroke"	Philip Metres	2014	Poem
<i>Planting Stories: The Life of Librarian and Storyteller Pura Belpre</i>	Anika Denise	2019	Biography
"Librarian"	Lee Bennett Hopkins	2018	Poem
<i>The Book Woman</i>	Heather Henson	2008	Historical fiction
"Portrait of a Pack Horse Librarian"	Allison C. Rollins	2020	Poem
<i>Library Lil</i>	Suzanne Williams	1997	Fiction
"In the Library"	Charles Simic	2008	Poem
<i>Waiting for the Biblioburro</i>	Monica Brown	2011	Fiction
"Poem-Mobiles"	J. Patrick Lewis	2014	Poem
<i>The Boy Who Was Raised by Librarians</i>	Carla Morris	2007	Fiction
"Branch Library"	Edward Hirsch	2003	Poem
<i>Bats at the Library</i>	Brain Lies	2008	Fiction
"Don't Go into the Library"	Alberto Rios	2017	Poem
<i>Tomas and the Library Lady</i>	Pat Mora	1997	Fiction
"My First Memory (Of Librarians)"	Nikki Giovanni	2007	Poem
<i>Library Lion</i>	Michelle Knudsen	2006	Fiction
"Don't Go Into the Library"	Alberto Rios	2017	Poem
<i>The Library</i>	Sarah Stewart	1995	Fiction
"Because of Libraries We Can Say These Things"	Naomi Shihab Nye	1998	Poem
<i>Splat the Cat and the Late Library Book</i>	Rob Scotton	2016	Fiction
"OVERDUES"	Shel Silverstein	2002	Poem
<i>Richard Wright and the Library Card</i>	William Miller	1997	Fiction
"Library Card"	Olivia D Michaels	2003	Poem
<i>Poetree</i>	Shauna LaVoy Reynolds	2019	Fiction
"The Buffalo in the Library"	Brod Bagert	2002	Poem
<i>A Library</i>	Nikki Giovanni	2022	Fiction
"Library Poem"	Julia Donaldson	2015	Poem

<i>The Library Book</i>	Michael L. Mark	2017	Fiction
"Books! Books!"	Jordan Hetrick	2015	Poem

Table 2: Letters, Words, and Wordplay

Title	Author	Copyright	Genre
<i>A River of Words: The Story of William Carlos Williams</i>	Jennifer Bryant	2008	Biography
"Words"	Gunadevi Rajaratnam	2022	Poem
<i>Noah Webster: Weaver of Words</i>	Pegi Deitz Shea	2021	Biography
"My Dictionary"	Carl D'Souza	2021	Poem
<i>Enormous Smallness: A Story of E.E. Cummings</i>	Matthew Burgess	2015	Biography
"To E.E. Cummings"	Brian P. Cleary	2004	Poem
<i>The Right Word: Roget and His Thesaurus</i>	Jenn and Jennifer Bryant	2014	Biography
"Thesaurus-saurus"	Charlie Brown	2023	Poem
<i>Stacey's Extraordinary Words</i>	Stacy Abrams	2021	Autobiography
"The Power of Words"	Omkar Atale	2014	Poem
<i>Ann and Nan Are Anagrams: A Mixed-Up Word Dilemma</i>	Mark Shulman	2013	Fiction
"The Tot and the Elder"	Olin & Billy Foblioso	2014	Poem
<i>The Keeper of Wild Words</i>	Brooke Smith	2020	Fiction
"Reflections"	Lynne C. Fadden	2002	Poem
<i>Eating the Alphabet</i>	Lois Ehler	1989	Fiction
"Eating Alphabet Soup"	J. Patrick Lewis	2014	Poem
<i>Tongue Twisters for Kids</i>	Riley Weber	2016	Humor; fiction
"Toucan Can-Can"	Kenn Nesbitt	2022	Poem
<i>Word Play</i>	Adam Lehrhaupt	2017	Humor; fiction
"The Parts of Speech"	Unknown	2017	Poem

Table 3: Parts of Speech

Title	Author	Copyright	Genre
<i>Twenty-Odd Ducks: Why Every Punctuation Mark Counts</i>	Lynne Truss	2008	Informational
"In a World of Punctuation"	Lucy H.	2014	Poem
<i>Punctuation Takes a Vacation</i>	Robin Pulver	2004	Fiction
"It'sFunToLeaveTheSpacesOut"	Kenn Nesbitt	2012	Poem
<i>If You Were a Period</i>	Nick Healy	2009	Informational
"Period" (In <i>A Bunch of Punctuation</i>)	Jane Yolen	2021	Poem

<i>Exclamation Mark</i>	Amy Krouse Rosenthal	2013	Fiction
“!!!!!!!-SUPERHERO KABOOM-!!!!!!!” (In <i>A Bunch of Punctuation</i>)	Julie Larios	2021	Poem
<i>Question Marks Say “What?”</i>	Michael Dahl	2019	Informational
“Questions Marks” (In <i>A Bunch of Punctuation</i>)	Lee Bennett Hopkins	2021	Poem
<i>Eats, Shoots & Leaves: Why Commas Really Do Make a Difference</i>	Lynne Truss	2006	Informational
“Stop Awhile”	Brian P. Cleary	2004	Poem
<i>Greedy Apostrophe: A Cautionary Tale</i>	Jan Carr	2009	Fiction
“Apostrophe”	Amy Ludwig Vanderwater	2021	Poem
<i>The Girl’s Like Spaghetti: Why You Can’t Manage Without Apostrophes!</i>	Lynne Truss	2007	Humor; fiction
“Apostrophe” (In <i>A Bunch of Punctuation</i>)	Amy Ludwig VanDerwater	2021	Poem
<i>Code Blue – Calling All Capitals!</i>	Pamela Hall	2009	Fiction
“Sisters”	Lucille Clifton	2003	Poem
<i>Silent Letters Loud and Clear</i>	Robin Pulver	2008	Fiction
“Silent Letters”	Magelight	2016	Poem
<i>Parts of Speech for Kids</i>	Erin Jacobs	2014	Informational
“Parts of Speech”	Mark Hurlin Shelton	2017	Poem
<i>Pre- and Re-, Mis- and Dis-: What is a Prefix?</i>	Brian P. Cleary	2015	Informational
“POEMSIKLE”	Shel Silverstein	1981	Poem
<i>There Is a Tribe of Kids</i>	Lane Smith	2016	Fiction
“Collective Nouns”	Gregory H. Wlodarski	2021	Poem
<i>Nouns and Verbs Have a Field Day</i>	Robin Pulver	2006	Fiction
“Signs”	John Frank	2015	Poem
<i>Merry-Go-Round: A Book about Nouns</i>	Ruth Heller	1990	Informational
“The Grammar Lesson”	Steve Kowit	2003	Poem
<i>Fantastic! Wow! And Unreal! A Book about Interjections and Conjunctions</i>	Ruth Heller	1998	Informational
“Sentenced”	Vionet	2020	Poem
<i>Find Your Function at Conjunction Junction</i>	Pamela Hall	2009	Fiction
“Conjunction”	Justin Reamer	2013	Poem
<i>Under, Over, By the Clover: What is a Preposition?</i>	Brian P. Cleary	2002	Informational
“Tire Attire”	Hannah Borke	2017	Poem
<i>Many Luscious Lollipops: A Book about Adjectives</i>	Ruth Heller	1989	Informational; nonfiction
“Life’s About The Adjectives”	Michael Benton	2007	Poem
<i>Up, Up and Away: A Book about Adverbs</i>	Ruth Heller	1991	Informational

"Silently"	Josie Whitehead		Poem
<i>Kites Sail High: A Book about Verbs</i>	Ruth Heller	1988	Informational
"At the Seaside"	Robert Louis Stevenson	1947	Poem
<i>Things that are most in the world</i>	Judi Barrett	1998	Fiction
"Superlatives"	Nae Ayson	2015	Poem
<i>Chips and Cheese and Nana's Knees: What is Alliteration</i>	Brian P. Cleary	2017	Informational
"Zzzzz"	Kenn Nesbitt	2001	Poem
<i>Dear Deer: A Book of Homophones</i>	Gene Baretta	2007	Informational
"Here Me Write"	Babu	2016	Poem

Table 4: School

Title	Author	Copyright	Genre
<i>First Grade Takes a Test</i>	Miriam Cohen	2006	Fiction
"The Test"	Harrison	1993	Poem
<i>The King of Kindergarten</i>	Derrick Barnes	2019	Fiction
"A Kindergarten Song" (in <i>Muse</i>)	Carrie Williams Clifford	2006	Poem
<i>Miss Malarkey's Field Trip</i>	Judy Finchler	2006	Fiction
"We Had a Field Trip Yesterday"	Jack Prelutsky	2012	Poem
<i>I Didn't Do My Homework Because...</i>	Davide Cali	2014	Fiction
"I Tried to Do My Homework"	Kenn Nesbitt	2018	Poem
<i>Field-Trip Fiasco</i>	Julie Danneberg	2015	Fiction
And then a Flaming Pterodactyl Ate "My Homework"	Evelyn Swartz	2021	Poem
<i>PECAN'S Spelling Bee Championship</i>	Roger James	2021	Fiction
"The Spelling Bee"	Rowe	2016	Poem
<i>First Day Jitters</i>	Julie Danneberg	2000	Fiction
"Jitter Glitters"	Krissy Miner		Poem
<i>Last Day Blues</i>	Julie Danneberg	2000	Fiction
"Teacher Blues"	LYSS	2019	Poem
<i>Angela Anachonda: School is a Necessary Evil</i>	Kent Redeker	2001	Fiction
"Sick"	Shel Silverstein	1970	Poem
<i>Little Yellow Bus</i>	Erin Guendelsberger	2022	Fiction
"The Yellow School Bus"	Betty Hermelee	2019	Poem
<i>Walking to School</i>	Ethel Turner	1989	Fiction
"Let's Walk to School"	Wigan Council	No date	Poem
<i>Big Test Jitters</i>	Julie Danneberg	2020	Fiction

“Exam Stress”	Lovewell	No date	Poem
<i>Thank you, Mr. Falker</i>	Patricia Polacco	1998	Fiction
“Hero in the Classroom”	Susan T. Apaarejo	2009	Poem
<i>The Recess Queen</i>	Alexis O’ Neill	2002	Fiction
“All I Ask”	Caitlyn Dwyer	2015	Poem
<i>A Day at Damp Camp</i>	George Ella Lyon	1996	Fiction
“Summer Camp Souvenirs”	Richard Thomas	2019	Poem
<i>Rondo in C</i>	Paul Fleischman	1988	Fiction
“Audition”	Hope Anita Smith	2016	Poem

Table 5: Books

Title	Author	Copyright	Genre
<i>Wild About Books</i>	Judy Sierra	2004	Fiction
“Books to the Ceiling”	Arnold Lobel	2015	Poem
<i>Bookie the Book Loving Bear</i>	Sonica Ellis	2021	Fiction
“I Love to Read the Books”	Mohit Chahal	2013	Poem
<i>The Incredible Book Eating Boy</i>	Oliver Jeffers	2006	Fiction
“How to Eat a Poem”	Eve Merriam	1990	Poem
<i>A Child of Books</i>	Oliver Jeffers	2016	Fiction
“Invitation”	Shel Silverstein	1974	Poem
<i>Miss Brooks Loves Books!</i>	Barbara Bottner	2010	Fiction
“Adventures with Books”	Velda Blumhgaen	No date	Poem
<i>The World That Loved Books</i>	Stephen Parlato	2008	Fiction
“There is a Land”	Leland B. Jacobs	1990	Poem
<i>The Important Book</i>	Margaret Wise Brown	1977	Fiction
“The Secret Song”	Margaret Wise Brown	1952	Poem
<i>A Story for Bear</i>	Dennis Haseley	2002	Fiction
“Good Books”	Guest	2014	Poem
<i>You Read to Me and I’ll Read to You</i>	Mary Ann Hoberman	2006	Fiction
“Read to Me”	Jane Yolen	1987	Poem
<i>Read for Me, Mama</i>	Vashanti Rahaman	1997	Fiction
“Read to Me”	Jane Yolen	1987	Poem
<i>The Magic Bookmark</i>	Iraklis Lampadariou	2016	Fiction
“I Am a Bookmark”	Ryan O’Rourke	2017	Poem
<i>Look, a Book!</i>	Libby Gleeson	2017	Fiction
“Adventure”	Anonymous	No date	Poem

<i>The Reader</i>	Amy Hest	2012	Fiction
“Storyboat”	Bobbi Katz	2013	Poem

Table 6: Stories

Title	Author	Copyright	Genre
<i>Finding Winnie: The True Story of the World’s Famous Bear</i>	Lindsay Mattick	2015	Nonfiction
“Pooh Bear”	Elisabeth	2018	Poem
<i>Earmuffs for Everyone: How Chester Greenwood Became Known as the Inventor of Earmuffs</i>	Meghan McCarthy	2015	Biography
“I Sing the Earmuff Electric”	Mary Fons	2013	Poem
<i>The Marvelous Thing That Came from a Spring</i>	Gilbert Ford	2016	Biography
“Slinky”	Ima Ryma	2013	Poem
<i>The Boy Who Thought Outside the Box: The Story of Video Game Inventor Ralph Baer</i>	Marcie Wessels	2020	Biography
“The Games in My Room”	Kenn Nesbitt	2018	Poem
<i>Mighty Jackie: The Strike-Out Queen</i>	Marissa Moss	2004	Biography
“Take Me Out To The Ballgame”	Jack Norworth	1993	Poem
<i>Bill, the Boy Wonder: The Secret Co-Creator of Batman</i>	Marc Tyler Nobleman	2012	Biography
“Batman”	Jan Allison	2015	Poem
<i>Silver Packages: An Appalachian Christmas Story</i>	Cynthia Rylant	1987	Fiction
“Appalachia with Love”	Andrew Welsh	2020	Poem
<i>Kate and the Beanstalk</i>	Mary Pope Osborne	2005	Fiction
“Jack and the Beanstalk”	Summer Song	2006	Poem
<i>Snow White and the Seven Dwarfs: A Tale from the Brothers Grimm</i>	Grimm & Grimm	1987	Fiction
“Snow White: The Anti-Fairytale”	Emily Reid	2013	Poem
<i>Little Red Writing</i>	Joan Holub	2016	Fiction
“Little Red Riding Hood & the Wolf”	Roald Dahl	2009	Poem
<i>Goodnight iPad: a Parody for the Next Generation</i>	Ann Droyd	2011	Fiction
“The Dragon of Death”	Jack Prelutsky	1993	Poem
<i>The Wretched Stone</i>	Chris Van Allsburg	1991	Fiction
“Too Much TV!”	Roann Mendriq	2015	Poem
<i>The Widow’s Broom</i>	Chris Van Allsburg	2018	Fiction
“The Witch Who Lost Her Broom!!!”	Prarthana Gururaj	2023	Poem

<i>Playing Right Field</i>	Willy Welch	1995	Fiction
"The Right Fielder"	Tom Lakin	2021	Poem

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