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## Reading can be fun again: A supplementary reading program for grades 4-6 using picture books

Timothy C. Van Dusen

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California State University

San Bernardino

READING CAN BE FUN AGAIN:  
A SUPPLEMENTARY READING PROGRAM FOR GRADES 4-6  
USING PICTURE BOOKS

A Project Submitted to

The Faculty of the School of Education

In Fulfillment of the Requirement of the Degree of

Master of Arts

in

Education: Reading Option

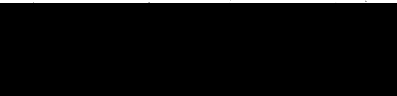
by

Timothy C. Van Dusen, M.A.

San Bernardino, California

March, 1986

APPROVED BY:



Advisor



Committee Member

READING CAN BE FUN AGAIN: 2

A SUPPLEMENTARY READING PROGRAM FOR GRADES 4-6

USING PICTURE BOOKS

Timothy Van Dusen, M.A.

California State University, San Bernardino, 1986

**Purpose:**

All too often, to the student the subject of reading means workbooks, vocabulary lists, and answering questions at the end of the story. Consequently, students can become uninvolved and bored with reading. CTBS scores in reading demonstrate a gradual decline as students progress through grade levels. Also, teachers of reading must compete for a child's attention with television and other forms of entertainment. Surveys have shown that students spend more time watching TV than reading.

The purpose of this project is to be a supplementary reading program that uses picture books. The project is directed primarily to grades 4-6. This project is designed to give the teacher options in teaching reading. Picture books, those large, colorful, high-interest books, are used as a tool to help reacquaint students with reading for enjoyment. The goal of this project is to renew a love of reading while reinforcing reading and writing skills.

**Procedure:**

The teacher of this project will be supplied with the information necessary to help inspire and enthuse students through picture books. Strategy lessons are provided, with

instructions on how to implement each lesson. There are also bibliographies and examples for some lessons provided in the appendix. The lessons are taught using a whole language approach.

Teachers who use this project will discover that the lesson plans are designed for the convenience of the teacher. There are a total of twenty lesson plans. The lesson plans cover such subjects as finding the main idea, inferencing, determining sequence in a story, and using details. The teacher can use different lessons to fit the specific needs of her students. The instructor who so chooses has been provided with enough instructions to teach her students how to write and produce a picture book.

#### **Conclusion:**

This project will attempt to provide the teacher with the ideas and strategies necessary to enthuse and inspire students. Numerous resources have been provided to assist the instructor in this endeavor. At the conclusion of this project, students may still watch television more than they read, yet there may just be more occasions when they do pick up a book and read for the pure joy of it.

## Dedication

To my wife, Joni, whose patience, love, suggestions and help were of incalculable worth.

To Dr. Klein, Dr. Atwell, Joe Gray and all the other excellent instructors of the CSUSB reading program.

To Mrs. Gregg, who said I would flunk 2nd grade because I couldn't read.

To Grandma Cheney, whose gifts of love and a book turned a non-reader into a reader.

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## Rational

The purpose of this project is to help students have an increased interest in reading for enjoyment. The picture book is used as the medium to stir the natural interest in the student. The target group for this project is grades 4-6. This project can be used at other grade levels. This particular age group was singled out because they are likely to believe picture books are for younger readers.

The instructor who uses this project may be of the opinion that picture books are not an appropriate form of literature. Jim Trelease, in his book, The Read Aloud Handbook, answers those concerns by saying,

Teachers and parents often ask me, "When do you stop picture books and start with 'big books' - the novels?" Although I understand their impatience to get on with the business of growing up, I wince whenever I hear them phrase it that way.

First of all, there is no such time as "a time to stop the picture books"....The picture book should be on the reading list of every class in every grade through twelve years of school.

This author is of a similar opinion as Mr. Trelease.

This project is designed to enthuse and inspire young readers. A whole language approach is the major curriculum model used to achieve these goals. The whole language approach incorporates listening, speaking, reading and writing. The lesson plans designed for this project use all the above mentioned skills.

## Statement of Basic Goals and Objectives

One purpose of this project is to design a supplementary reading program for intermediate elementary grades that uses picture books and other forms of graphic literature. The goal is to renew a love of reading. The means of achieving this goal is to involve students and teachers in specific objectives.

The objectives of this project regarding teachers is three-fold: 1) provide teachers with a handbook on procedures and strategy lessons of how to implement picture books in supplementary reading program; 2) provide teachers with a source of materials to use in the supplementary reading program; 3) give strategy lessons that use picture books to teach skills in a whole language approach.

The objectives for students are as follows: 1) enthuse, inspire and praise those students whose reading achievement has been below grade level; 2) challenge those students who presently read at or above grade level; 3) present picture books to intermediate students as a form of literature that they should recognize as being fun, and therefore include as a part of their private reading selections; 4) improve the reading comprehension of those students who take part in the program; 5) write a picture book.

The major goal of this project is to maintain or renew a love of reading through picture books. The objectives for teachers and students are designed to help reach that goal.



## Curriculum Features

A brief description of the 20 lessons plans in this project. These short descriptions are given for the convenience of the teacher, providing an easy, quick reference to specific lesson plans.

There is no special order to the lesson plans. The lesson plans to allow the teacher to choose those lessons that meet the needs of the class.

1. Introducing Picture Books - In this lesson the teacher introduces and demonstrates the different types of picture books. These include wordless books, traditional picture books, and movable books. Students will also be given the assignment of producing a picture book of their own over the course of the project.
2. Teacher Read Aloud - In this lesson ideas are given on how the teacher can read picture books to the students so as to arouse interest in the project. The focus here is also on improving listening skills.
3. Picture Journal - The picture journal is a time when students combine art and writing skills in personal journals.
4. Library Visit - This is an opportunity for the teacher to review library skills through a picture book medium. Students

will use a card catalog to locate and select their own picture books.

5. Sequencing - Using picture books and cartoons, this lesson helps students recognize that logical sequence occurs within a story. This lesson incorporates both a skills approach and a whole language approach.

6. Recognizing Details - Using pictures and picture books, the students are directed towards seeing detail in graphic literature. There is then a transition from picture details to recognizing details in print. A newspaper article is one material used at this time. This lesson uses a skills approach as well as a whole language approach.

7. Recognizing Main Idea - Picture books are used to teach recognition and identification of main ideas. Transition is made from pictures to print. This lesson uses both a skills approach and whole language.

8. Creating a Storyboard - This lesson is the first step towards the production of a picture book by the students. The storyboard lesson combines sequencing, main idea, and recognizing detail. Using and expanding on the ideas generated in sequencing, main idea and details, students are led to make a storyboard from which they will create a picture book. The storyboard is a graphic representation of

the contents of a picture book. In this lesson the student will use whole language while recognizing the use of specific skills.

9. Reader's Theater - Using picture books, the students write and present a reader's theater.

10. Cloze Procedure - This lesson uses the strategy of omitting words or phrases and having these missing segments replaced by the reader. This lesson can help a teacher focus on vocabulary related problems. The purpose of this lesson is to help students read in context. There is an easy transition from picture books to non-picture book materials.

11. Inferencing - Students are taught to expand beyond the finished story. The students use the ending of a story or a wordless book to begin new adventures. Students will write new endings to the stories.

12. Predicting - Picture books are the perfect medium for teaching students to predict what may be coming on the next page or in the next phrase. The pictures lead students to recognize what is coming, which is an important reading skill that assists comprehension. This lesson is designed to move from picture to print easily.

13. Oral Reading by Students to Younger Students - The primary grade students are read to by the intermediate level students. The listening skills of primary students are tested when the readers ask questions related to details, sequence, main idea and inferencing. This questioning reinforces what students have learned regarding details, sequencing, main idea and inferencing. Students are encouraged to write their own questions. After the reading, students can share their experiences either orally, in writing, or both.

14. Reading for Fun - Students read books selected by themselves or from a list, and then vote on their favorites. This lesson is designed to involve all students in this program. A classroom tally can be kept to compare with the statewide results. This lesson also includes reading Caldecott Medal Books.

15. Story Generating/Confirming - A picture book page is shown to students. Based on what the student sees, they write or orally share what they believe may be happening in that picture. This differs from inferencing because it will focus attention on what goes on in the present, rather than expand on what has happened.

16. Author Contact/Letter - Students are becoming more aware of the people who write, produce, and illustrate the picture books. In this lesson students examine the biographies of the

authors. The examination consists of contacting publishing houses as well as authors. The main focus of this lesson is to put students in touch with authors to learn first hand some of the thoughts behind the creation of a book.

17. Editing - This lesson requires that the student has access to a previous writing they have done which has not been edited. This lesson is an excellent follow-up to the lesson on Creating a Storyboard. The purpose of this lesson is to guide the students towards editing the picture books they are creating. This editing process focuses mainly on grammatical editing and the flow of the words as they are produced orally.

18. Art Techniques - This lesson teaches students a few very basic drawing procedures. Students will be shown how the drawing of an object in different sizes can effect distance within a picture. This lesson will also cover using color, drawing faces, including details in pictures and simple landscaping. The purpose of this lesson is to encourage students to develop basic art skills that will be used in drawing pictures for their book.

19. Book Construction - This lesson examines the procedures that are followed for constructing a picture book in a classroom. This lesson is the one in which the student-authors see a fruition of their efforts. At the

completion of this lesson they will have a finished picture book. This lesson can also branch out to examine manufacturing procedures major publishing companies follow.

20. Free Picture Book Reading - Sustained Silent Reading -

This lesson suggests how the teacher may use picture book reading on a daily basis in the classroom. The picture books are self-selected by the students.

## Introducing Picture Books

### Purpose:

The purpose of this lesson is to introduce and demonstrate the various types of picture books. Also, students will be told that they will be producing a picture book.

### Procedure:

There are basically three types of picture books: wordless picture books, traditional picture books, and picture books with movables. It is important to use this terminology when introducing the picture books.

Wordless picture books, such as Mercer Mayer's book, A Boy, A Dog, and A Frog, should be introduced first. These books allow the students to use their imaginations. The teacher should point out details in the art work. This is an opportunity to emphasize that in picture books the pictures tell the story. The wordless picture books are excellent examples for bringing out this point.

Traditional picture books are then shown to the students. The instructor may want to read a story at this point. The teacher may reinforce the idea that the pictures tell the story, with the words being secondary, by using a book such as There's a Nightmare in my Closet, another Mercer Mayer book. Where the Wild Things Are, by Maurice Sendak, is another exciting example that can be used.

Movable picture books can be a great way to capture the

imagination of young readers. Jan Pienkowski's Haunted House should be used because of the variety of movables. Movable features that can be found in picture books include pop-ups, pulls, wheels, lift-up flaps, revolving disks, cut-out figures, fold-outs, and magnifying glass (source: McGee and Chatsworth, 1984). The instructor can point out the mechanics behind the creation of the movables. Once again, stress that the picture tells the story.

It is advised that the teacher have a combination of wordless, traditional and movable picture books in the classroom. The teacher can pass these out after the presentation for the students to notice items such as art details and story lines being told by the pictures.

The reason for stressing throughout the lesson the concept of the pictures telling the story is so that this concept is firmly established in their minds when they create their own picture books.

Once the students are familiar with the terminology of picture books, they can begin to think about their own creations. Having a variety of books to look at after the lesson will help to inspire ideas. Encourage the students to look for ideas in other picture books, but not to copy the exact same ideas for their own books.

To ease the anxiety the students may experience when they hear they will be creating their own picture books, it is important to mention that the process will be completed over a period of time, not overnight or during the next art



period.

**Materials:**

See appendix for list of Wordless, Traditional, and Movable Picture Books.

**Time:**

This lesson can be taught in 45 minutes to 1 hour.

**Follow up:**

Ask the students to name the three types of picture books, using the correct terminology. This can be done orally or in writing.

Ask students to give titles of books from the three categories of picture books. This also can be done orally or in writing.

## Teacher Read Aloud

### Purpose:

In the primary grades students get the chance to have sharing time. The excitement of sharing is important. Oral reading by the teacher is an attempt to restore that excitement and use it in the area of reading. The teacher gets to share choice literature with the students as the students practice listening skills. Additionally, the teacher, as an adult, demonstrates that reading picture books, (or any book, for that matter) is acceptable.

### Procedure:

The reading of picture books to students gives the teacher an automatic high interest lesson with a short time span. Teachers can use these ideas to help make this lesson a success.

1. Choose a book that you have previewed.
2. Select a time when students will be more susceptible to listening. Following recess or lunch break is an excellent time choice.
3. Read the entire picture book in one sitting. Picture books are generally short enough to be read in one sitting.
4. Read the selection loudly and clearly. Use meaningful inflection to give personality to characters.
5. No questions, no written assignments are to be given. The students are to recognize this reading time is for their enjoyment only.

The reading of picture books is a lesson that can and should be repeated numerous times. Students should be read to daily if possible.

**Materials:**

See appendix for book lists. It is advisable to use all three types of picture books (Wordless, Traditional, and Movable).

**Time:**

The time involved will depend on the length of the book, usually 5-10 minutes.

**Follow up:**

The instructor can read to the students one or two days each week; every Monday and Thursday, for example.

## Picture Journal

### Purpose:

The purpose of this lesson is to have students combine some of their art talent with writing skills on a daily, bi-weekly, or weekly basis. This serves to improve written expressions while the students practice drawing skills.

### Procedure:

For the duration of this project the instructor may want to use this journal idea as a daily or weekly assignment.

The students need to be familiar with the term "journal". This picture journal is similar to what the students may call a "diary". On a daily or weekly basis the students will write, on regular lined paper, a paragraph or more that deals with the picture books the students may be reading. The instructor has the option of encouraging the students to examine their feelings, as well as having students interpret the feelings of authors. The instructor who chooses to have students create their own picture books may want students to keep a journal of their efforts.

The writing portion of the journal is only one part of the entry. The second part is including some form of drawing to accompany the written entry. This is commonly called a "doodle". The source from which students can draw is the art work they see in the picture books they read. The drawing itself may have no relation to the written entry. Rather, the drawing should be something the student has noticed and

enjoyed. The journals should not be graded, though the teacher may want to review them from time to time to offer advice and direction.

The students need to be reminded that the illustrators of picture books are professionals who have had years of experience in drawing.

The drawings the students put in their journals should be a single item, not a scene complete with characters. The purpose of using a single item is so the students won't be overwhelmed, and to conserve time. The single item may include such things as: a tree, a wing, an arm or a leg, a shovel or a face. The students may want to look at background objects and at actions that may be taking place away from the main action. Mercer Mayer's Professor Wormbog in Search of the Zipperump-a-Zoo is one excellent source. The idea is for students to recognize that the pictures in a picture book are a combination of separate drawings that come together in one scene. By practicing the drawings, the students will be better prepared to do their own drawings when producing their own picture books.

Students need to recognize that drawing is like riding a bike for the first time. Very few people get the results they would prefer the first time. The students can be reminded that the artists of picture books are professionals with substantial practice. The time students use in their picture journals is their practice time.

**Materials:**

Those materials mentioned in the lesson.

See appendix for list of Wordless, Traditional, and Movable Picture Books.

**Time:**

30-45 minutes for initial lesson. 10 minutes daily.

## Library Visit

### Purpose:

The object of the lesson is to reacquaint students with the services available in a library, with emphasis on the picture books.

### Procedure:

This lesson can take place in the school library. A public library near the school is another possibility. For this lesson the instructor may want to solicit the help of the librarian.

The students may already be familiar with the location of specific materials in the library. For the sake of those students who may need a review, as well as for those who may be new to the school, briefly review the location of different kinds of books. You may want to use special emphasis when you point out the shelves that have the picture books.

At this time the librarian can instruct the students on how to use the card catalogs and other resources to find books. In as much as this supplementary reading program focuses on picture books, the students should be aware that the title and author cards would be of most help in locating picture books.

The instructor may want to orally quiz the students on the details of the card catalog. The quiz may include finding books by their call numbers, reviewing alphabetical order,

and identifying a catalog card as a title or author card.

Following the completion of the instruction, all the students should check out a picture book. Once they have found their book they should locate its reference in the card catalog. The instructor can quickly verify that it is or is not the correct card. This gives the students experience in using the card catalog.

**Materials:**

All materials necessary for this lesson should be in the library.

**Time:**

This lesson can be taught in 45 minutes to 1 hour.

**Follow up:**

On a weekly, or bi-weekly basis, the class can return to the library to check out new books. The exercise described above of choosing a book and locating the card in the card catalog can be repeated. This exercise can be used with books other than picture books. A variation would be to have the students check one another to verify that the card matches the book they have chosen.



## Sequencing

### Purpose:

This lesson on sequencing is to help the reader recognize that reading events follow a logical order. Sequencing is defined in this lesson as the order, or steps, a story follows.

### Procedure:

This lesson uses comic strips. A few days before the lesson, ask students to bring in comic strips. The large Sunday comic strips should be used. This student participation should provide an ample supply of strips.

At the beginning of the lesson the students will select one (or two, if there are enough) comic strips. The students are then instructed to cut the comic strips into separate frames. A Sunday comic strip generally provides at least six frames. Ask the students to rearrange their comic strip so they are out of order. The students are then to read their rearranged strip silently. The instructor now begins a class discussion by asking the students why it is difficult to read the comic strips when they are out of order. The discussion should lead the students to understand that there must be a logical order to the strips for the comics to make sense. The students can now rearrange their comic strip in correct order.

Sequencing practice will be the next part of the lesson. Still using their cut up comic strips, the students are asked

to find a partner. Instruct the students to exchange their cut up comic strips with their partners. Each partner will then arrange the new comic strip in correct sequence. If the students have two comic strips, they are to give their partner both strips. The students, at the instructor's signal, then change to a new partner. The new partners exchange comics and once again arrange the strips in correct order. Remind the students to scramble their comics before giving them to the new partner. The instructor could have students compete against each other to see who can find the correct sequence first. The instructor can choose to have the students switch partners numerous times. Students are not to have the same partner more than once, and should choose partners who do not have the same strips as they have. When the instructor believes there has been sufficient practice, there should be a brief class discussion. Students should be asked what clues they looked for to help them in sequencing. Answers should be recorded on the chalk board, or by students in note form, or both.

**Materials:**

Sunday comic strips supplied by students prior to the lesson.

**Time:**

One 30-45 minute class period.

**Follow up:**

An interesting follow up lesson would be to use paragraphs, or groups of paragraphs that have been cut up in

the same manner as described for the comic strips. This would force readers to look for written clues to sequencing rather than the graphic clues that the comic strips provide.

## Recognizing Details

### Purpose:

Details are the individual items, written or graphic, that are combined to help give understanding to a reading selection. This lesson will help students recognize the details in a picture book. The details that will be pointed out are both written and pictorial.

### Procedure:

Begin the lesson by holding a bag with an object inside. The object can be an ordinary or unordinary item such as, a shoelace, button, spoon, cookie cutter, nutcracker, etc. The item must be small enough to fit into a paper bag. Ask the students to suggest what may be inside. The students may balk at this, saying they don't have any idea what could be inside. The instructor can now give clues, one at a time, until the students are able to identify the object. The instructor should now begin a discussion by asking the students to explain what made identifying the object easier. Responses can be recorded on the blackboard. The purpose of the discussion is to help the students recognize that it is easier to understand an object when we have details about it. We know more when we have more details. At the conclusion of this discussion, the instructor should explain that reading stories is similar to objects in and out of a bag. In reading we increase our understanding by having more details.

The instructor now begins to help the students recognize

more details about the object removed from the bag.

Additional details the class may mention are color, shape, size, weight, etc.

A transition is now made from objects in a bag to picture books. Using a picture book such as Sylvester and the Magic Pebble by William Steig, the instructor reads to the class. When the story has been completed, ask the students to tell specific details they remember about the pictures and the story. List picture responses and story responses separately.

The next phase of the lesson is to ask the students to write details that they hear when you read the story again. The details they write are not to be any that were listed on the board during the class discussion. The students can be challenged to see who can get the most new details. The new details can be shared orally with the class. A final discussion will be about details and how they can give more depth to a story. Use the new details the students found to emphasize this point.

**Materials:**

Sylvester and the Magic Pebble by William Steig

1 bag, paper or cloth

An object, as described in the lesson

**Time:**

One 30-45 minute class period.

**Follow up:**

It may be interesting to read another story and have the

students list details once again. This time the instructor can ask students to recognize those details that are essential to the main idea. Once this is done, the instructor can ask how the details not important to the main idea are still important to have in the story. This would reemphasize the idea that details give more depth to a story.

Another follow up is that all the students could be given a reading sample. This reading sample is not a picture story. Based on the reading sample, students are to write as many details as they notice. The reading sample should be short, no more than 1 1/2 pages. This exercise would provide practice recognizing written details.

## Main Idea

### Purpose:

Picture books are used in this lesson to teach students to recognize and identify the main idea of a selection. The students will write and orally share what they identify as the main idea of a picture book.

### Procedure:

The Ant and the Elephant by Bill Peet can be read by the instructor to the class. The main idea of this story is expressing gratitude to those who are helpful. After reading the story, ask students to write one sentence that tells about the story. Ask students to share the ideas they wrote. Accept all answers and record them on the chalkboard. Now have the students write one word that tells about the story. Using the responses on the board, ask students to vote for those ideas that have their word in the sentence. A quick show of hands can be used to see how many students had their word in a specific sentence. A tally of votes should reveal the sentence with the main idea, or something close to it. Lead a discussion on how the sentence on the board is different from the story. Students should be led to the idea of summarizing. The students should recognize that they can tell what the story is about in a few short sentences or phrases. Point out to the students that this summarizing, or saying what the story is about, is also called the "main idea" of the story.

The instructor may want to verify that the students understand the concept of "main idea". Using books that have previously been read to the class, tell the students to write the main idea of the book. Hold the book up, turn a few pages, quickly mention characters, without reading the book. The book has been read once and reading it again would consume time. Ask students to share what they wrote down.

**Materials:**

The Ant and the Elephant by Bill Peet

Picture books that have been read in class or used in previous lessons.

**Time:**

One 30-45 minute class period.

**Follow up:**

Using a classic book or a movie that the students are familiar with, ask the students to write the main idea.

Another idea is to have students write the main idea of a paragraph or a page from a story. The main idea of the story may not appear, but the students practice summarizing and consolidating their thoughts.

Students should write a few main ideas they are considering for their own picture book. They should be forming an idea of what their book will deal with.



## Creating a Storyboard

### Purpose:

The students will be creating a storyboard. The storyboard is designed to combine the sequencing, main idea, and details lesson into a graphic and written format. This lesson is crucial in student production of a picture book. The students will be selecting what topic their picture book will deal with. The students will also be practicing art techniques. This lesson will be more successful if the main idea, sequencing, and details lessons have already been taught.

### Procedure:

The instructor begins by asking the question, "What must an author do to write a book?" Record the answers on the board. Instruct the students that there are five steps we will follow in creating picture books in class: 1) developing an idea to write on; 2) determining what sequence of events the story will follow; 3) creating the details of the story; 4) drawing and writing a miniature version of the picture book; 5) editing the story.

The groundwork for developing the idea can be partially developed in the main idea lesson. Use the idea of having the students write a sentence that tells what a story is about. The students will at this time write the idea they will use for their picture book. An example of an main idea would be: a boy wants to help people, but something always goes wrong

when he tries. Advise the students not to use an exact idea from another picture book. Rather, the students should develop their own ideas. Point out to the students that subjects such as war, violence or death will not be acceptable for their picture books. A picture book generally has a happy ending.

Determining what the sequence of events will be is the next phase of the lesson. Using their main idea as the basis, the student should write five to ten events that will take place in the story. The following is an example:

1. Boy wants to help Dad rake, but he makes a mess when he plays.
2. Boy wants to help Mom bake, but he drops the batter and burns a batch.
3. Boy wants to help Grandpa paint, but he spills the paint.
4. Boy wants to help Grandma fold clothes, but he causes more work.
5. Boy wants to help Sister ride her bike, but she falls.
6. Boy wants to help dog by playing, but dog wants to sleep.
7. Family finds something Boy can do that won't go wrong.

This sequencing part of the lesson also determines the characters to be included in the story. The student-author should put the events in the order they desire.

Creating the details of the story includes such things as naming characters, establishing additional characters and giving place names. Many students will be giving details to

the story during the sequencing phase. Students should recognize that details are their personal touch to the story. Details are what will help set their story apart from other picture books.

The bulk of the time for this lesson will be spent in drawing a miniature version of the picture book to be created. The students will need a sheet of white drawing paper 18" x 12". A smaller size is acceptable, but may prove difficult for students to work with. Next, the students will section off the drawing paper into the number of pages their picture book will have. The students section the paper using a ruler. It is advised that the students have at least eight pages. To help students determine how many pages they will have, refer them to their sequencing ideas. A student may decide to have one or more pages for each sequence idea. An example of this process follows.

Three pages are used to show the boy helping Mother: On the first page, the boy enters the kitchen and asks to help. On the second page, boy drops a bowl of batter. On the third page, Mother asks boy to help someone else.

The instructor may want the students to write something similar to this example.

The drawing paper with the pictures and words of the story is called the "storyboard". The students should be taught that the storyboard is a rough draft, not a finished copy. The instructor might briefly review what the term

"rough draft" means. The finished storyboard will be what the students use to make the final draft of their picture book.

The actual drawing of the storyboard should be as close a representation as possible of what the students want in their picture books. The drawing should have all the details and specifics that will be drawn into the picture book.

Encourage the students to practice the ideas they remember from the art techniques lesson and their picture journals.

The storyboard is a crucial step in the creating of the picture book. A storyboard can occasionally be lost or damaged. Advise the students to use extra care in using and storing their storyboard.

Editing the storyboard is an ongoing, daily process. Editing will be easier if the students have used pencil in making their storyboard. The editing can take place in the written and graphic portions of the storyboard pages. Written editing will correct flaws in punctuation and spelling. Graphic editing will be additions and/or deletions to pictures. Students should be aware that changes are encouraged during the creation of the storyboard. Changes will be discouraged once the storyboard is complete and the picture book is started.

**Materials:**

18"x12" sheets of drawing paper.

**Time:**

Five 45-minute lessons

**Follow up:**

A challenge to those students who excel would be to have them create another storyboard. In the second storyboard, they may choose to do either a sequel to their original story or a completely new story.

## Reader's Theater

### Purpose:

The objective of this lesson is to provide the students with some oral reading practice in front of an audience. Also, students will be writing a summary of picture books while developing reader's theater scripts.

### Procedure:

To begin this lesson, the instructor can draw a comparison between oral reading and plays presented in the theater. In the discussion, students could point out similarities and differences. At this point the teacher can introduce the concept of "reader's theater". Reader's theater is an oral reading from a script, rather than a memorized recitation. There are no movements, as in traditional theater. Props and costumes are not necessary. The scripts used in this project are developed from picture books. A reader's theater script can be read to the students at this time. A script from Green Eggs and Ham by Dr. Seuss has been provided in the appendix as an example.

The students will now begin to write scripts from picture books. The students need to understand that they are writing dialogue. They also need to know that they must summarize. Comparing the script Green Eggs and Ham to the book will help students recognize that they are not to write every word, but rather to condense the page. The script writing can be done in groups. The size of the group can be between 2 and 5 students. All members of the group will have

a reading part. The instructor may want to distribute the books to each group to speed up the script writing or student groups could select the book. Now that students have the picture books and they are in groups, they can begin writing. Each group member should have his own copy of the script. This means that all the group members will write their own copy of the entire script. Caution students not to write only their parts in the reading. The instructor can move from group to group to give advice and direction on script writing. The length of the script depends on the length of the book and how much each group summarizes. The writing may require two 45 minute sessions.

Upon completion of the script writing, each group gets to read their script to the class. Each group member should have a reading part. Each reader should read from the copy he wrote. A preparation time can be given for practice. Students are not to memorize their parts, though some may choose to do so. Each group in succession can present their reader's theater. Groups may also trade scripts.

**Materials:**

See appendix for picture books and an example of a reader's theater script.

**Time:**

Two to four 45 minute class period.

**Follow up:**

The instructor could assign more than one group to the same book. From the same story students can get a different perspective.

## Cloze Procedure

### Purpose:

The Cloze procedure means that words from a reading selection are omitted. The students then substitute a word for the omitted word. The purpose of using the Cloze procedure is to help students read in context. The reader may come across words that are not familiar. The Cloze procedure is designed to teach students to use the familiar words that surround the unfamiliar word as clues. The students using Cloze procedure should be more able to decipher unfamiliar words because they understand the words before and after the unfamiliar word.

### Procedure:

The instructor begins by pairing students. One student will be the "reader", while the other is the "teacher". Each pair is given a picture book. The student-teacher, using small strips of paper, covers every tenth word on a page of the book before the reader reads. The reader then reads the page, substituting a word for the covered word. After the entire page is read, the paper is removed so the reader can confirm if his guesses for the missing words were correct. The students switch roles for the next page. The process of reading and confirming is then repeated. The students continue to switch roles until the book is finished.

### Materials:

See appendix. The students may find it easier to cover the words in books with large print.



**Time:**

One 45 minute class period.

**Follow up:**

This lesson could easily be adapted to other subjects.

The instructor may want to repeat this lesson using text books such as social studies, literature, science, etc.

## Inferencing

### Purpose:

The students will be inferencing what may happen after the conclusion of a picture book. After a picture book is read, the students will either write about or discuss orally what they believe could happen next. The students may tell about what will happen to a different character, for example.

### Procedure:

The inferencing lesson is similiar to the lesson on predicting. The major difference is that in the prediction lesson there will be confirmation of the prediction. In the inferencing lesson there will not be any confirming, as there is no "correct" answer. Another difference is that the inferencing will proceed from the end of a story.

To start this lesson the instructor can read a picture book. A wordless picture book, such as Shrewbetta's Birthday by John Goodall, will work. At the completion of the story, the instructor should lead a class discussion. The object of the discussion is to speculate on what could have been a further adventure had the story continued. The students' responses could be written on the chalkboard. The students need to realize that any answer, as long as it relates to characters in the story, will be correct. The term "inferencing" can be introduced to the class. For the purpose of this project, inferencing can be defined as projecting beyond what the author wrote.

Picture books can be distributed to the class members.

The instructor may want to pair students, but this is not necessary. The students will read their picture book silently to themselves. The students can read orally if they are in pairs. In the pairs, students can orally share what they believe could be further events in the story. The individuals who read by themselves can write a short paragraph telling what could happen beyond the story. The instructor may decide to try both individual and paired inferencing. Students would share orally in pairs, and give a written response individually.

**Materials:**

See appendix. Wordless picture books would be an excellent resource to use in this lesson. Traditional picture books are also suitable.

**Time:**

One 30-45 minute class period.

**Follow up:**

An idea that could be used in a follow up lesson is to have students speculate how the ending of a story could be different if an event in the story was changed. This differs from the original lesson in that students are changing the ending rather than creating further events.

## Predicting

### Purpose:

Predicting what may be coming in a reading selection is important to the comprehension of the reader. Predicting also influences reading fluency. This lesson is designed to teach readers to predict what is coming in the reading. Picture books are predictable books, which makes them valuable in this lesson. Students will also practice confirming what is predicted. There will also be oral reading practice.

### Procedure:

The instructor begins the lesson by starting to read a book such as There's a Nightmare in my Closet by Mercer Mayer. After reading a few pages, the instructor should solicit ideas as to what the students believe will happen on the next page. The instructor then reads the next page. Complete the book, repeating the process of students predicting, teacher reading. The instructor can then lead a discussion as to why it may be helpful to predict what will be coming in a reading selection. The students' conclusions should be that predicting will help them know what they will be reading.

The instructor can now pair the students and distribute picture books. One student is designated the "reader", while the other is the "listener". The student who is reader then reads aloud two pages of the story. The listener predicts what they believe will happen next. After the prediction is made, the listener becomes the reader and reads the next page

to confirm the accuracy of his prediction. This student then reads the next page. In other words, each person will read two pages at a time. The listener predicts after the second page is read. The roles of listener and reader are constantly reversing as students predict, then read to confirm the prediction. The students should complete the book. As students finish, the instructor may want to have them repeat the process with another book, this time writing their predictions.

**Materials:**

The instructor may want to avoid picture books with too many words, that is, books that involve more reading time than predicting and confirming time. Wordless picture books help speed the process of predicting, with the same results.

**Time:**

One 30-45 minute class period.

**Follow up:**

The instructor may want to make a transition from picture books to non-picture books. Experiment with different types of books.

Another source to use is the wordless picture book. The student pairs could predict together what will happen.

## Oral Reading by Students to Younger Students

### Purpose:

The students will be reading picture books to students younger than themselves. The listening skills of the younger students will be improved, as will the oral reading skills of the older students. The reader will also develop and use questions relating to sequences, details, main idea and inferencing in a story.

### Procedure:

It will be necessary for the instructor of this lesson to coordinate activities with a primary level instructor. The 4th-6th graders, who are the focus of this project, will be reading picture books to primary students. The intermediate students will be choosing the picture books they will read. It is advised that the intermediate and the primary teachers send half of their students to each other's room respectively. This will allow a lower noise level than if both classes were in one room. The teachers may decide what best fits their needs.

However the instructor decides to organize movements of the class, each child reader needs to be paired up with a child listener. In some situations more than one listener may be with one reader. However, one reader to one listener is recommended.

The reading can commence on a given signal. The picture books the reader has selected could be previewed briefly by

the instructor to assure the reading will not last beyond 5 minutes. The instructor may decide to have picture books on hand if they recognize a book as being overly verbose.

Following the completion of the reading, the readers should begin asking questions related to details of the story, sequencing in the story, main ideas and inferencing. The questions the students use should be developed prior to the reading in a class discussion. Listed below is an example of each type of question:

1. Detail question: Will you tell me everything you remember about this story?

2. Sequencing question: Please tell me what was the first thing that happened to (main character)? What happened next?

3. Main idea question: If your mommy or daddy asked you what this story was about, what would you tell them?

4. Inferencing question: Pretend the story goes on; what do you think would happen next in the story?

These questions are offered as examples. Each student should develop her own version with which she is comfortable. The total process of reading and asking questions should be within a 5-8 minute range. The instructor will notice when everyone seems to be completed.

The students are then rotated in some manner established by the instructor. The options here include shifting the readers, the listeners or both. The reading and questioning are repeated.

Boredom could become a hinderance to the readers if they continue to read the same book. The instructor may want to rotate the picture books. It is recommended that the reader not read the same book more than two times. The rotation of books also offers the reader further oral reading practice with material with which he may not be familiar. Additionally, the reader will need to "listen" to his own reading with a new book so that he can have some answers to the questions.

Advise the students to read loud and clear, to hold the book in such a way that the pictures are facing the listener. The reader should also let the listener break in when she has questions or comments. Encourage the students to introduce themselves and ask the listener their name.

**Materials:**

Avoid picture books that require more that 5 minutes to be read.

**Time:**

Initial class discussion: 15-20 minutes.

Student oral reading: 30-45 minutes.

**Follow up:**

The students could return with their picture books produced in class. The student oral reading could then be repeated with these books.

Another idea is to use only wordless picture books. In this situation, the listener relates the story back to the reader. The reader would still ask the questions.



## Reading for Fun

### Purpose:

The purpose of this lesson is to allow the student to develop a love of reading. The students will be able to recognize different types of picture books and authors. The students will set personal reading goals.

### Procedure:

This lesson can be used early in the project. The instructor may want to use this lesson early because the goals set by the students may not be accomplished if the lesson is presented later in the project. The students will be setting goals as to how many picture books they will read. As the instructor, you can set what you feel is most reasonable for your students. It is recommended that for this project the students read 100 picture books.

The actual choice of books, reading of books, and reporting on books is the responsibility of the students.

Inasmuch as the primary goal of this lesson is to have students read picture books, and hopefully enjoy and continue the experience, it is essential that the books be selected by the individual student. The teacher can recommend different books, but the choice should be the student's.

The picture books do not need to be read during class time. In fact, the books should be read at home. Students who have free time in class may decide to read in class. Students may also read the books during free reading time. However,

the students should not do all the reading in class.

The reporting of picture book reading is based on the honor of the reader. Due to the amount of time the teacher is involved in other teaching activities, it is physically impossible to verify every book read by every student. The teacher may develop some form of reporting, such as student to student. The students could write the author, title and publisher on a sheet of paper. It is not advised that the students be required to do any written report. This may stifle desire to read because they know a written assignment is due. The object is to have students read on their own, with the goal of enjoying what they read.

Motivation can be assisted by having certain rewards for those who reach their goal. The instructor may also wish to offer rewards for reaching certain milestones on the way to 100 books. There may be some concern that the students will only be reading to achieve the prize, not for the enjoyment of reading. This author is of the opinion that at this point the reading of the books is more important than why the books are read. The rewards are merely a means of recognizing personal accomplishment.

The awards given by the teacher should not be of any substantial cost. There two reasons rewards should not be expensive: first, teachers usually pay for the rewards; second, the prize should be more of a recognition than anything of substantial monetary value. Below is a list of possible rewards and when they can be given.

After the student has read:

5 books: Certificate of merit

10 books: Certificate of merit

25 books: Certificate of merit, sticker

50 books: Certificate of merit, pencil

75 books: Certificate of merit, eraser

100 books: Certificate of Honor, recognition at school/PTA assembly, name on a Readers Hall of Fame board, candy bar, folder, letter to parents, school newspaper, etc.

The rewards that require cost could possibly be funded by the PTA of the school. The total cost of rewards per student should not exceed one dollar. The PTA may believe this to be a tremendous bargain to have a student read 100 books for a dollar.

**Materials:**

See appendix. A copy of books in the appendix could be posted in the room. Refer students to the library.

**Time:**

One 30 minute class period to introduce the lesson.

**Follow up:**

The teacher could have a bulletin board on which the progress of each student is kept.

The students could also vote for their favorite picture books. A list of class favorites could be compiled.

The students could also participate in the California Young Medal Reader program. This is a statewide voting done by students. The students are voting for books nominated for

the California Young Medal Reader. More details on this program are in the appendix section of this project.

Another list of books the students could be directed to read are the Caldecott Award books. These are books that are selected each year as the outstanding picture book of that year.

## Generating a Story

### Purpose:

The goal of this lesson is to develop creative writing skills. The means used to develop the writing skills is the graphic art of picture books. Based on a single picture, students will write a story.

### Procedure:

A variety of picture books or other sources should be used for this lesson. The students are shown a picture and are asked to write a sentence about what is happening. Correct spelling is important, but pursuit of it should not stifle creativity. Using another picture, the students are now asked to write two sentences. The instructor may ask some students to read what they wrote. The instructor then asks for a three sentence paragraph with the next picture. Gradually the instructor shows new pictures and asks for an increased amount of writing. The final objective is for the students to each write a story about a picture shown by the teacher. An excellent book source for this final objective is The Mystery of Harrison Burdick by Chris Van Allsburg.

Upon completion of the stories, the instructor may ask students to read them aloud. Those stories that can't be read due to lack of time could be posted on a bulletin board for all to read.

### Materials:

Almost any picture book can be used. Other sources are pictures from magazines, newspapers, photographs, etc.

**Time:**

One 45 minute class period.

**Follow up:**

The instructor may find this an enjoyable exercise. The follow up could be a repeat of the lesson bi-weekly or monthly.

## Author Letter

### Purpose:

The design of this lesson is for students to write a letter to an author. This exercise will give students experience in writing letters. Students will be able to analyze their own thoughts regarding the writing and publishing of picture books.

### Procedure:

The students will be writing a letter to an author. Students can compile a list of authors and publishing houses. This list is to be compiled from their favorite picture books. Perhaps they could use the list they have kept for the "Reading for Fun" lesson. Students are then encouraged to write to their favorite authors.

Once the students have decided which authors to write to, the students can be instructed on the mechanics of letter writing. There are three parts that should be included:

1. Greeting - the greeting will have some type of salutation to the addressee.
2. Body - the body of the letter will have the requests, inquiries and solicitations. This is the place where the students can ask the author to share some specific events that may have gone into the writing of the book. The teacher may choose to lead a class discussion as to what the students could ask the authors.
3. Closing - the closing simply tells who the student is and the return address of the student.

The students should be cautioned that it is unlikely that the students will receive an answer from the author. The students should be informed that the author probably receives much mail and that it may be impossible for the author to answer each letter. It is possible that a student may receive a form letter sent by the author. It is advised to send a self-addressed stamped envelope in case the author does choose to answer. The letter should be addressed to the author, in care of the publishing house.

**Materials:**

1. Something About Authors, which can be found in most libraries.
2. Addresses of publishing houses are generally noted in the front of each book.

**Time:**

This lesson can be taught in 45 minutes to 1 hour.

**Follow-up:**

Students can give an oral report if a letter is

answered.

Students can write to a publisher to ask what publishers

look for in a book.



## Editing

### Purpose:

This is a whole language and skills lesson in which students edit the writing they have done for their picture books. The students are taught to edit the punctuation and spelling of their picture book by editing books written by other students. This lesson could be used in other lessons that involve writing. The editing lesson also gives students the opportunity to put more creative language into their writing.

### Procedure:

This lesson plan is designed to be used as the picture books are being written. The students will need to have some of their own written expressions for this lesson to proceed.

Begin by grouping the students together in threes. Each student will need to bring what they have written for their picture books. Once the students are in threes, the students will exchange stories and silently read the stories. The silent reading is to familiarize the student with the story, and to check for punctuation and spelling mistakes. The reader shows the author what he believes are the errors he has found. Next, each student reads the story orally. As each story is read, the two listeners are to say "stop" if something is unclear or not understood. As one of the listeners is the author of the story, he is editing his own writing by listening for unclear or poorly written ideas. At the same time, he has the responses of the other listener to further aid the editing process. The idea is that through the

use of oral language the student will be better able to make his writing flow more smoothly. After hearing how it sounds, the student can better judge where to make adjustments.

Once all the stories have been read, the trio will return each story to its writer. At this time, suggestions are given to each author by the other two. The suggestions should deal with how the author can have more creative language in the story. The author may have written, "The boy ran away." The other students may suggest he write, "The frightened boy ran away screaming." The suggestions are to liven up the language, not to change the story. Each author has a turn to hear suggestions.

Upon completion of the reading and suggestions, each student should have time to write any new changes to the language of the story. Caution students not to change the story, but only to add to the language.

**Materials:**

Students will need their storyboards. There must be some student writings for this lesson.

**Time:**

1 hour: 20-30 minutes in trios, 30-40 minutes editing.

**Follow up:**

Distribute to the students a paragraph that needs editing. Have the students edit the paragraph. This would give each student practice editing without help from others.

Use bigger editing groups when students share their storyboards.

## Art Techniques

### Purpose:

The picture books that the students construct will require them to draw pictures. This lesson teaches a few very basic techniques that can be used to encourage students, which is the focus of this lesson. To begin this lesson students will need drawing paper and colored pencils. Crayons could serve as a substitute.

### Procedure:

The author of this project is not an artist. There are presented in this lesson three ideas to help encourage students to feel good about their art. The three ideas are, suggestions on how to draw a head, how size of an object influences the appearance of distance, and the importance of using bright colors in a picture books. In the appendix are examples of head drawing and the size/distance relationship. Many students have a degree of art talent; this lesson is to help them use what they have.

The students are asked to observe the drawing of a head. The instructor draws a head on the chalkboard. The head drawn is a circle, with round eyes, round nose and square mouth. The instructor asks the students why the head drawn does not look real. The discussion is a foundation that the teacher can build on. The teacher, following the discussion, can demonstrate some simple facts to remember about head drawing. First, the head is not round, rather it is oval. Second, the

eyes are not round, they are also oval. The nose joins into the eye sockets. The mouth is like a pillow viewed from the side.

The placement of the eyes, nose, mouth and ears can be aided by drawing a faint line down the center of the oval both horizontally and vertically. The eyes rest on the line drawn from side to side. The nose is centered on the line coming down. This idea of placement can help the perspective of the student.

There are details that can be added to the head to help the drawing look unique. Eyelashes, wrinkles, hair, cheekbones and chins can be added for detail. Encourage the students to experiment.

The size of an object in a drawing can make it appear close or far away. The larger the object, the nearer it appears. The instructor can draw different size trees as an example of this principal. The students should be encouraged to use this concept in their art.

Finally, the use of bright colors is important in a picture book. The instructor may want to demonstrate books to the class that use this idea. Leo the Late Bloomer by Robert Kraus, is an excellent example of bright colors used in a picture book. Have the students identify what are "bright" colors, and what are "dark" colors. Remind students that picture books are generally cheerful. The colors in the book usually reflect this cheerful attitude. Allow time for the students to draw objects that are colorful.

The important objective of this particular lesson is to encourage the students in their art work. Often, when students reach grades 4-6, they downgrade the art work they produce. Try and give the students positive experiences in their art work. The majority of the students will enjoy the art process. Use their enthusiasm to encourage them to experiment and be satisfied with their art work as it improves.

**Materials:**

Drawing paper, colored pencils or crayons.

**Time:**

One 1-hour lesson.

**Follow up:**

The teacher may want to repeat the lesson soon after it is given. This should help the students use the concepts and integrate them into their art. See appendix for head and size-distance examples.

The teacher could invite an art instructor to teach more techniques.

## Picture Book Construction

### Purpose:

This lesson teaches the students how to cover their picture books once the book is complete. This lesson involves the complete construction of the picture book. Drawing the book, putting it together, and covering the book are included in this lesson.

### Procedure:

It is strongly advised that the students have a completed storyboard before they are allowed to proceed in the picture book construction. See storyboard lesson to find the requirements for a storyboard.

Once the storyboard is complete, the students are ready to continue. There are three steps in completing a picture book from this point. First, draw the pictures on the paper that will be the pages. Second, put the finished drawn pages in correct order. Third, cover the book. These three steps will be discussed in detail.

Drawing the pictures that will eventually become the pages of the book requires time. The students should be encouraged not to rush their art. Remind the students to use some of the techniques they remember from the art lesson. The students could also look back in their picture journals for ideas and details they can put in their book.

The size of the paper depends on the desired size of the picture book. The maximum size should not exceed 9"x12". The

shape can be square or rectangle. Students will be drawing on both sides of the paper. The larger the book, the more colorful the pages will be, and the longer the time needed to draw the pictures.

It has been mentioned that students will be drawing on both sides of a sheet of paper. When the students know how many pages their book will have, they can determine how many sheets of paper they need. Because they draw on both sides, it will be necessary to divide the number of pages in the book by two to determine how many sheets of paper they need to take. For example, if a student has twelve pages on his storyboard, he will use six sheets of paper. Each side of each paper will have a drawing. The students who want to use two facing pages for each picture will need to add more sheets.

An interesting point to share with the students is that most authors of picture books use all of the page for their art. The picture books the students make should use the entire page for their art. Advise students to cover the page with bright colors.

The advised tools to use are colored pencils. The colored pencils are much neater than crayons. Crayons can streak and are effected by heat. Another factor that must be considered is that students are drawing on both sides of the paper, and when pressure is put on the unfinished side of a crayon-drawn page, the crayon on the other side will come off like carbon paper. Colored pencils do not have this effect.

Another option is colored chalk, but these can prove messy.

The words of the story are more visible when they are typed in. If the students have access to a typewriter, they may want to type the words. The words can be cut out and glued to the page either before or after the picture is drawn. The students who print their words in the book should do so in black ink.

When the pictures are drawn and the words are printed, then the student is ready to organize the book. To organize the book, the students will put the finished, colored pages in correct order. Next, they put three new blank sheets of paper in front and two blank sheets behind the colored pages. The second of the three blank front sheets will be the title page, and the third will be the dedicatory page. The very first sheet should be blank on both sides. The two sheets in back will remain blank.

The final step in the picture book construction will be to cover the book. The teacher will need colored tagboard, black plastic tape, the drawn pages, and a stapler. The first step is to cut the tagboard in two pieces of equal size. Next, cut 1/2 " from one side of one piece, and then tape it back to where it was cut from. The pictures, in correct order, are now laid down on the uncut sheet of tagboard. The piece of tagboard with the tape is put over the pages just inserted, with the tape on the left side. The book is then stapled together. Warn the students to be careful not to misalign the pages when they staple. The pages can be



restapled if necessary. Before covering the staples with tape the students should check the pages to be sure they are in correct order. The final step is to cover the staples with tape. Trim any tape that hangs over the edge. With the cover in place, the students can put the title and their name on the front. See appendix for an example of how to cover the book.

The final result is a neat, durable, attractive picture book. The teacher may want to collect the final copies to use in the lesson on reading to younger students.

**Materials:**

Drawing paper, colored pencils, tagboard, black tape, stapler, and black ink or typewriter, as noted in the lesson.

**Time:**

45-minutes per day for two weeks is needed for the drawing, organizing and covering of the picture book. The instructor may want to take three weeks.

**Follow up:**

In the appendix is another idea for covering the books. The students may want to experiment with pictures on the cover.

## Free Picture Book Reading - SSR

### Purpose:

The lesson provides for occasions when the young reader can choose and read a picture book. The students have this time to make their own decisions on what they want to read.

### Procedure:

This lesson has also been called Sustained Silent Reading. There are only three elements that must be present for this lesson, the student, a picture book, and time.

The initial use of this lesson could be done soon after a library visit when all students have checked out a picture book. An excellent time to employ this lesson is as soon as the students come in from recess, this gives the students a chance to settle down. The students should be instructed that during the free reading session they are to be reading their library books. The students are not to read text books or write during this session. The free reading should not last more than 15 minutes. The instructor may prefer a time limit of 5 - 10 minutes. Because the focus of this project is on picture books, the students should read only picture books over the course of this project. This lesson should be used daily.

In order to avoid the boredom of reading the same library book day after day, there are two ideas that the teacher may decide to use. One, the students can bring other picture books from home. Two, the students can trade the

picture books they have checked out from the library. This provides an opportunity for students to share picture books that they find exciting. Usually, the students visit the library once a week, which allows for a new source of picture books weekly. To avoid confusion, the students should return the books they borrowed back to the person who checked it out.

**Materials:**

See appendix for list of Wordless, Traditional, and Movable Picture Books.

**Time:**

5 - 10 minutes daily.

**Follow up:**

This type of exercise allows for an easy transition from picture books to other forms of literature.

## Time

There is no precise time line that needs to be followed to fulfill this reading project. There is a recommended time line procedure, but the project can be completed without following the recommendation. This project is designed to allow the teacher flexibility in lessons, materials, space, staff and time. To coordinate with the reporting procedures, the project should be completed before CTBS testing.

Guidelines dealing with the use of daily time have been provided in each lesson plan. The majority of the lessons can be completed in 45 minutes. The following time chart is a recommendation of how the project can be completed. Lesson plan numbers are listed; please refer to curriculum features capsule definitions beginning on page 4. Some numbers listed may be to remind students of a goal or an objective.

	<u>Mon</u>	<u>Tue</u>	<u>Wed</u>	<u>Thur</u>	<u>Fri</u>
Week 1	1, 14	2	2, 4, 20	2, 3, 20	2, 18, 20
Week 2	2, 3, 14, 20	2, 3, 5, 20	2, 3, 4, 6, 20	2, 3, 7, 20	2, 3, 18, 20
Week 3	2, 3, 10, 14, 20	2, 3, 11, 20	2, 3, 4, 12, 20	2, 3, 15, 20	2, 3, 18, 20
Week 4	2, 3, 8, 14, 20	2, 3, 8, 20	2, 3, 4, 8, 20	2, 3, 8, 20	2, 3, 18, 20
Week 5	2, 3, 8, 14, 20	2, 3, 8, 20	2, 3, 4, 17, 20	2, 3, 17, 20	2, 3, 18, 20
Week 6	2, 3, 14, 20	2, 3, 16, 20	2, 3, 4, 20	2, 3, 9, 20	2, 3, 18, 20
Week 7	2, 3, 14, 19, 20	2, 3, 16, 19, 20	2, 3, 4, 19, 20	2, 3, 9, 19, 20	2, 3, 19, 20

	<u>Mon</u>	<u>Tue</u>	<u>Wed</u>	<u>Thur</u>	<u>Fri</u>
Week 8	2,3,14 19,20	2,3,16 19,20	2,3,4 19,20	2,3,9 19,20	2,3,19,20
Week 9	2,3,14, 19,20	2,3,16 19,20	2,3,4, 19,20	2,3,9, 19,20	2,3,19,20
Week 10	2,3,14, 19,20	2,3,16 19,20	2,3,4, 13,20	2,3,9, 13,20	2,3,13,20

### Space

The use of space for this project depends on the teacher's application of each strategy lesson. The majority of the lesson plans can be done in the regular classroom with little difficulty. The lessons such as library skills, reader's theater and an author's visit could be done in the classroom, but may be more effective in another arena.

### Equipment and Furniture

This project does not require any special equipment or furniture. The equipment and furniture in the classroom should be sufficient for the needs of this project. The instructor may desire to use such items as an overhead projector, an opaque projector or a record player. The success of the project does not depend on such items.

## Staff

There are no specific demands for any additional staff members other than a classroom teacher. This supplementary program for the most part has been designed to be implemented by a classroom teacher. There are certain lessons which may require cooperation and assistance from staff members at the school site. The lesson on Student Read Aloud requires communication and cooperation by another instructor. During the library visit the instructor may choose to ask the librarian to assist.

The instructor who uses this project may also be able to contact an author or publisher who will visit the classroom. While such individuals would add depth to the program, their presence is not essential.

This project is designed to be taught by a staff of one teacher. Variations within the staffing framework are possible.

## Materials

Most of this project is designed to use picture books. There are picture books that are of high quality, likewise there are low quality picture books. The books that the students select will most likely reflect this high and low quality. The instructor will need to monitor what is selected.

An excellent source for materials is The Read Aloud Handbook by Jim Trelease. Mr. Trelease offers suggestions for picture books and non-picture books. There are also capsule summaries of numerous books.

In the appendix of this project is a list of some of the books Mr. Trelease mentions in his book. This list was provided for those who may not have access to Mr. Trelease's book.

### Support Personnel

The majority of the lessons planned for this project can be accomplished without any outside assistance. There are two lessons in particular for which the instructor may want to seek help. The librarian and an art instructor would be helpful for the library visit and the art instruction. Yet, even these lessons can be taught without the professional assistance they could offer.

The author of this project is of the opinion that the families of the students should be involved in the child's participation in this project. Though the parents may not be professionals, their influence and concern can have a powerful impact on the student. It is advised to keep the parents informed, advised and involved in this project. There are letters written as examples of contact that can be maintained between school and home. Please see the appendix for these letters.

## Reporting and Evaluating

The reporting of the project is to show that there is a greater interest in reading among those who took part in the project. The evaluation of the project is demonstrated by letters, awards, certificates, and a pre- and post-project summary. The district philosophy regarding reading could also be included in the reporting. Information from standardized tests are hard numbers that can be used to demonstrate progress. The reporting process is an on-going procedure. This project is designed in such a way that different lesson plans will include reporting to parents. Letters, awards and certificates are mentioned in certain lesson plans. The teachers can also report their observations by note at any time over the course of the project.

It needs to be recognized that the overall evaluation of this project is subjective. There is no concrete means of measuring whether or not an increase in the love of reading has occurred. To be certain, teacher and parent observation, student comments, and, to a degree, test results, are indicators. This author is of the opinion that exposure to quality literature, in this case picture books, will result in an increased appreciation and use of that literature.



## Adaption to Another Grade

This project is written for grades 4-6. The concepts taught in the strategy lessons could be used in K-12. There is enough freedom within the strategy lessons to allow the teacher to instruct both remedial and advanced students. For the remedial student there is the simplicity of pictures and words. The advanced student can be challenged to recognize the organization that goes into a picture book.

Because this project involves various stages of creating and making a picture book, the teacher of K-2 may want to obtain help from a parent or an aide before proceeding.

One obstacle in using this project in junior high and high school is that the students may not recognize picture books as legitimate reading material suitable for their grade level. The challenge to the teacher in this situation would be to use the lesson plans in a manner that would demonstrate the viability of using the picture book as a learning tool. An example of this would be in the storyboard lesson plan where sequencing, details and main idea could be taught from wordless books, movable books or picture books.

Instructors can look in the specific lesson plans to find adaptations for different grade levels.

## Cost

The bottom line on this project is not financial. In other words, this project can succeed without a large outlay of money. The majority of the picture books listed in the bibliography are available in city and school libraries.

While the books may be readily available to the teacher free of charge, there will be some items that will be purchased. The paper used for the picture books and the paper to cover the books must be purchased. 500 sheets of the 18"x12" drawing paper will be around \$10.00. The colored paper used to cover the books is cut from rolls, which cost about \$10.00 per roll. The cost will depend on how many rolls are purchased.

Art materials will also be necessary. Colored pencils, colored chalks and crayons may be provided by the school. Colored pencils, the advised tool to use, are approximately \$1.00 for a box of 12 pencils. Colored chalks are also near \$1.00 per box. Crayons could be brought by students. The school cost per box is near \$1.00.

Though books may be available to borrow from libraries, the teacher may decide to purchase books to have and use in class. Picture books can be purchased in hard cover or soft cover. As a general rule, the hard cover books cost between \$10.00 to \$15.00. The soft cover books, as of this writing, are between \$3.00 and \$8.00. Once again, the amount of money spent depends on the teacher's assessment of needs. Books

would be a substantial cost if there were no libraries available.

Additional minor costs could be incurred in making copies of certificates and letters. The schools with a copying machine will make this expenditure minimal, under \$5.00. The school PTA may pick up the tab for a Readers Hall of Fame board, and any rewards that may come with the lesson on Reading for Fun. In conclusion, the cost of this project could easily be met with a maximum of \$300.00, excluding any major purchase of books.

### Research

The research of this project is to be directed toward the stated goal of renewing a love of reading. The results of this project will be measured by comparing standardized test scores. The researcher is to compare one group of students who participate in this project, to another group of students who do not participate. The results should demonstrate that the students who have taken part in the project will score higher in the area of reading than those students who are in the control group. These areas include reading comprehension and vocabulary usage.

To begin the research, the demographics of the experimental group and the control group should be gathered. Items that could be included in the demographics are:

boy-girl ratio, economic background of the students, and a student interest survey. The survey would be a pre- and post-survey. A survey sample is provided in the appendix. The California Test of Basic Skills (CTBS) is the standardized test used where the author teaches. The standardized test used may be a different one. Using the demographics as a benchmark for comparing the groups, the instructor can proceed with the treatment, which is that the experimental group will do the project. The project should be completed prior to the taking of the CTBS test by the two groups.

Those students in the experimental group would answer survey questions. These survey questions were given for this project. The primary survey was given to 30 students in a 1st grade class, while the intermediate survey was taken by 30 6th graders. The results of a few questions are listed below.

Primary			Intermediate			
<u>Yes</u>	<u>No</u>		<u>Yes</u>	<u>No</u>		
76%	24%		83%	17%	1.	Do you like to be read to?
54%	46%		43%	57%	3.	Are you read to at home?
52%	48%		63%	37%	7.	Do you like to ask questions about a story at school?
<u>Mom Dad Other</u>			<u>Mom Dad Other</u>			
30%	13%	57%	68%	12%	20%	3b. Who reads to you at home?

A higher percentage of intermediate students, the group this project is primarily designed for, like to be read to, but are not read to. This could be an indicator that effects student interest in reading. The results of this survey serve as indicators and can

not be viewed as conclusive.

The expectations of the research are that the students who participate in the project will have higher CTBS scores than those who don't participate. Also, in a post-project survey, the same as the pre-project survey, the students should demonstrate an increased interest in reading picture books.

## APPENDIX

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## Motivation for Reading

### Motivating Reading - Young Reader Medal

1. Let a child share a special passage of a book with the class or describe a particular character. They could also tell why they like or dislike the book.
2. Have students bring in favorite books and read portions of them to the class. If the book is too difficult for the student to read, another student or the teacher may read it.
3. Try a storyteller who reads stories to the class. Everyone will want a turn, even children having difficulty. They tend to choose short, easy books. If it helps, the child may read it to the teacher first. At the beginning of the year, the teacher may start out as storyteller until the children feel comfortable in the role. Anyone wanting to be storyteller must sign up in a special place.
4. Try the "transmitter-receiver" idea. A child receives a book and "transmits" his enthusiasm to others. In his turn he also "receives".
5. To motivate an insecure reader, have him read to a younger child.
6. Show films or filmstrips that apply to the general topic of stories being read to build up interest.
7. Play recorded excerpts from a story.
8. The librarian can probably be persuaded to give a book talk. Afterwards, give children plenty of time to browse through the library.

9. Read to the class for a few minutes every day.

(Recommended, The Trumpet of the Swan or Journey to the Center of the Earth.)

10. Start reading a book to your class, but don't finish it. Have students guess the end and compare their guesses to the original.

11. Don't believe that children are ever too old to be read to. Even six-foot-tall high school seniors can still be read to.

12. Bring in a new book, build it up, and leave it on your desk. Someone may take it home that evening.

13. Let the students "sell" books to each other. Require children to select the most interesting parts of the book, and to persuade someone else to read it.

14. Make movies on rolls of shelf paper. Mount rolls in cardboard boxes so students can turn them while telling the story.

15. Let students put up bulletin boards on a favorite story. You might suggest making a collage using pictures from magazines to illustrate ideas or feelings in a book. Use colors for feelings students get from stories.

16. Provide "reading corners" with cushions or a comfortable old couch. Children can decorate the area. Use cardboard boxes of different sizes for bookshelves for different sized books.

17. Make a reading railroad. Each student makes a box from hard paper and staples it to the bulletin board to represent



a railroad car. You'll have a train for each student. When a student reads a book, he fills out a three by five inch card and deposits it in his car.

18. Have each child make a small boat with his name on it. When students have finished a book, they tell you about it and you may ask questions. After reading the required number of books, students move on to the next step of Reading River until they eventually reach Good Reader's Harbor.

19. A chart listing books may be posted. The children can choose whatever book they want to read. When they have finished, they put a smile sticker on the card next to the book if they liked it. If they did not enjoy the book, they put a frown sticker next to it.

20. Find a picture of a clown face, preferably with a lot of parts to the face and costume. When the child completes a book, he adds a part to his clown face. (Compiler's note: Don't emphasize quantity for quality in book reading. How could students be rewarded for quality in the selection of books?)

21. Make mobiles by choosing important incidents from a character's life.

22. Have children illustrate passages in books and put them on a special bulletin board.

23. Make dioramas and leave them around the room for children to examine.

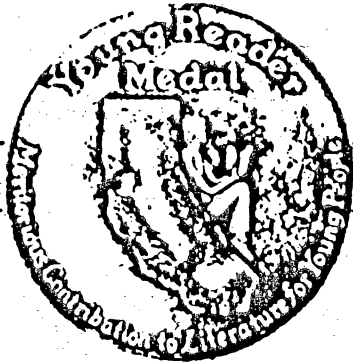
24. Have some puppets and present a story.

25. Have a Bookworm Club to be held one day a month. Each

child tells the class about a book he especially liked. He may bring in a project of simple refreshments. Everybody probably will be prepared.

26. Dress in costumes like the characters in a story. Special passages may be rewritten and dramatized.

Adapted from an article, "Motivating Reading: Professional Ideas" by Jerry L. Johns and Linda Hunt which appeared in The Reading Teacher, April, 1975



## CALIFORNIA YOUNG READER MEDAL

— CRA —  
California Reading Association  
3400 Irvine Avenue, Suite 118  
Newport Beach, CA 92660

— CLA —  
California Library Association  
717 K Street  
Sacramento, CA 95814

— CMLEA —  
California Media & Library  
Educators Association  
1575 Old Bayshore Hwy  
Burlingame, CA 94C10

— CATE —  
California Association  
of Teachers of English  
Box 4427  
Whittier, CA 90607

## CRA/CLA/CMLEA/CATE YOUNG READER MEDAL

### General Description

1. The purpose of the California Young Reader Medal is:
  - a. to encourage California children to become better acquainted with good literature and
  - b. to honor a favorite book and its author.
2. It is international in scope, being an outgrowth of the International Reading Association's Book Year Project in 1972-73.
3. The award is given in four categories each year:
  - a. Primary (K-3)
  - b. Intermediate (4-6)
  - c. Junior High
  - d. High School
4. The award is a copper medal designed to include a relief map of California and a child reading.
5. Medals are presented at the Annual Conferences of CRA, CMLEA, and CATE.
6. The California Young Reader Medal is sponsored by the:
  - a. California Reading Association
  - b. California Library Association
  - c. California Media and Library Educators Association
  - d. California Association of Teachers of English

### Nomination Requirements

1. To be eligible for nomination a book must:
  - a. have strong appeal for the *age group* for which the nomination is made
  - b. be titles most often read or requested by children and young adults
  - c. have been published within the previous five years and still in print
  - d. be written by a living author
  - e. be an original work of fiction in the English language.

2. Titles are subject to examination by young readers through their teachers and/or librarians.
3. Nominations are due by October 31st of each year.
4. The Young Reader Medal Committee representatives meet in November to count the nominations.
  - a. The top nominations are chosen in each category which meet the criteria above.
  - b. The number of nominated titles chosen for each category are:
    - 1) Primary: five titles
    - 2) Intermediate: three titles
    - 3) Junior High: three titles
    - 4) High School: three titles

### Voting Requirements

1. The titles in the appropriate categories are read and voted upon by the state's children during the period from September of the current year through March of the following year.
2. To become qualified voters young readers must be exposed to all of the nominated books by:
  - a. reading the books themselves
  - b. having the books read to them
  - c. a combination of the two
3. Public or school libraries participating should/could have two separate programs:
  - a. keep an individual record for those reading the books themselves and/or
  - b. have a library story hour and keep a record of those who attend.
4. Public library programs do not preclude young readers participating with their class group at school or in school library programs.
5. Those reading all books or attending all sessions are allowed one vote each.
6. A responsible adult in a classroom or library setting must monitor the voting procedure, and only one official ballot should be submitted for each participating public library, school library, or classroom.
7. The winning title is selected by popular vote of the participating young readers evaluating the material.
8. Ballots are due by April 1st of each year.

# Selection Sequence

*This has changed*

Forms for nominations, available from the sponsoring association must be returned to the Committee postmarked no later than October 31st.

Committee members determine the titles receiving the most nominations in each category and verify that they meet the criteria.

Nominated titles are published in the spring issue of each members' publications.

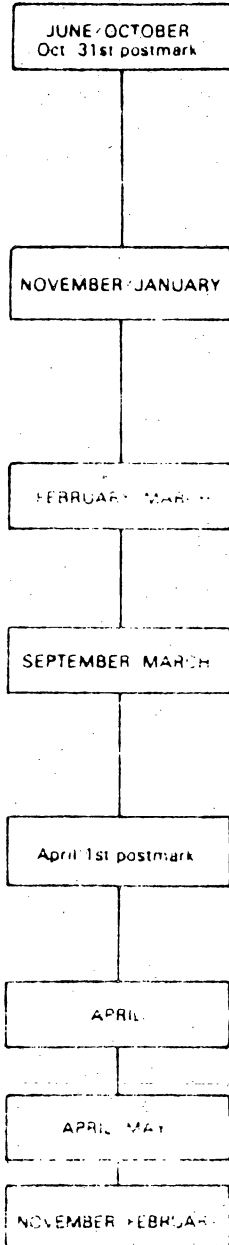
Ballots will be distributed by each sponsoring association. The books are read and voted upon.

Completed ballots are mailed by teachers and librarians to the Committee Chairperson.

Ballots are tabulated, and winner is determined.

Winner is announced.

Awards are presented at Annual Conferences.



# 1982 YOUNG READER MEDAL NOMINATIONS

## PRIMARY

MISS NELSON IS MISSING  
by Harry Allard  
and James Marshall  
Houghton Mifflin

CLOUDY WITH A CHANCE OF  
MEATBALLS  
by Judith Barrett  
Atheneum

CROSS-COUNTRY CAT  
by Mary Calhoun  
Morrow

PINKERTON, BEHAVE!  
by Steven Kellogg  
Dial

COWARDLY CLYDE  
by Bill Peet  
Houghton Mifflin

## JUNIOR HIGH

HAIL, HAIL CAMP TIMBERWOOD  
by Ellen Conford  
Little Brown

PISTACHIO PRESCRIPTION  
by Paula Danziger  
Delacorte

TEX  
by S. E. Hinton  
Delacorte

MARK OF CONTE  
by Sonia Levitin  
Atheneum

GHOSTS I HAVE BEEN  
by Richard Peck

## WINNERS

1981  
SUMMER OF THE MONKEYS  
by Wilson Rawls  
A SUMMER TO DIE  
by Lois Lowry

1980  
BIG BAD BRUCE  
by Bill Peet  
THE PINBALLS  
by Betsy Byars

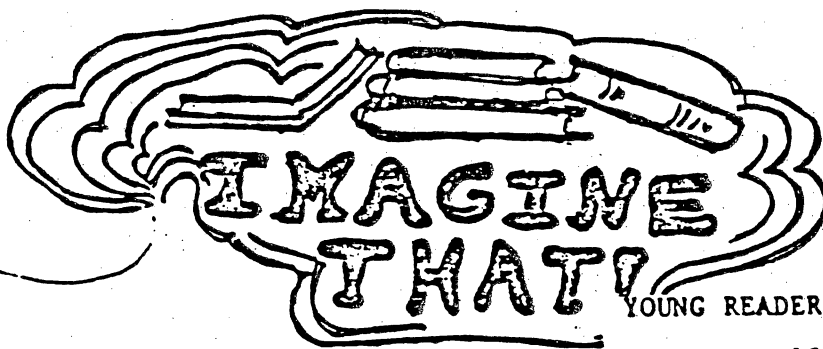
1979  
DANNY, CHAMPION OF THE WORLD  
by Roald Dahl  
THE LATE GREAT ME  
by Sandra Scoppettone

1978  
LITTLE RABBIT'S LOOSE TOOTH  
by Lucy Bate

1977  
FREAKY FRIDAY  
by Mary Rodgers  
WATERSHIP DOWN  
by Richard Adams

1976  
HOW DROOFUS THE DRAGON  
LOST HIS HEAD  
by Bill Peet

1975  
HOW TO EAT FRIED WORMS  
by Thomas Rockwell



YOUNG READER MEDAL NOMINATION

1986-1987

CHILDREN'S BOOKS  
5225 CANYON CREST DR. #13  
RIVERSIDE, CA. 92507  
784-0132

PRIMARY CATEGORY:

Asch, Frank. Happy Birthday, Moon. 10.95, 4.95  
Prentice/Hall 1982; PB Prentice, 1985.

Cooney, Barbara. Miss Rumphius. 13.95, 4.95  
Viking, 1982; PB Penguin, 1985.

Lobel, Arnold. Ming Lo Moves the Mountain. 11.75, 2.95  
Greenwillow, 1982; PB Scholastic, 1983.

Stevenson, James. What's Under My Bed? 11.75, 3.95  
Greenwillow, 1983; PB Penguin, 1984.

Wood, Audrey. The Napping House. 12.95  
Harcourt, 1984.

INTERMEDIATE CATEGORY:

Ruckman, Ivy. Night of the Twisters. 11.50  
Harper, 1984; PB Harper, 1986.

Speare, Elizabeth. The Sign of the Beaver. 9.95, 2.75  
Houghton, 1983; PB Dell, 1984.

Wright, Betty. The Dollhouse Murders. 10.95, 2.25  
Holiday, 1983; PB Scholastic, 1985.

JUNIOR HIGH CATEGORY:

Bunting, Eve. Someone is Hiding on Alcatraz Island. 2.5  
Houghton, 1984; PB Pacer, (March, 1986). 10.9

Hermes, Patricia. You Shouldn't Have to Say Good-bye.  
Harcourt, 1982; PB Scholastic, 1984. 10.95, 1.95

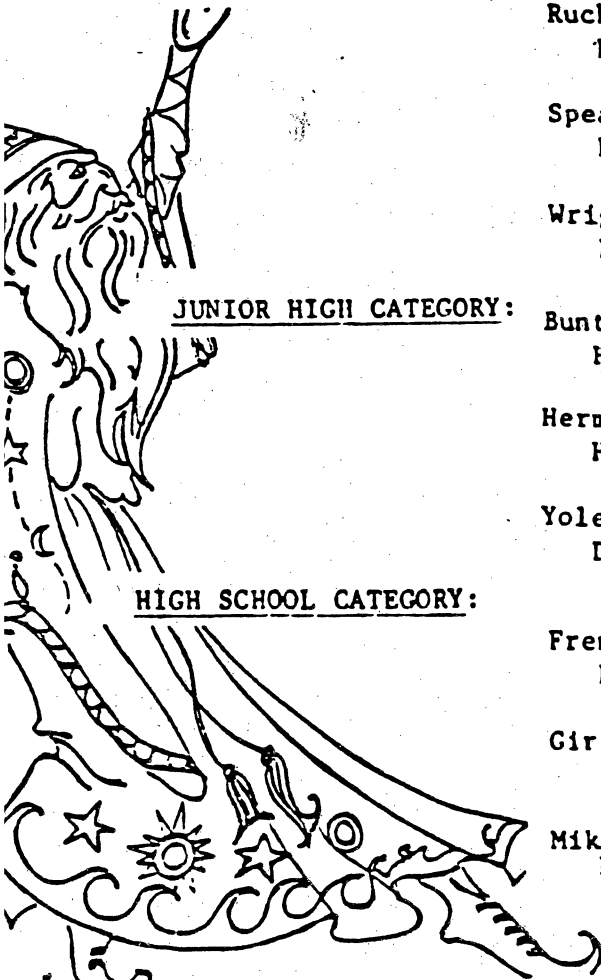
Yolen, Jane. Dragon's Blood. 14.95, 2.95  
Delacorte, 1982; PB Dell, 1984.

HIGH SCHOOL CATEGORY:

French, Michael. Pursuit.  
Delacorte, 1981; PB Dell, 1983. 11.95, 2.50

Girion, Barbara. A Handful of Stars. 11.95, 2.25  
Scribner, 1981; PB Dell, 1983.

Miklowitz, Gloria. Close to the Edge. 13.95, 2.25  
Delacorte, 1983; PB Dell, 1984.



## Letter to Parents - Beginning of Project

(Date)

Dear Parents:

Over the course of the next two months, our class will be doing a project that involves the use of picture books. In the next few weeks you may be hearing about some of the exciting books your child will be exposed to. You may also be told of personal goals your child will set on reading picture books.

Picture books are sometimes thought of as "baby books". To answer this concern, I would like to quote from The Read Aloud Handbook by Jim Trelease.

Teachers and parents often ask me, "When do you stop the picture books and start with the 'big' books - the novels?" Although I understand their impatience to get on with the business of growing up, I wince whenever I hear them phrase it that way.

First of all, there is no such time as "a time to stop the picture books."...A good story is a good story. Beautiful and stirring pictures can move 15-year-olds as well as 5-year-olds. The picture book should be on the reading list of every class in every grade through twelve years of school."

I would like to invite and encourage you to participate in this project with your child. Inquire of your child what he or she is doing in the picture book project. Ask your child to show you samples of exercises we have done in class.

The purpose of this project is to enthuse and excite your child about reading while teaching reading and writing skills. Picture books are the tools we will use to accomplish this. I am of the opinion that we as parents and teachers can accomplish a great deal when we work together. I hope this project will be a pleasant experience for you and your child.

Sincerely yours,

(Teacher's Name)

(Teacher's Name)

Sincerely yours,

Once again, thank you for your support and cooperation.

contact me.

providing suggestions for books that could be read, please

If there is any way in which I can be of assistance in

and non-picture books.

your child with every opportunity to read both picture books

participation in this project. I encourage you to provide

I believe the students have benefited from their

concern.

all the questions you may have answered, and for your

unit. I'm grateful for all the time you may have put in, for

gratitude for your assistance in our recent picture book

I'd like to take this opportunity to express my

Dear Parents:

(Date)

Letter to Parents - Conclusion of Project

Letter to Parents upon Completion of Reading 100 Picture  
Books

(Date)

Dear (Parent's name),

This letter is to inform you that you have another reason to be proud of (child's name).

It wasn't long ago that you received a letter informing you that (child's name) set a goal of reading 100 picture books. You can be proud that through perserverance and determination (child's name) has achieved this goal. Congradulations are in order for you and your child.

Your child's name will be written on the school "Reader's Hall of Fame" board for this school year. In addition, (child's name) will be recognized for this achievement at our next PTA meeting on (date and time). Once again, congradulations on a job well done.

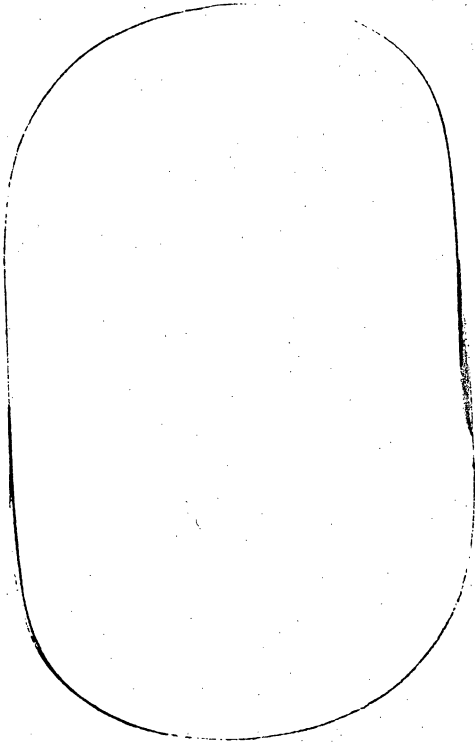
Sincerely yours,

(Teacher's Name)

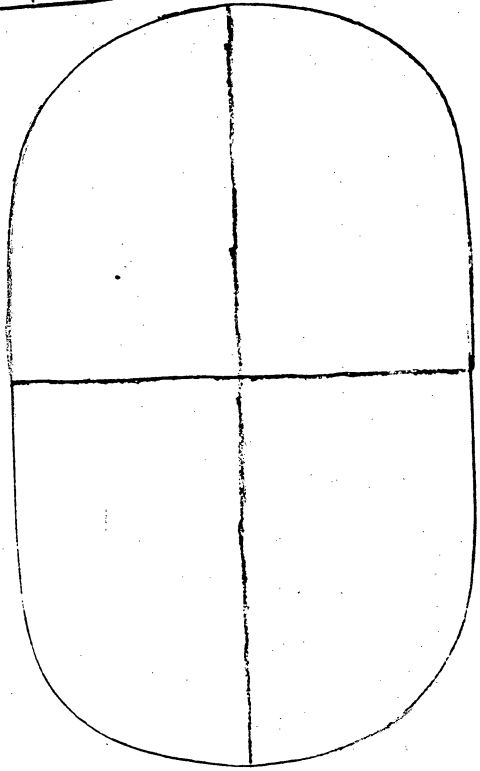


# HUMAN HEAD DRAWING

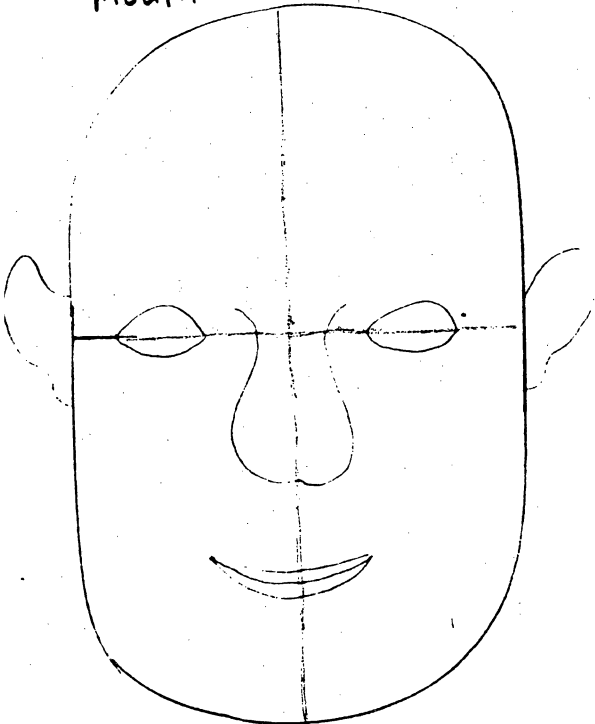
1 • Draw Oval Shape



Step 2 • Draw Alignment lines

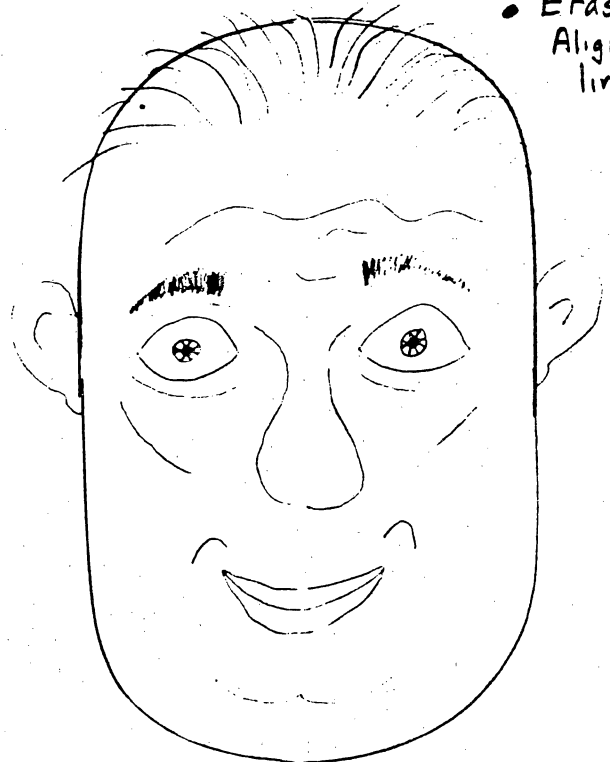


3 • Draw Ears, Eyes, Nose and Mouth on Alignment Lines



Step 4 • Add details, hair, wrinkles, cheek bone, chin, etc.

• Erase Alignment lines



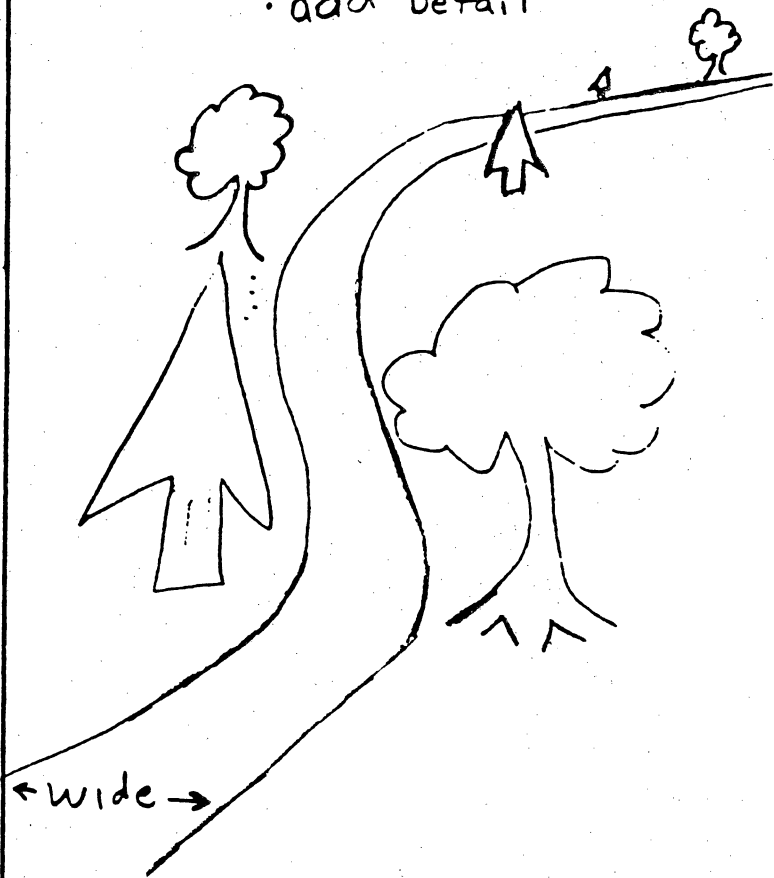
# SIZE - Distance

# RELATIONSHIP

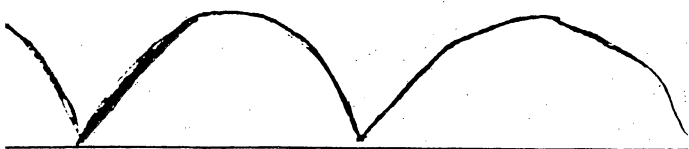
1 . Draw a large tree



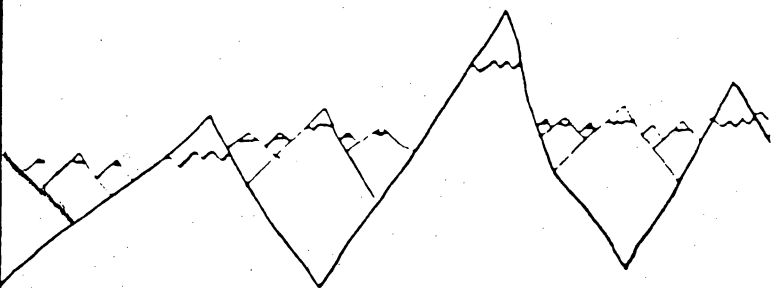
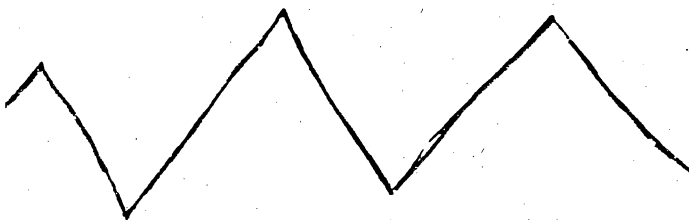
Step 2 . Draw in small tr  
· add Detail



3 . Draw large pointed (or rounded) mountains



Step 4 . Draw small pointed (or ro) mountains  
· Add Details

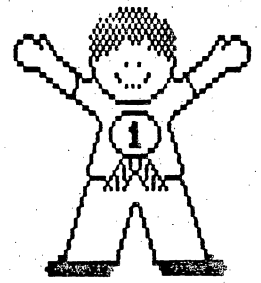
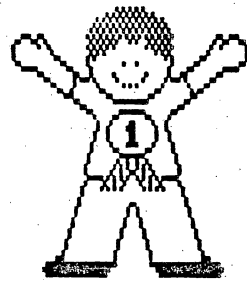
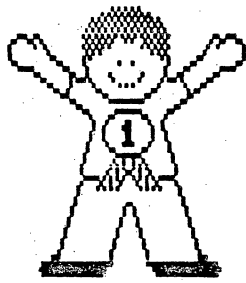


## PRIMARY SURVEY QUESTIONS

1. Do you like to be read to?
2. Do you like to be read to in a small group, a large group, or either one?
3. Are you read to at home?
- 3b. When you are read to at home, who reads to you?
4. When you are read to at home do you prefer to be the only listener or would you rather be in a group?
5. Do you ever read to younger children in your family or in your neighborhood?
6. When someone reads to you, do you choose the book?
7. Do you like to ask questions while a story is read to you in school?
8. Do you like to ask questions while a story is read to you at home?
9. After a book has been read to you do you like to talk about it?
10. If you are going to be asked questions about a book that is read to you, do you like the questions be asked during the story or after the story has been read?
11. What is the best thing about having someone read to you?

## SURVEY QUESTIONS

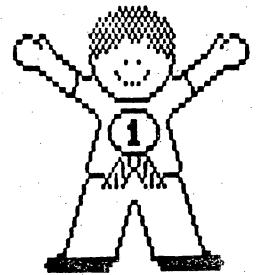
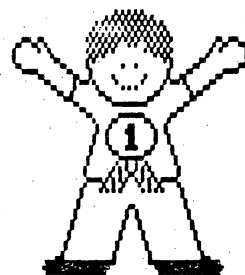
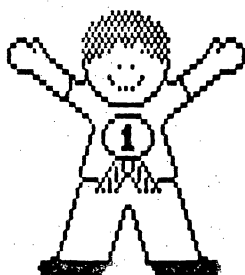
1. Do you like to be read to?
2. Do you like to be read to in a small group, a large group, or either one?
3. Are you read to at home?
  - 3b. When you are read to at home, who reads to you?
4. When you are read to at home do you prefer to be the only listener or would you rather be in a group?
5. Do you ever read to younger children in your family or in your neighborhood?
  - 5b. How often do you read to other children?
    - 5c. When you read to other children, how do you choose the book?
6. What would you like to know about a book before it is read to you?
7. Do you feel free to ask questions while a story is read to you in school?
  - 7b. Do you feel free to ask questions while a story is read to you at home?
8. After a book has been read to you do you like to talk about it?
9. If you are going to be asked questions about a book that is read to you, do you prefer that the questions be asked during the story or after the story has been read?
10. After a book has been read to you do you want to have a chance to look at it or read it yourself?
11. What is the best thing about having someone read to you?

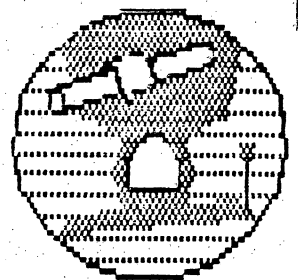
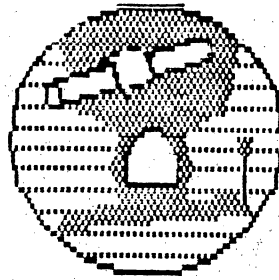
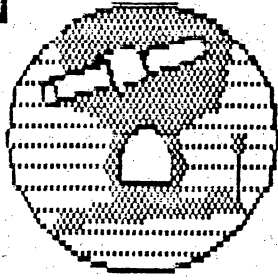


# CERTIFICATE OF HONOR



HAS READ 100!!  
PICTURE BOOKS

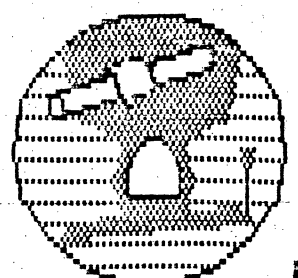
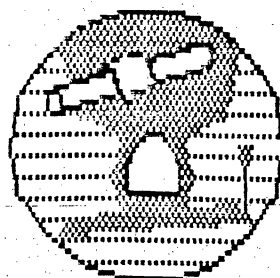
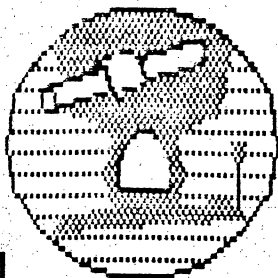


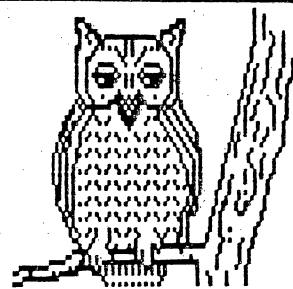
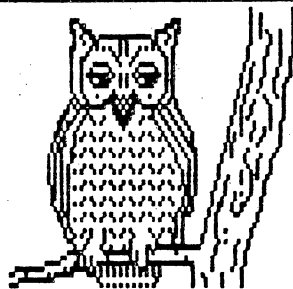
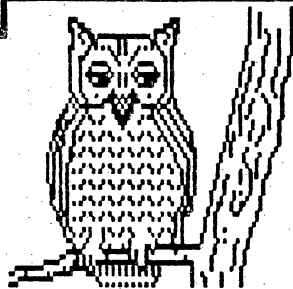


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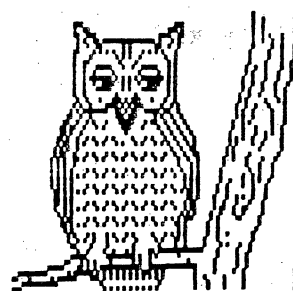
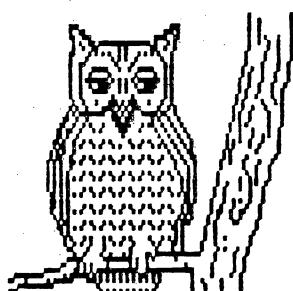
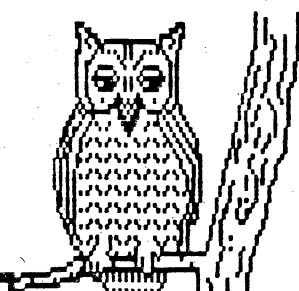


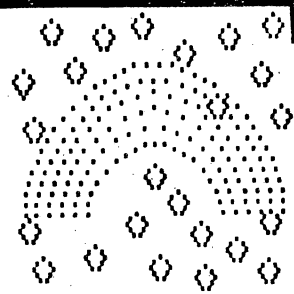
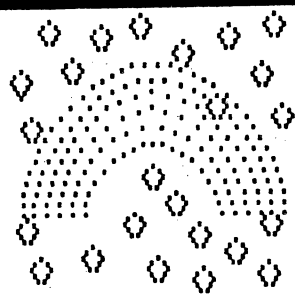
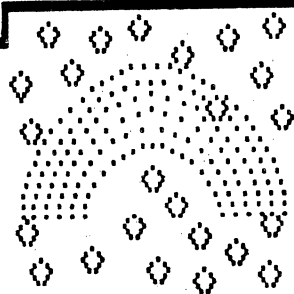


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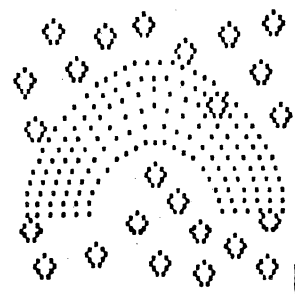
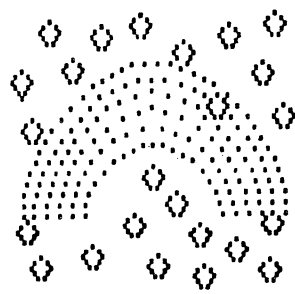
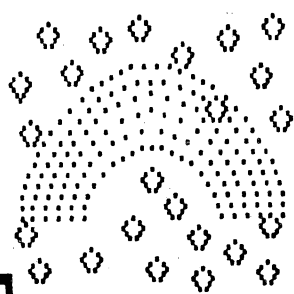




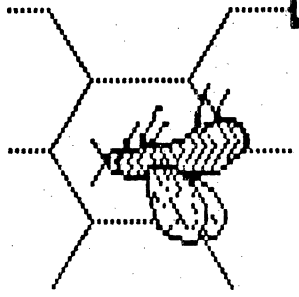
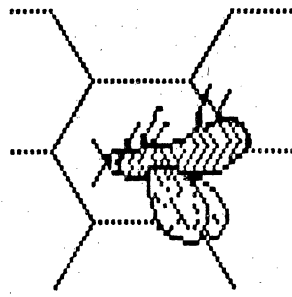
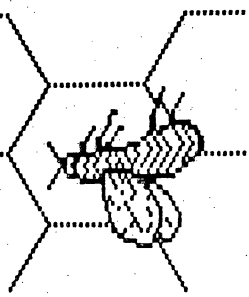
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HAS READ 50  
PICTURE BOOKS



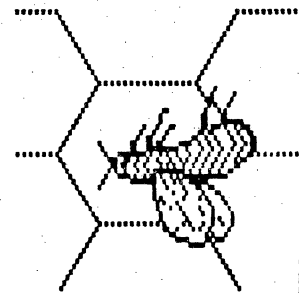
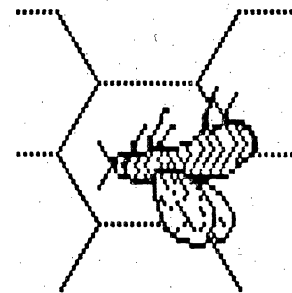
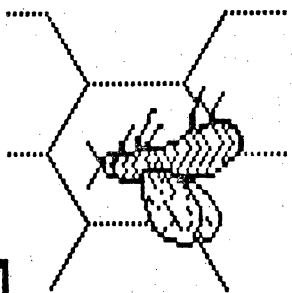


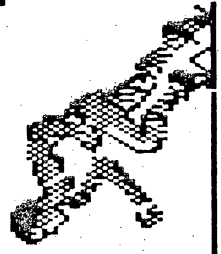


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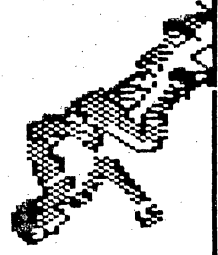
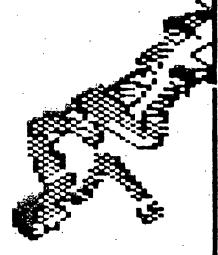
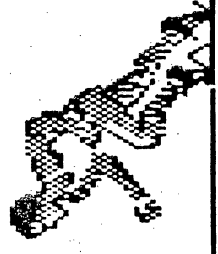


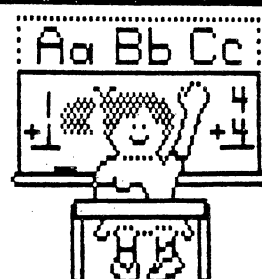
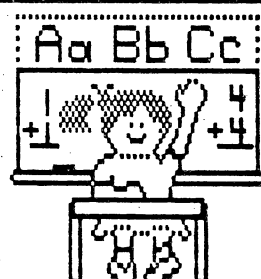
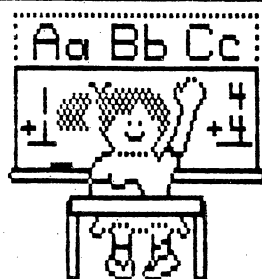


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PICTURE BOOKS

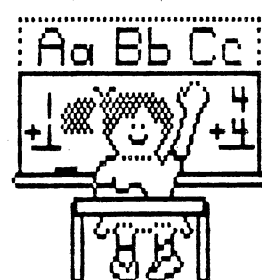
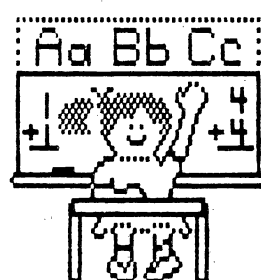
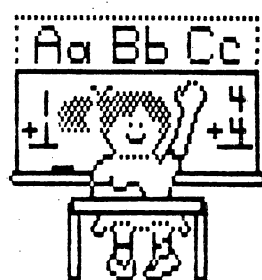


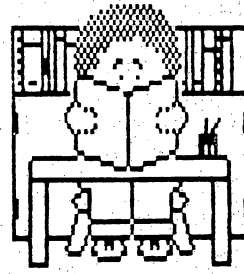
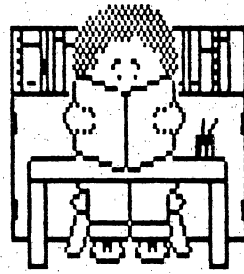
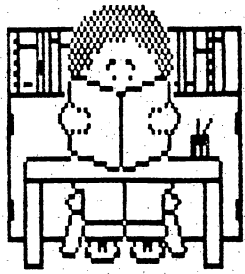


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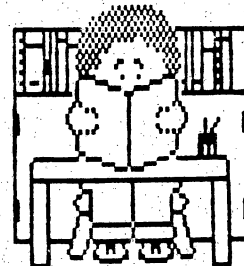
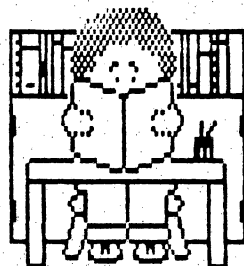
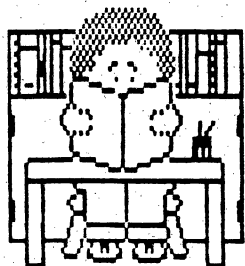




# CERTIFICATE OF MERIT



HAS READ 5  
PICTURE BOOKS



## Annotated Bibliography of Movable Books

The following was taken from an article, "Books with Movables: More Than Just Novalties" by Lea M. McGee and Rosalind Charlesworth, which appeared in The Reading Teacher, May, 1984

### Symbol Key

- C: Cutout figure
- D: Revolving disk
- F: Foldout
- L: Lift-up flap
- M: Magnifying glass
- P: Pull
- PP: Pop-up
- W: Wheel

Adams, Pam. There Were Ten in the Bed. Singapore: Child's Play International, 1979. W

Anga, Shnobu. Who Has the Yellow Hat? Los Angeles, CA: Intervisual Communications, 1981. L

Barlowe, Dorothy and Sy Barlowe. Dinosaurs. New York, NY: Random House, 1977. P, W, PP, F

Baum, Frank. The Wizard of Oz. New York, NY: Windmill, 1979. P, L, PP

Bell, Anthea. The Great Menagerie. New York, NY: Viking, 1980. PP

Bonn, Franz. The Children's Theatre. New York, NY: Viking, 1978. PP

Braun, Isabella. The Little Actors Theatre, New York, NY: Philomel, 1981. PP

Carle, Eric. The Honeybee and the Robber. New York, NY: Philomel, 1981. P, PP, W

Cole, Babette. Don't Go Out Tonight. Garden City, NY: Doubleday, 1982. PP, W, L

Crowther, Robert. The Most Amazing Hide and Seek Alphabet. New York, NY: Viking, 1977. P, L, PP

de Paola, Tomie. Georgio's Village. New York, NY: Putnam, 1982. P, L, PP

Farris, Stella. The Magic Blanket. New York, NY: Harper and Row, 1979. PP

Flower, Richard. Inspector Smart Gets the Message. New York, NY: Windmill, 1982. M

Goodall, John. Paddy Finds a Job. Los Angeles, CA: Intervisual Communications, 1981. Wordless, PP, P, W

Gorey, Edward. The Dwindling Party. New York, NY: Random House, 1982. PP, W, L, P

Hill, Eric. Where's Spot? New York, NY: Putnam, 1982 (Also Spot's First Walk and Spot's Birthday Party.) L

Hill, Eric. Who Does What? Los Angeles, CA: Price/Stern/Sloan, 1982 (Also Animals, Nursery Rhymes, and Opposites) L

Hillert, Margaret. The Sleepytime Book. Racine, WI: Western, 1975. L

Koelling, Caryl. Molly Mouse Goes Shopping. Los Angeles, CA: Price/Stern/Sloan, 1982. C, L

Koelling, Caryl. Whose House is This? Los Angeles, CA: Price/Stern/Sloan, 1978. L

Kunhardt, Dorothy. Pat the Bunny. Racine, WI: Golden Press, 1962. L

Lustig, Loretta. The Pop-Up Book of Trucks. New York, NY: Random House, 1974. Wordless, W, L, P, PP

Marshall, Ray, and Korky, Paul. Cats Up. Boston, MA: Little, Brown, 1982. Wordless, P, L, PP

Marshall, Ray, and Korky, Paul. Doors. New York, NY: Dutton, 1982. Wordless, L, P, PP

Meggendorfer, Lothar. The City Park. New York, NY: Viking, 1981. Wordless, F

Meggendorfer, Lothar. The Doll's House. New York, NY: Viking, 1979. Wordless, F

Meggendorfer, Lothar. International Circus. New York, NY: Viking, 1980. Wordless, PP

Meggendorfer, Lothar. Surprise! Surprise!. New York, NY: Viking, 1982. D

Nister, Ernest. Merry-Magic-Go-Round. Los Angeles, CA: Intervisual Communications, 1983. D

Nister, Ernest. Revolving Pictures. Los Angeles, CA: Intervisual Communications, 1979. D

- Nockels, David. Animal Athletes. New York, NY: Dial 1981  
(Also Animal Builders, Animal Acrobats, and Animal Marvels) D
- Faster, Terry. Underwater Mission. Boston, MA: Little, Brown, 1982 (Also Space Mission) P, L
- Payson, Dale. The Magic Castle Fairytale Book. New York, NY: Random House, 1978. C, PP
- Pienkowsky, Jan. Dinner Time. Los Angeles, CA: Price/Stern/Sloan, 1980. PP
- Pienkowsky, Jan. Haunted House. London, England: Heinemann, 1979. P, W, L, PP
- Pienkowsky, Jan. Robot. New York, NY: Delacorte, 1981. P, W, L, PP
- Potter, Beatrix. The Peter Rabbit Pop-Up Book. London, England: Frederick Warne, 1983. P, PP, L
- Sears, Nancy. A Pop-Up Book of Farm Animals. New York, NY: Random House, 1977. P, PP, W
- Seidmann-Freud, Tom. The Magic Boat. New York, NY: Greenwillow, 1981. P
- Selberg, Ingrid. Our Changing World. New York, NY: Philomel, 1982. D
- Seymour, Peter. Frontier Town. New York, NY: Holt, Rinehart and Winston, 1982. PP, L, P
- Seymour, Peter. Mixed Up Max. Los Angeles, CA: Intervisual Communications, 1982. L
- Seymour, Peter. Pendragon Castle. New York, NY: Holt, Rinehart and Winston, 1982. P, PP
- Shapiro, Larry. Wonders of Nature. Los Angeles, CA: Intervisual Communications, 1981 (Also Our Animal Friends, Baby Animals) D
- Stevenson, James. Barbara's Birthday. New York, NY: Greenwillow, 1983. P, F, PP
- Tarrant, Graham. Butterflies. Los Angeles, CA: Intervisual Communications, 1982 (Also Frogs) P, W, L, PP
- Uttley, Alison. Little Grey Rabbit's House. New York, NY: Philomel, 1980. C, PP
- van der Meer, Ron. Monster Island. New York, NY: Holt, Rinehart and Winston, 1981. P, W, L, PP

Caldecott Medal Books

- 1939 Mei Li, Thomas Hand Forth
- 1940 Abraham Lincoln, Edgar Parin and Ingri D'Aulaire
- 1941 They Were Strong and Good, Robert Lawsaw
- 1942 Make Way for Ducklings, Robert McCloskey
- 1943 The Little House, Virginia Lee Burton
- 1944 Many Moons, James Thurber
- 1945 Prayer for a Child, Rachel Field
- 1946 The Rooster Grows, Maud and Miska Peterson
- 1947 The Little Island, Golden McDonald and Leonard Weisgard
- 1948 White Snow, Bright Snow, Alvin Tressely
- 1949 The Big Snow, Berta and Elmer Hader
- 1950 Song of the Swallow, Leo Politi
- 1951 The Egg Tree, Katherine Milhose
- 1952 Finders Keepers, Willand Nicolas
- 1953 Biggest Bear, Lynd Ward
- 1954 Madeline's Rescue, Ludwig Bemelmans
- 1955 Cinderella, Marcia Brown
- 1956 Frog, John Langstaff
- 1957 A Tree is Nice, Janice May Undry
- 1958 Time of Wonder, Robert McCloskey
- 1959 Chanticler, Barbara Cooney
- 1960 Nine Days to Christmas, Marie Hall
- 1961 Baboushika and the Three Kings, Ruth Robbins
- 1962 Once a Mouse, Marcia Brown
- 1963 The Snowy Day, Ezra Jack Keats
- 1964 Where the Wild Things Are, Maurice Sendak
- 1965 May I Bring a Friend, Beatrice Schenk Regniers



- 1966 Always Room for One More, Sorche Nic Leodhas
- 1967 Sam, Bangs and Moonshine, Evaline Ness
- 1968 Drummer Hoff, Barbara Emberley
- 1969 The Fool of the World and the Flying Ship,  
Arthur Ransome
- 1970 Sylvester and the Magic Pebble, William Steig
- 1971 A Story, Gail Haley
- 1972 One Fine Day, Nonny Hogrogian
- 1973 The Funny Little Woman, Arlene Mosel  
illustrated by Blair Lent
- 1974 Duffy and the Devil, Harve Zemach
- 1975 Arrow to the Sun, Gerald McDermott
- 1976 Why Mosquitoes Buzz in People's Ears,  
Verna Aardema
- 1977 Ashanti Zulu, Margaret Musgrove
- 1978 Noah's Ark, Arlene Mosel
- 1979 The Girl Who Loved Wild Horses, Paul Goble
- 1980 Ox-Cart Man, Donald Hall
- 1981 Fables, Arnold Lobel
- 1982 Jumanji, Chris Van Allsburg
- 1983 Shadow, Marcia Brown
- 1984 The Glorious Flight, Alice and Martin Provensen
- 1985 Saint George and the Dragon, Retold by  
Margaret Hodges, illustrated by Trina Schart Hyman
- 1986 The Polar Express, Chris Van Allsburg

## Picture Books

For a more complete listing, including brief summaries and grade level suggestions, please refer to The Read Aloud Handbook by Jim Trelease

Aladdin, Retold by Andrew Lang, illustrated by Errol Le Cain  
(Puffin, 1983)

Alexander and the Terrible, Horrible, No Good, Very Bad Day,  
by Judith Viorst, illustrated by Ray Cruz (Atheneum, 1976)

Amelia Bedelia, by Peggy Parish, illustrated by Fritz Seibel  
(Scholastic, 1970)

The Animal, Lorna Balian (Abingdon, 1972)

Babushka, Charles Mikolaycak (Holiday House, 1984)

Bea and Mr. Jones, Amy Schwartz (Bradbury Press, 1982; Puffin,  
1983)

Bedtime for Frances by Russell Hoban, illustrated by Garth  
Williams (Harper, 1976)

Bennet Cerf's Book of Animal Riddles, by Bennett Cerf, illustrated  
by Roy McKie (Random, 1959)

The Bicycle Man, Allen Say (Houghton Mifflin, 1982)

The Big Orange Splot, Daniel Manus Pinkwater (Scholastic, 1981)

The Big Red Barn, by Eve Bunting, illustrated by Howard Knotts  
(Harcourt, 1979)

The Biggest Bear, Lynd Ward (Houghton Mifflin, 1973)

Blueberries for Sal, Robert McCloskey (Puffin, 1976)

The Book of Giant Stories, by David Harrison, illustrated by  
Philippe Fix, (American Heritage, 1972)

Broderick, by Edward Ormondroyd, illustrated by John Larrecq  
(Houghton Mifflin, 1984)

Brown Bear, Brown Bear, What Do You See? by Bill Martin, Jr.,  
illustrated by Eric Carle (Holt, 1967)

The Carp in the Bathroom, by Barbara Cohen, illustrated by Joan  
Halpern (Lothrop, 1972)

The Carrot Seed, by Ruth Krauss, illustrated by Crockett Johnson  
(Scholastic, 1971)

A Chair for My Mother, Vera B. Williams (Greenwillow, 1982)

Cinderella, Retold by John Fowles, illustrated by Sheila Beckett  
(Little, Brown, 1976)

Cloudy with a Chance of Meatballs, by Judi Barrett, illustrated by  
Ron Barrett (Atheneum, 1982)

The Complete Adventures of Peter Rabbit, by Beatrix Potter (Warne,  
1982; Puffin, 1984)

The Contests at Cowlick by Richard Kennedy, illustrated by Marc  
Simont (Little, Brown, 1975)

Corduroy, Don Freeman (Puffin, 1976)

The Country Bunny and the Little Gold Shoes, by DuBose Heyward,  
illustrated by Marjorie Hock

Cranberry Thanksgiving, Wende and Harry Devlin (Four Winds, 1971)

Crow Boy, Taro Yashima (Puffin, 1976)

Curious George, H.A. Rey (Houghton Mifflin, 1973)

Dawn, Molly Bang (Morrow, 1983)

Doctor De Soto, William Steig (Farrar, Straus & Giroux, 1982)

Don't Forget the Bacon, Pat Hutchins (Greenwillow, 1976; Puffin,  
1978)

Do You Love Me?, Dick Gackenbach, (Clarion, 1975; Dell, 1978)

East of the Sun and West of the Moon, Mercer Mayer (Four Winds, 1980)

An Evening at Alfie's, Shirley Hughs (Lothrop, 1985)

Fables, Arnold Lobel (Harper, 1980)

Fair is Fair, by Leon Garfield, illustrated by S.D. Schindler (Doubleday, 1983)

Family, Helen Oxenbury (Wanderer, 1981)

The Foundling Fox, by Irina Korschunow, illustrated by Reinhard Michl (Harper & Row, 1984)

Frederick, Leo Lionni (Pantheon, 1966)

Frog and Toad are Friends, Arnold Lobel (Harper, 1979)

The Giving Tree, Shel Silverstein (Harper, 1964)

Goodnight Moon, Margaret Wise Brown (Harper, 1977)

The Great Green Turkey Creek Monster, James Flora (Atheneum, 1979)

Hans Andersen - His Classic Fairy Tales, Translated by Erik Haugaard, illustrated by Michael Foreman (Doubleday, 1978)

Harry and the Terrible Whatzit, Dick Gackenbach (Clarion, 1984)

Harry the Dirty Dog, by Gene Zion, illustrated by Margaret B. Graham (Harper, 1976)

Henry Bear's Park, David McPhail (Little, Brown, 1976; Puffin, 1978)

Henry the Explorer, by Mark Taylor, illustrated by Graham Booth (Atheneum, 1976)

The Hole in the Dike, Retold by Norma Green, illustrated by Eric Carle (Crowell, 1974)

A Hole is to Dig, by Ruth Krauss, illustrated by Maurice Sendak (Harper, 1952)

Household Stories of the Brothers Grimm, Translated by Lucy Crane, illustrated by Walter Crane (Dover, 1963)

The House on East 88th Street, Bernard Waber (Houghton Mifflin, 1975)

How I Hunted the Little Fellows, by Boris Zhitkov, illustrated by Paul O. Zelinsky (Dodd, 1979)

How Tom Beat Captain Najork and His Hired Sportsmen by Russell Hoban, illustrated by Quentin Blake (Atheneum, 1978)

If I Ran the Zoo, Dr. Seuss (Random, 1980)

Ira Sleeps Over, Bernard Waber (Houghton Mifflin, 1975)

The Island of the Skog, Steven Kellogg (Dial, 1976)

Katy and the Big Snow, Virginia Lee Burton (Houghton Mifflin, 1974)

The Legend of the Bluebonnet, Retold by Tomie dePaola (Putnam, 1984)

Little Bear, by Else Holmelund Minarik, illustrated by Maurice Sendak (Harper, 1978)

The Little Engine That Could, by Walter Piper, illustrated by George and Doris Hauman (Scholastic, 1979)

The Little House, Virginia Lee Burton (Houghton Mifflin, 1978)

Little Tim and the Brave Sea Captain, Edward Ardizzone (Puffin, 1977)

Little Toot, Hardie Gramatky (Putnam, 1978)

Liza Lou and the Yeller Belly Swamp, Mercer Mayer (Four Winds, 1976)

Madeline, Ludwig Bemelmans (Puffin, 1973)

The Maggie B., Irene Haas (Atheneum, 1984)

Make Way for Ducklings, Robert McCloskey (Puffin, 1976)

Mike Mullign and His Steam Shovel, Virginia Lee Burton (Houghton Mifflin, 1977)

Millions of Cats, Wanda Gag (Coward, McCann, 1977)

Miss Nelson is Missing, by Harry Allard, illustrated by James Marshall (Scholastic, 1978)

Miss Rumphius, Barbara Cooney (Puffin, 1985)

My Old Granddad, by Wolf Harranth, illustrated by C. Oppermann-Dimow (Oxford, 1984)

The Mysterious Tadpole, Steven Kellogg (Dial, 1979)

Nadia the Willful, by Sue Alexander, illustrated by Lloyd Bloom (Pantheon, 1983)

The Napping House, by Audrey Wood, illustrated by Don Wood (Harcourt, 1984)

Nice Little Girls, by Elizabeth Levy, illustrated by Mordicai Gerstein (Delacorte, 1978)

No Bath Tonight, by Jane Yolen, illustrated by Nancy Winslow Parker (Crowell, 1978)

Old Mother Witch, Carol and Donald Carrick (Clarion, 1975)

The Poky Little Puppy, by Janette S. Lowrey, illustrated by Gustaf Tenggren (Golden, 1942)

The Red Balloon, A. Lamorisse (Doubleday, 1978)

Regards to the Man in the Moon, Ezra Jack Keats (Four Winds, 1981)

The Sailor Dog, by Margaret Wise Brown, illustrated by Garth Williams (Golden, 1953)

Sarah's Unicorn, Bruce and Katherine Coville (Lippincott, 1979)

The Secret Birthday Message, Eric Carle (Crowell, 1972)

The Shrinking of Treehorn, by Florence Parry Heide, illustrated by Edward Gorey (Dell, 1980)

Sleep Out, Carol and Donald Carrick (Clarion, 1982)

A Special Trick, Mercer Mayer (Dial, 1976)

The Story of Ferdinand, by Munro Leaf, illustrated by Robert Lawson (Puffin, 1977)

The Stupids Step Out, by Harry Allard, illustrated by James Marshall (Houghton Mifflin, 1977)

Summer Business, Charles Martin (Greenwillow, 1984)

Sylvester and the Magic Pebble, William Steig (Simon & Schuster, 1969)

The Tenth Good Thing About Barney, by Judith Viorst, illustrated by Erik Blegvad (Atheneum, 1975)

Thy Friend, Obadiah, Brinton Turkle (Puffin, 1982)

Tikki Tikki Tembo, by Arlene Mosel, illustrated by Blair Lent (Scholastic, 1972)

Tintin in Tibet, Herge (Little, Brown, 1975)

Too Many Books, by Caroline Feller Bauer, illustrated by Diane Paterson (Warne, 1984)

What's Under My Bed?, James Stevenson (Puffin, 1984)

When the New Baby Comes I'm Moving Out, Martha Alexander (Dial, 1981)

Where the Buffaloes Begin, by Olaf Baker, illustrated by Stephen Gammell (Warne, 1983)

Where the Wild Things Are, Maurice Sendak (Harper, 1984)

Wilfred the Rat, James Stevenson (Puffin, 1979)

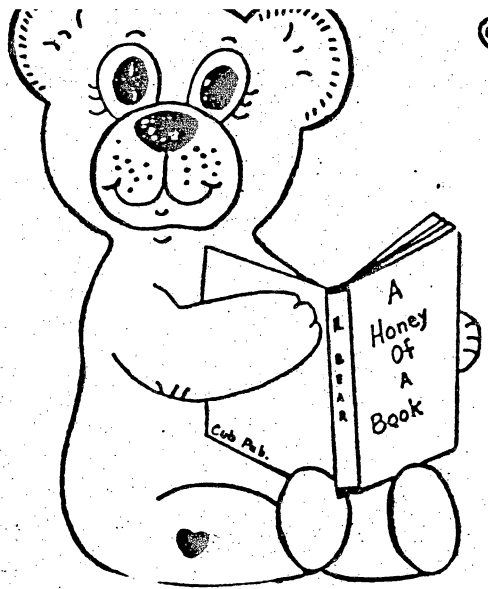
William's Doll, by Charlotte Zolotow, illustrated by William Fene de Bois (Harper, 1985)

The Wingdingdilly, Bill Peet (Houghton Mifflin, 1982)

Wolf! Wolf!, Elizabeth and Gerald Rose (Faber, 1984)

The Wreck of the Zephyr, Chris Van Allsburg (Houghton Mifflin, 1983)

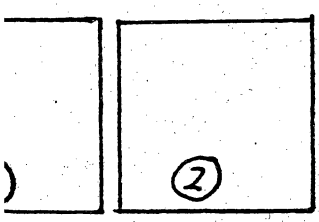
# Nifty 'n Easy Book Making



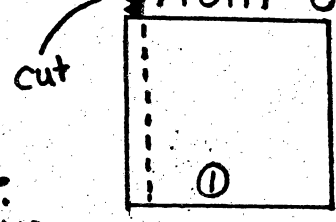
- Materials Needed:
- Cardboard (lightweight) or tagboard (Colored "tag" is great)
  - Plastic tape
  - Paper - for pages
  - Stapler

## Directions

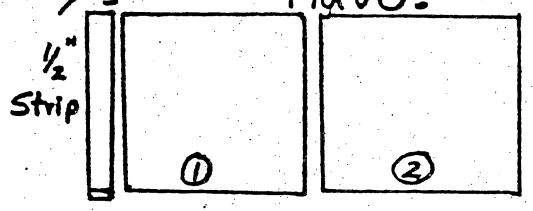
1. Cut 2 pieces of tagboard (Both the same size)



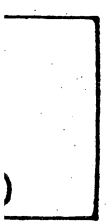
2. Cut a 1/2" strip from one piece.



3. Now you have:



4. Use your tape... Tape the 1/2" strip to piece 1 (tape on one side only) off-set slightly



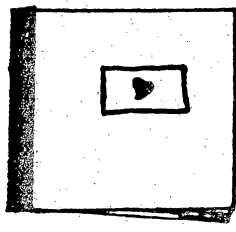
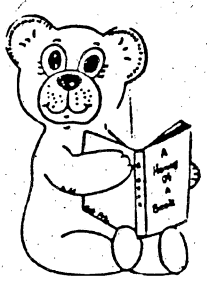
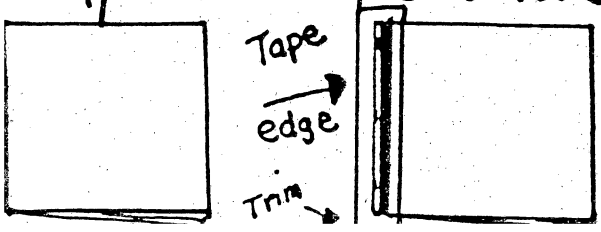
5. Trim top edges of tape.

6. Place 1 and 2 together (taped side down)

7. Add pages to your "book."

8. Staple your book together... on the 1/2" strip

9. Cover the edges with tape. (Wrap to backside. Clip all tape ends.



Your Nifty 'n Easy Book is complete!





# Super Simple Bookbinding



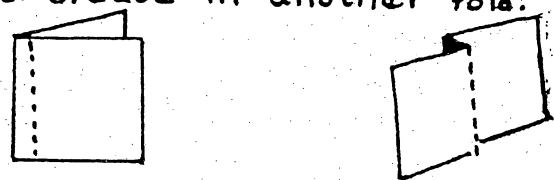
ELAINE Kuttner  
B.U.S.D.  
LaVerne Hts. School

This binding is good for a book of 50 pages or less.  
Instruction paper, tagboard or any fairly strong paper will do.  
Height of cover should be 1" greater than pages. Figure length by doubling page width + 2".

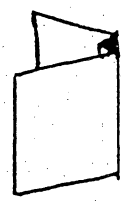
Bring ends of paper together and crease to make a centered fold line.



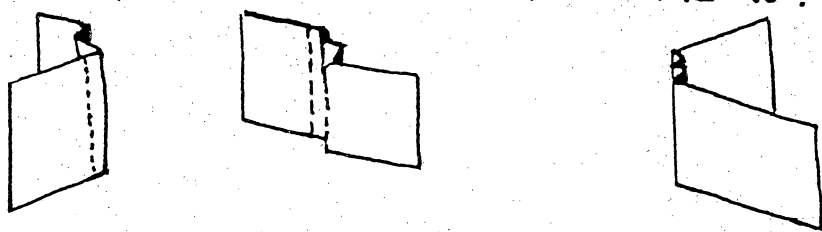
Cut out  $\frac{1}{2}$ " from the creased center line, fold the cover back upon itself and crease in another fold.



Do the same to the back cover. (It should look like a big "W".)



Fold both covers back upon themselves one more time. (Still  $\frac{1}{2}$ " width) The book spine should now form a little "w".



Glue on the cover and insert the pages between the ridges of the inside spine. Fasten with staples through the inner part of the "w". Another option would be to use a hole punch and insert brass brads through the inside ridges.

Spine Reinforcement: Cut a strip of tape 1" or wider, about an inch longer than the spine. Split the lap-over  $\frac{1}{2}$ " of tape on the "spinal" fold at top and bottom, and stick down to the inside of your cover.

Hooray!

You did a "beary" good job!

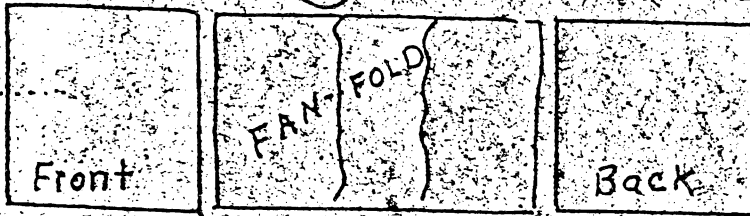


# Leporello

## Book Making

Materials:

- ♥ Chipboard
- ♥ Fabric
- ♥ Construction Paper
- ♥ Tacky Glue



Instructions:

1. Cut 2 pieces of chipboard (any heavy cardboard is fine).

2. Cover the chipboard with fabric.

3. Fan-fold a strip of construction paper to use as pages.

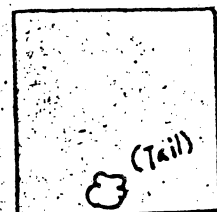
4. Glue the fan-folded paper to the fabric covered chip-board.

Your completed Leporello will resemble an accordion. You can add a great story and creative pictures.

Suggestion... Add a "shape" to the front...  
...oops... don't forget the back!



Front



Back

(Tail)



Sample Script For Reader's Theater

Green Eggs and Ham, by Dr. Seuss

Reader 1 I am Sam, Sam I am.

Reader 2 I do not like that Sam I Am!

Reader 1 Do you like green eggs and ham?

Reader 2 I do not like green eggs and ham!

Reader 1 Would you like them here or there?

Reader 2 I would not like them anywhere!

Reader 1 Would you like them in a house?

Reader 2 Not in a house, not with a mouse!

Reader 1 Would you eat them in a box? Would you eat them  
with a fox?

Reader 2 Not in a box, not with a fox. I would not eat green  
eggs and ham, I do not like them, Sam I Am.

Reader 1 Would you eat them in a car? Eat them, eat them,  
here they are!

Reader 2 I would not, could not, in a car!

Reader 1 Would you eat them in a tree? You may like them,  
you will see.

Reader 2 Not in a tree. Please let me be!

Reader 1 A train! A train!

Reader 2 Not on a train!

Reader 1 Would you, could you in the rain?

Reader 2 Not on a train, not in the rain.

Reader 1 You do not like green eggs and ham?

Reader 2 I do not like them, Sam I Am.

Reader 1 Would you eat them in a boat?

Reader 2 Not in a boat, not with a goat! Not in the rain,

not on a train. Not in a box, not with a fox.

I do not like them here or there. I do not like them anywhere!

Reader 1 You do not like them, so you say. Try them, and you may, I say.

Reader 2 Sam, if you will let me be, I will try them. You will see.

Say! I like green eggs and ham. I do, I like them, Sam I Am! I will eat them in a tree, they really are so good, you see! I would eat them here or there, I would eat them anywhere! I do so like green eggs and ham, thank you, thank you, Sam I Am!

## Wordless Books

From The Read Aloud Handbook, by Jim Trelease

The Adventures of Paddy Pork, John Goodall (Harcourt, 1968)

Ah-Choo!, Mercer Mayer (Dial, 1976)

Amanda and the Mysterious Carpet, Fernando Krahn (Clarion, 1985)

Apples, Nonny Hogrogian (Macmillan, 1972)

April Fools, Fernando Krahn (Clarion, 1985)

The Ballooning Adventures of Paddy Pork, John Goodall  
(Harcourt, 1968)

Beach Day, Helen Oxenbury (Dial, 1982)

The Bear and the Fly, Paula Winter (Crown, 1976)

A Birthday Wish, Ed Emberley (Little, Brown, 1977)

Bobo's Dream, Martha Alexander (Dial, 1970)

A Boy, a Dog, and a Frog, Mercer Mayer (Dial, 1967)

Bubble, Bubble, Mercer Mayer (Parents, 1973)

Catch That Car, Fernando Krahn (Dutton, 1978)

Changes, Changes, Pat Hutchins (Macmillan, 1971)

Charlie-Bob's Fan, W.B. Park (Harcourt, 1981)

Creepy Castle, John Goodall (Atheneum, 1975)

The Creep Thing, Fernando Krahn (Clarion, 1982)

Deep in the Forest, Brinton Turkle (Dutton, 1976)

Do You Want to Be My Friend?, Eric Carle (Crowell, 1971)

Frog Goes to Dinner, Mercer Mayer (Dial, 1974)

Frog on His Own, Mercer Mayer (Dial 1973)

Frog, Where Are You?, Mercer Mayer (Dial 1969)

Good Night, Good Morning, Helen Oxenbury (Dial, 1982)

- The Great Ape, Fernando Krahn (Viking, 1978)
- The Great Cat Chase, Mercer Mayer (Four Winds, 1974)
- Here Comes Alex Pumpernickel, Fernando Krahn (Little, 1981)
- The Hunter and the Animals, Tomie dePaola (Holiday House, 1981)
- Jacko, John Goodall (Harcourt, 1972)
- Lilly at the Table, Linda Heiler (Macmillan, 1979)
- Little John and Me, Yutaka Sugita (McGraw-Hill, 1973)
- Look What I Can Do, Jose Aruego (Scribner, 1971)
- Lost, Sonia Lisler (Harcourt, 1978)
- The Midnight Adventures of Kelly, Dot, and Esmeralda,  
John Goodall (Atheneum, 1972)
- Monkey See, Monkey Do, Helen Oxenbury (Dial, 1982)
- Moonlight, Jan Ormerod (Lothrop, 1982; Puffin, 1983)
- Mother's Helper, Helen Oxenbury (Dial, 1982)
- The Mystery of the Giant Footprints, Fernando Krahn (Dutton, 1977)
- Naughty Nancy, John Goodall (Atheneum, 1975)
- Noah's Ark, Peter Spier (Doubleday, 1977)
- One Frog Too Many, Mercer Mayer (Dial, 1975)
- The Other Bone, Ed Young (Harper, 1984)
- Out! Out! Out!, Martha Alexander (Dial, 1968)
- Paddy Finds A Job, John Goodall (Atheneum, 1981)
- Paddy Goes Traveling, John Goodall (Atheneum, 1982)
- Paddy Pork's Holiday, John Goodall (Atheneum, 1975)
- Paddy's Evening Out, John Goodall (Atheneum, 1973)
- Paddy's New Hat, John Goodall (Atheneum, 1980)
- Pancakes for Breakfast, Tomie dePaola (Harcourt, 1978)
- Peter Spier's Christmas, Peter Spier (Doubleday, 1982)

Peter Spier's Rain, Peter Spier (Doubleday, 1982)  
Rosie's Walk, Pat Hutchins (Macmillan, 1968)  
Sebastian and the Mushroom, Fernando Krahn (Delacorte, 1976)  
The Selt-Made Snowman, Fernando Krahn (Lippincott, 1974)  
Shopping Trip, Helen Oxenbury (Dial, 1982)  
Shrewbettina Goes to Work, John Goodall (Atheneum, 1981)  
Shrewbettina's Birthday, John Goodall (Harcourt, 1970)  
The Silver Pony, Lynd Ward (Houghton Mifflin, 1973)  
Skates, Ezra Jack Keats (Franklin Watts, 1973)  
Sleep Tight, Alex Pumpernickel, Fernando Krahn (Little, 1982)  
The Snowman, Raymond Briggs (Random, 1978)  
The Sticky Child, Malcolm Bird (Harcourt, 1981)  
A Story to Tell, Dick Bruna (Dick Bruna Books, 1968)  
Sunshine, Jan Ormerod (Lothrop, 1981; Puffin, 1983)  
The Train, Witold Generowicz (Dial, 1983)  
Truck, Donald Crews (Greenwillow, 1980)  
Two Moral Tales, Mercer Mayer (Four Winds, 1974)  
Two More Moral Tales, Mercer Mayer (Four Winds, 1974)  
Up a Tree, Ed Young (Harper, 1983)  
Up and Up, Shirley Hughes (Prentice-Hall, 1979)

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Martinez and Roser, "Read It Again: The Value Of Repeated Readings During Storytime", The Reading Teacher, April, 1985

McGee and Charlesworth, "Books With Movables: More Than Just Novelties", The Reading Teacher, May, 1984

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