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## Story and Illustration Reconstituted: Children's Literature in Canadian Reading Programs

*This study addresses the differences between literature in children's trade books and the literature in commercial elementary language arts reading programs used in Canada. Although the nature of the literature included in language arts programs has received considerable scrutiny in the United States, there is no parallel body of research in the Canadian context. Using a textual content analysis, all the literature selections contained in the three most extensively used reading programs in Canada were where possible compared with the corresponding trade books. Numerous differences between trade book literature and the corresponding selections in the reading programs suggest that the two are not equivalent in the reading experiences they provide for children. The changes included alterations to format such as omissions, additions, substitutions, and reorderings of text and illustrations. Many of the original selections reconstituted in the reading programs were impoverished by the changes. Further research is needed on how these changes alter children's reading experiences.*

*Cette étude se penche sur les différences entre la littérature pour enfants dans les publications commerciales et celle que l'on retrouve dans les cours de langues et littérature pour les élèves de l'élémentaire au Canada. Alors qu'aux États-Unis, la nature de la littérature étudiée dans les cours de langue et littérature a fait l'objet d'examen détaillés, au Canada, aucune recherche comparable n'a été entreprise. En s'appuyant sur une analyse de contenu approfondie, nous avons, dans la mesure du possible, comparé toute la littérature étudiée au sein des trois programmes de lecture les plus populaires au Canada, aux textes correspondants dans les publications commerciales. Les nombreuses différences repérées entre les publications commerciales et les sélections correspondantes employées dans les programmes de lecture permettent de conclure que les deux ne fournissent pas aux élèves des expériences de lecture équivalentes. Parmi les écarts notons des changements de format tels des omissions, des ajouts, des substitutions et une réorganisation du texte et des illustrations. Plusieurs des sélections originales qui avaient été reconstituées dans les programmes de lecture avaient été appauvries par les changements. Davantage d'études devraient porter sur la façon dont ces changements modifient l'expérience de lecture des enfants.*

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Commercial reading programs are a pervasive and significant source of reading material for children in elementary schools. Therefore, the content of these programs is of interest to educators as they consider their language arts reading resources. Although the content of the student texts these programs include (formerly called basals, now more commonly referred to as anthologies) has received considerable scrutiny in the United States (Crawford & Shannon, 1994; Goodman, 1988; Goodman, Shannon, Freeman, & Murphy, 1988; Hoffman et al., 1994; Reutzel & Larson, 1995), there is no parallel body of research in the Canadian context. According to Murphy (1991), who conducted one of the few studies that investigated Canadian basal programs, these programs "have distinguished themselves from US programs in a number of ways" and since the 1950s have not been mere "Canadianized versions of programs from the United States" (p. 133). How and why they differ from their US counterparts, however, is not known because of the paucity of research on the content and use of commercial programs in Canadian classrooms. This study addresses this research gap by investigating the nature of literature in elementary student anthologies currently in use in Canadian schools.

In Canada the literature-based movement of the 1980s and early 1990s had considerable influence on the nature of texts that students encounter in primary and elementary classrooms. Commercial programs now provide literature-based anthologies, and a variety of children's trade books can be found in many classrooms. In spite of these changes, the specific ways literature-based anthologies and trade books were actually used to teach reading over the last decade is largely unknown in the US (Dole & Osborn, 2003) and in Canada. Although the efficacy of using children's trade books for literacy development is widely endorsed, many teachers are frustrated by the pressures of accountability, dwindling resources for purchasing books for the classroom, and the lack of time to prepare individual original lessons using trade books (Galda & Cullinan, 2003). Commercial reading programs offer a compromise over trade books in the form of literature-based anthologies, with accompanying teachers' guides providing multiple suggestions and ready-to-use lesson formats. Thus commercial anthologies remain an important instructional tool in elementary language arts classrooms, even though the specific merits of different programs and approaches continue to be controversial.

This study addresses the following content-related questions: (a) How does the literature in the current Canadian anthologies compare with the literature in corresponding trade books? (b) Is the integrity of the trade books preserved when they are reconstituted as anthologies? (c) What sorts of changes occur, and do they matter?

### *Overview*

Theorists have long argued that reading to children helps prepare them for literacy and for developing their literacy skills (Galda & Cullinan, 2003). It is known that listening to stories in the preschool years is positively related to children's educational achievement (Campbell, 1998; Doake, 1988), but less is known about the school years. Interest, language development, reading achievement, and composing are four areas enhanced as a result of listening experiences with literature, but little of the research reports on the children actually reading the literature themselves. However, the relationship between

exposure to and engagement with literature has been more clearly demonstrated (Dressel, 1990; Krashen, 1993; Morrow 1992), and numerous articles describe effective uses of trade books in the classroom (Tunnell & Jacobs, 1989). Although some have maligned the use of commercial programs (Fox, 1994; Noll & Goodman, 1995; Shannon & Crawford, 1997), others have supported their developmental structure, organization, and integration of domain-specific information, especially for novice teachers (Borko & Livingston, 1989; Leinhardt, 1987), for those seconded to teach a grade for the first time, and for those teaching in rural and inner-city schools where teaching resources are often limited. To date, however, there is no clear consensus on which reading resources most effectively produce the desired learning outcomes for readers with different characteristics or for students at various grade levels.

There is no consensus about what constitutes a comprehensive reading program (Johnson & Giorgis, 2003). Unfortunately, the instructional efficacy of children's literature, or most other programs and approaches, is rarely evaluated in empirically sound ways. The merits of using trade books in the classroom and the demerits of using commercial programs are often boldly claimed, but on close scrutiny these claims receive less than full support in the research literature (Stahl & Miller, 1989).

Because trade books are written to entertain, delight, instruct, and inform, and may supplement the teaching of virtually any school subject (Galda, Rayburn, & Stanzi, 2000), the implication exists that they do not constitute a whole reading program. Some (Reutzel & Cooter, 1992, 1996) would similarly argue that commercial reading programs do not constitute a whole reading program. It appears that there is agreement on the importance of providing children with authentic children's literature. Because the three most prevalent Canadian commercial reading programs examined in this study claim to be literature-based, it is important to gauge how well these programs (re)constitute original literature in their anthology selections in order to get a better understanding of the materials being used to teach Canadian children.

### Method

#### *Program Selection*

Ministries of education in the 10 provinces and the three territories were asked to identify the most extensively used commercial reading program in their jurisdictions. Three programs were identified: *Cornerstones Canadian Language Arts* by Gage (1998-2001), *Collections* by Prentice Hall Ginn Canada (1996-2000), and *Nelson Language Arts* by Nelson Thomson Learning (1998-2001). Henceforth we refer to these as Gage, Ginn, and Nelson.

Complete program sets were obtained from each publisher. In our review of these materials, we noted that the term *basals* was not used. The term *anthology* (implying an unedited and unabridged collection of literature) was widely used except at the K-2 level. Gage Teacher Guides and Ginn Resource Modules for grades 3-6 commonly referred to the student books as *anthologies*, whereas Nelson tended to use the terms *student texts* or *student books* throughout. Given the many references to the programs being literature-based and the prevalence of the term *anthology* in these materials, we adopted *anthology* to refer to all the student books or texts analyzed in this study.

### *Identification of Selections to be Compared*

The student anthologies contain a wide variety of genres. Because this study essentially focused on the adaptation of previously published (i.e., "authentic") literature, it was necessary to identify the subset of material that would be considered previously published literature. The *Dictionary of Reading* (Harris & Hodges, 1981) definition of *story* as "prose/poetry narrative, real or imagined, tale" was used to identify the selections. To deal with a number of unclear cases and to clarify our choice of selections for analysis, the following operational criteria were adopted: (a) The selection had to be previously published (i.e., an authentic work not written by in-house commercial publishers' writers) as determined by the publisher's cited acknowledgements; (b) the story had to be available as a stand-alone trade book that could be purchased or found in a public or private library; (c) the story could not be published only as part of a collection of many authors' works (a selection that was published in a collection of a single author's works as a trade book was acceptable); (d) if multiple versions of a story existed (as is the case with many fables and folk tales), a particular version had to be specified by the commercial program (e.g., dePaola's *The Princess and the Pea*, 1986). This selection process made allowance for a variety of genres (stories, narrative poetry, legends, myths, fables, folk tales, plays/dramas, readers' theater, biography/autobiography), but excluded others (cartoons/comics, charts, definitions, diagrams, experiments, how-to/instructions articles, Internet reports, interviews, magazine and newspaper excerpts, maps, puzzles, quizzes, recipes, reports, riddles, songs, tongue-twisters, and all designated student writings).

### *Comparison Procedure*

After the previously published literature selections were identified, copies were obtained from a network of private, public, school, and university libraries, from archives and from bookstores.

The acquisitions then were compared carefully with the versions in the anthologies. Our text content analysis was based on the determination of specific changes in the anthology versions as compared with the originals and the assignment of these changes to our predetermined categories (Jeffery & Roach, 1994). The categories used were influenced by earlier studies of adaptation of children's literature as used in US reading series (Goodman, 1988; Reutzell & Larsen, 1995). The categories were: text omitted, added, substituted, reordered; illustrations omitted, added, substituted, reordered; typeface style, size, or color altered; page layout altered; and pedagogical additions (which included questions and instructions given, author and artist information, suggested resource links and activities in the teachers' guides). Changes that did not clearly fit any of these categories were designated as "other changes."

### *Reliability*

A team consisting of three of the authors developed the categorization system to be used for coding the various types of discrepancies found between original and anthology versions of stories. The procedure was developed iteratively. Samples of various changes were examined and discussed by the team as the coding categories were developed. The initial categories were applied independently, and difficulties with the scheme were discussed, with modifications being made to the categorization scheme as problematic cases surfaced. Final-



ly, after agreement on categories solidified, one of the authors analyzed and coded all selections in accordance with the agreed-on scheme. Regular meetings were held throughout the analyses, and issues and concerns were resolved satisfactorily.

*Results and Discussion*

*Selections Compared*

Table 1 shows the fraction and percentage of selections in each anthology that met our criteria for previously published stories and that we compared with the original trade books. Of the 1,155 selections in total, only 414 were previously published and we found 395 of those.

As Table 1 reveals, we compared virtually all the previously published selections in the anthologies with their corresponding originals (95%). The remaining 5% comprises those selections for which we were unable, even after extensive searching, to obtain the original work for comparison. Thus all possible comparisons between anthology versions of stories and their original counterparts were made, making our sample the largest and most comprehensive available. There was no bias in our comparison toward any grade or publisher.

One point of interest concerns the relative paucity of selections at the grade 1 level. There are only two to seven selections in these grade 1 anthologies that qualify as previously published literature. In the remaining grades, with only two exceptions, there are more than 20 such selections in each anthology (the exceptions being the Ginn grade 2 and the Nelson grade 5 anthologies, which contain 14 and 16 criterion-matching selections respectively). The reasons for so few grade 1 selections may be related to the complex issues and controversies surrounding appropriate texts for beginning readers. Although there is general agreement on the use of quality children's literature for beginning reading development, there is controversy over the instructional texts that should be offered for grade 1 programs. Authentic literature can have the virtue of being interesting and motivational for children, but there is little agreement on whether trade books constitute the most appropriate texts for instruction with young children.

According to Menon and Hiebert (1999), the texts offered for grade 1 reading programs in the US "have changed substantially over the past two

Table 1  
Fraction and Percentage of Selections Compared by Grade and Publisher

Grade	Gage	Publisher				Totals
		Ginn	Nelson	Totals		
1	7/7 (100%)	5/5 (100%)	2/2 (100%)	14/14 (100%)		
2	21/22 (95%)	13/14 (93%)	25/25 (100%)	59/61 (97%)		
3	27/27 (100%)	32/34 (94%)	21/23 (91%)	80/84 (95%)		
4	33/35 (94%)	30/32 (94%)	27/27 (100%)	90/94 (96%)		
5	26/28 (93%)	32/33 (97%)	15/16 (94%)	73/77 (95%)		
6	25/27 (93%)	29/31 (94%)	25/26 (96%)	79/84 (94%)		
Totals	139/146 (95%)	141/149 (95%)	115/119 (97%)	395/414 (95%)		

decades" although "relatively little research attention" has been devoted to "the changing nature of beginning reading texts" (p. 1). Some research does provide insight into the changing features of grade 1 texts in the US and the reasons behind these changes. Hoffman and colleagues (1994, 1998, 2001, 2002) suggest that US basals were profoundly influenced by the whole language movement and the related call for use of authentic literature in classrooms. Earlier skill-based basals were replaced by basals containing authentic literature selections during the literature-based movement. The shift toward using more authentic literature in grade 1 during the late 1980s and the early 1990s resulted in US publishers abandoning leveling procedures and vocabulary control in order to provide beginning readers with authentic literature (Hoffman, Roser, Salas, Patterson, & Pennington, 2001). Reaction to these changes was mixed as teachers reported increased motivation and interest for average and above average readers, but more difficulties in meeting the needs of struggling readers (Hoffman, Roser, & Worthy, 1998). Thus coincident with the shift toward authentic literature use in classrooms came a call for texts that were more considerate of beginning readers. The current proliferation of strictly leveled "little books" is one example of an attempt to address this call (Hoffman et al., 2001).

According to Hoffman, Sailors, and Patterson (2002), "Literature-based teaching principles and practices and the valuing of quality literature have been pushed to the background," and replaced with "a growing emphasis on vocabulary control that is tied to more explicit skills instruction" (p. 270). These authors documented changes made in recent US basals in response to calls for more decodable texts for grade 1 readers. They found "increased attention to instructional design and decodability in the year 2000 programs" along with a seeming lack of attention to "other crucial variables such as engaging qualities and predictability" (p. 292). These latter two characteristics were associated with quality literature in the previous generation of US basals and the suggestion was made that "the quality of the literature had suffered a severe setback from the 1993 adoption standards" (p. 292).

Recent evidence suggests a movement toward the use of leveled texts for beginning reading instruction. The influence of the literature-based movement can still be seen in the continuing emphasis on the use of engaging text. However, additional criteria are now identified as important for beginning reading instruction. The theoretical model presented by Hoffman et al. (2002), posits "three major factors as important in the leveled texts used in beginning reading: instructional design, accessibility, and engaging qualities" (p. 273). These are similar to three constructs proposed by Menon and Hiebert (1999) in a model designed to explain the nature of texts required by beginning readers. Their model identified engagingness, accessibility, and generalizability as interacting constructs. For example, the accessibility of a text for a young child is dependent on that child's engagement with the text. Inviting illustrations and text formats increase engagement, but beginning readers' interests in reading the text "will wane if they encounter many words they can neither recognize nor decode" (p. 2).

Our finding of few grade 1 selections that met our operational criteria for authentic stories may suggest that Canadian publishers have followed trends in the US and are attempting a balancing act between providing engaging texts,

a quality usually associated with authentic literature, and texts that are more easily decoded by grade 1 students. The extent to which the grade 1 selections in our study met recently proposed criteria for beginning reading texts such as “engagingness, accessibility, and generalizability” (Menon & Hiebert, 1999) or, alternatively, “instructional design, accessibility, and engaging qualities” (Hoffman et al., 2002) requires research beyond what we have attempted here. Because there is an overall paucity of research on the changing nature of commercial reading programs in Canada, the phenomenon and issues clearly merit further investigation.

#### *Nature and Extent of Alterations*

Table 2 presents data related to our primary research question. It describes the nature and extent of changes made to original literary works for purposes of inclusion in elementary language arts anthologies. We present four categories of changes: (a) format changes, (b) text changes, (c) illustration changes, and (d) pedagogical changes. We report here only overall averages across publishers as percentages of selections containing at least one instance of the indicated change. A selection may, however, have had multiple instances of the indicated change that may have involved varying degrees of difference from the original. For example, even though a selection may have omitted a few words or a few pages or had multiple instances of either type of omission, Table 2 reports only that the selection made at least one text omission.

#### *Format changes*

The data in Table 2 suggest that some types of changes are more likely to occur than others when children’s books are anthologized. This is certainly the case with page layout changes, which seem to be more or less inevitable, due perhaps to the restrictions inherent in the process of condensing a complete book into a selection that fits the anthology format or to a belief that such changes are incidental. Page layout was changed in 98% of the selections examined. Typeface changes (style, size, or color) were similarly widespread, with 99.8% of the selections showing differences from the original trade books. A variety of other changes occurred with less frequency. Overall, 66% of selections had at least one change that did not fit the established categories. These included changes to punctuation or spelling, omission or addition of italics, reversal of photos or other images, and changes to the shapes of poems.

Other research also has found page layout and typeface changes to be commonplace when trade books are anthologized (Reutzler & Larsen, 1995; Sakari, 1996; Shriberg & Shriberg, 1974), although we found no evidence of a systematic examination of the effect on children’s reading of any of these types of changes. However, typical layout and typeface changes can produce dissonant effects. For example, when an excerpt from Florian’s *Beast Feast* (Fox, 1994) was anthologized in the Gage 4b (p. 146) anthology, the print text was left intact but almost everything else about his poems was changed. The layout alterations are perhaps the most striking. The original six full pages devoted to the poems in the trade book are reworked and condensed to a single page in the anthology, replete with changes to the original typeface style, size, and color: the order in which the poems appear and the original illustrators are changed; the shapes of the poems as well as the placement of the poems’ lines and the line lengths are altered. Florian’s *The Boa*, for example, is laid out in two straight

**Table 2**  
**Percentage of Anthology Selections Changed from the Original Trade Books**  
**by Type of Change and by Grade**

<i>Changes</i>	<i>Gr 1</i>	<i>Gr 2</i>	<i>Gr 3</i>	<i>Gr 4</i>	<i>Gr 5</i>	<i>Gr 6</i>	<i>Average</i>
<i>In Format</i>							
Typeface	100	100	100	100	99	100	99.8
Page layout	100	100	97	97	97	99	98
Other	64	61	79	63	60	72	67
<i>In Text</i>							
Omitted	43	69	70	58	53	68	60
Added	79	61	65	67	56	85	69
Substituted	71	64	80	70	73	73	72
Reordered	7	2	8	7	5	4	5.5
<i>In Illustrations</i>							
Omitted	71	92	95	87	74	83	83.7
Added	57	39	46	63	64	76	57.7
Substituted	71	98	95	76	66	81	81.2
Reordered	56	22	22	21	14	14	24.8
<i>In Pedagogy</i>	7	36	57	58	56	56	45

lines of equal length in the original trade book, whereas the second line of the Gage version follows the curves of part of a snake's body. In view of Gage's dramatic reshaping of these poems, the question asked of the students about why Florian "shape[d] his poems the way he did" (p. 148) is rendered meaningless. The students have not seen how Florian's poems originally looked. As we know, in poetry shape carries meaning as it does not in prose.

#### *Text changes*

Text changes include omissions, additions, substitutions, and reorderings of text. One type of text omission was universal. Specifically, 100% of the selections as presented in the anthologies (grades 1-6) omitted the original trade book pages that feature the *dedications, publishers, publishing date, and place of publication* details. Because including this 100% in Table 2 would have given a misleading presentation of the omission category, this common change was not included.

Omissions or additions ranged from single words to entire pages of text. The Gage 1 (*Ride a Rainbow*) rendition of Bunting's *Sunflower House* (1996), for example, is a selection that omits a total of 20 pages of original text from three places. One-sentence and one-paragraph omissions from other texts were common. For example, Nelson 3 omitted at least one sentence on every page but one of Dorros's (1997) "A Tree is Growing" (*Keepsakes and Treasures*, pp. 90-99). Nelson 5 omitted a whole paragraph on every page but one of Wu's (1996) "Returning to the Ancestral Home" (*What Should I Do?* pp. 64-71). Even relatively brief omissions sometimes made for a substantially different read. For example, both Nelson 3 (*Hand in Hand*, pp. 160-171) and Gage 3b (pp.114-121) omitted a brief four-paragraph portion of Lawson's *Emma and the Silk Train* (1997). In making this omission, these two anthologies removed the story's

context and background, thus failing to make the students aware that this story is based on an actual derailment that occurred 170 km east of Vancouver, BC (September 21, 1927). Critical information was omitted about the reasons for the legendary speed of the trains that carried perishable silkworms as well as raw fibres and finished cloth. These goods were insured by the hour, so less time spent in transit meant less cost to the shipper. The nature of the cargo necessitated speedy delivery, and these trains set records for speed at the time. When this information is omitted from the anthologies, students have no way of knowing the historical significance of the silk train in Lawson's story.

Like omissions, text additions range from single words to entire pages of text and occurred with greater frequency (69%) than text omissions (60%). Brief text additions, such as "written by" or "pictures by" were common, but also included one-word additions of greater import such as adding "Hildegarde" to name the Captain's wife in Waterton's (1997) *The Lighthouse Dog* (Gage 3b, pp. 8-17). We found lengthier additions of several paragraphs (e.g., Gage 6b, p. 118) and of whole pages. Nelson, for example, added two pages to their four-page excerpt from Sanders' (1995) *What's Your Name? From Ariel to Zoe* (Nelson 2, Reach Out, pp. 12-13). Other text additions included definitions, pronunciations, explanations, titles, parts of titles, and subtitles.

Text omissions and additions frequently worked together to change the meaning of the original story. For example, in the anthology selection of *The Fishing Summer* (Jam, 1997), the Gage 3a addition of a subtitle "My Mother Fights Back" (p. 122) suggests adversarial aspects of the mother's role in the story that are not evident in the original. Gage also omits a subsequent phrase indicating that the mother was "supplying us with all the bait." Taken together, the combative subtitle addition and the supportive phrase omission produce a changed meaning in which the mother's reaction to and involvement in the narrator's summer fishing expeditions are less supportive and more aggressive than they are in the original.

Substitutions included the replacement of single words or phrases. The substitutions often did not seem to be guided by any rationale, even though they affected the reading experience. For example, relatively neutral words "retold and illustrated by" for Perlman's (1992) *Cinderella Penguin* story are replaced with a fairly meaning-laden phrase "Fairy Tale Spoof and pictures by" (Gage 3a, p. 150). Some substitutions, however, appear to be motivated by political correctness. Examples include the replacement respectively of "To church" and "at church" with the words "to town" and "before" (Nelson 4, *Times to Share*, pp. 42, 47). Ginn 5 replaced "The Shaman dreamed of a dress" with "Originally each dancer's dress" (*On with the Show!* p. 18), "handicapped" with "challenged" (Ginn 5, *Exploring Heritage*, p. 18), and "spokesmen" with "spokespersons" (Ginn 5, *Weather, Wings and Kite Strings*, p. 76). The word "fat" apparently was potentially objectionable and was changed to "old" (Gage 5b, p. 142) as well as to "angry" (Nelson, 4, *Times to Share*, pp. 54-69).

The need to avoid giving offense to potential readers was, however, dealt with not only through substitutions, but also through text omission, illustration changes, or some combination of these. For example, Nelson's anthologies for grades 2-5 omitted a number of words and phrases associated with religious beliefs (e.g., "God," "Bible," "Sunday School," "worshipped gods," and "evil spirits"). Ginn 6 (*Looking for Answers*, pp. 69-76) changed the

word "waitress" to "server" and omitted some descriptive words that were originally used (including "bumps," "curves," "short skirt," and "sweet"). When Ginn added illustrations to this selection (pp. 69, 70), the server (still female) was not depicted with her original bumps and curves, nor was she wearing a short skirt.

Word and phrase omissions, additions, and substitutions such as those noted above substantially influence what readers can glean from reconstituted anthology literature. According to Ravitch (2003), US textbook publishers have capitulated to various pressure groups, and the resulting censorship over the last several decades is eviscerating the teaching of literature. Our data suggest that some investigation of "The Language Police" phenomenon may also be merited in the Canadian context.

Although a variety of text alterations appear to be attempts to avoid offense, others seem to be motivated by another rationale. Vocabulary control, for example, seems to be a factor in some changes in Nelson's version of Vaughan's *Ice Cream* (1990), which changes "boasted" to "said," "hurried" to "ran," and "gobbled and gulped" to "ate" (*Dive In*, pp. 72, 73, 84). These changes may make the selection easier for beginning readers, but they have a cumulative effect of offering a simplistic and rather dumbed-down version, thereby presenting a different reading experience from the original. Changes such as these may be interpreted as attempts to provide grade 1 text that is both authentic (by virtue of being previously published) and easier to read, because of more familiar or decodable words. However, the authenticity of the original work is compromised.

Reorderings, whether of a sentence (Nelson 2, *Leap Out*, p. 29), a paragraph (Gage 5a, p. 31; Ginn 3, *Carving New Frontiers*, p. 56), a page (Ginn 6, *Looking for Answers*, p. 22), a line (Gage 1, *Look Around*, pp. 14-15), or a stanza (Nelson 4, *Times to Share*, pp. 40-41) can complicate comprehension for readers. The Gage 5a anthology selection "Dawa and Olana, Boys of Mongolia" is an example of reordered sentences, paragraphs, and pages. In this selection Gage moved the three introductory paragraphs (with an added subtitle) from the beginning to the end of the selection for it to be used as the conclusion (Gage 5a, p. 31). As a result, the information in Reynolds' (1994) original introduction cannot provide readers with the setting for the story they are about to read.

Other striking examples of the effects of reorderings on story meaning can be found in the anthology versions of Yee's 1991 story *Roses Sing on New Snow: A Delicious Tale* (Gage 4b, pp. 8-9) and Lawson's (1992) work *A Morning to Polish and Keep* (Ginn 5, *Together is Better*, pp. 4-9). In these selections a variety of reorderings, including of whole pages, make accompanying teachers' resource instructions to assess the accuracy of students' retellings meaningless (e.g., Ginn 5, "Ongoing Assessment," p. 11).

#### *Illustration changes*

Illustrations are commonly acknowledged and accepted as an integral part of children's literature because they enhance, complement, support or extend text, and promote learning. Yet as shown in Table 2, we found that illustration omissions (84%), substitutions (81%), and reorderings (25%), were more prevalent than text omissions (60%), substitutions (72%), and reorderings (5.5%).



Teachers' guides and resource modules often ask students to pay attention to information in the illustrations while reading. This is self-defeating when illustrations are omitted and students do not have access to the relevant information. For example, the Nelson 2 version of Bang's book (1985, *The Paper Crane*) omits a helpful highway blueprint and two illustrations depicting the restaurant's name on a sign outside the door. In spite of this, the teacher's guide asks students to create neighborhood maps and name the restaurant (*Step Out*, p. 126).

Although anthology selections omitted illustrations with much greater frequency (84%) than they added illustrations (58%), we found that illustrations were added most often in grades 4-6. A prime example of adding illustrations occurs in the publishers' use of an (unillustrated) chapter 14 excerpt from Little's autobiographical *Little by Little: A Writer's Education* (1987, pp. 105-113) in the grades 4 and 5 anthologies. Ironically, all three publishers chose to add illustrations to this chapter that ends by saying, "I had found out what mere words could do. I would not forget" (p. 113)! Ginn 4 includes a photo of Little at age 12, as well as one of her as an adult (And the message is ... pp. 63, 71), and adds four illustrations, which although bearing a closer resemblance to Little in real life than those in the other two anthologies present contradictions between the illustration and printed text in the depiction of the narrator's clothes. The original text clearly states that Jean's mother made her wear a blue and pink striped hand-knitted suit that she had received from Aunt Gretta for her 10th birthday (p. 106). In Ginn's version, however, the illustrations show Jean first wearing a green skirt (p. 65), and then a yellow suit (p. 67). Nelson 5 (*What Should I Do?* pp. 31, 32) and Gage 5b (pp. 93, 95, 97) get the narrator's pink and blue colored outfit almost right, but she is depicted as wearing black-rimmed glasses in the one, having a long dark pony-tail or pigtails, and being rather hysterical. These illustrations do injustice to Little's actual appearance, according to the photos provided in the trade book, and in no way extend or enhance Little's original story.

Changing the original illustrator is a frequent source of illustration alterations. Such alterations create substantially different reading experiences for readers. Examples include: Gage 2b, p. 142; Gage 3a, pp. 130-131; Gage 6a, p. 64; Nelson 2, *Leap Out*, p. 74; Nelson 4, *Hand in Hand*, p. 8; and "Jenny the Juvenile Juggler," "Ruby's Storm," "Matthew and Tilly," and "A Small Lot" in the Ginn 2 anthologies to name just a few. Illustrators carefully create their work through the use of shape, line, color, proportion, detail, and space to depict depth, effect, and realism. These features help readers to appreciate the fullness of a story. When the illustrator is changed, the story often becomes a new entity created from the different perspective of the new illustrator. When, for example, Gage changed illustrators, the eyes of a brown pelican in the original illustration for "Those Eyes" (Asch, 1996), very much took on the look of an owl's eyes in the new illustration (Gage 6a, p. 64). Also, the characters from three of the last four selections listed above underwent ethnicity changes. In two of the four selections the skin color of a major character was made darker. In the third selection, the new illustrator darkened both the skin and the hair. In the fourth selection, Jones's *Matthew and Tilly* (1991), both youngsters in this story of biracial, cross-gender friendship were transplanted from their original dark inner-city apartment block setting into a bright single-dwelling setting,

given mod hairdos and yuppy-like clothes, and depicted sitting in front of their lemonade table licking ice-cream cones in what looks like a well-kept, green, suburban park (Ginn 2, *All Join In*, p. 5). The changes made by these new anthology illustrators create different social contexts for each of these stories, and thereby alter the reading experience.

Reorderings of illustrations were made in 25% of examined selections. This type of alteration can sometimes complicate comprehension for readers, as in the case of an anthology version of Bruchac's (1993) *Fox Song* (Ginn 4, *Within My Circle*, p. 20) where a missequenced illustration serves not only to confuse the reader, but also destroys the text story line. Ginn moved an illustration of the main character (Jamie) eating blueberries with her grandmother from near the beginning of the original story to the end. In addition, the illustration was altered to remove the grandmother, who had died by the end of the story. Unfortunately, because of how the picture was cropped, part of the grandmother's leg remains in the picture! This altered illustration of Jamie, with her head thrown back and mouth wide open (originally to catch a blueberry she had tossed in the air), was placed opposite the words of the fox song, presumably to depict her singing to a fox that consoles her after her grandmother's death. As a result of these alterations the anthology's last illustration portrays Jamie (now apparently singing instead of catching blueberries) with her hand still resting on her (now dead) grandmother's knee.

Another example of confusion created by altering illustration sequence appears in the anthology version of Schwartz's *Crazy for Canada* (1997). In the original text, the author says, "I started in the West" (Gage 2b, p. 83) and moves easterly across Canada. Anthology readers, however, encounter Montreal before Toronto and Ottawa in the illustration as they move from west to east (Gage 2b, pp. 82-91). Placing the map-like illustrations (and the accompanying text) out of sequence can give rise to misconceptions about the locations of these cities in Canada. When illustrations undergo such radical alterations, readers cannot help but experience or interpret the anthology stories differently from the original. In addition, in cases like this the readers may also acquire false information.

#### *Text and illustration-related changes*

Although we discuss textual and illustrative changes separately, they do at times occur in the same selection. The combined effect is noteworthy in that textual and illustrative additions alter meanings and produce interesting permutations in the possible readings. An example of the effect caused by multiple text and illustration changes in the same anthology selection can be found in the Gage 2a version (pp. 126-139) of Simpson's (1995) *There are No Polar Bears Here!* The anthology version has numerous text omissions as well as some textual reorderings. In addition, 13 of the 33 original illustrations are omitted, but a picture of the two-dollar Canadian coin featuring a polar bear is inserted above the title and the first illustration (p. 126). The rationale for what seems like an attempt to Canadianize an already Canadian story is not clear. A copy of Kerry's illustrated handwritten note is typewritten, italicized, and inserted in a blue text box in the anthology (p. 133). Kerry's drawings of a bear and a girl are omitted, and her spelling (*plese, tonigte, evryone, frind*) corrected. These changes result in a totally depersonalized note, far removed from the childlike-

ness of Kerry's original note. In the process of making these text and illustration changes, Gage also shrank a full-page illustration of Mr. Sharpe loading boxes into his pickup truck to a 2" x 2" insert and eliminated the following, accompanying text:

Kerry was almost home when she met Mr. Sharpe, loading his truck. "I saw a polar bear!" she said. "Impossible my maid. There are no polar bears here," he said. "Yes, there are," said Kerry. "I saw one. I know a bear when I see one."  
(p. 128)

The retention of the illustration with the omission of the related text leaves readers wondering about the significance of the man in the illustration, what is happening there, and how it has any relevance to the story. The cumulative effect of so many changes in this story is substantial, and the anthology version clearly compromises the original work.

In other anthology selections, illustrations, and accompanying portions of print text were both omitted. Gage 1 (*Ride a Rainbow*, pp. 52-65), for example, eliminated all textual and illustrative elements referring to the pet rabbit in Peteraf's (1994) *A Plant Called Spot*. The Gage 2b anthology omitted 20 pages of Baer's (1990) *This is the Way We Go to School: A Book about Children around the World* (Gage 2b, pp. 102-107), thereby eliminating the children from 11 countries as well as accounts of how they go to school. Dual omissions of text and illustrations such as these render the anthology versions of the original trade books abridged, truncated, and much impoverished.

At times text and illustrative changes reflected multicultural concerns, but these changes seemed rather unpredictable and did not appear to be guided by any clear rationale. Multiple changes of an ethnic, racial, and cultural nature did not always respect the integrity of the original work. As noted above, we found apparent attempts to increase diversity as new illustrators changed characters' skin and hair color to give an appearance of different racial or ethnic origins in the anthology selections. For example, Nelson 3 transformed the blond preschooler in Waddell's *The Big Big Sea* (1994) into an older child of undeterminable racial or ethnic origins (*Keepsakes and Treasures*, p. 30). Nelson 2 (*Reach Out*, p. 7) replaced photos of Black youngsters in Grimes' (1997) poem "I Am" with a conglomerate illustration. The conglomerate consisted of a cartoon-like girl with long black braids (ethnicity and source unknown) and two borrowed (uncredited) illustrations from within the same anthology (i.e., a cropped sketch portraying diverse ethnicities borrowed from a Viorst, 1972, selection, p. 36) and a photograph of a girl of undetermined racial lineage (from the Sanders, 1995, selection, p. 10). Illustrative alterations such as these compromise the authenticity of the original works, and an examination of the changes reveals no clear or compelling reason for making them.

In addition to apparent attempts to increase diversity in some selections, we found instances of omitted textual and illustrative ethnic content, such as the Baer example cited above, where illustrative and textual material for children from so many different countries was simply deleted. At other times dissonance occurred when the text remained unaltered while the pictures underwent skin or hair color changes. For example, in Mamchur's and Zola's (1993) *In the Garden* the text referring to the Métis main character remains the same, but the anthology illustration portrays this character as looking Caucasian

(Gage 4b, p. 3). Dissonance similarly occurs when text was altered but the illustrations remained unchanged, as when Gage 3a kept the multilayered multicultural aspects in the illustrations from Aska's (1986) *Who Hides in the Park?* but omitted both the accompanying original French and Japanese story text. Similarly, Ginn 3 (*Super Senses!* pp. 4-9) omitted Ojibway words and their pronunciations from Waboose's *Morning on the Lake* (1997), thereby removing textual clues that indicate which Aboriginal people are depicted in the accompanying illustrations. Ethnic or cultural content is similarly compromised to varying degrees in other anthology selections. Rather than offering opportunities to enter new worlds or portraying cultural complexities of life, ethnic differences are reduced to a bizarre "diversity" of an ironic homogeneous nature.

In spite of publishers' apparent efforts to be inclusive or to portray diverse ethnicities, there seems to be a subtle homogeneity about some of the other anthology changes. Canadianized spellings, for example, of *mum*, *colour*, and other British-spelled words occur consistently in all three publishers' anthologies. Ginn 1 (*With a Friend*, pp. 3-7), for example, changed the spelling of *mum* to *mom*, and turned the soccer ball in that selection into a football. Additional examples of attempts to make selections more Canadian occur when "O Canada" is substituted for the US national anthem (Ginn 5, *Together is Better*, p. 54), and when "United States" is changed to "North America" (Ginn 5, *Weather, Wings, and Kite Strings*, p. 74). These sorts of changes seem to counteract publishers' other attempts to maintain or increase aspects of diversity in the anthologies. Thereby, they raise questions about the guiding principles employed. Omissions of multicultural or multiethnic content create a sense of loss of racial, ethnic, or cultural authenticity and a confused context of political correctness rather than promotion or celebration of multicultural and multiethnic differences.

#### *Pedagogical additions*

In a 1995 investigation into literature-based US basal readers, Reutzel and Larsen pointed out that basal anthologies are textbooks that serve a different purpose from real books. Among the various aspects of anthologies that give them a textbook quality are the pedagogical materials that are interspersed throughout them. Questions and instructions added to the anthologies, for example, mark a major difference from trade books. Like Reutzel and Larsen, we found these pedagogical additions were prevalent. As indicated in Table 2, in the three Canadian publishers' anthologies we found that an overall average of 45% of the selections had added questions or instructions, or what Reutzel and Larsen (1995) called "Instructional Add-On Adaptations" (p. 502). Our percentage is somewhat higher than their 31%, a discrepancy that may be attributed to several factors including sampling differences. Our sample is drawn from Canadian anthologies in a different time period. In addition, we examined many more selections (395 or 95% of the total possible) than did the earlier US study, which studied a sample of 52 or 10% of all possible selections.

The data from our study show that considerably less pedagogical material is included in grade 1 and grade 2 anthologies than in the anthologies for grades 3-6. At grade 1 we found only 7% of the selections added such material. By grade 2, 36% of the selections made such additions, and by grade 3 over half

of all selections included instructional add-on adaptations. The percentages did not differ substantially across grades 3-6 (56-58%). The reasons for this trend may simply be that students in the first two grades are less likely than students in the higher grades to be able to read and thus make use of such added pedagogical text. In addition, it may be that a resemblance to original trade books is seen to be more important for beginning readers.

We noted some differences in how publishers approached the incorporation of pedagogical material into grade 1 story selections. For example, the 7% indicated in Table 2 reflects only Gage instructional add-ons, as Ginn and Nelson added no instructions or questions to their anthologized stories at the grade 1 level. The Gage instructional adaptations appear to be efforts to build background knowledge as they consist of "Did You Know?" sections, varying in length from two to five pages and interspersed throughout their anthologies (e.g., *Out On the Playground*, pp. 28-32; *Ride a Rainbow*, pp. 34-35, 66-69, 86-87).

In the grade 2 anthologies, only Ginn added no questions or instructions to the selections. Gage 2b, for example, added two-page "Responding" sections that include instructions and questions at the end of each unit (pp. 4-41, 78-79, 114-115, 158-159). Nelson 2 anthologies devoted one to two pages to introducing the units, and two pages for "Unit Wrap-Up" (e.g., Nelson 2, *Leap Out*, pp. 6, 56-57, 58-59, 70-71, 72-73, 102-103, 104-105, 126-127). Nelson also inserted "Reading Tip" boxes (with instructions to "think about," "compare as you read," "read to see how," or "look carefully ...") preceding each selection and "After You Read" boxes (which include further instructions such as "make a list" or "chart," or "write 3 new words ...") following the anthology selections.

Throughout grades 3-6, all three publishers added additional pedagogical material to the original trade book text. Ginn added only "About the Author" boxes to the end of their anthology selections. (e.g., Ginn 4, *Within My Circle*, pp. 7, 20, 27, 35, 47, etc.). Gage selections included "Before Reading" statements, instructions, and questions, and sometimes a glossary on the left-hand side of the first page. Each Gage anthology selection was also followed by a one- to two-page "Responding" section made up of instructions and questions, as well as an occasional one- to two-page "Meet the Author" (and/or "Artist") section (e.g., Gage 4a, pp. 20-21, 98-99, 133). Nelson used two pages, consisting of questions and instructions, to introduce each unit (e.g., Nelson 4, "Times to Share," pp. 6-7, 74-75, 120-121), and each selection was preceded by "Reading Tips" (questions and instructions) and followed by an "After You Read" section (with more instructions and questions). Nelson also added two or three "Learning Goals" (stating "You will read about ...," "You will find out ...," and/or "You will learn ..."), which were usually superimposed on the first illustration of each selection.

The extensiveness of the added instructional material noted shows that current Canadian language arts anthologies, much like the earlier literature-based basal anthologies scrutinized by Reutzel and Larsen (1995), "are textbooks" (p. 504). These pedagogical volumes contain reconstituted literature embedded in complex didactic networks. They are the central tool in commercial collections that include voluminous teachers' guides and a plethora of ancillary materials. Like any tool, they can serve a useful purpose if used skillfully and appropriately. However, it is important that their contents be represented accurately by publishers and understood by educators. Otherwise,



teachers may be misled into believing that these tools are true anthologies, and exposure to reconstituted textbook literature may be used as a substitute for experience with the authentic trade books of children's literature.

#### *Conclusions and Implications*

Given the potential influence of commercial reading programs on classroom practice and student outcomes (Barksdale-Ladd & Thomas, 1993; Barr & Sadow, 1989; Crawford, 1997; Hoffman et al., 1998; Shannon & Crawford, 1997; Venezky, 1992), examining widely used classroom materials and their use in classrooms is vital. Our analysis of the stories offered to children in Canadian language arts anthologies shows that substantial changes are made when trade books are anthologized. Documenting the nature and extent of the major textual and illustrative omissions, additions, substitutions, and reorderings between original stories and the anthology versions raises questions of how and to what extent these differences affect student comprehension and learning outcomes. This study provides a foundation and springboard for further investigation of these matters.

Determining the significance of these findings depends on knowing more about how and why these language arts materials are used in classrooms. There is clearly a need for research in this area. Although earlier US studies suggested that commercial reading programs with their basals and extensive teachers' guides essentially shaped reading instruction in US classrooms (Farr, Tulley, & Powell, 1987; Shannon, 1983), it is not clear to what extent this is true of the current situation in either the US or in Canada. Basals have been criticized from a variety of perspectives over the years and have undergone extensive changes, particularly in the past several decades (Roser & Hoffman, 1999). The literature-based movement provided considerable impetus for change to the nature of commercial reading programs from skill-based basals to literature-based anthologies. In addition, many books and articles aimed at helping teachers "move beyond basals to books" in their reading instruction appeared in the late 1980s through the 1990s (e.g., Aaron, 1987; Reutzel & Cooter, 1996; Wepner & Feeley, 1993), which had considerable influence on the messages given to teachers.

According to Roser and Hoffman (1999), teachers are changing their practices, and these changes certainly involve more varied use of basals. However, in a recent review of research on the selection and use of language arts textbooks in US schools over the last decade, Dole and Osborn (2003) reported that they were unable to find data to answer critical questions about the use of literature-based anthologies and children's trade books in the 1990s. Of particular relevance to this study, they found little primary research to indicate whether literature-based anthologies constituted children's primary reading materials or whether they were set aside in favor of trade books. Research on the use of the literature-based anthologies produced by commercial publishers in Canada is even less plentiful than that in the US. Hayden's (1996) survey was sent to 180 teachers (grades 1-6) in one western province. Sixty-five percent of the 84 respondents reported using commercial anthologies and indicated that they were selective in that use. It seems likely, even though there is little solid research evidence, that teachers today vary in their use of commercial reading program anthologies for a number of reasons, including district policies, teach-



ing philosophy, training or experience, availability of other resources, student needs, and the now increasing emphasis on a balanced literacy approach. Recent work by Hoffman and colleagues gives some insight into teachers' varying uses of anthologies in US contexts and the reasons behind these different uses (Roser & Hoffman, 1999; Hoffman et al., 1998). Extensive similar research in Canadian contexts remains to be done.

Our study provides the most comprehensive and current Canadian data on the differences between literature in children's trade books and the literature in commercial elementary language arts reading programs. Contrary to expectations that a teacher may hold of these anthologies, the numerous differences between trade book literature and the corresponding selections in the anthologies show that the two probably are not equivalent in the reading experiences they provide for children. Although some may suggest the changes made during the anthologization of children's literature are merely cosmetic, our findings suggest the contrary. Given the extensiveness and pervasiveness of the changes reported, it is fair to conclude that the cumulative effect of so many text and illustration omissions, additions, substitutions, and reorderings cannot help but alter the reading experiences of students who use these anthologies from the experiences that otherwise would have been possible with the trade books. Furthermore, many of the original selections are impoverished by the changes, which in turn impoverishes children's reading experiences. Further study, however, is needed to determine how and to what extent children's reading experiences are affected by the various textual and illustrative alterations reported in our study. It is important to investigate actual classroom usage of the anthologies and their trade book counterparts.

In spite of our finding that the content of children's literature is often compromised by alterations to original literary works for the purposes of incorporation in anthologies, we are not calling for eliminating the use of commercial reading programs. These programs with their graded student anthologies have become an enduring feature of US and Canadian classrooms (even surviving the whole language and literature-based movements) because presumably they meet the needs of many teachers by providing multiple copies of a variety of relatively acceptable reading selections for students at various grade or reading levels. Some sort of text leveling does appear to be important for beginning and at-risk readers (Morris & Slavin, 2003), and commercial reading programs can provide convenient collections of leveled selections, although the features that are being manipulated in beginning texts bear continuing scrutiny (Hoffman et al., 2002). Moreover, instructional guidelines in the accompanying teachers' guides may be useful to beginning teachers or to those who find themselves in challenging situations such as a sudden change in assignment to a grade where they have less experience. Because there is virtually no solid research evidence that today's language arts teachers confine their instructional practices to the dictates of commercial teachers' guides or limit their students' reading experiences to just the anthology selections (Hoffman et al., 1998), there is little reason to advocate the removal of these commercial products from language arts classrooms. Nevertheless, there is continued need for scrutiny and investigation, as these materials are authorized by ministries of education and their use is widespread. Moreover, students' reading experiences may be confined to these commercial resources by educational

cutbacks that prohibit the purchase of multiple classroom copies of trade books or even of school library copies.

Our study provides insight into how and why anthologized literature is not comparable to the original trade books. The convenience of commercial packaging comes with a price and some trade-offs, and conscientious practitioners will wish to consider our findings thoughtfully when using these materials in their own practice. Although today's anthologies have many appealing qualities, research focused on their content and classroom use is just as vital now as it was for previous generations of student textbooks such as the skill-based basals that received so much attention in the past. Yet there has been a surprising hiatus in such research in the past decade during the transitions inspired by the literature-based movement (Dole and Osborn, 2003). Reutzel and Larsen (1995) suggested that literature-based basals may in fact have more insidious effects on teachers and children than the student readers of previous generations, because in the past "neither teacher nor student ever mistook a basal for a book" (p. 505). The truth of this suggestion is debatable and probably not determinable. It is clear that our current research, set in a Canadian context, calls for meaningful improvements to be made to the reconstituted literature of commercial reading programs. Although some changes may be necessitated by space limitations when publishers include many, sometimes lengthy works of literature in one volume, the content of the commercial anthologies should be accurately represented, and the principles guiding the changes should be clearly articulated for all stakeholders.

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