

Elements to Highlight

- 1 Trim Size & Portrait Layout
- 2 Jacket Art & Case
- 3 Endpapers
- 4 Front Matter
- 5 Extension Activities

Keywords

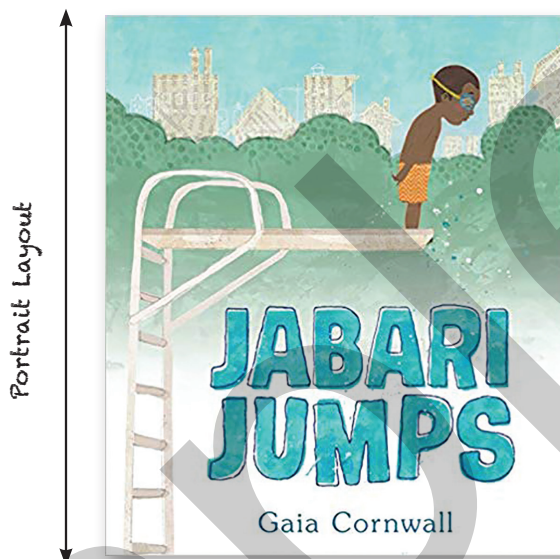
Portrait Orientation: A vertical layout for a book, with a taller height than width.

Dual-Image Jacket: A book jacket with different, sometimes related, images on its back and front sides, separated by the spine.

• Whole Book Approach Storytime Guide •

Jabari Jumps

by Gaia Cornwall



I've read this picture book at many storytimes and it's always a hit. The story delivers a deep sense of satisfaction when Jabari finally jumps off the diving board, and his father's steady, reassuring presence is its own kind of reward, too. Cornwall's vibrant art makes the most of the book's tall, portrait layout, which makes this title an excellent one to use in a Whole Book Approach storytime to prompt students to think about design.

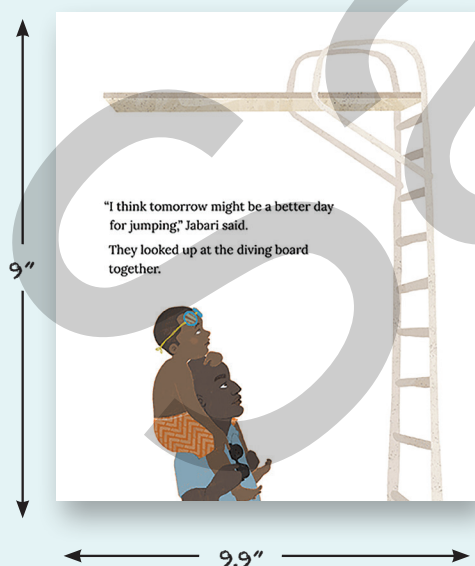
Discussion Prompts

1 Trim Size & Portrait Layout

Start by holding this picture book up alongside one with a landscape orientation (you could use *The Little Red Stroller* from your book bin, or a title like Eric Carle's *The Very Hungry Caterpillar*), and tell children, "*These books are the same shape. What shape is it?*" Ideally, they will name them both as rectangles, but prompt students toward this response if they have trouble.

Then say something like, "*So, both of these books are rectangles, but what makes them different kinds of rectangles?*" Plan the conversation to an acknowledgment that the rectangular shape of this book is taller than it is wide, while the landscape book is wider than it is tall. Then give children the vocabulary words *portrait* to describe the orientation of *Jabari Jumps* and *landscape* to describe the other book you've used for contrast. To reinforce this vocabulary acquisition, I like to hold both books up, putting one in front

Trim Size



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of the other and then switching their placement as kids repeat the words, *“Portrait. Landscape. Portrait. Landscape. Portrait. Landscape—”* and then I double- or triple-up on one or the other, in a row to get them to snap to attention so the terms are really ingrained in their minds. It’s a playful way to help them master the terms.

Questions & Follow-Up Context

Before moving on, ask, *“Why do you think this artist chose to make this book have a landscape layout, so it’s long like this, but Gaia Cornwall chose a great, big portrait layout with a large trim size so it’s tall like this?”* You might field responses like, *“It makes the diving board seem like it’s really high up!”* If they don’t immediately come up with a response, suggest, *“Tuck this question in the back of your mind as we move through this book together. I bet you’ll come up with some great ideas.”*

2 Jacket Art & Case

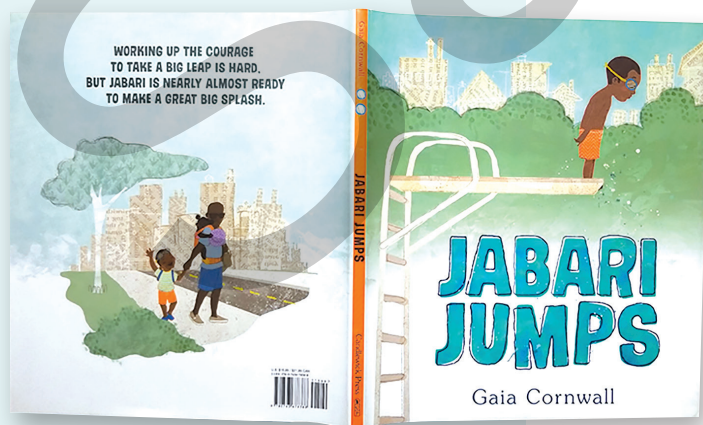
Start by showing your students only the picture on the front of the **dual-image jacket**. Use questions inspired by Visual Thinking Strategies (VTS) to prompt them to read the picture on the front of the jacket.

“What do you see happening in this picture?” This question grounds the group in the visual and prompts thinking about narrative, as opposed to mere listing.

“What do you see that makes you say that?” This question engages evidentiary thought, a cornerstone of critical thinking.

“What else can we find?” This question asks the group to dig deeper and notice more about the picture they are reading together, inviting collaborative meaning-making.

Dual-Image Jacket

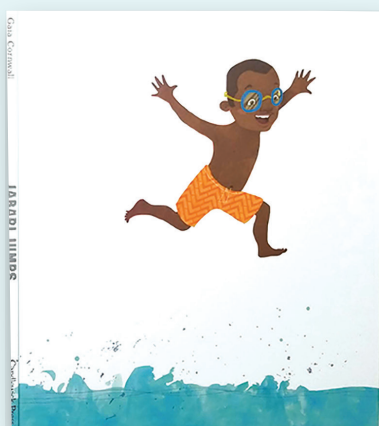


Scaffold students’ comments by paraphrasing their responses, pointing to things they mention in the pictures, and linking ideas shared by different people. When I’ve read this book at storytime, I’ve had children notice how high up Jabari is on the jacket with comments like, *“His head is up in the sky!”* Indeed, Cornwall’s clever composition has the child’s head rise up above the tree-line in the background, visually emphasizing his high position on the diving board. Kids have also remarked on how the display type of the title looks like water, but they are often most interested in talking about Jabari himself.

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Case →



Endpapers



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I sometimes prompt children to notice how Cornwall chose to give him a bright orange bathing suit, which makes him stand out on the page so that we really focus on him since there's no other red in the composition. Then I might prompt students to consider;

"How does Jabari seem to feel in this picture?" After fielding and restating some responses I ask, *"What do you see that makes you say that he seems scared/worried/nervous/excited (or whatever words they offer)?"* Perhaps your students will notice how small he is on the page, how Cornwall doesn't show the pool below, or how we can't see where the long ladder leading up to the diving board begins.

Take time to look at the back of the dual-image, too, and ask students to guess who the other people depicted there might be. Most often, children correctly guess that they are Jabari's father and baby sister. They might also make observations about the tall buildings in the background and guess that the story is set in a city.

Next, ask children to count to three with you so that you can remove the jacket and see what lies underneath. The reveal of Jabari jumping into the water on the case cover illustration provides bookish wish fulfillment. The title in the jacket's display type says Jabari Jumps, and here readers can see him in the act of jumping. It's likely you won't need to prompt observations at all at this point since students will be excited by the reveal of the image and will spontaneously comment on the action of the scene. If you do need to ask questions to get them talking, you might lead with something like, *"Now how does Jabari feel?"* to build on your prior discussion about the jacket art.

3 Endpapers

Use a 1-2-3 page-turn to move into the body of the book and look at the endpapers. Ask children,

"Why do you think the artist made the endpapers look like this?" or, *"Can you make a connection between the endpapers and the jacket?"* (On the other hand, you might not even need to ask questions about the endpapers if you've had a robust discussion of the prior paratexts because your students may immediately chime in with observations about the blue paint seeming like water.)

Once a child at my storytime said *"That's the pool Jabari is going to jump into!"* a comment that, to my ear, anticipated Cornwall's play with visual perspective. I followed up with, *"So do you think Jabari is looking down at this water, like this?"* and I held the book flat so I could look down on it, too.

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Title Page



Back Jacket Art



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4 Front Matter

Children often get the giggles when they see Jabari changing out of his clothes on the front matter pages. Capitalize on this engagement without letting things get out of hand by acknowledging their laughter and then saying,

“What is making you laugh?” to which you will likely hear responses like, *“He’s taking off his clothes!”* Then you can say something like, *“But wouldn’t it be sillier if Jabari didn’t change into his bathing suit? You can’t go swimming in your clothes!”*

If this sort of conversation doesn’t emerge, you can simply turn back to VTS-inspired questions to inspire discussion about the action taking place on these paratextual pages. To encourage their engagement and propel them into further discussion in the book proper, you might say something like, *“Wow! This story hasn’t started with words yet, but it has started with pictures. You are really working hard to read the pictures with me. Now, let’s keep going to see what happens next.”*

5 Extension Activities

- Play the splash, sink or float game! When Jabari jumps into the pool, he sinks down into the water and then bobs back up to the surface. You can highlight this moment in the story with your students and then lead them in a water-play activity in which they can predict if something will sink or float when you drop it into a basin of water. You might also get them to predict which object will make the biggest splash. Gather lots of different kinds of materials (a marble, a cork, a plastic action figure, a domino, a wooden block, etc.) and see if they can make accurate, evidence-based predictions.
- Explore color contrast. Provide students with a small scrap of orange paper to use as one element of a larger scene they will create. Tell them they can draw anything they want and they can use the orange paper to add a visual focus to their picture. Tell them, *“This orange paper is like a magnet for the eye. So, put it on something that you really want people to notice—use it for clothes on a character in your picture, or for something else that you want people to focus on when they look at your art.”*