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## Reading aloud: Shaping reading attitudes

Teresa Lynn Davis Robinson

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# READING ALOUD: SHAPING READING ATTITUDES

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A Project  
Presented to the  
Faculty of  
California State University,  
San Bernardino

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In Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts  
in  
Education: Reading Option

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by  
Teresa Lynn Davis Robinson  
March 1993

READING ALOUD: SHAPING READING ATTITUDES

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A Project  
Presented to the  
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San Bernardino

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by


Teresa Lynn Davis Robinson

March 1993

Approved by:

  
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3/8/93

  
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3/10/93

## SUMMARY

It has been stated that some things just go together naturally: cookies and milk; pen and paper; shoes and socks; and children and books. Unfortunately, the latter part of this adage has not proven to be consistently true. Recent research findings in the field of education have brought to the forefront the alarming problem of aliteracy which is currently facing our nation. Statistics show that a great number of children, while capable of reading, are reluctant to engage in any sort of recreational or independent reading. In an effort to teach these children *how* to read, educators have often overlooked the importance of teaching them to *want* to read. These aliterate individuals may have a dire impact on the future of our society, as they will be faced with many important decisions within their lifetime. How these aliterate individuals choose to vote, spend their money, and raise the next generation, will impact us all. The important nature of this problem for students, teachers, and society in general warrants continuous discussion and research into the issue.

In attempts to have an impact on the aliteracy problem, educators must first consider the components and influencing factors related to reading attitudes. While many factors may contribute to the development of attitude, those factors directly related to reading include: parental attitudes and the home environment; and teacher attitudes and the school environment.

Research has shown that reading attitudes begin to take shape early in childhood. Thus, the parents are instrumental in the development of their child's early images towards reading. Study after study has shown that children who are early readers come from home environments in which parents have shown an interest in reading, have read for themselves, and have read aloud to their children regularly. Additionally, the literacy behaviors learned at home have been found to influence literacy behaviors at school. Therefore, the children from these enriched home environments may also have an advantage in the classroom.

As children enter school, their teacher's approach towards the instruction of reading may greatly impact their reading attitude. Especially in the early stages of reading, motivation is of prime importance. It is not feasible to start a child with a set of skills, acquired without reference to meaning and expect him to later put these skills into effective use in reading. If a child's first experiences with reading are purposeful, he or she will be started on the road to meaningful reading.

Various studies of children's emergent literacy have confirmed that early and regular listening to stories is the best preparation for learning to read. The benefits of this practice are numerous. Reading aloud familiarizes children with book language and story grammar. It improves listening skills and motivates children to read on their own. In addition, many educational research studies have found that by simply reading aloud to students they gain in many important reading skills. Examples include increased scores on tests of reading comprehension, vocabulary, decoding, and active language usage.

It is the goal of this project to instruct teachers in the importance that reading aloud plays in the development of positive reading attitudes in their students. It is designed to help educators understand the strategies required for effective read aloud lessons and to assist in the implementation of a classroom read aloud program. It is hoped that the development of A Read Aloud Handbook for Teachers will inspire educators to explore the joys of reading aloud to their students. And that students will reap the benefits of these experiences by gaining a positive attitude towards reading and thereby begin the process of becoming lifelong readers.

## ACKNOWLEDGEMENTS

This project is dedicated to my parents, Bob and Sandra Davis, who provided my early learning experiences and always encouraged me to work towards my goals. And also to my husband, John, for his support throughout my educational endeavors. Thank you all ... you're the best!



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## INTRODUCTION

Reading for pleasure and to gain information have been stated as the primary goals for reading instruction (Turner, 1992). However, an alarming number of students are not developing lifelong reading habits and are subsequently devoting less time to leisure reading. Surprisingly, this lack of motivation to read is not limited only to poor readers; both good and poor readers are reluctant to engage in recreational and independent reading. Thus, students of all ability levels are at-risk of becoming nonreaders (Turner, 1992).

The ability to read, but the unwillingness to do so is termed *aliteracy*, and it has become an enormous problem in our country (Turner, 1992). The publication, *Aliteracy, People Who Can Read But Won't* (Thimmesch, 1984) has provided some thought provoking implications related to the growing lack of motivation to read. If this pattern continues these researchers believe that there will be a continued decline in students' language skills, a reduction in newspaper readers, a need for textbook simplification, an increase in the influence

of television and a subsequent uninformed populace (Thimmesch, 1984). Indeed, society as a whole may suffer at the choices these illiterate individuals will make within their lifetime: at the voting booth; in how they choose to spend their money; the values they adopt; who they choose to emulate; and in how they raise their children (Trelease, 1989b).

The important nature of the illiteracy problem for students, teachers and society in general warrants continuous discussion and research into this issue (Turner, 1992). In attempts to encourage students' lifelong habit of reading, teachers must first consider the components and influencing factors related to reading attitudes (Cothorn & Collins, 1992). Attitude is a response to an event or idea and is clearly a learned response. It is determined by society's reaction to the presentation of a particular idea or topic. Many factors contribute to the development of attitude. Those components which are directly related to reading include: parental attitudes and the home

environment; and teacher attitudes and the school environment (Cothorn & Collins, 1992).

Research indicates that reading attitudes take shape early in childhood (Smith, 1990). Parents, therefore, cannot avoid being the center of the early education of their child. It is the parents who create the first early images about learning that will shape their child's attitude for many years into the future (Smith, 1990). This fact is reiterated in the research of Albert Harris and Edward Sipay (1972). Their research into the role of parents in attitude formation has led them to conclude that, "It is clearly evident that adult leadership is very important in the development of the habit of reading for pleasure. The model provided by parents is very influential" (p. 13).

Additional research has indicated that children who become early readers and who show a natural interest in books are likely to come from homes in which parents have read to them regularly (Strickland & Morrow, 1990). Also, the literacy behaviors in the home have been found to influence literacy behaviors in school (Cothorn & Collins,

1992). Thus, some children enter school with a deep desire to read already instilled. This desire may prove to be quite advantageous. Harris and Sipay (1992, p. 36) speak on the matter of motivation, "If a child genuinely wants to learn, he is halfway there before he starts". However, statistics have shown that many parents do not take advantage of this opportunity. The children from families in which adults do not read for their own pleasure nor read to their children, tend to be overrepresented among those who experience difficulties in school and who fall behind in their reading skills by the middle grades of elementary school (Feitelson, Kita & Goldstein, 1986).

For those children who have never developed the desire to read, the school setting provides them with their first introduction to the world of literature. Thus, the role of forming positive reading attitudes is placed in the hands of the educator. Even in the classroom, however, the importance of reading aloud is often overlooked (Trelease, 1989a). Sharing literature is too often treated as a *time killer*. Reading aloud is used only to fill an odd moment between a completed activity and the

bell or after recess as a calming down time. What does this teach children about reading? As stated by Vacca, Vacca, and Gore (1987), "Reading aloud is too important to the reading program as a whole to be treated in an off hand way". Reading aloud may in fact be the simplest, most cost-effective way to encourage positive reading attitudes ( Kimmel & Segel, 1988). Educational research conducted over the past twenty years has conclusively confirmed that the most effective way to help a child develop into a lifelong reader is to read to that child (Trelease, 1989a). It is important for educators to recognize that aliteracy will not diminish without intervention. If teachers are to have an impact on the reduction of aliterate individuals in our society, they must begin **now** and they must **read aloud**.

This project will examine how students' reading attitudes can be positively affected by teachers who read aloud. Through research, it will inquire into the formation of reading attitudes and the role they play in shaping students into lifelong readers. This data will lead to the development of *A Read Aloud Handbook for Teachers*. Here teachers

will find a wealth of information regarding the foundation of read aloud concepts and important data to assist in the implementation of a classroom read aloud program. Teachers will be presented with several read aloud strategies. These techniques have been found to be effective in the delivery of read aloud lessons which serve to positively influence students' reading attitudes. Relevant subject matter will include Guidelines for Selecting Quality Children's Literature. This section will provide an overview of the main types of children's literature and a helpful questionnaire for the evaluation of stories for appropriateness. Preparatory Strategies for reading aloud will also be discussed. These preparatory activities will assist teachers in setting the stage for an effective lesson. Strategies covered will include prereadings and voice characterization. An array of story Introduction Techniques will assist the teacher in "casting a spell" over the audience. Additionally, the Read Aloud Delivery section will provide ideas for keeping student attention and how to deal with occasional interruptions. Finally, a variety of Extension Activities will be

presented. These activities are designed to assist students to become "meaning makers".

Additionally, several Introductory Read Aloud Lessons will be presented for the primary grades, kindergarten through third grade. The lessons will implement the effective read aloud strategies previously introduced and provide a basis for teachers to begin a read aloud program in their classrooms. These lessons will be designed to present a variety of types of children's literature as well as various effective read aloud techniques. Other aspects of the lesson content will include: an assortment of topics, a number of different introductory strategies, and several interesting and useful extension activities. The format of these lessons will be helpful as a guide for the development of future read aloud lessons.

To further increase the scope of this handbook, several other features will be included. An Annotated List of Recommended Read Aloud Books will provide teachers with an easy reference to appropriate literature. Also, a list of Read Aloud Dos And Don'ts will



be provided for a quick overview of effective strategies. Finally, tools for assessment will be included for the collection of appropriate data. These tools will include: Student Interest Inventories, a Student Attitude Assessment Survey, and a Teacher Project Evaluation Form.

It is the goal of this project to instruct teachers in the importance that reading aloud plays in the development of positive reading attitudes in their students. To help educators understand the strategies required for effective read aloud lessons and to assist in the implementation of a classroom read aloud program. Desired outcomes for students include: that students will express a greater enjoyment of listening to their teacher read, that they will gain and maintain a positive attitude toward reading, and that they will seek out books for their own independent reading enjoyment.

Finally, it is hoped that this handbook will serve both teachers and their students. That it will inspire teachers to explore the joys of reading aloud to their students. And that students will reap the benefits

of these experiences by gaining a positive attitude towards reading and thereby begin the process of becoming lifelong readers.

## REVIEW OF THE LITERATURE

### Aliteracy and Reading Attitudes

Survey after survey has revealed disappointing and sometimes shocking facts about the reading habits of adults in this country (Harris & Sipay, 1972). The statistics are often staggering. For example, 80 percent of the books published for adults in the United States are financial failures (Trelease, 1989a). In fact magazine readers greatly outnumber book readers and those books that are read usually fall into the category of light fiction (Harris & Sipay, 1972). Therefore, it should come as no surprise that the best selling newsstand periodical is the *T.V. Guide* (Trelease, 1989a). The reading statistics regarding the prison population is yet another alarming factor. It is estimated that 60 percent of the prison population has severe reading problems (Trelease, 1989a). This problem appears even more critical when considered in light of the many important decisions these aliterate individuals will make in their lifetime. Society as a whole may suffer at the choices these individuals make in the voting booth; in how they

raise their children; in how they choose to spend their time and money; the values they adopt and who they choose to emulate.

To better understand this problem, it is imperative to look back to the formation of attitudes towards reading. Our society invests a great amount of time and money to teach children how to read, but instead they are in turn choosing not to read (Trelease, 1989b). It must be concluded, therefore, that something is amiss. Jim Trelease offers an explanation: "In the process of teaching children *how* to read, we have forgotten to teach them to *want* to read" (1989b, p. 8). The goals of reading programs should be to develop adults and children who are interested in books, who read books, and who apply what they have read to their lives. The present emphasis in reading instruction in the United States ignores these goals (McCracken & McCracken, 1972). Harris and Sipay (1972) clearly describe the problem at hand, "If a person becomes a reading addict, his love of reading causes him to find the time to read regardless of other activities. Our problem is to learn how to make such an addiction to reading more widespread" (p. 13).

In the text *Reading and Learning to Read* (Vacca, Vacca, & Gore, 1987), the idea of developing positive attitudes towards reading is further stressed. These reading experts believe that many children will not be capable of developing a sense of literature as enjoyment and as a means of understanding the world without deliberate and planned guidance. It is for this reason that a major goal of any reading program must be to develop students who *choose* to read (Vacca, et al., 1987).

One activity, reading aloud from literature, has come to be widely acknowledged among experts to be the most effective, as well as the simplest and least expensive way to foster a life long love of books and reading (Kimmel & Segel, 1988). Indeed, a large part of educational research and practice over the last twenty years has confirmed conclusively that the best way to assist a child to develop into a lifelong reader is to read aloud to that child -- in the home and in the classroom (Trelease, 1989b).

### Reading Aloud and the Home Environment

The home environment provided by parents plays a crucial role in a child's reading attitude development (Cothorn & Collins, 1992). It is these early images about reading that will shape the child's attitude for many years into the future (Smith, 1990).

If a young child sees a parent reading regularly, for example, then learning to read becomes important to the child because the most important person in the world reads. That image is imprinted in the child's brain. Those early images about how to approach learning keep whispering in the child's ear as he or she works in preschool and kindergarten.

(Smith, 1990, p. 332)

Research indicates that children who become early readers and who show a natural interest in books are likely to come from homes in which parents, siblings, or other individuals have read to them regularly. In fact, continued exposure to books has been shown to

develop children's vocabulary and sense of story structure. Children become familiar with book language and begin to recognize the function of written language (Strickland and Morrow, 1990).

Research also indicates that these skills do indeed carry over into the school setting. Labbo and Teale (1990) report that storybook reading within the home environment has been associated with qualities such as: an eagerness to read, learning to read before school, and even success in beginning to read in school. The research findings of Cothorn and Collins (1992) also serve to reiterate this point. Their research conclusions state that the literacy behaviors formed in the home directly influence the literacy behaviors demonstrated at school. They also point out that parents who interact with their children about what is being read have a greater influence on forming positive attitudes than do parents who merely provide materials for children and do not supervise and participate in their use. Conversely, children from families in which adults neither read for their own pleasure nor read to their children tend to be overrepresented among those who experience

difficulty in school and who fall behind in their reading skills by the middle grades of elementary school (Feitelson, Bracha, & Goldstein, 1986).

In light of this information, researchers Rasinski and Fredericks (1990) have suggested, "Our candidate for the very best generic advice that any teacher could give any parent is this: Parents should read to their children. We feel quite strongly about this" (p. 344). These experts have offered several reasons why this advice is so important. First, reading aloud is a relatively easy activity for both parties involved, parent and child. The only supplies required are a book or some other type of reading material, a child and a small amount of time. Just as important, this activity does not require any extensive training; it is not expensive; and it is very often mutually rewarding. Secondly, reading aloud is one of the most effective ways to promote growth in reading. Children who are read to are exposed to a wide variety of new vocabulary words. They develop an understanding that reading is a process of getting meaning from written symbols and they



develop an internal sense of story. Even more importantly, children who are read to are being provided with the best role model for reading -- their parents. Additionally, Rasinski and Fredericks (1990) believe that one of the best reasons for reading aloud to children is that it can be an extremely enjoyable activity for all parties involved. They suggest that, "The simple act of spending a few quiet minutes together at the end of a bustling day can be an extraordinary pleasure" (p. 344). This experience allows parent and child to be together in a close, interactive way that is not fostered by other activities such as watching television.

Several tips are also offered by these authors to assist parents in providing reading role models who are effective in the development of positive reading attitudes and beginning reading skills. These include:

1. Make reading aloud a part of the daily routine by setting aside a regular reading time.
2. Make sure you choose the very best in children's literature to share with your child.

3. Talk about what is read, allowing the child to help choose the direction of the discussion in order to fulfill their own needs for learning and information.
4. Be a good reading role model by reading expressively and with attention to punctuation and phrasing.

(Rasinski & Fredericks, 1990, p. 344-345)

Despite all the benefits of reading aloud, however, there are still parents who express the attitude, "But I don't know how to teach my child to be a reader. That's the school's job" (Cullinan, 1992, p. 6). Many of these parents are young, poor, undereducated and either unable or unwilling to assist their children. Others, however, belong to the growing number of affluent, fast-paced parents who are using the educational system to produce an instant adult. They simply *don't have the time* (Trelease, 1989b, p. xxii).

For these adults and children the loss is enormous. Reading aloud is more than words. Reading aloud is more than teaching attitudes and skills. Reading aloud is a social event. It teaches young children about

life, family, and their place in the world. It tells children that they are valued, cherished, and loved (Cullinan, 1992).

### Reading Aloud and the School Environment

While the teacher and school do not bear exclusive responsibility for providing all the conditions necessary for favorable development in reading, they are inevitably involved to one degree or another in helping to create many of the conditions that contribute to growth in reading (Dallmann, Rouch, Char & DeBoer, 1982).

In a national poll concerning the public's perceptions of schools, parents were asked to indicate whether or not they had any responsibility for teaching their children to read, and if so to indicate the proportion of responsibility they felt belonged to the parents versus the amount that belonged to the schools. Only 13 percent of the respondents felt that parents should bear the majority of the responsibility. The percentage of parents that believed that the schools and parents should share equally in the responsibility for teaching

children to read was 36 percent. However, the majority of the respondents, 59 percent, assigned most of the responsibility to the schools (Rasinski & Fredericks, 1989).

For many children, in fact, the school setting will provide their first introduction into the world of literature. Unfortunately, it is this same school experience that often makes them dislike reading (Dallmann, et al., 1982). In a related study, reported by Vacca, Vacca, and Gore (1987), elementary students were surveyed and asked to describe their teacher's actions that contributed to both positive and negative feeling toward reading. Students listed several teacher activities that created positive feelings. These included: reading to students, serving as a reading role model, helping students find books that interested them and telling students that reading is a worthwhile activity. The teacher activities that the students reported to create negative feelings towards reading were: requiring students to do book reports, assigning uninteresting books to read, and having students read aloud to others (Vacca, et al., 1987).

In contrast, a separate study asked teachers to list the five activities that they felt contributed most to developing a positive attitude toward reading in their students. Ultimately, the most frequent teacher response was that developing children's skills in reading was the activity most instrumental in the formation of positive reading attitudes. Additional responses included: providing a variety of interesting and meaningful materials and providing opportunities to read aloud in class. Clearly, two of the three favored ways to develop positive attitudes related directly to the development of proficiency in reading. In other words, teachers seemed to believe that by developing competent readers, they would facilitate the love of reading in children. However, this belief may be mistaken, as reading proficiency and reading attitudes do not necessarily correlate (Vacca, et al., 1987).

Motivation is of prime importance, especially in the initial stages of reading. Motivation is not a mere mechanical preliminary to reading but is the result of the teacher's providing or helping the student discover clear goals. If a child's first experiences with reading are

purposeful, he or she will be started on the road to meaningful reading.

It is not feasible to start a child with a set of skills, acquired without reference to meaning and then expect him to later put these skills into effective use in meaningful reading (Dallmann et al., 1982).

Therefore, the emphasis in reading guidance should be placed not upon arbitrary teacher directed skills, but upon the "awakening of pupil desire, the release of pupil energy, and the development of pupil self-direction" (Dallmann, et al., 1982, p. 34). As Robert Louis Stevenson so poignantly writes regarding this desire and magical awakening:

That eager zest once caught, there comes that period of insatiable, all out reading, when young readers dig like pigs for truffles, knowing what they want and knowing from the wisdom that grows only from delight what reading really is. One wishes for every child so happy a beginning with a lifetime of books.

(Walsh, 1961, p. 10)

Research suggest that teachers who provide direction through holistic methods inevitably encourage the development of individuals' interests, resulting in the formation of positive attitudes towards learning (Cothorn & Collins, 1992).

Clearly, the teacher's role is critical in the development of reading attitudes and children who will become lifelong readers. Dallmann, et al. (1982) stress this point, "The most important determinant of the effectiveness of a reading program is the teacher" (p. 36). While materials of instruction, the budget for reading, the amount of time spent on reading instruction, the school's reading curriculum, the administrative staff and working conditions are all important facets affecting instruction, they are secondary to the importance of the teacher (Dallmann, et al., 1982). The success of a teacher is dependent upon several cited attitudes and actions:

1. The teacher likes children and displays this through her verbal and nonverbal actions.

2. The teacher is willing to make any necessary effort to assist each child.
3. The teacher is familiar with the natural levels of growth and development and considers these in her curriculum.
4. The teacher shows respect for each individual.
5. The teacher lets the students know that it is alright to make mistakes; they are a natural part of the learning process.
6. The teacher practices the reading habit and exhibits its importance.

(Dallman, et al., 1982)

The teacher is in affect the role model for learning. One of the best ways in which a teacher can instruct students in reading is by reading to the class orally (Dallmann, et al., 1982). This practice allows students to become acquainted with and gain appreciation for literature. Moreover, the teacher is serving as a model of fluent oral reading.



This can help to set standards of reading to which students can aspire (Dallman, et al., 1982). As suggested by Harris and Sipay (1972), "Contagious enthusiasm for reading by teachers can be extremely effective in promoting individual reading. A good reading teacher is a good book salesman" (p. 12).

The benefits of reading aloud go beyond the realm of motivation and positive attitudes. It also helps to build an excellent foundation for continued literacy growth (Labbo & Teale, 1990). In a 1986 study, Feitelson, et al. showed that reading aloud to first grade students caused the children to increase significantly in their listening comprehension, active use of language and decoding skills.

Various other studies of children's emergent literacy have confirmed that early and regular listening to stories is the best preparation for learning to read (Segel, 1990). Reading aloud familiarizes children with book language and story grammar, improves listening skills, motivates children to read on their own and provides a bonding experience for each group member. In addition, children begin to

develop discrimination skills needed to distinguish one letter from another. Slowly and naturally, they develop a growing understanding of the correlation between the black marks on the page and the voiced words. In later stages, the child will begin to recognize letters and then words in familiar and repetitive texts. Thus, the process of reading will emerge naturally (Segel, 1990). The many benefits of reading aloud have lead experts in the field to confer that " The single most important activity for building the knowledge required for eventual success in reading is reading aloud to children" (Anderson, Hiebert, Scott & Wilkinson, 1985, p. 23).

Despite the many benefits a child can gain from read aloud experiences, its practice is far from universal. In one study, only one-half of the fourth grade teachers estimated they read aloud regularly. How many of them actually read aloud daily was open to conjecture (Trelease, 1989a). Clearly, teachers who make reading aloud a regular feature of the school day are in the minority (Kimmel & Segel, 1988). Why do teachers choose not to use a method that has

shown to be simple, inexpensive and effective educational practice? In order for reading aloud to become a universally accepted practice, educators must first be firmly convinced of its legitimacy and be able to defend it to skeptical parents, supervisors, and administrators. It is therefore necessary to address the specific concerns of educators regarding the procedure. Two of the greatest concerns expressed by teachers throughout the literature are the necessity to teach skills and the lack of adequate class time to implement a read aloud program (Heathington and Alexander, 1984).

The anxiety expressed by many teachers about the necessity to teach reading through skills stems from the artificial separation between *story time* and *reading instruction*. Most children find that listening to stories is an enjoyable activity. However, instructional reading time is not often characterized by this same level of enjoyment. It is often a time when the emphasis is placed on doing skills work. This usually consists of such things as completing worksheets, reading in basal readers or copying spelling words. In the minds of both

students and teachers, story time is distinct from reading instructional time. Therefore, the two can be seen as having different purposes, different content, different techniques and ultimately different motivational impact (Vacca, et al., 1987). Phyllis, a veteran teacher expresses concerns similar to those expressed by other educators, "I feel guilty when I read to my students because I'm still not directly teaching them to read" (Vacca, et al., 1987, p. 239).

According to educational research findings, these fears may be unfounded. Several studies reiterate the fact that children do indeed learn skills from being read to by their teachers. Feitelson, et al. (1986) investigated the effects of reading stories to disadvantaged first graders. Two groups, experimental and control, were chosen randomly from the same school. Children in the experimental group were read to for 20 minutes of each school day for a period of six months. Children in the control group continued their usual learning activities. Ultimately, the children in the experimental grouping outscored

children in the control classes on measures of decoding, reading comprehension, and active use of language.

A second concern expressed by teachers was the lack of time to implement a read aloud program. In an already impacted curricular program, how will teachers find the time to implement a totally new activity? The answer to this question may be simple. As evidenced by the Feitelson study (1986), it becomes apparent that only a very small allotment of time is needed to make a positive impact on student's reading scores. In fact, the teachers in the study invested only 20 minutes each day for a period of six months. In turn, they were rewarded with increased scores on three separate reading measures which included decoding, comprehension, and active language usage (Feitelson, et al., 1986).

A similar study was performed by Cohen (1986). Here the researcher was interested in the impact of reading aloud to seven year olds. Only twenty minutes of the school day was allotted to reading aloud. However, the subjects in this study showed positive gains in

skill areas such as vocabulary and comprehension development.

Clearly the returns on a 20 minute investment are significant.

For these reasons, reading aloud to students can become one of the most productive times of the school day (Vacca, et al., 1987). Sharing good literature should no longer be a frill, used only to fill the time between a completed worksheet and the bell. Reading aloud can and should be an integral part of the reading program. As stated in *Becoming a Nation of Readers: The Report of the Commission on Reading* (1985, p. 51), "There is no substitute for a teacher who reads children good stories. It whets the appetite of children for reading and provides a model of skillful oral reading. It is a practice that should be continued throughout the grades".

## GOALS AND LIMITATIONS

This project is designed to examine how student's reading attitudes can be positively affected by teachers who read aloud. The development and subsequent implementation of this project are based on several goals. First, through educational research, it is designed to provide educators with a theoretical foundation in attitude acquisition as it pertains to reading. The relative subject matter will encompass aliteracy, attitude acquisition, the role of parents and the home environment and the role of teachers and the school environment. Ultimately, it will provide a basis for implementing a read aloud program in the classroom by confirming the important role that reading aloud plays in the development of positive reading attitudes and the importance of the educator as a reading role model.

To assist in the implementation of a reading aloud program in the classroom, a teacher handbook will be developed. The goal of this handbook will be to provide teachers with a broad overview of effective read aloud strategies that can be easily implemented into the

daily classroom curriculum. Handbook subject matter will include: Guidelines for Selecting Children's Literature, Preparatory Strategies, Story Introduction Techniques, Read Aloud Delivery, Extension Activities, and various other tools to assist the educator in the evaluation of student interests and attitudes. In addition, several Introductory Read Aloud Lessons designed for the primary grades (kindergarten through third) will be provided. These plans will provide guidance to those teachers who are new to read aloud programs and would benefit from some direction. It is also hoped that these lessons will assist in the organization and implementation of future class read aloud lessons. Ultimately, it is the goal of this handbook to provide a springboard for future read aloud activities, that teachers will become inspired to read aloud to their students and that students will reap the benefits of these experiences by gaining and maintaining a positive attitude towards reading.

The specific objectives of this project are two-fold. They relate not only to the teacher's actions and attitudes, but also to the actions and



attitudes of the students. This *Read Aloud Handbook* is designed to provide teachers with the following skills:

1. The teacher will recognize the important role that reading aloud plays in the development of positive reading attitudes in their students.
2. The teacher will understand and follow the strategies presented to effectively provide read aloud experiences to their students.
3. The teacher will enjoy reading aloud and demonstrate this enjoyment through modeling.

The objectives for students who are provided these read aloud experiences will be:

1. The students will express a greater enjoyment in listening to their teacher read aloud.
2. The students will gain and maintain a positive attitude towards reading.

3. The students will seek out books for their own reading enjoyment.

Additionally, several limiting factors have been identified and must be considered when evaluating the proposed project. They include:

1. Success will be limited by the amount of teacher enthusiasm and desire to succeed.
2. Student objectives will be limited by the quantity and quality of the read aloud lessons presented.
3. This program will not replace current reading instruction. It is meant to provide a simple and effective way to create a positive attitude towards reading in students.

## PROJECT DESIGN

The proposed project will culminate with the development of *A Read Aloud Handbook for Teachers*. This handbook will present read aloud strategies that have been found to be effective in the delivery of read aloud lessons which serve to positively influence students' reading attitudes. Relevant subject matter will include: Guidelines for Selecting Quality Children's Literature, Preparatory Strategies for reading aloud, Story Introduction Techniques, Read Aloud Delivery and several Extension Activities.

Additionally, several Introductory Read Aloud Lessons will be presented for the primary grades, kindergarten through third grade. The lessons will implement the effective read aloud strategies previously introduced and provide a basis for teachers to begin a read aloud program in their classrooms. These lessons will be designed to present a variety of topics, a number of different introductory strategies, and several interesting and useful extension activities. The

format of these lessons will be helpful as a guide for the development of future read aloud lessons.

To further increase the scope of this handbook, several other features will be included: An Annotated List of Recommended Read Aloud Books will provide teachers with an easy reference to appropriate literature. Also, a list of Read Aloud Dos And Don'ts will be provided for a quick overview of effective strategies. Finally, tools for assessment will be included for the collection of data. These tools will include: Student Interest Inventories, a Student Attitude Assessment Survey, and a Teacher Project Evaluation Form.

This handbook will be field tested by teachers in four elementary schools in the Southern California area. Selected teachers will be from grades kindergarten to third, in a variety of socio-economic and diversified cultural areas. Teachers will be asked to implement the read aloud program over a three month period. Read aloud sessions will occur daily for a 20 minute interval. Selection of literature will be based upon the teachers' individual needs with guidance provided by

the handbook. Teachers will be instructed to choose one form of attitude assessment and to utilize this tool on three separate occasions during the field test. Attitudes will be assessed at the beginning, middle, and end of the program. In addition, teachers will be surveyed as to changes in their students' performance in reading and reading attitudes, and the teacher's evaluation of the program as a whole. The combined data gained from this field test will be summarized and used to further develop the usefulness of the project.

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## **APPENDIX A**

## A READ ALOUD HANDBOOK FOR TEACHERS

This project is designed as an informational guide to educators interested in the implementation of a classroom read aloud program. Its design is meant to provide a simple, yet effective, method of positively influencing student reading attitudes. Teachers are encouraged to use the information in a manner most beneficial to their particular educational setting. Both students and educators will derive more from the program if they find it to be an enjoyable experience. Therefore, the teacher should not feel restricted by or limited to the guidelines presented. They are meant only as background information and should be adjusted accordingly. Teachers should feel free to explore various types of literary presentation and find methods that work well for them individually. Several methods of reading aloud have been suggested for initial exploration. These are discussed within the handbook and are demonstrated in the lessons provided. Remember that the ultimate goal of this handbook is to provide a springboard for future read aloud activities, that teachers will become

inspired to read aloud to their students and that students will reap the benefits of these experiences by gaining and maintaining a positive attitude towards reading. With this in mind, choose books that you enjoy, display your enjoyment freely, and encourage your students to explore the wonderful world of books.

### Read Aloud Strategies

Reading aloud to students is most effective when it provides enjoyment, not only for the child but also the reader. A reader who displays excitement and pleasure in reading provides a role model that encourages children to seek out books for themselves (Fuhler, 1990). Several read aloud strategies have been proposed to assist in the development of an enjoyable, effective read aloud experience. These strategies include: Guidelines for Selecting Children's Literature, Preparatory Strategies for reading aloud, Story Introduction Techniques, Read Aloud Delivery and Extension Activities. The *Read Aloud Handbook* provides educators with a detailed explanation of

each strategy. Additionally, these strategies are demonstrated in the Introductory Read Aloud Lessons presented in Appendix G.

### Guidelines for Selecting Children's Literature

There are several factors to consider when choosing literature to be read aloud to children. Research has shown that in classrooms where students have become enthusiastic about reading, inevitably the teacher has carefully chosen the books that were read (Vacca, Vacca & Gore, 1987). It is especially important to consider factors such as the interests of the children, the provision of a variety of types of stories, and the presentation of quality literature.

Often the interests of children are closely tied to their age and life experiences they have had (Dallmann, Rouch, Char & DeBoer, 1982). It is therefore relatively easy to assess interests through the use of an interest inventory (May, 1986). An interest inventory is a simple tool that can identify what kinds of books a child likes and what kind of activities he engages in that he might also like to read about (May,

1986). This type of assessment can be accomplished during the school year through informal conversations and observations or through the use of formal interest inventories (May, 1986). Two sample inventories are provided in Appendix B for immediate classroom use.

Interest inventory questions often refer to the student's attitudes towards books and reading, current interests, hobbies and skills. This useful information will help in the selection of topics appropriate and interesting to the audience (May, 1986). It is also quite possible to extend the range and quality of students' interests, due to the fact that interests are learned rather than inherited. Books can open new fields of exploration and expand students' horizons. Therefore, a wide variety of literature should be presented in a manner that effectively expands the range of each student's interests (Dallmann, et al. 1982).

Variety is also important when considering student expectations. Through television, the child is likely to have established certain habits which affect his approach to books. Children are used to making

choices from a wide selection of possibilities. If one channel does not prove interesting he simply switches to another (Harris & Sipay, 1972). Providing an interesting variety of literature can help to keep student interest levels high. Luckily, the field of children's literature supplies an enormous amount of variety. Strickland and Morrow (1990) have provided a helpful description of several types of children's books:

*Traditional literature:* This area of children's literature consists of nursery rhymes and fairy tales. Many of the stories are familiar tales that have originated from traditions and have become a part of our heritage. Examples of traditional literature include: The Three Little Pigs (Zemach, 1988) and Little Red Riding Hood (Galdone, 1974).

*Picture books:* These are perhaps the most familiar of all children's literature. In these often wordless stories, the text is closely related to the illustrations. These books are available on a wide range of topics. Examples of picture books include: Pumpkin Pumpkin (Titherington, 1986) and Skyfire (Asch, 1984).

*Realistic literature:* This form of literature deals with real issues which may be facing children. Topics may include: dealing with divorce, specific childhood problems, or even death. Examples of such realistic literature include: Dear Mr. Henshaw (Cleary, 1983) and I'll Always Love You (Wilhelm, 1985).

*Fables and folktales:* These stories retell myths and traditional stories. Many of the stories originate in other countries or cultures. Examples include: Johnny Appleseed (Kellogg, 1988) and Paul Bunyon (Gleiter & Thompson, 1985).

*Predictable books:* These books contain words or sentence patterns that are repeated often enough to enable children to predict their appearance and join in on the reading. They are often a favorite of emergent readers due to their predictable text. Examples of predictable books include: Jump, Frog, Jump! (Kalan, 1981) and The Doorbell Rang (Hutchins, 1986).

*Informational books:* These books help to broaden a child's background information, explore new ideas, and often stimulate



interest in a particular topic. Informational topics may include holidays, plants, animals, and foreign countries. Informational books include such titles as: Corn is Maize (Aliko, 1976) and Bugs (Parker & Wright, 1987).

*Poetry:* In poetry, words are arranged in a rhythmical composition, often more imaginative than regular speech. This particular type of literature is very often overlooked in reading aloud. However, many themed anthologies have been compiled for young children and make the topic quite appealing. Examples of poetry include: Something Big Has Been Here (Prelutsky, 1990) and Hailstones and Halibut Bones (O'Neill, 1961).

Providing variety alone is not enough to produce a rewarding read aloud program. It is also important to consider the quality of literature selected. It is imperative to the read aloud program to select books that will stretch the imagination and keep alive the *read to me spirit*. When children listen to a story, the mechanical differences of reading are put aside. The reader's pacing, intonation, gestures, and expressions serve

to support the listener's efforts to *think in pictures*. Therefore, the quality of the story is terribly important. Poor stories do not create such opportunities for the imagination (Barton, 1986). Stories with appropriate read aloud qualities will be books that arouse curiosity and help children gain new insights. They will be books that perhaps pose questions and push the listeners into thought provoking situations. Appropriate read aloud books also feature a wide variety of writing styles as well as subject matter (Barton, 1986). To aid in the selection of quality literature a Book Evaluation Questionnaire has been provided in Appendix C. The time taken to select only quality books for read aloud lessons will be well invested. Quality books have much to offer not only the child but also the teacher. They provide opportunities for personal growth; they may enrich other curriculum areas such as science and social studies; and they may provide inspiration for creative writing or other esthetic experiences (May, 1986). Indeed, based upon hearing a variety of interesting, quality

stories, students begin to foster a growing enthusiasm for reading on their own (Fuhler, 1990).

Finding a variety of interesting, quality books need not be difficult or time consuming. Several experts in the field of reading aloud have compiled lists of books they have found to be appropriate for read aloud experiences. A list of Recommended Read Aloud Books, compiled by Kimmel and Segel (1988) can be found in Appendix D. This list is only a starting point. You may have many books that would be wonderful for read aloud lessons currently in your classroom or school library. The best test is to try them out. The proof is in the delivery of a successful, mutually enjoyable, read aloud lesson.

### Read Aloud Preparation

Anyone who picks up a book to read aloud without some preparation runs the risk of creating an experience which will be of no joy for either the reader or the listener (Barton, 1986). It is therefore desirable to proceed with careful preparation.

The reader of a story must be able to bring thoughts, feelings, characters, and ideas to life. They must, therefore, be able to visualize what is happening in the story and transmit that picture into the minds of the listeners (Barton, 1986). Initially, the reader should become familiar with the story's sequence of events, mood, subject matter, vocabulary, and concepts. This can be accomplished through a brief silent reading (Dallmann, et al., 1982).

Following the initial reading, a rehearsal of the story aloud may prove to be very helpful (Dallmann, et al., 1982). Practicing out loud will help reveal the qualities of sound and rhythm the story possesses. It may in some cases provide some indication of the places to pause, in a way the eye can not detect (Barton, 1986). At the same time, the vocal treatment to be used can be considered. The reader can decide if the story should be read matter-of-factly or if some variation in intonation might add more excitement to the text. Books should always be read in a tone which helps to convey their meaning. If a

book is deliciously funny or silly, read it in a silly voice. If it is somber and sad, read it in a serious tone of voice.

Another interesting technique is to give each character an appropriate voice and read their words in that voice. When practiced and delivered effectively, vocal characterization can bring a story book character to life. Children begin to identify the character by its voice and this assists in the development of mental images of the story.

It may take several readings to decide on an effective read aloud treatment, however, the time spent in preparation will be rewarded in the successful presentation of a story. Susan Hirschman, senior editor and vice-president of Greenwillow Publishing House, offers this encouraging perspective. She is convinced that a skilled reader can capture children's interest with a stirring rendition of the telephone directory (Barton, 1986). Practice will make all of the read aloud skills easier. As you refine your techniques, the read aloud experience will become more carefree and enjoyable for you and your students.

## Story Introduction Techniques

There are numerous ways to introduce a story. However, a carefully thought out introduction will help to catch the listeners' attention and set the stage for an effective read aloud experience. Providing a variety of imaginative, engaging introductions will assist in casting a spell over the students and prepare them for a journey into the world of children's literature.

One method of introduction catches student interest by playing with their natural curiosity. It requires the posting of an eye-catching, puzzling question. For example, the story sharing area may have an intriguing question posted on large butcher paper above a story related picture. The poster could stay up to draw attention throughout the morning. For example, to introduce the story A House For Hermit Crab (Carle, 1988) the question could read "Who lives here?" above the picture of a shell. Children will undoubtedly ask what the question says or read it for themselves if able. The teacher will then be faced with various initial student responses. They will want to know what

the question means, why it is there, what the picture is, and who or what might live in a shell. As student curiosity heightens, the teacher will remain aloof and merely explain that they will discuss the topic at storytime. Throughout the day, students will eagerly await the read aloud session. They will have discussed the question with their classmates, and be very anxious to participate in the read aloud and discussion of the topic.

Another effective introductory technique includes the sharing of physical objects that are related in some way to the story. The story The Velveteen Rabbit (Williams, 1983), for instance, may be effectively introduced with the presentation of a worn, stuffed rabbit. Children may be given the opportunity to touch or hug the rabbit. They should be encouraged to describe its features, how it feels, and postulate why the rabbit is in such a worn state. This discussion could be completely oral or could be recorded on a large sheet of butch paper for future vocabulary lessons. After discussing the stuffed rabbit and hypothesizing about its worn condition, the teacher can introduce the

story and encourage students to discover why the Velveteen Rabbit is also very worn.

This method, of sharing related physical objects, is especially effective with the introduction of folktales. Artifacts from the appropriate foreign country can be shared, discussed and used to enrich the meaning provided by the story. For instance, the Chinese tale The Empty Pot (Demi, 1990) is greatly enhanced by the introduction of cultural artifacts from China. Items such as Chinese fans and lanterns, kites, paper mache dragons, and a sample of Chinese writing will greatly increase student attention, as well as understanding. Such items are readily available at import stores such as Pier One Imports or at local Chinese markets.

Another quite simple, yet effective, introductory technique, is to share with the students a personal reason why you chose to read a particular story. Perhaps the story was read to you when you were a child or you had the opportunity to meet the author or illustrator. You may have chosen a story because it explains your favorite hobby or



mentions a place that you have always dreamed of traveling to. Children are often fascinated by the idea that their teacher has a life and interests outside the classroom. Remember, however, that in order for this technique to be effective you must have a sincere interest to share with the listeners.

Additionally, many children's stories introduce themselves quite nicely. The beautifully illustrated covers of many picture books or the size of big books is enough to entice the listeners' attention. The beautiful art work of Eric Carle in his books The Very Busy Spider (1984) and Do You Want To Be My Friend? (1971) are always a favorite. Also, the McMillan Company now produces inexpensive big books which are available through a mail order program. Provided with each of the books are detailed lesson plans, blackline masters for student copies of the book, and a variety of extension activities. By carefully selecting an eye-catching book, the story introduction can be very simple. A discussion of the cover and a prediction of the contents

may prove to be quite enough to focus the listeners and prepare them for an effective read aloud presentation.

The reader may also choose to discuss something of interest about the author. Sharing personal information about a book's author lets children know that books are not written by some mystical book machine. They learn that books are the product of people with creative imaginations, just like themselves. For example Lynne Cherry, the author of The Great Kapok Tree: A Tale of the Amazon Rain Forest (1990), traveled many thousands of miles to actually write her book while sitting beneath the rain forest canopy. The back cover of this book provides a picture of the author working on her book, surrounded by the immense rain forest jungle. Children may enjoy discussing how it would help to travel to the place you were writing about. Students could then share where they might like to go to gather information on a story.

Many books provide information about the author within the book cover. Another place to regularly find authors highlighted is within the

Scholastic Book Club order forms. Each month a different children's book author is presented. The review includes a picture of the author and interesting information about their childhood and life. Children often find this personal look at the author to be quite intriguing.

Finally, it is important to keep in mind that a story introduction should always be brief and should vary from story to story (Vacca, et al., 1987). It may be helpful to take a tip from the television advertisers who are so effective at selling ideas to children. Make your introduction eye-catching, concise, and as exciting as possible (Harris and Sipay, 1972). Remember a good reading teacher is a good book salesman. Have fun while you read and freely display this enthusiasm to you students (Cullinan, 1992).

### Read Aloud Delivery

Once a story has been selected, a method of oral interpretation considered, and the introduction presented, the stage is set for sharing

the literature. Initially, the reading should begin slowly and quicken as it becomes apparent that the listeners have slipped into the *story world*. It is important to look up from the book frequently during the reading. This task will be easier if the reader has taken adequate time to prepare for the story. While reading, take note of the signals that the readers may be sending. A furrowed brow, an indifferent look, or slouching posture may indicate that an adjustment in your style may be required (Barton, 1986).

Also, keep in mind that if children are to become lifelong readers, enjoyment of stories and response to literature are a must (Barton, 1986). Therefore, student response should be encouraged throughout the presentation. This can be accomplished in many, varied methods. The specific delivery techniques highlighted in this handbook include: discussion and prediction; choral reading; and visualization.

Initially, the reader may wish to engage the listeners with a discussion related to the story topic. It may be interesting to allow students to make predictions about the story, simply by viewing the

cover and reading the title. This encourages the children to use both picture clues and context clues. It also personally involves them in the story by inspiring them to find the point at which their predictions are confirmed or rejected. After which, a short discussion and further predictions may ensue (Levesque, 1989). Do not be afraid to briefly stop the reading for such predictions. Most children are quite capable of keeping track of the storyline. Actually the predictions help to keep the student even more engaged and focused, regardless of the brief interruptions.

Student response may also be increased by encouraging students to chime in during predictable stories, read along on their favorite verses, express reactions through facial expressions and laugh aloud (Levesque, 1989). Children love to take part in a story. For instance, in the wonderfully simple, predictable book Jump, Frog, Jump! (Kalan, 1981), the reader will find it almost impossible to quiet the student rendition of the chorus: "JUMP, FROG, JUMP!". Such student

enthusiasm and involvement in literature should always be encouraged by the reader.

Another technique that has proven to be quite useful in assisting children to enjoy literature is through the use of visualization techniques. This strategy encourages children to construct visual images while listening to a story. It is a procedure which adds a rich dimension to the story and assists students to create meaning. For instance, the story Moon Cake, by Frank Asch (1983), details a very imaginative bear's journey to the moon. Students could be encouraged to close their eyes and travel with Bear each time he enters the rocketship. As they open their eyes, they will find themselves in a new world. For older students, a shortened version of any of The Magic School Bus series (Cole, 1986) will work well with this technique. This activity can be expanded by allowing children to verbally share their mental images with other students (Levesque, 1989).

It is important to remember that listening comprehension is greatly fostered when the listener, the message, and the listening situation

interact (Levesque, 1989). Therefore, any other activity that encourages student response to the story and adds to the enjoyment of the reading would also be considered appropriate. Teachers should feel free to explore various techniques and decide on an individual basis which methods work best for them. The educator's goal should be to acquire a collection of personally effective read aloud techniques.

After the reading, the book should be put on display or added to the classroom library. This allows children to reexamine the story at their leisure. (Dallmann, et al., 1982). Student interest may also be fostered by providing several copies of the story, presenting additional stories written by the author or supplying various stories on the same topic. These previously read aloud stories are quite often the most popular books in the classroom (Trelease, 1989a). Thus, read aloud lessons can stimulate student interest in books and encourage self-directed reading.

### Extension Activities

Responding to literature through extension activities promotes students' abilities to connect their prior knowledge and experiences with the text. Extension activities assist students in moving beyond the literal retelling of a story to an in-depth analysis and interpretation of the literature based upon personal experiences, emotions and reactions (Kelly, 1990). When children respond to a work of literature, they become *meaning makers* (Kelly, 1990). The role of the meaning maker is examined in the research conducted by Levesque (1989). He suggests that "Listeners achieve higher levels of meaning when they bridge knowledge in their own mind with the new found knowledge in stories" (Levesque, 1989, p. 95). The reader must be cautioned, however, not to present or direct children in their meaning making. Students must be allowed to formulate their own personal meaning by applying the book to their own background knowledge. Thus, each child will acquire something unique from a story, based upon their personal life experiences. Unfortunately, many educators feel the need



to question students to attain some measure of their story comprehension. Please remember, books are meant to be savored and enjoyed. Those who use them only to cross-examine children are doing a great disservice to the students (Trelease, 1989b).

There are many creative ways to encourage children to respond to a piece of literature. Two very effective and enjoyable techniques include artistic experiences and a simple process called the "impressional approach".

Vacca, Vacca, and Gore (1987) recommend the use of creative expression through the arts. Visual arts, music, and movement can be very effective tools when used to assist students in the expression of their response to a literary work. There are an almost limitless number of activities that can be used for any one story. Additionally, very young children are often not verbally equipt to express how they feel about a story. However, they are often very capable of singing, dancing or painting to express these feelings (Kimmel & Segel, 1988). The most important factor to remember is to allow students to extend

their own personal meaning. Because each child will take something different from a story, it is important to allow a wide range of acceptable artistic responses. The reader, however, must be cautioned not to allow the art form to overpower the response to the literature itself. The purpose of creative extension activities should always be to further the understanding of a piece of literature (Vacca, et al., 1989).

Another interesting and simple technique is presented by Levesque (1989). After some literature selections, the teacher may simply provide the listener with time to reflect on the thoughts and feelings that were stimulated by the story. This approach is referred to as the "impressional approach". The premise is that the student will take from an experience whatever is relevant to them. Each child will gain a unique meaning from the listening experience (Vacca, et al., 1989). Therefore, it may be enough to allow students to savor the story for what it is...good literature (Levesque, 1989).

Finally, teachers should strive to strike a balance between the variety of extension activities. Too much focus upon, or repetition of,

any one activity may diminish student interest (Vacca, et al., 1989). A little creativity and imagination can go a long way in the development of extension activities. It may even prove useful to allow students to provide ideas for read aloud extension. The teacher may list all student responses on the chalkboard and allow students to vote for the one activity that they would most like to participate in. Another possibility, is to group students; have one group work on a visual arts presentation, one group create a dramatic presentation, and another group develop a simple musical accompaniment related to the story. These three activities could be presented on a special book extension day with each group performing individually or simultaneously. The possibilities for extension activities are really limitless!

Overall, many varied benefits of responding to literature have been reported. It serves to foster comprehension, discussion, writing skills and promotes emotional involvement with and appreciation of literature (Kelly, 1990). The benefits of extension activities are clearly evident.

Teachers are encouraged not to overlook the importance of this aspect of the read aloud lesson.

### Attitude Assessment

When implementing a read aloud program, it is important to consider the factor of attitude (Cothen & Collins, 1992). There are two aspects of attitude that illustrate the need for its careful monitoring. These include the fact that attitudes are learned behaviors and that attitudes give rise to motivated behaviors (Cothen & Collins, 1992).

Teachers who were surveyed regarding the attitude assessment of their students have reported that the primary means of assessment was observation (Cothen & Collins, 1992). While observation may be a valuable tool, experts in the field of reading aloud have found that these assessments prove to be much more valuable if they can be documented (Cothen & Collins, 1992). It is therefore important for educators to acquaint themselves with the instruments designed to

measure and document attitudes toward reading. Several instruments have been designed for this purpose. They include:

*Questionnaires:* Questionnaires for reading aloud consist of a written list of approximately twenty questions. The items typically pertain to general reading behaviors, which include home and school reading, as well as recreational reading. This format is most useful if administered several times per year so that changes in student attitudes can be noted and adjustments in the reading program made accordingly.

*Measurement Scales:* This form of assessment typically includes questions which are read to students. Responses are then recorded on a Likert Scale. Again, it is recommended that the assessment be administered several times during the year to effectively monitor positive and negative fluctuations in student reading attitudes.

*Self-reports:* This is the least structured method of attitude assessment. However, it is the most complex in terms of measuring trends over time. These assessments may take two forms: a checklist with additional space for comments or a journal through which the students

and teacher communicate to each other. This form of assessment can provide very insightful information regarding students' changing reading attitudes (Cothern & Collins, 1992).

### Summary

The benefits of a read aloud program are many and have been substantiated through the research of many reading experts. Reading aloud is a simple teaching strategy that provides varied and impressive results. Indeed, listening and responding to literature serves to foster comprehension, discussion, various language arts skills, and promotes emotional involvement with and appreciation of literature (Kelly, 1990). While reading aloud may be performed to various degrees by many teachers, the task can be enriched and refined by implementing a few basic skills as demonstrated within this handbook. Thus, the potential benefits to students are greatly increased. For teachers who may desire some further direction, Introductory Read Aloud Lessons have been provided in Appendix G. These lessons are designed to assist in the implementation of effective read aloud strategies for

students from kindergarten through the third grade. They are designed to provide guidance and suggest the use of a variety of types of literature, several introductory strategies and many exciting enrichment activities.

In conclusion, it is hoped that this handbook will benefit not only teachers, but also their students. Through the use of reading aloud, teachers have the wonderful ability to positively influence student reading attitudes. Ultimately, they may provide the inspiration that helps a child become a lifelong reader. While the impact that a single teacher could have on the problem of aliteracy is unknown. Any teaching strategy that has proven to be so effective and yet so simple, is definitely worthy of implementation.

## **APPENDIX B**



## INTEREST INVENTORY

*Read each item and instruct students to circle the response which best demonstrates their feelings on the topic.*

Name:

Grade:

- |   |     |    |
|---|-----|----|
| 1. I like books about people.                         | YES | NO |
| 2. I like books with lots of pictures.                | YES | NO |
| 3. I like books about animals.                        | YES | NO |
| 4. I like make-believe stories.                       | YES | NO |
| 5. I like funny books.                                | YES | NO |
| 6. I like books about sports.                         | YES | NO |
| 7. I like books about far away places.                | YES | NO |
| 8. I like books of poems.                             | YES | NO |
| 9. I like books about finding clues<br>and mysteries. | YES | NO |
| 10. I like books about machines.                      | YES | NO |

## INTEREST INVENTORY

*Directions: Read each item to students and assist as needed.*

Name:

Grade:

	Agree			Disagree	
1. I like to read about people that have real problems.	5	4	3	2	1
2. I like stories about finding clues and solving a mystery.	5	4	3	2	1
3. I like to read books of poems.	5	4	3	2	1
4. I like books with lots of pictures.	5	4	3	2	1
5. I like legends and tall tales.	5	4	3	2	1
6. I like funny stories.	5	4	3	2	1
7. I like books about animals.	5	4	3	2	1
8. I like make-believe stories about traveling in space.	5	4	3	2	1
9. I like books about important people.	5	4	3	2	1
10. I like sports stories	5	4	3	2	1
11. I like science books.	5	4	3	2	1
12. I like adventure stories that take place outdoors.	5	4	3	2	1

(May, 1986, p. 436)

## **APPENDIX C**

## BOOK EVALUATION QUESTIONNAIRE

*Directions: After reading a story, answer each of the evaluation questions "yes" or "no". Tally all responses. If the story scores twelve or more "yes" replies, it will likely be an effective read aloud story.*

- |     |   |   |   |
|-----|---|---|---|
| 1.  | Is this an interesting story?                                       | Y | N |
| 2.  | Does this story present an age appropriate topic?                   | Y | N |
| 3.  | Will this story type add variety to previous read aloud lessons?    | Y | N |
| 4.  | Does this story flow well when read aloud?                          | Y | N |
| 5.  | Does the length of the story fit into the allotted read aloud time? | Y | N |
| 6.  | Does the story present a clear plot?                                | Y | N |
| 7.  | Is this plot exciting? Does it make the audience think?             | Y | N |
| 8.  | Do the characters' personalities add dimension to the book?         | Y | N |
| 9.  | When read aloud, did the characters' language sound natural?        | Y | N |
| 10. | Did the characters have both strengths and weaknesses?              | Y | N |
| 11. | Is the setting interesting and appropriate to the story?            | Y | N |
| 12. | Did I really feel that I was in that time or place?                 | Y | N |
| 13. | Was the theme worthwhile?   | Y | N |
| 14. | Did I enjoy this book?  | Y | N |
| 15. | Does this story inspire worthwhile extension activities?            | Y | N |

Totals: \_\_\_\_\_

## **APPENDIX D**

## RECOMMENDED READ ALOUD BOOKS

**Abiyoyo.** BY PETE SEEGER. *Illustrated by Michael Hays.* New York: Macmillan Publishing, 1986.

**Airport.** WRITTEN AND ILLUSTRATED BY BYRON BARYTON. New York: Thomas Y. Crowell, 1982.

**Alexander and the Terrible, Horrible, No Good, Very Bad Day.** BY JUDITH VIORST. *Illustrated by Ray Cruz.* New York: Atheneum Publishers, 1972.

**Amelia Bedelia.** BY PEGGY PARISH. *Illustrated by Fritz Siebel.* New York: Harper & Row, 1963.

**Anansi the Spider Man: A Tale From the Ashanti.** RETOLD AND ILLUSTRATED BY GERALD McDERMOTT. New York: Holt, Rinehart & Winston, 1972.

**Andy and the Lion.** WRITTEN AND ILLUSTRATED BY JAMES DAUGHERTY. New York: The Viking Press, 1938.

**Are You My Mother?** WRITTEN AND ILLUSTRATED BY P. D. EASTMAN. New York: Random House, 1960.

**Avocado Baby.** WRITTEN AND ILLUSTRATED BY JOHN BURNINGHAN. New York: Thomas Y. Crowell, 1982.

**Baby Farm Animals.** WRITTEN AND ILLUSTRATED BY GARTH WILLIAMS. New York: Western Publishing, 1953.

**The Baby's Bedtime Book.** COLLECTED AND ILLUSTRATED BY KAY CHORAO. New York: E. P. Dutton, 1984.

**The Baby's Catalogue.** WRITTEN AND ILLUSTRATED BY JANET AND ALLAN AHLBERG. Boston: Little, Brown & Co., 1983.

**Bedtime for Frances.** BY RUSSELL HOBAN. *Illustrated by Garth Williams.* New York: Harper & Row, 1960.

**The Biggest Bear.** WRITTEN AND ILLUSTRATED BY LYNDA WARD. Boston: Houghton Mifflin, 1952.

**Brian Wildsmith's ABC.** WRITTEN AND ILLUSTRATED BY  
BRIAN WILDSMITH. New York: Franklin Watts, 1962.

**Bringing the Rain to Kapiti Plain.** BY VERNA AARDEMA.  
*Illustrated by Beatriz Vidal.* New York: The Dial Press, 1981.

**Brown Bear, Brown Bear What Do You See?** BY BILL MARTIN,  
JR. *Illustrated by Eric Carle.* New York: Holdt, Rinehart &  
Winston, 1967, 1983.

**Cakes and Custard: Children's Rhymes.** COLLECTED BY  
BRIAN ALDERSON. *Illustrated by Helen Oxenbury.* New  
York: William Morrow & Co., 1975.

**Caps for Sale.** WRITTEN AND ILLUSTRATED BY ESPHYR  
SOLOBODKINA. New York: W. R. Scott, 1947.

**The Carrot Seed.** BY RUTH KRAUSS. *Illustrated by Crockett  
Johnson.* New York: Harper & Row, 1945.

**A Chair for My Mother.** WRITTEN AND ILLUSTRATED BY  
VERA B. WILLIAMS. New York: Greenwillow Books, 1982.



**Clean-up Day.** BY KATE DUKE. New York: E. P. Dutton, 1986.

**Cloudy with a Chance of Meatballs.** BY JUDITH BARRETT.  
*Illustrated by Ron Barrett.* New York: Atheneum Publishers,  
1978.

**Corduroy.** WRITTEN AND ILLUSTRATED BY DON FREEMAN.  
New York: The Viking Press, 1968.

**The Crack-of-Dawn Walkers.** BY AMY HEST. *Illustrated by Amy  
Schwartz.* New York: Macmillan Publishing, 1984.

**Curious George.** WRITTEN AND ILLUSTRATED BY HANS A.  
REY. Boston: Houghton Mifflin, 1941.

**David and Dog.** WRITTEN AND ILLUSTRATED BY SHIRLEY  
HUGHES. Englewood Cliffs, N.J.: Prentice-Hall, 1978.

**Dr. De Soto.** WRITTEN AND ILLUSTRATED BY WILLIAM  
STEIG. New York: Farrar, Straus & Giroux, 1982.

**Drummer Hoff.** BY BARBARA EMBERLEY. *Illustrated by Ed  
Emberley.* Englewood Cliffs, N.J.: Prentice-Hall, 1967.

**The Elephant and the Bad Baby.** BY ELFRIDA VIPONT.  
*Illustrated by Raymond Briggs.* New York: Coward-McCann,  
1986.

**Evan's Corner.** BY ELIZABETH S. HILL. *Illustrated by Nancy Grossman.* New York: Holt, Rinehart & Winston, 1967.

**Everett Anderson's 1-2-3.** BY LUCILLE CLIFTON. *Illustrated by Ann Grifalconi.* New York: Holt, Rinehart & Winston, 1977.

**The Fairy Tale Treasury.** COLLECTED BY VIRGINIA HAVILAND. *Illustrated by Raymond Briggs.* New York: Putnam Publishing Group, 1980.

**Father Fox's Pennyrhymes.** BY CLYDE WATSON. *Illustrated by Wendy Watson.* New York: Thomas Y. Crowell, 1971.

**Five Hundred Words to Grow On.** WRITTEN AND ILLUSTRATED BY HARRY McNAUGHT. New York: Random House, 1973.

**The Fox Went Out on a Chilly Night.** ILLUSTRATED BY PETER SPIER. New York: Doubleday & Co., 1961.

**Frederick.** WRITTEN AND ILLUSTRATED BY LEO LIONNI.

New York: Pantheon Books, 1966.

**Freight Train.** WRITTEN AND ILLUSTRATED BY DONALD

CREWS. New York: Greenwillow Books, 1978.

**Frog and Toad Are Friends.** WRITTEN AND ILLUSTRATED BY

ARNOLD LOBEL. New York: Harper & Row, Publishers,  
1970.

**The Funny Little Woman.** BY ARLENE MOSEL. *Illustrated by*

*Blair Lent.* New York: E. P. Dutton, 1972.

**George and Martha One Fine Day.** WRITTEN AND

ILLUSTRATED BY JAMES MARSHALL. Boston: Houghton  
Mifflin, 1978.

**Geraldine's Blanket.** WRITTEN AND ILLUSTRATED BY HOLLY

KELLER. New York: Greenwillow Books, 1984.

**Good Morning, Chick.** RETOLD BY MIRRA GINSBURG.

*Illustrated by Byron Barton.* New York: Greenwillow Books,  
1980.

**Goodnight Moon.** BY MARGARET WISE BROWN. *Illustrated by Clement Hurd.* New York: Harper & Row, 1947.

**The Gunniwold.** EDITED BY WILHELMINA HARPER. *Illustrated by William Wiesner.* New York: E. P. Dutton, 1967.

**Harry the Dirty Dog.** BY GENE ZION. *Illustrated by Margaret B. Graham.* New York: Harper & Row, 1956.

**Have You Seen My Duckling?** WRITTEN AND ILLUSTRATED BY NANCY TAFURI. New York: Greenwillow Books, 1984.

**Horton Hatches an Egg.** WRITTEN AND ILLUSTRATED BY DR. SEUSS. New York: Random House, 1940.

**How Do I Put It On?** BY SHIGEO WATANABE. *Illustrated by Yasuo Ohtomo.* New York: The Putnam Publishing Group, 1980.

**Huge Harold.** WRITTEN AND ILLUSTRATED BY BILL PEET. Boston: Houghton Mifflin, 1961.

**Hush Little Baby.** BY ALIKI. Englewood Cliffs, N.J.:  
Prentice-Hall, 1968.

**I Touch.** BY HELEN OXENBURY. New York: Random House,  
1986.

**Ira Sleeps Over.** WRITTEN AND ILLUSTRATED BY BERNARD  
WABER. Boston: Houghton Mifflin, 1972.

**It Could Always Be Worse: a Yiddish Folk Tale.** WRITTEN AND  
ILLUSTRATED BY MARGOT ZEMACH. New York: Farrar,  
Straus & Giroux, 1977.

**Jambo Means Hello: Swahili Alphabet Book.** BY MURIEL  
FEELINGS. *Illustrated by Tom Feelings.* New York: The Dial  
Press, 1974.

**Jesse Bear, What Will You Wear?** BY NANCY WHITE  
CARSTORM. *Illustrated by Bruce Degen.* New York:  
Macmillan Publishing, 1986.

**The Last Puppy.** WRITTEN AND ILLUSTRATED BY FRANK  
ASCH. Englewood Cliffs, N. J.: Prentice-Hall, 1983.

**Little Bear's Visit.** BY ELSE H. MINARIK. *Illustrated by Maurice Sendak.* New York: Harper & Row, 1961.

**The Little Engine That Could.** BY WATTY PIPER. *Illustrated by George and Doris Hauman.* New York: Platt & Munk, 1930, 1961.

**Little Gorilla.** WRITTEN AND ILLUSTRATED BY RUTH BORNSTEIN. Boston: Houghton Mifflin, 1976.

**The Little House.** WRITTEN AND ILLUSTRATED BY VIRGINIA LEE BURTON. Boston: Houghton Mifflin, 1942.

**The Little Red Hen.** WRITTEN AND ILLUSTRATED BY PAUL GALDONE. Boston: Houghton Mifflin, 1973.

**Little Tim and the Brave Sea Captain.** WRITTEN AND ILLUSTRATED BY EDWARD ARDIZZONE. New York: Henry Z. Walck, 1955.

**Lost in the Museum.** BY MIRIAM COHEN. *Illustrated by Lillian Hoban.* New York: Greenwillow Books, 1979.

**Madeline.** WRITTEN AND ILLUSTRATED BY LUDWIG BEMELMANS. New York: The Viking Press, 1939.

**Make Way for Ducklings.** WRITTEN AND ILLUSTRATED BY ROBERT McCLOSKEY. New York: The Viking Press, 1941.

**Mama Don't Allow.** WRITTEN AND ILLUSTRATED BY THACHER HURD. New York: Harper & Row, 1984.

**Marguerite De Angeli's Book of Nursery and Mother Goose Rhymes.** COLLECTED AND ILLUSTRATED BY MARGUERITE DE ANGELI. New York: Doubleday & Co., 1954.

**May I Bring a Friend?** BY BEATRICE S. DE REGNIERS. *Illustrated by Beni Montresor.* New York: Atheneum Publishers, 1964.

**Millions of Cats.** WRITTEN AND ILLUSTRATED BY WANDA GAG. New York: Coward, 1928.

**Miss Nelson Is Missing!** BY HARRY ALLARD. *Illustrated by James Marshall.* Boston: Houghton Mifflin, 1977.

**Miss Rumphius.** WRITTEN AND ILLUSTRATED BY BARBARA COONEY. New York: Viking-Penguin, 1982.

**Mr. and Mrs. Pig's Evening Out.** WRITTEN AND ILLUSTRATED BY MARY RAYNER. New York: Atheneum Publishers, 1976.

**Mr. Rabbit and the Lovely Present.** BY CHARLOTTE ZOLOTOW. *Illustrations by Maurice Sendak.* New York: Harper & Row, 1962.

**Morris's Disappearing Bag: A Christmas Story.** WRITTEN AND ILLUSTRATED BY ROSEMARY WELLS. New York: The Dial Press, 1975.

**The Most Amazing Hide-and-Seek Counting Book.** CREATED BY ROBERT CROWTHER. New York: Viking-Penguin, 1981.

**The Mother Goose Treasury.** ILLUSTRATED BY RAYMOND BRIGGS. New York: Coward-McCann, 1966.



**Mother, Mother, I Want Another.** BY MARIA POLUSHKIN.

*Illustrated by Diane Dawson.* New York: Crown Publishers,  
1978.

**Much Bigger Than Martin.** WRITTEN AND ILLUSTRATED BY

STEVEN KELLOGG. New York: The Dial Press, 1976.

**My Noah's Ark.** WRITTEN AND ILLUSTRATED BY M. B.

GOFFSTEIN. New York: Harper & Row, 1978.

**The New Baby.** BY FRED ROGERS. *Photographed by Jim Judkis.*

New York: The Putnam Publishing Group, 1985.

**Nobody Asked Me if I Wanted a Baby Sister.** WRITTEN AND

ILLUSTRATED BY MARTHA ALEXANDER. New York:  
The Dial Press, 1971.

**Noisy.** WRITTEN AND ILLUSTRATED BY SHIRLEY HUGHES.

New York: Lothrop, Lee & Shepard, 1985.

**1,2,3.** CREATED BY TANA HOBAN. New York: Greenwillow

Books, 1985.

**Our Animal Friends at Maple Hill Farm.** WRITTEN AND ILLUSTRATED BY ALICE AND MARTIN PROVENSEN. New York: Random House, 1974.

**Over in the Meadow.** ARRANGED BY HOEN LANGSTAFF. *Illustrated by Feodor Rojankovsky.* New York: Harcourt Brace & World, 1967.

**The Ox-Cart Man.** BY DONALD HALL. *Illustrated by Barbara Cooney.* New York: The Viking Press, 1979.

**Pat the Bunny.** WRITTEN AND ILLUSTRATED BY DOROTHY KUNHARDT. New York: Western Publishing, 1942.

**Peace at Last.** WRITTEN AND ILLUSTRATED BY JILL MURPHY. New York: The Dial Press, 1980.

**Petunia.** WRITTEN AND ILLUSTRATED BY ROGER DUVOISIN. New York: Alfred A. Knopf, 1950.

**Piggybook.** WRITTEN AND ILLUSTRATED BY ANTHONY BROWNE. New York: Alfred A. Knopf, 1986.

**Play with Me.** WRITTEN AND ILLUSTRATED BY MARIE HALL  
ETS. New York: The Viking Press, 1955.

**Reading.** WRITTEN AND ILLUSTRATED BY JAN ORMEROD.  
New York: Lothrop, Lee & Shepard, 1985.

**The Real Mother Goose.** *Illustrated by Blanche Fisher Wright.*  
Chicago: Rand McNally & Co., 1916.

**The Relatives Came.** BY CYNTHIA RYLANT. *Illustrated by  
Stephen Gammell.* New York: Bradbury Press, 1985.

**Richard Scarry's Best Word Book Ever (revised edition).**  
WRITTEN AND ILLUSTRATED BY RICHARD SCARRY.  
New York: Western Publishing, 1980.

**Rosie's Walk.** WRITTEN AND ILLUSTRATED BY PAT  
HUTCHINS. New York: Macmillan, 1968.

**Sam.** BY ANN H. SCOTT. *Illustrated by Symeon Shimin.* New  
York: McGraw-Hill Book Co., 1967.

**Sam Who Never Forgets.** WRITTEN AND ILLUSTRATED BY  
EVE RICE. New York: Greenwillow Books, 1977.

**Sam's Car.** BY BARBRO LINDGREN. *Illustrated by Eva Eriksson.*  
New York: William Morrow & Co., 1982.

**She's Not My Real Mother.** WRITTEN AND ILLUSTRATED BY  
JUDITH VIGNA. Niles, Ill.: Albert Whitman & Co., 1980

**Sloppy Kisses.** BY ELIZABETH WINTHROP. *Illustrated by Anne  
Burgess.* New York: Macmillan Publishing, 1980.

**The Snowy Day.** WRITTEN AND ILLUSTRATED BY EZRA  
JACK KEATS. New York: The Viking Press, 1962.

**Squawk to the Moon, Little Goose.** BY EDNA M. PRESTON.  
*Illustrated by Barbara Cooney.* New York: Viking-Penguin,  
1984.

**Stone Soup.** RETOLD AND ILLUSTRATED BY MARCIA  
BROWN. New York: Charles Scribner's Sons, 1947.

**A Story, a Story.** WRITTEN AND ILLUSTRATED BY GAIL  
HALEY. New York: Atheneum Publishers, 1970.

**The Story About Ping.** WRITTEN AND ILLUSTRATED BY  
MARJORIE FLACK. New York: The Viking Press, 1933.

**The Story of Babar.** WRITTEN AND ILLUSTRATED BY JEAN  
DE BRUNHOFF. New York: Random House, 1937.

**The Story of Ferdinand.** BY MUNRO LEAF. *Illustrated by Robert  
Lawson.* New York: The Viking Press, 1936.

**Strega Nona.** WRITTEN AND ILLUSTRATED BY TOMIE  
DePAOLA. Englewood Cliffs, N.J.: Prentice-Hall, 1975.

**The Tale of Peter Rabbit.** WRITTEN AND ILLUSTRATED BY  
BEATRIX POTTER. New York: Frederick Warne & Co.,  
1902.

**Tales of Oliver Pig.** BY JEAN VAN LEEUWEN. *Illustrated by  
Arnold Lobel.* New York: The Dial Press, 1979.

**The Tall Book of Nursery Tales.** ILLUSTRATED BY FEODOR ROJANKOVSKY. New York: Harper & Row, 1944.

**Tell Me a Mitzi.** BY LORE SEGAL. *Illustrated by Harriet Pincus.* New York: Farrar, Straus & Giroux, 1970.

**Ten, Nine, Eight.** WRITTEN AND ILLUSTRATED BY MILLY BANG. New York: Greenwillow Books, 1983.

**This Is the Bear.** BY SARAH HAYES. *Illustrated by Helen Craig.* Philadelphia: J. G. Lippincott Co., 1986.

**Through Grandpa's Eyes.** BY PATRICIA MacLACHLAN. *Illustrated by Deborah Ray.* New York: Harper & Row, 1980.

**Umbrella.** WRITTEN AND ILLUSTRATED BY TARO YASHIMA. New York: The Viking Press, 1958.

**The Very Hungry Caterpillar.** WRITTEN AND ILLUSTRATED BY ERIC CARLE. New York: World Publishing, 1969, 1981.

**What's Under My Bed?** WRITTEN AND ILLUSTRATED BY JAMES STEVENSON. New York: Greenwillow books, 1983.

**Where the Wild Things Are.** WRITTEN AND ILLUSTRATED BY  
MAURICE SENDAK. New York: Harper & Row, 1963.

**Where's Spot?** WRITTEN AND ILLUSTRATED BY ERIC HILL.  
New York: The Putnam Publishing Group, 1980.

**Whose Mouse Are You?** BY ROBERT KRAUS. *Illustrated by Jose  
Aruego.* New York: Macmillan Publishing, 1970.

(Kimmel & Segel, 1988, p. 54-92)

## **APPENDIX E**



## READING ATTITUDE ASSESSMENT

Name:

Grade:

Date:

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*Directions: Read each item slowly to each student. Ask him or her to circle the response which shows how he or she feels about the statement. Attempt to read each item with the same inflection and intonation.*

- |   |     |    |
|---|-----|----|
| 1. When I go to the store, I like to buy books. | YES | NO |
| 2. Reading is for learning, but not for fun.    | YES | NO |
| 3. Books are fun to me.                         | YES | NO |
| 4. I like to share books with friends.          | YES | NO |
| 5. Reading makes me happy.                      | YES | NO |
| 6. I read some books more than others.          | YES | NO |
| 7. Most books are too long.                     | YES | NO |
| 8. There are many books I hope to read.         | YES | NO |
| 9. Books make good presents.                    | YES | NO |
| 10. I like to have books read to me.            | YES | NO |

(May, 1986, p. 435)

## **APPENDIX F**

## READ ALOUD DOS AND DON'TS

### Dos:

1. Begin reading to children as early in life as possible.
2. Use simple but boldly colored picture books to arouse children's curiosity and visual sense.
3. Read as often as you and the child or class have time for.
4. Set aside at least one traditional time each day for a story.
5. Remember that the art of listening is an acquired one. It must be taught and cultivated; it does not happen overnight.
6. Picture books can be read effectively to children of widely separate ages. Novels, however, pose a problem. If there are more than two years between the children, they may benefit from separate readings.
7. Vary the length and subject matter of your readings.
8. Occasionally read above the child's intellectual level to challenge their mind.

9. Allow your listeners a few minutes to settle down and adjust their feet and minds to the story.
10. If you are reading a picture book, be sure the children can view the pictures easily.
11. Allow time for class discussion after reading the story. However, be cautious of turning discussions into quizzes.
12. Remember that reading aloud comes naturally to very few people. To do it successfully, and with ease, you must practice.
13. Use plenty of expression when reading. When appropriate, change your tone of voice to fit the dialogue.
14. Adjust your pace to fit the story. For example, during a suspenseful part, slow down and draw your words out to bring the listeners' to the edge of their chairs.
15. The most common mistake is reading too fast. Read slowly enough for the children to build mental pictures of what is being read.

16. Preview the book by reading it to yourself ahead of time. Advance reading allows you to spot material you may wish to shorten, eliminate, or elaborate on.
17. Bring the author to life, as well as the book. Let the listener know that books are written by people, not machines. Share some interesting information about the author.
18. Add a third dimension to the book whenever possible. For example: have a bowl of blueberries ready to be eaten during or after the reading of Robert McCloskey's Blueberries for Sal (1948).
19. Make an effort to include guest readers, especially men. Young boys often associate reading with women and school work due to the fact that 98% of elementary school teachers are women.
20. Lead by example. Make sure your students see you reading for pleasure other than at read aloud time.

### **Don'ts:**

1. Don't read stories that you do not enjoy yourself. Your dislike will show in the reading and defeat your purpose.
2. Don't continue reading a book once it is obvious that it was a poor choice. Admit the mistake and choose another. (Avoid this problem by prereading the book whenever possible.)
3. Don't feel you have to tie every book to classwork. Don't confine the broad spectrum of literature to the narrow limits of curriculum.
4. Consider the intellectual, social, and emotional level of your audience in making the read aloud selection. Challenge students, but do not overwhelm them.
5. Don't read above the child's emotional level.
6. Don't be fooled by awards. In most cases, a book award is given for the quality of the writing, not for its read aloud qualities.

7. Don't begin a reading if you are not going to have enough time to do it justice. Having to stop after only one or two pages only serves to frustrate rather than stimulate.
8. Don't be unnerved by questions during the reading, especially from very young children. Answer their questions patiently. Do not put them off or rush your answers. There is no time limit for reading a book but there is a time limit on a child's inquisitiveness. Foster that curiosity with patient answers, then resume your reading.
9. Don't impose interpretations of a story upon your audience. Encourage discussion and individual meaning making.
10. Don't confuse quantity with quality. Reading for ten minutes, given your full attention and enthusiasm, may well last longer in the child's mind than two hours of television viewing.

(Trelease, 1989b, p. 79-85)

## **APPENDIX G**



## LESSON ONE

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### Children's Book: *The Great Kapok Tree: A Tale of the Amazon Rain Forest*

**Author:** Lynne Cherry

**Illustrator:** Lynne Cherry

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**Book Preview:** In the dense, green Amazon Rain Forest, a man is chopping down a Great Kapok Tree. Hot and weary, the man lies down at the foot of the tree and falls asleep. One by one, the forest creatures emerge and beg the man not to destroy their home. Later, the man awakes and the animals' whispers echo in his ears... then he makes his decision.

**Objective:** The listener will use prediction skills to verbally participate in a read aloud lesson.

**Preparation:**

1. Pre-read story.
2. Gather supplies for extension activity, as needed.

**Introduction:**

1. Share background information about the author, Lynne Cherry, which is available in the back of the book.
2. Discuss with students how it might help an author or illustrator to travel to the place they were going to write or illustrate.
3. Ask students, "Where would you like to go to research a story?" "Why?".

### Read Aloud:

1. Begin to read story.
2. Allow students to predict what the men are doing in the jungle (page 1).
3. Continue predictions throughout story.
4. Discuss the interesting variety of plants and animals on each page.
5. After the story, discuss why the man walked away from the forest.
6. Ask students to hypothesize: "Where is the man going?"  
"Do you think he will tell anyone about the animals?"  
"What might he say to explain what happened?"

### Extension:

#### Art: Alive in the Jungle

1. Review illustrations from story.
2. Tell students that they will be creating a jungle mural using painting and collage techniques.
3. Brainstorm the kinds of things they might see if they had the opportunity to travel to the rain forest. Use all five senses to motivate students. Talk about the sights, smells, noises, etc.
4. Divide students into two groups:
  - Group one: Students draw outlines of rain forest plants onto a large sheet of paper. Drawing with chalk will help to keep the figures large. When the paper is full, crowded and complete, they should begin painting.
  - Group two: Students draw forest creatures on various colors of construction paper. Allow students to color in and decorate animals with marker, for a sharp contrast. Students should cut out figures and glue onto jungle background when it dries.

### Music: Nature's Instruments

1. Have students collect natural noise makers: seed pods, palm fronds, sticks, rocks, etc.
2. Sit in a circle and have each student introduce the sound of their instrument.
3. Divide class into smaller groups.
4. Each group should explore their instrument and sound patterns that they find appealing.
5. Have each group perform a short concert of natural sounds.

### Movement: Rain Forest Frolic

1. Discuss rain forest creatures, large and small.
2. Encourage students to discuss how each animal moves and sounds.
3. Allow students to simultaneously enact selected rain forest creatures. For example: the slow, quiet movement of the sloth, the loud caw and flapping wings of the macaw, or the silent slithering of a giant boa.

## LESSON TWO

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**Children's Book:** *The Seasons of Arnold's Apple Tree*

**Author:** Gail Gibbons

**Illustrator:** Gail Gibbons

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**Book Preview:** Arnold's apple tree keeps him busy throughout the year. Each season brings new adventures for Arnold and his tree. This story beautifully demonstrates the change of seasons and their affect on a tree and a boy.

**Objective:** The listener will recognize the order and flow of seasonal changes as they occur through context and picture clues.

**Preparation:**

1. Pre-read story.
2. Purchase and cut apples into quarters.
3. Make four charts labeled: Winter, Spring, Summer and Fall.
4. Gather supplies for extension activities, as needed.

**Introduction:**

1. Discuss the topic of seasons.
2. Have students supply describing words for each season.  
Teacher records on each season chart.
3. Introduce story title and cover.
4. Encourage students to predict seasonal changes and their effects upon the tree and Arnold.

**Read Aloud:**

1. Read story aloud.
2. Discuss seasonal changes in tree and boy, as they occur within the story.

3. Briefly stop the reading when the story discusses fall.
4. Supply each student with a slice of apple to enjoy as they listen to the rest of the story.
5. Complete story.
6. Review the order and flow of seasonal changes as they had occurred in the book's illustrations. Discuss the changes in plants and people as affected by these changes.

Extension:

Art: Apple Prints

1. Supply each table with paint tins of fall colored tempera: red, yellow, orange.
2. Have students dip an apple half into the paint and print onto black construction paper.
3. Students may enjoy trying different printing techniques, such as overlapping prints or doing multiple prints.

Music:

Apple Song

Sung to: "Have You Ever Seen A Lassie?"

Have you ever seen an apple, an apple, an apple,  
Have you ever seen an apple, that grows on a tree?  
A red one, a yellow one, a red one, a yellow one.  
Have you ever seen an apple that grows on a tree.

Winter, Spring, Summer, Fall

Sung to: "This Old Man"

Winter, Spring, Summer, Fall

There are seasons, four in all

Weather changes, sun and rain and snow

Leaves fall down and flowers grow.

Winter, Spring, Summer, Fall

There are seasons, four in all

Look outside and you will see  
Just what season it will be.  
(More Piggy Back Songs, 1988)

**Movement:**

1. Review seasons and how the tree react to each.
2. Encourage students to think about how the tree moves, looks, feels.
3. Teacher orally guides students through the change of seasons.
4. Students enact how the tree might behave in each season.

## LESSON THREE

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**Children's Book:** *Mouse Paint*

**Author:** Ellen Stoll Walsh

**Illustrator:** Ellen Stoll Walsh

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**Book Preview:** *Mouse Paint* is a lighthearted introduction into color mixing concepts for young children. Three white mice have found three jars of paint: red, blue, and yellow. They jump and dance in the puddles of the paint and discover some amazing things ... like green, and orange ... and purple!

**Objective:** The listener will recognize basic color mixing concepts as presented in a read aloud lesson.

**Preparation:**

1. Pre-read story.
2. Prepare three clear jars of paint: red, blue, and yellow.
3. Prepare sign: "What's so special about these colors?"
4. Gather supplies for extension activity, as needed.

**Introduction:**

1. Display three clear containers of paint.
2. Display sign: "What's so special about these colors?"
3. Discuss sign with students and encourage them to hypothesize about the answer to the question.
4. Introduce book title and cover.
5. Tell students that these mice will teach them something wonderful about the colors: red, blue, and yellow.
6. Encourage students to predict what the mice might do.

**Read Aloud:**

1. Begin reading story aloud.
2. Allow students to predict what colors will be made each time the mice dance in the puddles.
3. After the reading, discuss the color mixtures and their results.
4. Encourage students to guess why they think the mice left part of their painting white.

**Extension:**

**Art: My Friend is Red, Yellow, and Blue**

1. Have student draw a large portrait of a classmate, using a pencil.
2. Supply students with only red, yellow, blue, black, and white paints.
3. Explain that they must mix any other colors they may need.
4. Encourage student to explore mixing on a separate sheet of wax paper before using the color.
5. Let dry overnight and display.

**Music: A Colorful Ensemble**

1. Using food coloring, color water and fill several jars to different levels.
2. Explore the various tones created by lightly hitting each jar with a metal spoon.
3. Encourage students to discuss and compare tones.
4. Have students hypothesize what causes the differences.
5. Let children explore on their own. Student volunteers may wish to create a short tune and play it for the class.

**Movement: Cat and Mouse Dance**

1. Review the characters from the story.
2. Discuss the typical movements of mice and cats.
3. Choose three mice and one cat to perform.



4. Have mice sneak out from their hole and dance gaily as the cat sleeps.
5. The cat then awakes and creeps up on the mice.
6. Just in time, the mice scamper away.
7. Repeat so that each child has a chance to participate.

## **LESSON FOUR**

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**Children's Book:** *Something Big Has Been Here*

**Author:** Jack Prelutsky

**Illustrator:** James Stevenson

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**Book Preview:** *Something Big Has Been Here* is an amusing compilation of short, silly poems. It pairs the talents of Prelutsky and Stevenson, to answer the quest for more, following their very popular book *The New Kid on the Block*. Children seem to never tire of the endless variety and imagination presented by this book.

**Objective:** The listener will participate in the oral presentation of poetry, using appropriate vocal intonation.

**Preparation:**

1. Pre-read selected poem.
2. Cut several large footprints from black construction paper.
3. Make large sign: "BEWARE! Something BIG has been here!"
4. Write poem on large sheet of lined tag board.

**Introduction:**

1. Display large footprints outside and inside classroom.
2. Post sign on classroom door: BEWARE! Something BIG has been here!
3. Encourage students to discuss footprints and sign, and predict what could have made them.
4. Introduce poem title from tag board.

**Read Aloud:**

1. Read poem aloud beginning with a quiet voice and increasing as the poem goes on.
2. Reread the poem chorally and encourage student to also use their voice to add excitement and build to the ending.
3. Repeat several times until the children can recite independently.
4. Encourage student volunteers to read in teams demonstrating vocal treatment.

**\*Share one or two poems a day. Students enjoy choosing surprise poems by selecting a page number.**

**Extension:**

**Art: Creative Creatures**

1. Discuss previous prediction of the thing that had made the footprints.
2. Supply each student with a large sheet of drawing paper.
3. Encourage students to use their imagination and create a picture to the creature they think could have make such prints.

**Music: Something Big**

1. Assist students to become familiar with the poem.
2. Divide class into three groups. Group one recites poem. Group two repeats over and over "Something big has been here". Group three stomps feet to the rhythm.
3. Encourage children to build sound as the poem goes on.
4. Repeat so that each group has a chance to perform all three parts.

**Movement: Follow My Tracks**

1. Students trace both feet onto construction paper.
2. Cut out shapes .

3. Students work in pairs and number their prints from one to four.
4. Student pairs develop a dance step using their tracks numbered one to four.
5. Have each pair demonstrate their fancy footwork.
6. Rotate groups so that students can try other's set patterns.

## **LESSON FIVE**

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**Children's Book: *The Empty Pot***

**Author: Demi**

**Illustrator: Demi**

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**Book Preview:** *The Empty Pot* is a tale from ancient China. The Emperor is going to choose an heir. In order to do so, he gives a flower seed to each child in the kingdom. A young boy named Ping tends his seed daily to no avail and must return to the Emperor with only an empty pot. But Ping's failure turns into triumph in this satisfying tale of honesty rewarded.

**Objective:** The listener will compare and contrast cultural differences as presented in the text and illustrations of a story.

**Preparation:**

1. Pre-read story.
2. Gather and display Chinese artifacts: fans, lanterns, paper mache dragons, painted pottery, writing, etc.

**Introduction:**

1. Discuss cultural artifacts.
2. Hypothesize what each item is and what it could be used for.
3. Introduce book title and cover.
4. Tell students that this story comes from an old Chinese tale.
5. Have students predict what the empty pot could be used for in this story.

**Read Aloud:**

1. Read story.
2. Discuss with students the cultural differences as demonstrated in the text and illustrations.
3. Encourage students to hypothesize throughout story.
4. After the reading, discuss with students: "What does this story tell children?" "How do you think Ping felt when his seed did not grow?"

**Extension:**

**Art: Chinese Dragons**

1. Gather various sizes of discarded boxes.
2. Supply students with tempera paints, construction paper scraps, and tissue paper.
3. Allow students to use their imagination to turn their box into a dragon for a Chinese parade.
4. Encourage students who wish to work together to connect boxes to form a large dragon.

**Music & Movement: The Sounds of China**

1. Discuss Chinese culture.
2. Have students close their eyes and listen to a tape of Chinese traditional music as they imagine that they are there.
3. Encourage students to share their visual images.
4. Invite students to move to the music or make their dragons dance.

## **LESSON SIX**

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**Children's Book: *Jump, Frog, Jump!***

**Author: Robert Kalan**

**Illustrator: Byron Barton**

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**Book Preview:** This fun book is a cumulative story with a repetitive chorus: "Jump, Frog, Jump!" . The text follows the adventures of a frog as it escapes the many perils of a pond. Ultimately, the frog is caught by some young boys...but there's a surprise ending.

**Objective:** The listener will participate in the choral reading of a repetitive text.

**Preparation:**

1. Pre-read story.
2. Print one word of the chorus on each of three large index cards.
3. Gather supplies for extension activity, as needed.

**Introduction:**

1. Display book and introduce title, author, and illustrator.
2. Select three children to hold an index card in front of the class.
3. Review words on cards with students.
4. Practice saying words in unison whenever they are held up by the card holder.

**Read Aloud:**

1. Read story aloud.
2. Cue students holding index cards when it is their turn to hold up the cards.

3. Encourage students to join in on the chant each time student volunteers signal.
4. The teacher may wish to repeat the reading to allow other children the chance to hold index cards or provide each student with a word card and have everyone hold up their card when their word is read.

Extension:

Art: Speckled Frogs

1. Provide students with various shades of green tempera and several small sponge pieces.
2. Have students dip sponges into the paint and print to cover their entire paper.
3. When the paintings have dried, use directed drawing to assist students to draw a frog on top of the painted paper.
4. Students then outline drawing using black marker.
5. Use marker to add features: eyes, nose, freckles, etc.
6. Cut out figures and display.

Music: Ten Little Speckled Frogs

Ten little speckled frogs, sat on a speckled log,  
Catching some most delicious bugs, yum, yum.  
One jumped into the pool, where it was nice and cool,  
And there were nine green speckled frogs, glub, glub.  
(Continue until you get to one.)

Last verse:

One little speckled frog, sat on a speckled log,  
Catching some most delicious bugs, yum, yum.  
He jumped into the pool, where it was nice and cool,  
And there were no green speckled frogs, glub, glub.  
(The Magic of Literature, 1988)



**Movement: Speckled Frogs**

1. Help students to become familiar with the song "Ten Little Speckled Frogs".
2. Discuss the movement of frogs as in the lyrics of the song.
3. Select ten students to portray the frogs as the remainder of the class sings the song.
4. Repeat so that every student has a change to be a frog.

## LESSON SEVEN

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**Children's Book:** *Hailstones and Halibut Bones*

**Author:** Mary O'Neill

**Illustrator:** John Wallner

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**Book Preview:** This beautiful compilation of poetry illustrates the beauty of the colors of the spectrum. The powerful rhythm and rich language of the poems makes this book a favorite of children and adults. And the award winning artist John Wallner has captured the essence of the poems with striking and colorful images.

**Objective:** The listener will use visual imagery to enhance the enjoyment of a read aloud experience.

**Preparation:**

1. Pre-read story.
2. Gather poster board and various colors of markers.
3. Gather supplies for extension activity, as needed.

**Introduction:**

1. Introduce the topic of color.
2. Stimulate learners' background knowledge through visual imagery.
3. Ask students to close their eyes and picture something in the color stated by the teacher.
4. Encourages students to verbally share what they had pictured.
5. List student responses on poster board using the same color marker as discussed.
6. Introduce book title and cover.

**Read Aloud:**

1. Read selected poem aloud.
2. Stop at key points to allow students to compare the author's color images to those listed by the students.
3. After the poem, list any additional objects onto color poster that students may wish to add.

**Extension Activities:**

**Art: Colors That Laugh And Cry**

1. Discuss with student how colors play an important part in our world.
2. Demonstrate how colors are used to create a calming effect in school and hospitals and a very different effect in many fast food restaurants.
3. Categorize calming and exciting colors.
4. Have students select an emotion or feeling that they can illustrate using color.
5. Using old magazines, have students cut out their colors and paste onto a background page to create a collage.

**Music: Oh Rainbow, Oh Rainbow**

Sung to: "Oh, Christmas Tree"

Oh, rainbow, oh, rainbow

How lovely are your colors

Oh, rainbow, oh, rainbow

How lovely are your colors

Purple, red, and orange too,

Yellow, green, and blue so true.

Oh, rainbow, oh, rainbow

How lovely are your colors.

(More Piggy Back Songs, 1988)

**Movement: Colors Move Me**

1. Review the feelings colors demonstrate.
2. Divide children into small groups and secretly assign each group a color.
3. Instruct group to develop a skit, song, or pantomime to demonstrate their color.
4. See if other groups can guess what color that group is enacting.

## **LESSON EIGHT**

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**Children's Book: *The Doorbell Rang***

**Author: Pat Hutchins**

**Illustrator: Pat Hutchins**

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**Book Preview:** Ma had baked a dozen cookies for Victoria and Sam ... "and then the doorbell rang". Two friends are welcomed in to share the cookies ... "and then the doorbell rang". This repetitive book holds new surprises for the listener each time the doorbell rings.

**Objective:** The listener will participate in prediction and choral reading to enhance the enjoyment of a read aloud experience.

**Preparation:**

1. Pre-read story.
2. Gather supplies for extension activity, as needed.

**Introduction:**

1. Introduce story title and cover.
2. Encourage student to discuss the cover illustration and what the story may be about.
3. Have students predict who is at the door.

**Read Aloud:**

1. Begin reading story.
2. At key points, pause to allow students to predict who now is at the door.
3. Encourage students to chime in on the chorus: "And then the doorbell rang".
4. After the reading, discuss with students the affect the visitors had on the amount of cookies that were available.

5. Brainstorm with students: "Who else could have come to the door?" "What would have happened to the number of cookies?"

Extension:

Art: Cookie Capers

1. Provide each student with a cookie and drawing paper.
2. Fold paper to make four equal size squares.
3. In first square, have student draw a picture of the whole cookie.
4. Instruct students to take one bite from their cookies and draw it again.
5. Repeat step four in the third square.
6. In the last square, have students draw a picture of themselves expressing how they felt about this art project.

Music: So Many Noises

1. Brainstorm with students the many household noises they hear every day.
2. List responses on chart paper.
3. Assign each student to a sound.
4. Demonstrate some simple conductor hand movements to students: begin, end, soft sound, loud sound, etc.
5. Teacher may then conduct the household sounds orchestra.
6. Allow student volunteers to practice being the conductor.

Movement: The Doorbell Rang

1. Review story setting, characters, problem, and solution.
2. Discuss each character's role and feelings they may have had.
3. Assign student volunteers a character role to play in a story re-enactment.
4. Encourage students to ad-lib verbal and nonverbal expressions.
5. Repeat to allow each student the chance to participate.

## **APPENDIX H**

## PROJECT EVALUATION FORM

Teacher's Name: \_\_\_\_\_

School: \_\_\_\_\_

Grade Level: \_\_\_\_\_

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*Thank you for volunteering to field test A Read Aloud Handbook for Teachers. To assist in the further development of this project, please answer the following questions as they apply to your findings.*

1. How would you rate the following handbook features, on a scale of one to five? (1 = not useful, 3 = moderately useful, 5 = highly useful)

General handbook information	1	2	3	4	5	N/A
Interest inventories	1	2	3	4	5	N/A
Book Evaluation Questionnaire	1	2	3	4	5	N/A
Recommended Read Aloud Books	1	2	3	4	5	N/A
Student Attitude Assessment	1	2	3	4	5	N/A
Read Aloud Dos and Don'ts	1	2	3	4	5	N/A
Introductory Read Aloud Lessons	1	2	3	4	5	N/A

2. How would you rate the effectiveness of the handbook in the following areas:

Benefits to students	1	2	3	4	5	N/A
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Student enjoyment	1	2	3	4	5	N/A
Effectiveness for educator	1	2	3	4	5	N/A
Educator enjoyment	1	2	3	4	5	N/A
Overall project usefulness	1	2	3	4	5	N/A

3. How many times per week did you implement read aloud lessons?

\_\_\_\_\_

4. What was the average length of time spent on each read aloud session? \_\_\_\_\_

5. Do you have further questions about reading aloud which were not addressed in this handbook? \_\_\_\_\_

\_\_\_\_\_

6. Did you encounter any problems with the implementation of a read aloud program? \_\_\_\_\_

7. Do you have any suggestions or comments that would improve the usefulness of this handbook? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Thank You!

## **APPENDIX I**

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## **APPENDIX J**

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