PRESCHOOL EXPERIENCES in Early Language and Literacy

TEACHER'S Guide

2007

Connecticut State Department of Education
State Education Resource Center

Project STARS: Striving to Achieve Reading Success
Connecticut's Early Childhood Educator Professional Development Initiative
A Project Funded by the U.S. Department of Education

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Preschool Experiences in Early Language and Literacy: Teacher's Guide

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INTRODUCTION

Preschool Experiences in Early Language and Literacy (2007), as produced by the Connecticut State Department of Education and the State Education Resource Center, is an instructional video production that, with this accompanying teacher's guide, promotes teachers' understanding of the language and literacy content and performance standards set forth in the *Connecticut Preschool Curriculum Framework* (2006). It was taped in several preschool centers throughout Connecticut as children and teachers went about their typical days, often oblivious to the cameras that whirred around them. Because these teachers had prepared the environments, content explorations, book reading, and other activities with learner outcomes as well as the interests and needs of the children in mind, materials and projects were available to entice all of the children to become involved, to engage in rich conversation, and to develop their literacy skills.

Learning to read and write are complex processes involving skills that build from infancy through a child's school years. Coos and babbles become sentences; scribbles become conventional writing; enjoying books and stories gradually lead to independent reading and comprehension of increasingly complex printed material. None of this happens by chance, however. It is interaction with adults and their peers that enables young children to observe the functions of language and print and to make efforts to use these tools themselves in ever-increasing proficiency (Pianta, 2006). Access to books and other literacy-related materials is also essential.

Language and literacy development is an ongoing process that occurs all day long, both in and out of the classroom. It is important to recognize that the rate of progress in acquiring these skills will differ depending on the learning styles and abilities of each child, the child's primary language, the child's racial, linguistic, cultural, and ethnic background, and, for second language learners, the level of exposure to the new language and the language spoken at home. The preschool years, when children's cognitive and motor skills are developing at a rapid pace, are the optimum time for teachers to provide experiences that will build a firm foundation for the development of language and literacy.

As you view the DVD, you will see teachers working with children on the sounds and formation of letters. But as Judith Schickedanz (1999) states, literacy learning involves much more than learning ABCs. Content-rich conversations, book reading, attention to print—all are necessary to foster children's literacy development. Literacy skills do not develop in order and in isolation; rather, they build upon each other (children learn sounds first, then letters, etc.). The materials and activities chosen support children's literacy learning; the oral and written skills required to use these materials develop simultaneously as children interact with adults and their peers.

Preschool Experiences in Early Language and Literacy is meant to be a catalyst for discussion, enabling you to highlight good literacy practice and draw from your students' additional ideas and applications as they grapple with ways to engage in effective literacy teaching for all children while at the same time exploring meaningful ways to scaffold the

literacy development of culturally and linguistically diverse learners. It is suggested that you view the chapters of the DVD separately, stopping as appropriate for discussion, in-class activities, and related assignments. As a prelude to the first viewing session, it might be helpful to discuss with your students the eight principles that Vukelich and Christie (2004, pp. 14-16) identify as the basis for preschool literacy instruction:

1. Early language and literacy education should focus on those predictors of later success in reading and writing: oral language; background knowledge, including vocabulary; phonological awareness; alphabet knowledge; and concepts of print.

2. Oral language lays the foundation for early literacy development.

3. Storybook reading is the cornerstone of early literacy instruction.

4. A carefully planned classroom environment enables literacy development to flourish.

5. Children need opportunities to engage in emergent forms of reading and writing.

6. Developmentally appropriate forms of direct instruction should be used to teach core literacy concepts and skills.

7. Teachers need to help parents support their children's language, reading, and writing development.

8. Oral language and early literacy instruction and assessment should be guided by standards that define the knowledge and skills young children need to become successful readers and writers.

9. Wise decision making based on the teacher's awareness of children's interests and needs, learning outcomes, and knowledge of sound pedagogy is at the heart of excellent teaching practice.

Do students see these principles in practice as they view the DVD? Are classrooms culturally relevant, and do they reflect the uniqueness of their students? Are teachers aware of children's interests and children's racial, linguistic, cultural, and ethnic backgrounds?

CHAPTER I: THE ENVIRONMENT

Creating a Literacy-Rich Environment

"Teachers who want children to behave like readers and writers must create a classroom environment that coaxes young children into being readers and writers" (Vukelich & Christie, 2004, p. 24).

Viewing this section of the DVD will provide examples of environments that entice preschool children to read and write, and should help students generate ideas for the arrangement of their own rooms.

Before Viewing Chapter I

Explain to students that they will see footage of preschool environments. Ask them to pay particular attention to what literacy materials are in these environments and where they are located.

Some questions students might consider as they view this section:

1. Where are literacy materials located? Do they agree with these choices? What are the advantages of these placements? Are there any disadvantages? If so, what are they and how can they be overcome?

2. Do the literacy materials reflect the richness of diversity within the classroom?

3. Do the literacy materials expose children to other cultural, ethnic, and racial perspectives?

4. What kind of print is visible in the room? Where and how is it displayed?

5. How are the rooms divided? Do they agree with these divisions? Why or why not?

Ask your students to look for evidence of content-rich projects that can provide impetus for conversation and investigation. What learner outcomes do they think the preschool teachers had in mind when they set up these investigations and other classroom activities?

During the Viewing of Chapter I

Duplicate and distribute the worksheet, *Creating a Literacy-Rich Environment* (see Appendix A), and have your students fill it out as they watch Chapter I. Tell them they will discuss what they have written after the viewing.

After Viewing Chapter I

Break students into discussion groups. Give each group a second copy of the worksheet, *Creating a Literacy-Rich Environment* (see Appendix A), and have them:

1. Compare their worksheets and fill in the second copy of the worksheet so that everyone's items are combined on it.

2. Discuss how the materials noted might be used.

3. Discuss the locations of the materials they saw. Are these locations appropriate? Why or why not?

4. Add any other literacy materials they did not see in the DVD but feel should be in a preschool center, justify those additions, and indicate where they would place these items.

If these topics did not come up when they discussed their worksheets, the students may also address the following questions in their groups:

1. How do the environments they saw in the DVD promote literacy?

2. How were the rooms set up? What are the advantages of these arrangements? Possible disadvantages? What improvements would they suggest?

3. What are the contents of the library areas viewed in the DVD? What did these areas look like? What kinds of books were included? What other materials were placed in the library area, and what are their functions? What kinds of books should every preschool room contain (e.g., storybooks, nonfiction, poetry, folktales)? How should these books be displayed? Why?

4. What are the contents of the writing areas? What did these areas look like? What kinds of materials were included? Were the materials culturally relevant? What suggestions do they have for changes or additions?

5. What are the advantages of having children participate with their teacher in setting up and adding materials to the dramatic play area to reflect a current topic of interest?

Further Points for Discussion with Students

1. While it is essential to surround children with print, such as charts and labels, and with resources that encourage literacy activities, these materials must be meaningful to the children. The teacher must also find ways to call attention to these materials. Simply being surrounded with print is not enough to help children notice letters; children may very well go about the day oblivious to the print

around them unless they have helped create it and are reminded of its existence. What suggestions do your students have for calling children's attention to print in the classroom? What ideas can students think of for the creation of print in the classroom (e.g., a recipe chart for something the children will cook)? What are some ways in which preschool teachers can enlist the children themselves in generating this print?

2. The teacher plays a key role in interacting with children as they use the literacy materials in the room, such as by suggesting activities and demonstrating reading and writing behaviors. Discuss specific ways in which teachers can act as partners in both play and conversation with their young children.

3. The rooms your students set up may look different from the ones they see here. The areas they explore and the activities they involve their children in may be different. Part of effective teaching is wise decision making based on many factors, including: awareness of children's interests; the children's racial, linguistic, cultural, and ethnic backgrounds; the program's learning outcomes; and knowledge of sound pedagogy. Discuss how these elements, and the teachers' own enthusiasm for learning, will work to help the children they teach become successful life-long learners.

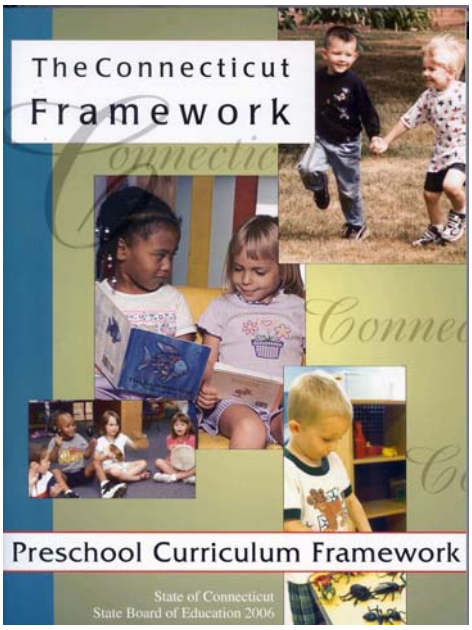
4. Home environments play a big role in the development of a child's literacy.
    a) Discuss some materials parents and caregivers can make available to their young children and the different ways in which they can work with families to ensure that materials that foster literacy are available at home as well as in school. Are there classroom literacy materials (books, for example) that can be sent home? Are there literacy materials in the children's first language that can be sent home?
    b) Language and literacy can also be developed in homes where the parent(s) and other primary caregivers may themselves not be able to read, to speak English, or to set aside fiscal resources to provide literacy materials. It is a harmful misconception, that is flatly untrue, that children cannot have language and literacy experiences in homes with limited literacy, limited English language ability, or limited income (Goldenburg, 2002; Goldenburg & Gallimore, 1995; Morrow, 1995). Discuss how families can ensure a literacy-rich home environment without literacy materials. Also discuss how teachers can learn about both the literacy that occurs in the homes of families from diverse backgrounds and how these families share literacy with their children.

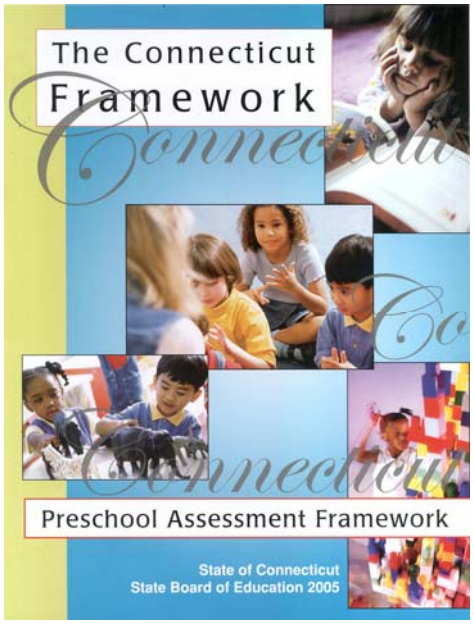
Suggested Assignments

1. Ask students to use a large sheet of paper to design a preschool classroom with young children's language and literacy development in mind. They should label the different areas of the room and include in their diagram the materials they would place in each area.

2. Provide students with a checklist of items that should be included in a literacy-rich school environment (see Appendix B, or they can use the sheets they generated during and after viewing this chapter of the DVD). Ask them to visit a local preschool classroom and critique it in terms of the items on the list. In-service teachers can critique their own rooms and make any changes they feel are necessary.

DEMONSTRATING THE CONNECTICUT PRESCHOOL CURRICULUM FRAMEWORK (2006): PERFORMANCE STANDARDS FOR LANGUAGE AND LITERACY





CHAPTER II: LISTENING AND UNDERSTANDING; SPEAKING AND COMMUNICATING

Helping Children Develop Oral Language Skills by Providing Opportunities for Extended Discourse throughout the Day

This portion of the DVD demonstrates the following content and literacy performance standards from the *Connecticut Preschool Curriculum Framework* (2006):

Content Standard:
Preschool programs will provide children with opportunities to communicate their experiences, ideas and feelings by speaking.

Performance Standards:
Educational experiences will assure that preschool children will:

- speak clearly, including use of appropriate tone and inflection;
- use multiple-word sentences or phrases to describe ideas, feelings and actions;
- speak to initiate a conversation or enter into a play situation; and
- speak for a variety of other purposes.

Content Standard:
Preschool programs will provide children with opportunities to listen with understanding to directions, conversations, and stories.

Performance Standards:
Educational experiences will assure that preschool children will:

- demonstrate understanding of basic conversational vocabulary;
- demonstrate understanding of messages in conversation; and
- retell information from a story.

Oral language is the foundation upon which the skills of reading and writing are built (Roskos, Tabors, & Lenhart, 2004). It is through speaking and listening that young children increase their background knowledge as they learn about the world, develop an ever-expanding vocabulary, and organize their thoughts and the information they receive from others. It is crucial to children's future reading and writing success that they develop their capacity to speak in increasingly complex sentences and to understand the information and directives others convey to them. Teachers can be instrumental in this process, acknowledging children's efforts and providing the scaffolding they need to engage in extended conversations—exchanges in which the child takes at least two or more turns with a partner. Preschool teachers who have performance standards and children's needs in mind do not leave such conversations to chance. Rather, they plan activities and make themselves available to interact with children so that youngsters have

multiple opportunities to engage in language-filled play all day, both inside the classroom and on the playground.

Before Viewing Chapter II

Discuss the connection between strong oral language skills and children's future success as readers and writers. Some points to consider:

1. Oral language development is crucial to competence in reading and writing. Some of the reasons for this include:
    a) By listening and speaking, children learn how language is constructed, vital information for comprehending the more complex language and sentence structures found in books;
    b) Repeated opportunities to speak and listen increase children's vocabulary, thereby helping their comprehension of words used in stories and nonfiction texts;
    c) Repeated opportunities to speak and listen help children learn the rules of grammar and become familiar with the sounds of language, thus facilitating their attempts to write.

2. Language development involves both speaking (expressive language) and listening (receptive language).

3. Children talk when they have a need (for example, to obtain more juice or ask for help), to express ideas or feelings, or when their environment is stimulating enough to prompt speech through play and investigation.

4. Teachers encourage talk by planning the objects and activities they place in the environment and by being available to interact with children throughout the day.

5. Teachers enrich children's language by:
    - acknowledging their attempts at speech and providing feedback;
    - repeating in correct form what children say: for example, a response to "I wroted my name" might be, "Yes, Mary, you wrote your name all by yourself";
    - extending what children say by adding more information and details;
    - using open-ended phrases and questions that encourage more talk, such as "And then…";
    - using new vocabulary words; and
    - sharing their experiences and encouraging children to tell their own stories.

6. Carrying on a conversation requires that children focus on another person and on what is being said, follow a train of thought, organize their ideas, and process the new information they receive.

7. Content-rich conversations increase children's vocabulary, and a strong vocabulary is essential for understanding the content of what they will read later on.
8. In addition to understanding the words people speak to them, children must learn how to interpret tone and gestures. Body language is a way of communicating.

9. Excessive questioning can often shut children down, thus canceling the opportunity to engage them in further conversation.

10. Teachers need to listen to children and give them the opportunity to initiate speech before intervening with questions and other prompts.

11. For children learning English as a second language, it is essential that teachers understand oral language development strategies necessary to focus on the specific needs of these learners—strategies based on the particular stage of second language acquisition.

During the Viewing of Chapter II

Ask students to note the conversations that take place in this section of the DVD and determine:

1. What was available in the room or outdoors (including content area materials) that sparked the conversations.

2. When and where teacher interaction occurred.

3. The ways in which the teachers encouraged the children to talk.

4. Whether there was evidence of extended discourse, that is, children taking two or more turns in a conversation.

After Viewing Chapter II

Divide the students into discussion groups. Ask them to:

1. Dialogue about child-to-child conversations in the DVD and where they occurred.

2. Dialogue about teacher-to-child conversations in the DVD and where they occurred.

3. Identify the child-initiated conversations. Was a teacher part of any of these conversations? If so, how did she/he participate in the conversation? What else could she/he have done to extend the conversation? Did she/he do anything to impede the conversation? If so, what was the obstacle and how could it have been avoided?

4. Talk about the different ways in which the teachers extended children's talk or encouraged them to talk more.

5. Focus on the role content area materials and activities played in conversation and in concept and vocabulary development. Were the content area investigations appropriate for young children? Did students see evidence of children's genuine interest in these topics? What evidence can they give for their opinions?

Further Points for Discussion with Students

1. English language learners (ELLs) go through several stages as they begin to acquire the second language (English):
    a) The child speaks his/her first language (L1) and is hesitant to speak in the second language (L2) (Silent Period);
    b) The child's understanding of English is limited; his/her emphasis at this stage is on developing his/her listening skills (Pre-production Stage);
    c) The child speaks and understands some English; he/she is able to construct simple phrases; control of the language structure is limited and the vocabulary is restricted to concrete and practical contexts (Early Production);
    d) The child speaks and understands enough English for communication; he/she can construct sentences to express his/her own ideas, but continues to have difficulty with abstract content (Speech Emergence);
    e) The child has a high fluency in English that allows him/her to develop more complex sentences and expressive vocabulary (Intermediate Fluency).

    (Herrera & Murry, 2005)

2. Divide students into groups and ask them to make a list of suggestions to assist preschool-aged children who are learning the language to begin forming a clearer understanding of the patterns of the English language. Compile their ideas into a handbook for use in the classroom. Some ideas to include are:
    a) Pair an ELL student with a buddy for as long as needed. If the buddy speaks the ELL student's first language, that is especially helpful but not absolutely necessary;
    b) Prepare different binders that correspond to the ELL student's needs in the classroom: classroom supplies, routines such as the classroom schedule, food and meals, etc. Each binder contains pictures of the object or activity and is accompanied by a pre-recorded tape on which the teacher says the word in the child's first language and in English. Recording a bell ring after each picture is named will alert the child to turn the page;
    c) Teach the child basic "classroom survival" vocabulary first: asking for help; basic hygiene such as using the bathroom and washing hands; and table words such as names of foods or how to request another helping.

Spend one-on-one time with the child each day to practice words and simple sentences;

d) Keep in mind that the child will go through a silent period during which he/she is taking in the new language but is not ready to speak;
e) Give the child extra time to respond;
f) Keep the child in close range so the teacher can determine whether he/she is understanding what is going on;
g) Have a hand signal during story or group time so that the child can alert the teacher that he/she has reached a listening threshold;
h) Provide a quiet place where the child can seek refuge from constantly attending to English;
i) Make materials available in the child's first language.

3. Developing a strong vocabulary is essential to children's future success in school (Hart & Risley, 1995, 1999). In order to acquire new words as part of their working vocabulary, children need to hear them many times and practice using them. Beck posits that vocabulary teaching should be "robust"; teachers cannot leave it to chance, hoping children will pick up meanings from context. She offers some criteria for selecting words to teach young children (2002, pp. 25-26):
   a) The word must be understandable;
   b) The word can be explained in simple language;
   c) The word has many possibilities for use.

   Brainstorm with students some ways to both introduce new words to preschool children and provide opportunities to use these words. (More information on teaching vocabulary is contained in Chapter III.)

4. Teachers can scaffold or provide support for children's language development in several ways (Roskos, et al., 2004, p. 40):
   a) Label actions as you carry them out: "Now I am pouring the milk";
   b) Label children's actions for them as they carry them out: "Now you are pouring sand into the pail";
   c) Use explicit terms for objects and behaviors;
   d) Think out loud: "I wonder how many blocks I can pile up here";
   e) Ask children to talk about what they are thinking;
   f) Tie new words and ideas to action (e.g., "When we want to measure something to see how long it is, we put the ruler at the end of the object and read the numbers here");
   g) Encourage children to use self-talk (whisper to themselves) to learn and remember;
   h) Connect words and phrases to culturally and linguistically meaningful concepts and ideas.

5. Family literacy encompasses the ways parents and caregivers use language and literacy with their children at home and in their community. Often it occurs naturally in the routines of daily life. It may be initiated purposefully or spontaneously, but it is important that adults speak often to children and read to

them to support their oral language and literacy development. This family literacy may reflect the ethnic, racial, cultural, or linguistic heritage of the families and caregivers (Morrow, 1995). What ideas do the students have for conveying this information to parents and caregivers?

Additional Activity

Role play a conversation between a student and teacher, emphasizing the strategies teachers can use to guide and extend conversations. Have the rest of the students critique the role play and add suggestions.

Suggested Assignments

1. The ability to listen to a child and focus completely on what she or he is saying is crucial, not only to answer the child's needs, but also to fully engage the child in conversation and extend her/his speech. Distribute the *Listening Assignment* worksheet (Appendix C) and ask students to use it to listen in on two conversations: 1) in their own classroom, another teacher's classroom, or on the playground, and 2) outside the classroom, such as in the supermarket or the library. Discuss the results in the following class.

2. Ask students to tape record and then transcribe a conversation they have with a child in their class or in another teacher's class. The student should employ as many of the strategies discussed for expanding and extending children's discourse as possible: providing acknowledgment through feedback; repeating what was said with correct grammar; adding more information and details; telling their own related experiences; and asking open-ended questions. The student should label these strategies in the transcript. If the child is unknown to the student, the student should either:
    - talk to the child's teacher first to determine what topics the child might be interested in discussing; or
    - approach the child as he/she is engaged in doing something and carry on a conversation about that activity.

3. Ask students to focus on one child in their own or another teacher's classroom over a one- or two-week period and fill in the *Language Observation Checklist* provided (see Appendix D). Based on the information derived from this observation, what suggestions does the student have for fostering this child's oral language development? Some students may wish to observe an ELL child, indicate what stage of second language oral development the child is in, and make suggestions for scaffolding him or her to the next stage of language acquisition.

CHAPTER III: READING

Part I: Read-Alouds, Book Talk, Vocabulary Development, and Independent Reading

This portion of the DVD demonstrates the following content standard and literacy performance standards from the *Connecticut Preschool Curriculum Framework* (2006):

Content Standard:
Preschool programs will provide children with opportunities to exhibit interest in reading.

Performance Standards:
Educational experiences will assure that preschool children will:

- show independent interest in reading-related activities;
- attend to a story; and
- demonstrate book awareness

In the chapter, "Literature-Based Instruction in the Early Years," in *The Handbook of Early Literacy Research,* Vol.1 (2002), Morrow and Gambrell cite several studies (Bus, van Ijzendoorn, & Pellegrini, 1995; Dickinson & Smith, 1994; Feitelson, Goldstein, Iraqi, & Share, 1993; Peterman, Dunning, & Mason, 1985; Robbins & Ehri, 1994; Sénéchal, Thomas, & Monker, 1995) that investigated the effects of regular storybook reading in the classroom on children's literacy development. They found that "children…who were read to daily over long periods scored significantly better on measures of vocabulary, comprehension, and decoding ability than did children in the control groups who were not read to by an adult" (p. 351).

It is suggested that the Reading section of the DVD be viewed in two parts. The first part demonstrates the many ways in which preschool teachers provide opportunities for children to exhibit interest in reading by making a variety of books available in the classroom, holding regular read-aloud sessions and book discussions, and encouraging children to explore books independently.

Before Viewing Part I of Chapter III:

Early and repeated exposure to all kinds of books is critical to children's literacy development. Discuss the following points with students:

1. It is important to select a variety of genres—including fiction, nonfiction, poetry, folklore, and predictable books, such as those with rhyme and repetition that invite participation—of excellent quality for use in the classroom.

2. Excellent books for young children are those that:

- have situations that resonate with young children;
- have interesting, well-developed characters;
- have carefully crafted language;
- have a plot that is easy to follow;
- expose children to new concepts they can understand;
- enrich children's vocabulary;
- invite meaningful discussion;
- invite participation;
- have fine illustrations; and
- have a pleasing format with enough white space to make the book inviting.

(Note: See Appendix J for a list of excellent books. Any one of these would be a fine choice for demonstrating the characteristics listed above.)

3. Daily exposure to books helps children acquire book knowledge, that is: the parts of a book; the title, author, and illustrator of a book; how to turn the pages; the distinction between the illustrations and print, and understanding that the story is in the print; where the text begins; etc.

4. It is essential to have a collection of books that represents the children's racial, cultural, linguistic, and ethnic backgrounds/identities.

5. Children need different kinds of experiences with books, such as one-on-one with an adult, small group read-aloud, independent reading, etc.

6. Hearing books read aloud develops children's capacity to focus and listen attentively, helps them become familiar with literary language, and introduces them to new vocabulary.

7. Talking about the story or book content develops children's ability to think about and understand what they hear and increases their background knowledge.

8. Reading aloud to children requires preparation and skill in selecting sections for discussion, eliciting comments from children that require higher level thinking, introducing new vocabulary, etc.

9. Transition times are opportunities to make books available for individual perusing or small group sharing.

10. Tracking print in big books or on charts as you read provides opportunities for children to recognize familiar words and the letters in those words.

11. Real-life experiences with print, such as reading notes or cards, help children learn the functions of print and its use in everyday life.

12. It is important to plan programs for parents during which the importance of reading aloud daily is discussed and modeled, while respect for the families' cultural, racial, linguistic, and ethnic heritage, and how valuing that heritage can enrich a child's oral language and literacy development, is demonstrated.

13. Daily experiences with books at home and in school help children acquire a love of reading that will sustain them throughout their lives. Research indicates that reading in the home environment may have specific and particular benefits for second language learners (Blum et al., 1993).

During the Viewing of Part I of Chapter III

Provide students with the *Book Selection and Classroom Read-Alouds* worksheet (see Appendix E) and review it with them. Ask students to fill it in as they view this section of the DVD. Provide students time to complete the worksheet after viewing if necessary.

After Viewing Part I of Chapter III

Divide students into groups after they have completed their forms and ask them to compare their results. Bring the class together for a group discussion. Do any of the students have ideas about engaging children in book talk?

Some points to emphasize:

1. Talking about a story helps children understand how a story works (that there is a beginning, middle, and end; usually some problem occurs that must be resolved through the actions of the main character), encourages thinking, improves comprehension, and enhances vocabulary and background knowledge. This discussion is very important so careful preparation is necessary. In addition, because young children can so easily wander off task, small groups are essential to the success of meaningful book talk.

2. Teachers need to read with a great deal of enthusiasm and expression. This models for children what good reading sounds like and, for linguistically diverse learners, scaffolds their second language acquisition. Teachers' enthusiasm for books will ignite their children's, and their own, love of reading.

3. There are many ways to elicit good book talk; asking open-ended questions is only one of the methods teachers can use. Teachers can think aloud as they read, letting children in on the possibilities they might consider in terms of how the plot will resolve itself, or what the characters will do next. Trying to figure out a particular character's motivations will help a reader understand that character's actions in the story. Such conversations not only assure teachers that children are able to listen attentively and understand what they are hearing in a particular story, but also that children will be equipped to understand stories that they read by themselves in the future.

4. Teachers can help children understand unfamiliar words in a story by offering a brief explanation that does not detract from the text, pointing to an explanatory illustration, or reading with such expression that the meaning is clear from the teacher's tone of voice.

5. Deciding beforehand what comprehension challenge a particular book will have for children helps the teacher gear the discussion in a way that will help children meet and overcome that challenge.

6. It is not always necessary or even desirable to show children the pictures in a book while reading. Sometimes there are items in the pictures not contained in the text, and this may hinder comprehension. Also, constant reliance on pictures may keep children from trying to make sense of the words. A good practice is to show children the pictures after reading each page at least some of the time.

7. Reading nonfiction books should be part of the regular read-aloud routine. Books related to class projects and investigations are logical choices for these sessions. Since nonfiction books and articles will make up the bulk of children's reading in the higher grades, they need to become familiar early on with nonfiction and its typical structures.

8. The classroom should be set up in ways that entice children to interact with books and engage in literature-related activities, either independently or with their peers. It may contain an attractive library area with books conveniently displayed; puppets and a puppet theater for children to enact stories they've heard read aloud; space with big books and easels; space with tapes and earphones; etc.

9. Books children "write" themselves should also be part of the library display.

10. It is not necessary to focus on every new word in a story. Children may not be able to retain that much information. Focus on those that would be most useful to know. Vocabulary words introduced during reading should be revisited as often as possible throughout the day.

Suggested Assignments

1. Distribute the *Excellent Books for Young Children* worksheet (see Appendix F) and ask students to fill it in with the appropriate books.

2. Fill out the *Read-Aloud Plan* worksheet (see Appendix G) with a book of your own choosing as the instructor. Use that information to prepare a read-aloud demonstration for the class. After the read-aloud, distribute copies of your filled in worksheet or make an overhead or PowerPoint version so that students can see and discuss your preparation. Finally, divide students into groups and distribute a blank copy of the worksheet in Appendix G to each group. Ask the groups to

work on preparing a read-aloud by filling out the form. After several weeks, each group will demonstrate the read-aloud for the rest of the class, followed by a discussion and critique. Each member of the group should participate in the reading, as well as the preparation of the reading and any materials they choose to use. It would be a good idea to encourage some groups to use a nonfiction book.

CHAPTER III: READING

Part II: Recognizing Familiar Words and Developing Phonological Awareness

This portion of the DVD demonstrates the following performance standards from the *Connecticut Preschool Curriculum Framework* (2006):

Content Standard:
Preschool programs will provide children with opportunities to exhibit interest in reading.

Performance Standards:
Educational experiences will assure that preschool children will:

- recognize matching sounds and some printed letters; and
- recognize several printed words.

Intervention studies have shown that improving children's phonological awareness has a direct impact on the development of reading skills (Bus & van Ijzendoorn, 1999; Ehri et al., 2001). Presumably, children who can manipulate speech sounds more easily find it easier to understand how letters map onto speech sounds (Sénéchal, et al., in Dickinson & Neuman, 2006, pp. 173-174).

Before Viewing Part II of Chapter III:

1. It is important that students understand what phonological awareness is, its importance for future reading and writing success, and how it differs from phonics. Discuss the following definitions:
    a) *Phonological awareness* – an umbrella term that indicates the ability to focus on a whole spectrum of speech sounds, from simple rhymes and alliteration to, at the highest level, awareness of syllables and the smallest units of sound called phonemes;
    b) *Phonemic awareness* – the ability to hear, identify, and manipulate the individual sounds in spoken words; this is one aspect of phonological awareness;
    c) *Phoneme* – the smallest unit of sound in a word. For example, the word "cat" has three phonemes: c/a/t. The word "duck" has three phonemes: d/u/ck;
    d) *Phonics* – matching the sounds in words to the written letters that represent them;
    e) *Alphabet knowledge* – the ability to name, recognize, and write the letters of the alphabet.

    Note that phonological and phonemic awareness activities have to do with recognizing and manipulating the sounds *heard* in words and do not involve

writing. Phonics, which matches sound to print, involves writing. In preschool—through games, songs, and manipulative materials—children play with the sounds of language and learn to identify them.

2. Although one skill is not completely mastered before another begins to develop, phonological awareness usually progresses systematically, from the lowest to the highest level of difficulty, more or less in the following order:
    a) *Listening*;
    b) *Rhyme awareness*: recognizing the same sounds at the end of words (make, bake);
    c) *Alliteration awareness*: recognizing the same sounds at the beginning of Words (red, rabbit);
    d) *Word awareness*: being able to divide sentences into their component words;
    e) *Syllable awareness*: being able to divide words into syllables;
    f) *Initial or onset rime segmentation and blending*: /d/+og = dog; /b/+at = bat.

Through poems, songs, rhymes, and games, most preschool children can progress through some of the earlier stages of phonological awareness and some may even move on to onset rime segmentation and blending. Another key point to consider is that in order for the oral language development of English language learners to flourish, teachers must foster:

a) a supportive environment;
b) opportunities for meaningful interactions;
c) support to help the learner understand the content; and
d) the child's active participation in the oral exchange.

(Hadaway, Vardell, & Young, 2005, p. 169)

During the Viewing of Part II of Chapter III

Ask students to make a list of the different ways the teachers in the DVD call attention to print (alphabet knowledge) and help children develop phonological awareness. What phonological awareness skills do they see the children exhibiting in the DVD?

After Viewing Part II of Chapter III

1. Go over the lists the students generated while watching the DVD. Put all of their contributions on a chart (or any material such as a Smart Board that can be viewed by all). Things they should have noted include:
    - a teacher pointing to letters on a chart;
    - a teacher clapping the syllables in children's names;
    - a teacher singing rhyming songs;
    - a teacher and children reciting a poem together;
    - an object box of things beginning with the letter "b";

- sentence strips; and
- a teacher and children talking about what letter is at the beginning of a word.

2. Recall the classroom environment section of the DVD. What materials in the classrooms viewed will call children's attention to print and/or the sounds of language?

3. Engage in some specific activities with students so that they will have a clear idea of the kinds of activities they can use with children to help them develop phonological awareness. The following are some suggestions:
   a) Play rhyming games: read a story that is told in rhyme; sing songs; recite rhyming poems; say pairs of words and have students indicate which ones rhyme; show pictures of objects and have students say their names and indicate whether they rhyme; recite nursery rhymes and stamp feet, raise voice, clap hands when words rhyme;
   b) Demonstrate how to create boxes of objects that begin with the same sound;
   c) Read a story with alliterative text (see Appendix J for suggestions);
   d) Provide counters and have students place a counter for every word they hear in a sentence you say. Call attention to the fact that when they do this with children, it is important to start with single syllable words (or children may put down a counter every time they hear a syllable rather than a word);
   e) Clap the syllables in the students' names;
   f) Demonstrate tracking the print in the chart you created after viewing the DVD;
   g) Ask the students to find the letter that begins their name or other words. Show them how to make cardboard slides so that children can use them to isolate words and letters on a chart.

4. Connect phonological and phonemic awareness with future success in reading and writing.

Further Points for Discussion with Students

1. At the preschool level, development of phonological awareness should be playful. Short activities matched to children's developmental level and interest will give them a love of language and a sense of accomplishment. It is important for teachers to realize that extensive phonological awareness activities outside of their actual connection to reading and writing are *not* advantageous. It is far more useful to call attention to sounds when children need and use them than to do so in isolation. For example, when a child wants to write "mommy," the teacher can exaggerate the sound of /m/ to help the child know how to begin. Helping children notice sounds in words on charts, in big books, etc. also helps them

become aware of the phonological structure of words (see Juel, 2006, pp. 417-423).

2. Short phonological awareness activities are perfect for transition times when, too often, precious minutes are lost waiting for the group to gather.

3. Teachers need to be aware of the skills required when they ask children to perform phonological awareness tasks. For example, asking children to listen and indicate whether two words rhyme simply requires that children *hear* or *recognize* rhyming sounds. But asking them to say two rhyming words, say a word that rhymes with a given word, or find a picture of an object that rhymes with a word the teacher says, requires that children *generate* a rhyme—a much harder task. Too often teachers skip to the latter task without first making sure children can recognize rhyming sounds. A good progression would be:
    a) "Do these two words rhyme? Listen carefully as I say them";
    b) "Here are three pictures. Pick out the two that have names that rhyme";
    c) "Say two words that rhyme." Or, "Here is a pack of cards. Find pictures of two objects whose names rhyme."

    It would be worthwhile to say several tasks aloud and have students determine whether children need simple sound recognition or whether they have to generate the information themselves. This is a key concept for students to understand if they wish children to succeed at phonological awareness games and engage in them enthusiastically.

Suggested Assignments

1. Ask students to find thirty short poems, finger plays, songs such as "Down by the Bay" by Raffi, etc. They should type each item on a small index card, punch a hole in the top left corner of the cards, and put a ring or ribbon through the holes to gather the cards together. The cards can then be hung on a hook near the rug where children gather and used as a quick reference by the teacher to fill in transitional times. The poems and rhymes may even be grouped into categories to correspond to different transition times: songs for clean-up, for getting dressed to go outdoors, etc.

2. Ask each student to find an attractive nursery rhyme book and mark several rhymes that can be used for phonological awareness activities. For example, "Peter, Peter, Pumpkin Eater" can help children hear examples of alliteration. The students should each prepare to use at least one of their choices in a fun way and try it with their classmates the following week.

3. Assign each student a different consonant. Ask the students to cut out/draw/find on the Internet, etc., twenty pictures of objects beginning with that consonant and paste these on 5 x 8 index cards. They can then use these picture cards for phonological awareness sorting activities in their classrooms. The class might

want to photocopy each other's pictures so that they will be able to make several sets of cards for themselves with a minimum of work.

CHAPTER IV: WRITING

Moving from Scribbles to Conventional Print by Creating Opportunities for Writing throughout the Day

This portion of the DVD demonstrates the following content standard and literacy performance standards from the *Connecticut Preschool Curriculum Framework* (2006):

Content Standard:
Preschool programs will provide children with opportunities to use different forms of writing such as drawing, letter-like forms, invented spelling, and conventional forms.

Performance Standards:
Educational experiences will assure that preschool children will:

- use symbols or drawings to express thoughts, feelings and ideas;
- print or copy their first name; and
- use letter-like approximations to write words or ideas.

"The young child's world is full of designs on paper and on a variety of other surfaces. Writing materials and the visual aspects of writing and drawing fascinate young children" (Schickedanz & Casbergue, 2004, p. 9). Even toddlers spontaneously put writing instruments to paper and delight in exploring the results. It is the preschool teacher's role to lead children from this random scribbling to at least a beginning realization that there is a fixed number of letters in the English alphabet, and that by controlling the arrangement of these letters, one can convey a message. The journey between these two points requires time—years—and constant modeling and opportunities for practice.

Before Viewing Chapter IV

Some points to discuss:

1. Children are naturally curious about print and experiment with writing materials whenever they have the opportunity.

2. Children's writing progresses in predictable developmental stages. It is important to recognize these stages, acknowledge what the child is accomplishing in each stage, and know how to guide the child to the next stage.

   Developmental stages of children's writing:
   a) The child, usually toddler, makes random marks on the paper to see what happens;
   b) Drawing – the child communicates, tells a story through drawing. The child "reads" his/her drawing as if the page contained writing;

c) Scribbling – the child intends his/her scribbles to be writing. Often the scribbles proceed from left to right. The scribbles often resemble cursive writing;
d) Letter-like forms – some of the shapes the child makes resemble letters, although this is more accidental than deliberate;
e) Letter strings – the child writes letters in random order, often producing some of the letters in his/her name. The same letter may be repeated in different forms;
f) Invented spelling – the child writes using his/her own spelling for words. Sometimes a single letter stands for a word, as in "h" for "house"; then the beginning and ending letter represents a word, as in "hs" for "house";
g) Conventional spelling – child's writing takes on conventional form;
h) Research indicates that the development of writing for both first- and second-language learners is similar (Hudelson, 1984, as cited in Hadaway & Young, 2005). For instance, with young English learners, teachers see many of the same developmental stages as with other students—from scribbling and making random marks to using one letter to stand for an entire word or thought, and on to phonetic spelling and eventually more traditional spelling. (p. 151)

With young English learners, teachers see many of the same developmental stages as with other students—from scribbling and making random marks to using one letter to stand for an entire word or though, and on to phonetic spelling and eventually more traditional spelling. All young students go through these developmental stages.

Project images of these stages (available in early literacy texts or on the following websites) and review them with the students.

- http://www.gips.org/ManilaWeb/ELL/Developmental_Stages.pdf
- http://www.lindaslearninglinks.com/earlywrtgdev.html
- http://www.sedubois.k12.in.us/~jblackgrove/stages_of_writing.htm

During the Viewing of Chapter IV

Copy and distribute the *Observing Writing in Preschool Classrooms* worksheet (see Appendix H). Ask students to fill it in as they view this section of the DVD.

After Viewing Chapter IV

1. Divide students into groups to discuss their observations. Focus on the availability of writing materials throughout the room as well as in the writing center, and the functions of the different writing activities.

2. Read *Bunny Cakes** by Rosemary Wells. Ask students to determine what Max

knows about the functions of writing and what writing stage he is in. How might he be supported to go to the next writing level? Wells continues to write about Max and his forays into writing in her book *Bunny Mail***.

* Wells, R. (2000). *Bunny Cakes*. New York: Penguin/Puffin Books.
** ---. (2004). *Bunny Mail*. New York: Penguin/Viking Children's Books.

Further Points for Discussion with Students

1. A print-rich environment that reflects the children's racial, linguistic, cultural, and ethnic identities fosters the children's curiosity toward print.

2. Even scribbles are an important step on the continuum toward conventional writing. Teachers need to focus on what the child can do when they see a piece of writing and how to scaffold the child to advance to the next stage.

3. It is important to provide real reasons for children to write: writing a note to remind the teacher of something; making rounds with a clipboard to take surveys of their classmates; writing notes to parents and caregivers, a "Do Not Disturb" sign, or one's name on schoolwork; etc. Having mailboxes in the room so that children can write notes to each other is an excellent idea.

4. Teachers need to model writing at every opportunity: "Let me write that down so I won't forget."

5. Watching children as they write provides a great deal more information than simply seeing the finished product. For example, watching a child will reveal where on the page the child began and may even let the teacher in on how the child figures out which letters to use.

6. The dramatic play area should always provide opportunities for writing: pads for taking phone messages, paper for making signs, writing recipes, etc.

7. Parents and caregivers need to model writing and provide opportunities for their children to write at home. Brainstorm with students some ways in which to convey this important information.

Suggested Assignments

1. Distribute copies of writing samples indicating the different stages of young children's writing (such as those obtained from any of the websites listed above or from an early literacy text). Ask the students to obtain two writing samples during the week from a child in their or another teacher's room. They should use the following prompts:
    a) Write your name for me;

b) Write a story (or note, or message, depending upon child's age and ability) for me.

2. Ask students to transcribe the dialogue that ensues with the child. From that dialogue, the student should:
   a) Determine if the child has an understanding of the functions of print;
   b) Determine if the child can distinguish between drawing and writing;
   c) Note where the child begins to write or draw on the page;
   d) Determine child's directionality in writing;
   e) Write an analysis of the child's writing sample, indicating what writing stage the child is in and why. What would the student do to scaffold the child to the next stage of writing development?

3. Distribute the *Writing Materials* worksheet (see Appendix I). Ask students to fill it in and bring it to class the following week for discussion.

APPENDIX A
CREATING A LITERACY-RICH ENVIRONMENT

A. The room layout: List several things you notice about the way in which the classrooms in the DVD are arranged.

_____

_____

_____

_____

_____

_____

B. Fill out the two columns in each section below:

LITERACY MATERIALS NOTED	LOCATION

CONTENT TOPICS NOTED	**MATERIALS AVAILABLE**

APPENDIX B
LITERACY-RICH ENVIRONMENT CHECKLIST

General Early Childhood Setting

___ Room divided into different centers, such as library center, writing center, dramatic play, etc.

___ Labels and other print displayed at eye level:
- ___ poems
- ___ experience charts
- ___ schedule
- ___ directions (how to wash hands, etc.)
- ___ children's work
- ___ other, such as: _____

Library Area

___ books of different genres, including fiction, nonfiction, poetry, folktales, written by children, etc.
___ posters, labels
___ books displayed facing out, as well as those shelved spine-out
___ puppets and stage
___ comfortable furniture
___ listening station
___ easel
___ writing materials
___ books that reflect children's own racial, linguistic, cultural, and ethnic backgrounds and identities

Writing Area

___table(s) and chairs
___ pencils, markers, crayons
___ papers of different sizes, shapes, and colors
___ blank books
___ staplers, paper clips, scissors
___ student writing (displayed)
___ books
___ alphabet strips
___ alphabet letters of all kinds: magnetic, wooden, sandpaper letters, stencils
___ play doh for letter formation
___ games to foster phonological awareness
___ clipboards
___ children's mailboxes
___ computers
___ magazines
___ junk mail

Dramatic Play Area

___ a culturally relevant play setting that reflects children's real-life experiences
___ clothing and artifacts that reflect the topic of play (for example, stethoscope, doctor's coat, prescription pad, telephone, if class is doing a project about doctors)
___ writing materials, including pads, clipboards, pencils, markers
___ books on the topic being investigated
___ materials for building props
___ books on topics relevant to children's racial, linguistic, cultural, and ethnic identity development

Science Area

___ books on the topic being investigated
___ materials, animals, etc. that the children can observe firsthand
___ observation tools, such as microscopes
___ writing materials, including clip boards
___ charts
___ work area

Block Area

___ blocks and other building materials of different sizes and shapes
___ artifacts such as hard hats, tools, etc.
___ books related to building
___ writing materials, including clipboards
___ charts, labels, and/or other print

Art Area

___ easels
___ art paper of all kinds
___ paints, markers, brushes, etc.
___ smocks
___ play doh
___ books related to art
___ paper and other writing materials

APPENDIX C
LISTENING ASSIGNMENT

SITUATION ONE

DATE: _____

PLACE: _____

WHAT WAS SAID:

_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____

This conversation [☐ Did or ☐ Did Not] show that the adult was listening because:

_____
_____
_____
_____
_____

If the adult was not listening, state what he/she could have said instead to be more responsive to the child:

_____
_____
_____
_____
_____
_____

LISTENING ASSIGNMENT

SITUATION TWO

DATE: _____

PLACE: _____

WHAT WAS SAID:

_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____

This conversation [☐ Did or ☐ Did Not] show that the adult was listening because:

_____
_____
_____
_____
_____

If the adult was not listening, state what he/she could have said instead to be more responsive to the child:

_____
_____
_____
_____
_____
_____
_____

APPENDIX D
LANGUAGE OBSERVATION CHECKLIST

Child's First Name_____
Child's Age _____
Date _____

A. Place a check in the column each time you observe the child engaging in any of the performance standards. Indicate whether it was during group or one on one. Describe in the action column what the child said or did to demonstrate that performance standard.

PERFORMANCE STANDARD	GROUP	ONE ON ONE	ACTION
ORAL LANGUAGE			
Speaks clearly			
Uses appropriate tone and inflection			
Uses multiple-word (five or more words) sentences or phrases to describe ideas, feelings, and actions			
Speaks to initiate a conversation or enter into a play situation			
Uses language to retell stories and experiences			
Uses language to make up stories			
Describes			
Asks questions to obtain information			
Asks for assistance			
RECEPTIVE LANGUAGE			
Listens to stories and/or speaker in conversation			
Demonstrates understanding of basic conversational vocabulary			
Demonstrates understanding of messages in conversations			
Retells information from a story			
Follows two-step directions			

B. Now that you have observed the child over a period of time, describe below where you think this child is in his/her oral and receptive language development and how you know this. Then make specific suggestions for bringing the child to the next stage of language development.

APPENDIX E
BOOK SELECTION AND CLASSROOM READ-ALOUDS

BOOK SELECTION	
KINDS OF BOOKS VIEWED	**LOCATION/HOW DISPLAYED/USED**

BOOK READING IN THE CLASSROOM	
Indicate below in the column on the left the different ways in which you saw books being used in the DVD (e.g., by individual children, as read-alouds, etc.). In the column on the right, describe what you saw taking place: the kind of interaction between teachers and children, whether children participated in the reading, how and where reading took place, etc.	
KIND OF BOOK READING VIEWED	**DESCRIPTION OF THE READING SESSION**

APPENDIX F
EXCELLENT BOOKS FOR YOUNG CHILDREN

Choose three books in each category below that you consider to be excellent for young children. Give your reason for each choice (e.g., it relates to young children's lives, offers opportunities for participation, provides scientific or other information about the world that children can understand, has memorable characters, introduces challenging yet understandable vocabulary, etc.).

FICTION BOOKS	
TITLE, AUTHOR, ILLUSTRATOR	**REASONS FOR CHOICE**
NONFICTION BOOKS	
POETRY	
FOLKTALES	

PREDICTABLE BOOKS	
MAGAZINES FOR YOUNG CHILDREN	

APPENDIX G
READ-ALOUD PLAN

In the spaces below, have each member of the group sign his or her name and record the task he or she performed.

Name **Task**

_____

_____

_____

_____

_____

Date: _____

Book Title: _____

Author: _____

Illustrator: _____

Publisher: _____

Copyright Date: _____

WHY DO YOU THINK THIS IS A GOOD BOOK TO READ TO YOUNG CHILDREN?

BEFORE THE READING—PREPARE TO READ THE STORY

A. OBJECTIVE(S):

B. COMPREHENSION:

a) What is the main idea of the story?

b) What are some comprehension difficulties you anticipate the children might have in understanding this story? For example, might the children have trouble understanding why a particular character does something? Will they be able to understand a problem the character has? If the book is nonfiction, think about the concepts presented in the book. Will the children need help understanding them? How will you provide that help?

C. VOCABULARY:

Choose at least three but no more than five words to introduce through this book reading. A word does not necessarily have to be in the book. For example, a nonfiction book could describe where a frog lives but never use the word "habitat." But you, as the teacher, could introduce the word "habitat" as meaning where a creature lives.

For each word you choose, you must:

- explain why you chose it; and
- describe how you will introduce it—act it out, give an example, define it, etc.

D. DISCUSSING THE BOOK:
There are many ways to engage children in discussion about a book. Questions are helpful, but should not be overused. You can relate the story to your own or the children's lives; let the children in on what you are thinking as you read the story (e.g., "I wonder how Jamie will make a friend in his new school…"; pause and have the children comment on what they think will happen next and why).

Fill in the things you will say before (when showing the cover, for example), during, and after the read-aloud. Place post-it notes throughout the book at places you wish to pause for discussion.

Before:

During:

After:

E. AFTER READING THE STORY:

a) Decide how you will review the story. Are there certain concepts you want to reinforce?
b) How will you continue to use the new vocabulary throughout the week? The year?
c) What items will you place in the room to encourage children to reenact the story, read it on their own, turn it into a puppet show, etc.?

APPENDIX H
OBSERVING WRITING IN PRESCHOOL CLASSROOMS

Writing Activities Observed	Location in which Writing Took Place	Teacher	Child

APPENDIX I
WRITING MATERIALS

Consider the different centers listed below. Decide what kinds of writing materials you could put in each center to encourage children's writing/drawing. If you see that children are not making use of these materials, how could you facilitate their doing so? How do you make sure the materials are reflective of children's cultural, racial, ethnic, and linguistic backgrounds?

NAME OF CENTER	APPROPRIATE WRITING MATERIALS
Book Center	
Dramatic Play Area (Set Up as a Beauty Parlor)	
Reading Center	
Pet Area	
Art Area	
Science Center	
Math Center	
Music Center	

APPENDIX J
ANNOTATED BIBLIOGRAPHY OF BOOKS FOR PRESCHOOL CHILDREN

Alliteration

Base, Graeme. (1996). *Animalia.* New York: Penguin/Puffin Books.
This intricately detailed, oversized alphabet and picture book is made up of pictures that unfold into layers and layers of objects, all matched to each page's corresponding letter.

Bottner, Barbara. (1997). *Bootsie Barker Bites*. Illustrated by Peggy Rathmann. New York: Putnam.
Although their mothers caution them to "play nicely," Bootsie has no desire to get along with the "friend" thrust upon her in this hilarious tale.

Cobb, Rebecca. (2006). *Tongue Twisters to Tangle Your Tongue.* London, England: Marion Boyars Publishers.
The tongue twisters on every page of this book will surely challenge youngsters.

Dillon, Diane, & Dillon, Leo. (2002). *Rap A Tap Tap*. New York: Scholastic/Blue Sky Press.
Legendary African American tap dancer Bill "Bojangles" Robinson is the subject of this read-aloud picture book with graceful illustrations and simple, rhyming text.

Edwards, Pamela Duncan. (1997). *Four Famished Foxes and Fosdyke.* Illustrated by Henry Cole. New York: Harper Trophy.
Fox kits Frank, Floyd, Freddy, and Flo decide to raid the henhouse, but Fosdyke refuses to go in on their plan.

---. (2003). *Rosie's Roses.* Illustrated by Henry Cole. New York: Katherine Tegen Books/HarperCollins.
Rosie has four roses for Aunt Ruth's birthday, but after each of four animals "borrows" one, her gift is reduced to a rainbow ribbon.

---. (1998). *Some Smug Slug.* Illustrated by Henry Cole. New York: Harper Trophy.
A smug slug is unaware of the sinister dangers that await him!

Emmett, Jonathan. (2006). *This Way, Ruby!* Illustrated by Rebecca Harry. New York: Scholastic.
Rufus, Rory, Rosie, Rebecca, and Ruby are four ducklings who love adventure, but only small, steady Ruby takes the time to notice the things around her.

Enderle, Judith Ross, & Tessler, Stephanie Gordon. (2001). *Six Creepy Sheep.* Illustrated by John O'Brien. Honesdale, PA: Boyds Mills.

In this counting book, six sheep go out on Halloween and encounter a "flock of fairies," a "herd of hoboes," and more.

Hoberman, Mary Ann. (2000). *The Seven Silly Eaters*. Illustrated by Marla Frazee. New York: Harcourt/Voyager Books.

Each member of the Peters household has a demand for a special meal in this comic tale told in up-tempo rhyme.

Johnson, David A. (2006). *Snow Sounds: An Onomatopoeic Story.* Boston, MA: Houghton Mifflin.

Different types of equipment make alliterative sounds as the long process of clearing away a heavy snowfall begins. This book contains beautiful illustrations.

McMullan, Kate. (2006). *I'm Dirty!* Illustrated by Jim McMullan. New York: HarperCollins.

A backhoe loader cleans up a messy lot, counting down the alliterative objects he removes.

Pomerantz, Charlotte. (1989). *The Piggy in the Puddle*. Illustrated by James Marshall. New York: Aladdin.

The piggy in the puddle dawdles and diddles in the muddy middle until the entire pig family joins in the fun.

Root, Phyllis. (2001). *Rattletrap Car.* Illustrated by Jill Barton. Cambridge, MA: Candlewick Press.

It is questionable whether the old car will really make it to the beach in one piece. The book contains many wonderful sounds for children to imitate.

Serfozo, Mary. (2004). *Plumply, Dumply Pumpkin.* Illustrated by Valeria Petrone. New York: Aladdin.

Peter is looking for a perfect plumply, dumply pumpkin. In fact, it must be sunny and sumptuous as well!

Folktales

Argueta, Manilo. (1990). *Magic Dogs of the Volcanoes/Perros Mágicos de Los Volcanes*. Illustrated by Elly Simmons. English translation by Stacey Ross. San Francisco: Children's Book Press.

This bilingual rendition of the colorfully illustrated folktale tells the story of the magic dogs who live in the volcanoes of El Salvador and protect the villagers from harm.

Buehner, Caralyn. (2007). *Goldilocks and the Three Bears.* Illustrated by Mark Beuhner. New York: Dial.
This familiar tale is given a fine treatment here.

DeFelice, Cynthia. (2006). *One Potato, Two Potato.* Illustrated by U'Ren. New York: Farrar, Straus & Giroux.
An old couple is so poor they have only one of everything. But their lives change when they find an old pot that doubles whatever is put into it.

Ernst, Lisa Campbell. (2006). *The Gingerbread Girl*. New York: Dutton.
A gingerbread girl instead of a gingerbread boy runs away in this story. The twist is that when the fox is about to eat her, she finds a way to escape!

French, Vivian. (2006). *Henny Penny.* Illustrated by Sophie Windham. New York: Bloomsbury/Walker.
When an acorn falls on her head, Henny Penny goes on a trip to tell the king and meets various animals on the way. There are great illustrations in this book.

Hester, Denia. (2005). *Grandma Lena's Big Ol' Turnip.* Illustrated by Jackie Urbanovic. New York: Albert Whitman.
When Grandma Lena can't pull her huge turnip from the ground, different family members join in the effort. But only when Baby lends her support do they succeed.

Isaacs, Anne. (2006*). Pancakes for Supper*. New York: Scholastic.
In this comical tale, Toby falls out of her parents' wagon and ends up in the woods where she encounters various animals that would like to eat her. But the little girl makes some clever bargains and wins the day.

The Little Red Hen. (2006). Illustrated by Jerry Pinkney. New York: Dial.
This familiar story is beautifully illustrated.

MacDonald, Margaret Read. (2006). *Conejito: A Folktale from Panama*. Illustrated by Geraldo Valério. Atlanta, GA: August House.
When Little Rabbit must go visit his aunt, he manages to evade Mr. Fox, Mr. Lion, and Mr. Tiger by tricking them. Spanish words are sprinkled throughout this tale.

---. (2006). *The Squeaky Door.* Illustrated by Mary Newell DePalma. New York: HarperCollins.
Each time a little boy becomes frightened about squeaks his bedroom door makes, his grandmother puts another animal in his bed to comfort him—until boy and animals crash to the floor!

Palatini, Margie. (2005). *The Three Silly Billies*. Illustrated by Barry Moser. New York: Simon & Schuster.
In this comical take on the familiar tale, three billy goats are stopped by a troll on their way to the beach. Since they don't have enough money to pay the toll over the

bridge, they pool their funds with other fairytale characters.

Paye, Won-Ldy, and Margaret Lippert. (2006). *The Talking Vegetables.* Illustrated by Julie Paschkis. New York: Henry Holt.
In this folktale from Liberia, Lazy Spider refuses to help plant the vegetables, so the vegetables refuse to let him harvest them.

Williams, Arlene L. (2005). *Tiny Tortilla.* Illustrated by G. Brian Karas. New York: Dutton.
When Juan Carlos goes into town to buy a tortilla, the woman in the market has only a small piece of dough left. She gives him instructions on how to use it, and magically, he transforms it into many different things. Children will love joining in on this one.

Nonfiction Books

Arnold, Katya. (2005). *Elephants Can Paint, Too!* New York: Atheneum/Anne Schwartz.
This is the fascinating story of how the author teaches elephants to paint so that proceeds from the sale of their paintings can support the elephants' upkeep.

---. (2002). *Let's Find It: My First Nature Guide.* New York: Holiday House.
Arnold uses ten double-page spreads to encourage children to find things in nature. The picture on the left is labeled while readers must find it in the picture on the right.

Arnosky, Jim. (2007). *Babies in the Bayou.* New York: Putnam.
Arnosky describes the different baby animals in the bayou, what they do, and why they need protection.

Butterworth, Chris. (2006). *Sea Horse: The Shyest Fish in the Sea.* Cambridge, MA: Candlewick Press.
Through simple text and beautiful illustrations, children will learn about sea horses and the wonders of the deep.

Chambers, Veronica. (2002). *Double Dutch: A Celebration of Jump Rope, Rhyme, and Sisterhood.* New York: Hyperion Books/Jump at the Sun.
Readers are introduced to the world of jump roping through the reminiscences of double Dutch devotees, action photos, and factual narratives on things such as the history of double Dutch, which dates back to ancient civilizations. Sidebars contain popular jumping rhymes.

Chrustowski, Rick. (2006). *Turtle Crossing.* New York: Henry Holt.
This is the story of the growth and development of the box turtle.

Cowley, Joy. (2005). *Chameleon Chameleon.* Illustrated by Nic Bishop. New York: Scholastic.
This is a simple narrative about the panther chameleon of Madagascar with stunning

pictures.

---. (1999). *Red-Eyed Tree Frog.* Photographs by Nic Bishop. New York: Scholastic.
Cowley offers an exquisitely beautiful and simple presentation of a frog native to the rain forest of Central America.

George, Lindsay Barrett. (2006). *In the Garden: Who's Been Here?* New York: Greenwillow.
Although the background story about a mother and two children is fictitious, young readers will learn a great deal of facts about the animals that visit gardens to enjoy what grows there.

Hewett, Joan. (1990). *Hector Lives in the United States Now: The Story of a Mexican American Child.* Photographs by Richard Hewett. New York: Lippincott.
Black and white photographs illustrate the day-to-day happenings and milestones in the life of a young Mexican boy whose family seeks amnesty in the United States under the Immigration Reform and Control Act.

Krull, Kathleen. (2001). *Supermarket*. Illustrated by Melanie Hope Greenberg. New York: Holiday House.
Using lively text, the author explains how supermarkets work, how they keep track of their products, and more.

Page, Robin. (2005). *I See a Kookaburra!: Discovering Animal Habitats Around the World.* Illustrated by Steve Jenkins. Boston, MA: Houghton Mifflin.
Animals in six different habitats around the world, such as rainforests and tide pools, are introduced.

---. (2006). *Move!* Illustrated by Steve Jenkins. Boston, MA: Houghton Mifflin.
This marvelous book features the different ways animals move.

Posada, Mia. (2007). *Guess What is Growing Inside this Egg*. Minneapolis, MN: Millbrook Press.
For each animal, rhyming couplets describe egg and parents; readers are asked to guess what is growing inside the egg. A page turn reveals the answer along with factual information about the animal. End pages show actual egg sizes, what the developing animal looks like inside the egg, and incubation times.

Prince, April Jones. (2006). *What Do Wheels Do All Day?* Illustrated by Giles Laroche. Boston, MA: Houghton Mifflin.
A rhyming test reveals all the different jobs wheels can do.

Rockwell, Lizzy. (1999). *Good Enough to Eat: A Kid's Guide to Food and Nutrition.* New York: HarperCollins.
In very simple text, the author explains why eating good food is important and

provides information about what nutrients different foods provide. There are even recipes to make with children.

Simon, Seymour. (2000). *Seymour Simon's Book of Trucks.* New York: HarperCollins.
Full page photographs of different kinds of vehicles appear opposite brief explanations of their functions.

Swinburne, Stephen R. (1999). *Unbeatable Beaks.* Illustrated by Joan Paley. New York: Henry Holt.
Beautiful paper collage illustrations and simple text combine to reveal some unusual bird beaks and their uses.

Poetry and Nursery Rhymes

Ada, Alma Flor, & Campoy, F. Isabel. (2005). *Mama Goose: A Latino Nursery Treasury.* New York: Hyperion.
This volume contains nursery rhymes, songs, finger plays, and more from Latino cultures.

Delacre, Lulu. (1992). *Arroz con Leche: Canciones y Ritmos Populares de América Latina.* New York: Scholastic.
This colorful and evocative collection contains nine short stories based on memories of friends and families, as well as recipes of foods mentioned in the stories.

The Arnold Lobel Book of Mother Goose. (1997). Illustrated by Arnold Lobel. New York: Knopf.
This was originally the *Random House Book of Mother Goose*. The name has been changed to recognize Lobel's wonderful work. Over 300 hundred rhymes with his marvelous illustrations are contained on these pages.

Barbe, Walter B. (2005). *A School Year of Poems*. Honesdale, PA.
This book contains 180 poems in different categories, such as animals, weather, and more.

Bronson, Linda (Compiler and illustrator). *Hey, Diddle, Diddle.* (2003). New York: Henry Holt.
This is a collection of many, many nursery rhymes illustrated with delightful collages. Although only the first verse of each rhyme is represented, it is nonetheless a useful collection.

Brown, Margaret Wise. (2002). *Give Yourself to the Rain: Poems for the Very Young.* Illustrated by Teri Weidner. New York: Margaret McElderry.
Twenty-four poems talk about the pleasures and sorrows of the very young.

---. (1959, reissued 2007). *Nibble Nibble*. Illustrated by Wendell Minor. New York: HarperCollins.
Five very simple poems talk about animals and the seasons.

Chernaik, Judith, (Ed.) (2006). *Carnival of the Animals.* Illustrated by Satoshi Kitamura. Cambridge, MA: Candlewick Press.
Poems by thirteen poets accompany Saint-Saëns' music. A CD is included.

Florian, Douglas. (2003). *Autumnblings*. New York: Greenwillow.
Short, rhyming poems celebrate the fall season.

---. (1994). *Beast Feast.* San Diego: Harcourt Brace.
Poems about animals are accompanied by illustrations that resemble children's art work.

---. (2003). *Bow Wow Meow Meow: It's Rhyming Cats and Dogs.* San Diego: Harcourt Brace.
There are many poems about dogs and cats.

---. (2006). *Handsprings.* New York: Greenwillow.
Forty-eight short, rhyming poems celebrate spring.

---. (1998). *Insectlopedia*. San Diego: Harcourt Brace.
All kinds of insects grade these poems.

---. (2001). *Lizards, Frogs, and Polliwogs.* San Diego: Harcourt Brace.
This is a delightful book of funny poems about slippery, slimy creatures.

---. (2000). *Mammabilia.* San Diego: Harcourt.
These humorous poems about mammals are sure to please animal lovers.

---. (2004). *Omnibeasts.* San Diego: Harcourt.
Florian's familiar wit and delightful art bring us another book of poems about all kinds of animals.

---. (1996). *On the Wing.* San Diego: Harcourt Brace.
Bird poems and paintings fill this book.

---. (2002). *Summersaults.* New York: Greenwillow.
Short, rhyming poems celebrate summer.

---. (1999). *Winter Eyes.* New York: Greenwillow.
Short, rhyming poems celebrate winter.

George, Kristine O'Connell. (2004). *Hummingbird Nest: A Journal of Poems*. San Diego: Harcourt.
This book contains marvelous short poems about a hummingbird's nest, care of the young, and the young's first flights.

Greenfield, Eloise. (2004). *In the Land of Words.* Illustrated by Jan Spivey Gilchrist. New York: HarperCollins.
This is a collection of twenty-one poems celebrating words.

Hoberman, Mary Ann. (1998). *The Llama Who Had No Pajama.* Illustrated by Betty Fraser. San Diego: Browndeer/Harcourt.
This collection of humorous poems filled with wonderful word play is one of the best poetry books available for young children.

Hughes, Shirley. (1995). *Rhymes for Annie Rose.* New York: Lothrop.
Children who enjoyed meeting Annie Rose in picture books will especially love these verses.

Jaramillo, Nelly Palacio (Compiler). (1994). *Grandmother's Nursery Rhymes.* Illustrated by Elivia. New York: Henry Holt.
The rhymes in this book are in Spanish and in English.

Jones, Ivan & Jones, Mal Lewis. (Compilers). (2000). *Good Night, Sleep Tight.* New York: Scholastic.
This gorgeous book contains a poem to read to children for every night of the year. A must for nap time.

Kennedy, X.J. et al. (2002). *Talking Like the Rain.* Boston, MA: Little Brown.
This is a wonderful collection of poems about all aspects of a young child's life.

Kiesler, Kate (Compiler and illustrator). (2002). *Wings on the Wind*. New York: Clarion.
This anthology of poems about birds has some very simple ones for young children.

Lillegard, Dee. (2006). *Poetry in Motion.* Illustrated by Valeri Gorbachev. New York: Knopf.
These short poems about everything that goes are fully of energy and excitement.

Engelbreit, Mary (Compiler and illustrator). (2005). *Mary Engelbreit's Mother Goose.* New York: HarperCollins.
This is a beautifully illustrated collection of rhymes, some of which are familiar, and others that may be new to readers.

McMullan, Kate. (2005). *Baby Goose.* Illustrated by Pascal Lemaître. New York: Hyperion.
Babies of different genders and ethnic groups cavort throughout this nursery rhyme book.

Mora, Pat. (2001). *Love to Mama.* Illustrated by Paula Barragan. New York: Lee and Low.
This beautifully illustrated book of poems is a tribute to Latina mothers.

Mordhorst, Heidi. (2005*). Squeeze: Poems from a Juicy Univer*se. Photos by Jesse Torrey. Honesdale, PA: Wordsong/Boyds Mills.
These poems celebrate the experiences of childhood.

Moses, Will. (2003). *Will Moses Mother Goose.* New York: Philomel.
In this simple, beautiful book of Mother Goose rhymes, children can find Mother Goose characters in double-page spreads.

The Moveable Mother Goose. (1999). Illustrated by Robert Sabuda. New York: Simon Little.
This spectacular pop-up book features animal characters.

Noda, Takayo. (2003). *Dear World.* New York: Dial.
These poems in the voice of a young child celebrate the delights of a child's world. The book contains cut paper collage illustrations.

Phillip, Neil. (2002). *The Complete Mother Goose*. Illustrated by Giles Greenfield. New York: DK Publishing.
This is the classic tale with illustrations.

Pío Peep!: Traditional Spanish Nursery Rhymes. (2003). Selected by Alma Flor Ada and F. Isabel Campoy. English Adaptations by Alice Schertle. Illustrated by Viví Escrivá.
This is a marvelous bilingual collection of traditional rhymes that celebrate Spanish and Latin American heritage.

Prelutsky, Jack. (2002). *Scranimals.* Illustrated by Peter Sis. New York: Greenwillow.
This clever book of poems in which animals, vegetables, and flowers have been Scrambled together to make unusual names will push children's thinking to the limit.

Quattlebaum, Mary. (2005). *Winter Friends*. Illustrated by Hiroe Nakata. New York: Doubleday.
These are beautiful and simple poems about winter.

Rosen, Michael. (1993). *Poems for the Very Young*. Illustrated by Bob Graham. New York: Kingfisher Books.
This is a collection of poems on a variety of subjects by poets from around the world.

Ryder, Joanne. (2007). *Toad by the Road*. Illustrated by Maggie Kneen. New York: Henry Holt.
This collection of short poems traces the life cycle of frogs throughout the four seasons. The book would make an excellent accompaniment to a study of frogs.

Scanlon, Elizabeth Garton. (2004). *A Sock is a Pocket for Your Toes.* Illustrated by Robin Preiss Glasser. New York: HarperCollins.
These poems about pockets in the most unexpected places are absolutely delightful!

Singer, Marilyn. (2003). *Fireflies at Midnight.* Illustrated by Ken Robbins. New York: Atheneum.
This collection of poems about animal life at different times of the day is lyrical and lovely.

Sklansky, Amy E. (2002). *From the Doghouse.* Illustrated by Karla Firehammer, Karen Dismukes, Sandy Koeser, and Cathy McQuitty. New York: Henry Holt.
Unusual bead illustrations enhance these poems about dogs.

Smith, William Jay. (2003). *Up the Hill and Down: Poems for the Very Young.* Illustrated by Allan Eitzen. Honesdale, PA: Boyds Mills Press.
This lovely book contains twenty-nine poems about childhood.

Stevenson, James. (1999). *Candy Corn.* New York: Greenwillow.
This and the wonderful small "corn" books that follow are a series of short poems that help readers see ordinary things with new eyes. Many of the poems are suitable for young children.

---. (2002). *Corn-Fed.* New York: Greenwillow.

---. (2000). *Cornflakes.* New York: Greenwillow.

---. (1998). *Popcorn.* New York: Greenwillow.

---. (1995). *Sweet Corn.* New York: Greenwillow.

Wallace, Nancy Elizabeth. (2003). *The Sun, the Moon, and the Stars.* Boston, MA: Houghton Mifflin.
This book of wonderfully illustrated short poems is divided into three sections: the sun, the moon, and the stars.

Wilkes, Angela. (2001). *Animal Nursery Rhymes.* New York: DK Publishing.
This book contains many animal rhymes illustrated with photos of children of different races.

Williams, Vera B. (1996). "*More More More," Said the Baby*. New York: HarperCollins/HarperTrophy.
From beneath tickles and kisses, the toddlers in this Caldecott Honor Book cry out for "more more more" until they are scooped up by adoring adults to be swung around, kissed, and tucked into bed. Watercolor drawings and colorful text feature multiethnic families.

The Original Mother Goose. (1992). Illustrated by Blanche Fisher Wright. Philadelphia, PA: Running Press.
Old fashioned illustrations make this large book a treat.

Yolen, Jane, & Peters, Andrew Fusek. (Eds.). (2007). *Here's a Little Poem: A Very First Book of Poetry.* Illustrated by Polly Dunbar. Cambridge, MA: Candlewick Press.
This collection of more than sixty poems by a wide range of poets is perfect for very young children.

Yolen, Jane. (1992). *Jane Yolen's Mother Goose Song Book*. Musical arrangements by Adam Stemple. Illustrated by Rosekrans Hoffman. Honesdale, PA: Caroline House/Boyds Mills Press.
Forty-five rhymes are illustrated and accompanied by musical arrangements. Yolen includes interesting facts about the rhymes.

Repetitive Text (Predictable Books)

Arnold, Marsha Diane. (2006). *Roar of a Snore.* Illustrated by Pierre Pratt. New York: Dial.
All is quiet when Jack hears a loud snore. He sets off with the dog to investigate and gathers more and more company as they all seek the source of the noise.

Aroner, Miriam. (2006). *Clink Clank, Clunk.* Illustrated by Dominic Catalano. Honesdale, PA: Boyds Mills.
Each time Rabbit picks up another animal, his old jalopy breaks down bit by bit.

Berry, Lynne. (2006). *The Curious Demise of a Contrary Cat.* Illustrated by Luke LaMarca. New York: Simon & Schuster
A cat who refuses to do a witch's bidding meets a sad end.

Butler, John. (2006). *Wake Up, Sleepy Bear.* New York: Viking.
As each animal wakes up, it joins a parade of creatures bringing gifts to welcome a new fawn.

Edwards, Pamela Duncan. (2005). *McGillycuddy Could!* Illustrated by Sue Porter. New York: HarperCollins.
When a kangaroo appears on a farm, it can do none of the things the other farm animals can do. But when a fox pays an unexpected visit, McGillycuddy's skills become very valuable.

Ehlert, Lois. (2000). *Cuckoo/Cucú: A Mexican Folktale/Un Cuento Folklórico*. Illustrated by Gloria de Aragon Andujar. New York: Harcourt/Voyager Books.
This bilingual rendition of an old Mexican tale, told in both English and Spanish on each page, is illustrated with bright backgrouds and contrasting cutouts and collages. It would work well in ESL programs or as an introduction to

literature in Spanish.

Emmett, Jonathan. (2007). *I Love You Always and Forever.* Illustrated by Daniel Howarth. New York: Scholastic.
Things will change as Littletail grows, but his parent's love for him will last forever.

Fearnley, Jan. (2004). *Watch Out!* Cambridge, MA: Candlewick Press.
A little mouse is so intent on having fun that he doesn't pay attention to his mother's warnings.

Fleming, Candace. (2007). *Tippy-Tippy-Tippy, Hide!* Illustrated by Brian Kara. New York: Atheneum.
The same three bunnies who tormented Mr. McGreely by eating his vegetables in the summer (*Muncha! Muncha! Muncha!,* Atheneum, 2002) now try to get into his warm house for the winter. Despite his boarding up every possible entry, the crafty bunnies still win the day!

Fleming, Denise. (2006). *The Cow Who Clucked.* New York: Henry Holt.
Cow discovers that instead of mooing, she is clucking, and goes in search of her moo among the barnyard animals. Alert children will notice several clues leading to the missing moo.

Fox, Mem. (2006). *A Particular Cow.* San Diego: Harcourt.
A cow accidentally walks into a clothesline and a pair of bloomers gets wrapped around her head. The result is "udder" chaos as one creature after another encounters the blinded cow.

Guy, Ginger Foglesong. (2006). *Perros! Perros! Dogs! Dogs!* Illustrated by Sharon Glick. New York: Greenwillow.
This story in English and Spanish is about all kinds of dogs who go "up, down, all through the town." It offers practice with opposites, too.

Goode, Diane. (2006). *The Most Perfect Spot.* New York: HarperCollins.
Jack wants to find the perfect spot for a picnic with his mom, but every place he chooses is beset with problems.

Hayward, Linda. (2006). *The King's Chorus*. Illustrated by Jennifer P. Goldfinger. New York: Clarion.
Kadoodle believes he is king of the barnyard and can crow any time he wants, even if it keeps everyone on the farm from sleeping. But Honketta the goose figures out a way to cure him.

Hest, Amy. (2004). *Guess Who, Baby Duck!* Illustrated by Jill Barton. Cambridge, MA: Candlewick Press.
Grandpa Duck brings over a photo album and Baby Duck repeatedly asks who is in each picture.

Hoberman, MaryAnn. (2004). *Whose Garden Is It?* Illustrated by Jane Dyer. San Diego: Gulliver/Harcourt.

Each item or person in the garden tries to claim the garden as his own. The book contains wonderful rhyme, as well as gorgeous illustrations.

Jarman, Julia. (2004). *Big Red Tub.* Illustrated by Adrian Reynolds. New York: Orchard.

One animal after the other gets into Stan and Stella's bathtub.

Jeyaveeran, Ruth. (2004). *The Road to Mumbai*. Boston, MA: Houghton Mifflin.

On their way to a wedding, Shoba and her monkey, Fuzzy Patel, fly to India and ask different animals the way.

Kulka, Joe. (2007). *Wolf's Coming!* Minneapolis, MN: Carolrhoda.

Wolf's coming! All the animals run as the warning cry echoes through the forest. But a page turn at the end reveals a lovely surprise. Children will be kept in suspense as they enjoy the rhyme, vocabulary, and just the right amount of shivers.

McClintock, Barbara. (2006). *Adèle and Simon.* New York: Farrar, Straus & Giroux.

Simon constantly loses articles of clothing on his way home from school. Alert readers will see where they are hidden in the illustrations. McClintock's brilliant paintings evoke Paris in 1907, and there are even maps tracing Adele's and Simon's route home.

Morton-Shaw, Christine, & Shaw, Greg. (2006). *Wake up, Sleepy Bear!* Illustrations by John Butler. New York: Viking.

One after another, the forest animals are awakened to see a surprise.

Offill, Jenny. (2007). *17 Things I'm Not Allowed to Do Anymore.* Illustrated by Nancy Carpenter. New York: Schwartz & Wade.

The narrator has brilliant ideas, such as stapling her brother's hair to his pillow or walking backward to school. But she's not allowed to do these things anymore.

Raschka, Chris. (1997). *Charlie Parker Played Be Bop*. New York: Scholastic.

In this exploration of a jazz legend, the sparse, rhythmic, repetitive text (inspired by a recording of Parker's "A Night in Tunisia") embraces and reflect the sound and feel of jazz when read aloud. Bold illustrations and changing typeface add movement to the words.

Ryder, Joanne. (2006). *Dance by the Light of the Moon*. Illustrated by Guy Francis. New York: Hyperion.

Farmer Snow invites the animals to his annual dance "by the light of the moon."

Serfozo, Mary. (2007). *Whooo's There?* Illustrated by Jeffrey Scherer. New York: Random House.

An inquisitive owl who wants to keep tabs on all the animals in the forest keeps asking whooo's there every time he sees or hears something.

Stewart, Joel. (2007). *Dexter Bexley and the Big Blue Beastie*. New York: Holiday House.
Dexter tries to come up with more and more ideas to keep the Big Blue Beastie from eating him. The book contains fine examples of alliteration.

Tafuri, Nancy. (2006). *Five Little Chicks.* New York: Simon & Schuster.
Five chicks hunt around the barnyard for food, but nothing is suitable until their mother leads them to the corn.

Thompson, Lauren. (2005). *Little Quack's Bedtime.* Illustrated by Derek Anderson. New York: Simon & Schuster.
Every time Mama Duck's five ducklings settle down to sleep for the night, they discover a new sight or sound that keeps them awake in this charming tale.

---. (2005). *Mouse's First Spring.* Illustrated by Buket Erdogan. New York: Simon & Schuster.
Mouse and Mama enjoy the wonderful sights and sounds of spring as they go on a walk together.

Wilson, Karma. (2003). *A Frog in the Bog*. Illustrated by Joan Rankin. New York: McElderry.
"There's a frog on the log in the middle of the bog." And the frog keeps eating ever greater numbers of creatures until… This book fits in several places in this bibliography—it is a rhyming book, a counting book, a predictable book…and simply a book that preschool children will enjoy!

---. (2005). *Mama Always Comes Home.* Illustrated by Brooke Dyer. New York: HarperCollins.
Just as animal parents do, human mamas always come home.

Zolotow, Charlotte. *If It Weren't for You.* Illustrated by G. Brian Karas. New York: HarperCollins.
If it weren't for her little sister, the young narrator would get all the presents and so much more—or would she?

Rhyming Stories

Ahlberg, Allan. (2002). *Meow!* Illustrated by André Amstutz. Cambridge, MA: Candlewick Press.
When Clara's cat goes for a walk, she waits until he comes back, but all sorts of creatures arrive in the meantime.

Alborough, Jez. (2000). *Duck in the Truck.* New York: HarperCollins.
Duck's truck is stuck in the muck. Who will help him?

Appelt, Kathi. (2003). *Piggies in a Polka.* Illustrated by LeUyen Pham. San Diego: Harcourt.

Pigs dance the night away while a polka band plays. The story provides many opportunities to introduce musical vocabulary.

Arquette, Kerry. (2002). *What Did You Do Today?* Illustrated by Nancy Hayashi. San Diego: Harcourt.

Each animal on the farm tells its parent what it did during a very busy day. The story concludes with a human child telling about his day as well.

Beaumont, Karen. (2004). *Duck, Duck, Goose! (A Coyote's on the Loose!).* Illustrated by Jose Aruego and Ariane Dewey. New York: HarperCollins.

A collection of farm animals run from what they believe is a dangerous coyote.

Carlstrom, Nancy White. (2004). *Climb the Family Tree, Jesse Bear!* Illustrated by Bruce Degen. New York: Simon & Schuster.

Jesse Bear travels with his parents to a family reunion.

Chaconas, Dori. (2004). *Momma, Will You?* Illustrated by Steve Johnson and Lou Fancher. New York: Viking.

This repetitive, rhyming text tells the story of a little boy who asks his mother questions about what she will do for the animals as they make their way around the farm.

Cook, Sally. (2004). *Good Night Pillow Fight.* Illustrated by Laura Cornell. New York: HarperCollins.

Children in different apartments in a large building engage in good night rituals that include pillow fights, parent admonitions, and final kisses.

Cordsen, Carol Foskett. (2005). *The Milkman*. Illustrated by Douglas B. Jones. New York: Dutton.

This is the delightful story of a small town milkman who leaves not only milk, but other surprises for his customers. Clues are hidden in the pictures.

Cowley, Joy. (2003). *Mrs. Wishy-Washy's Farm.* Illustrated by Elizabeth Fuller. New York: Philomel.

The animals on Mrs. Wishy-Washy's farm run away to escape a bath, but soon discover that there's no place like home.

Curtis, Marci. (2004). *Big Brother, Little Brother*. New York: Dial.

Brothers of different ethnic origins tell about the fun things they can do together.

Degen, Bruce. (2000). *Daddy Is a Doodlebug.* New York: HarperCollins.

Soup-and-noodle bugs, strudle bugs, and poodle bugs all inhabit this delightful book.

Denslow, Sharon Phillips. (2005). *In the Snow.* Illustrated by Nancy Tafuri. New York: Greenwillow.
Animals gather to eat the seeds left for them in this beautifully illustrated tale.

Dewdney, Anna. (2006). *Grumpy Gloria.* New York: Viking.
Gloria is a glum and grumpy dog, but her young owner finds a way to get her out of her funk in his delightful tale.

DiPucchio, Kelly. (2004). *Bed Hogs.* Illustrated by Howard Fine. New York: Hyperion.
Six hogs all in one bed make for quite a crowd, so the runt figures out ways to eliminate them, one by one.

Donaldson, Julia. (2004). *The Snail and the Whale.* Illustrated by Axel Scheffler. New York: Dial.
A snail, wishing to sail the ocean, hitches a ride on a whale's tail and manages to save the giant creature when he becomes beached. Because of its rhyme, this is a predictable book, but it also uses alliteration, marvelous language, and repetition.

Doyle, Malachy. (2005). *The Dancing Tiger*. Illustrated by Steve Johnson and Lou Fancher. New York: Viking.
This story, in which a tiger invites a small child to dance, uses absolutely delicious language.

Edwards, Pamela Duncan. (2003). *Miss Polly Has a Dolly.* Illustrated by Elicia Castaldi. New York: Putnam.
Miss Polly has a dolly that is sick, sick, sick, so she calls the doctor quick, quick, quick. Edwards completes this old jump rope rhyme. The book includes music and a finger play.

Fox, Mem. (2002). *The Magic Hat.* Illustrated by Tricia Tusa. San Diego: Harcourt.
One fine day a wizard's hat blows into town and the results are magical indeed.

Gollub, Matthew. (2002). *Gobble, Quack, Moon.* Illustrated by Judy Love. Santa Rosa, CA: Tortuga Press.
Katie the Cow gets her friends to build a rocket so she can go to the moon. This rhyming text is accompanied by a CD containing words and music.

Greene, Rhonda Gowler. (2003). *At Grandma's*. Illustrated by Karla Firehammer. New York: Henry Holt.
Rhyming text describes all the fun things to do from morning 'til night during a visit at grandma's house.

Harrison, David L. (2007). *Piggy Wiglet*. Illustrated by Karen Stormer Brooks. Honesdale, PA: Boyds Mills.
Piggy escapes from the farm to find the sun, only to discover the sun is closer to home than he thinks.

Hindley, Judy. (2002). *Do Like a Duck Does*. Illustrated by Ivan Bates. Cambridge, MA: Candlewick Press.
A fox tries to convince mother duck that he is a duck as she gives him duck-like things to do to prove himself.

Ho, Minfong. (2004). *Peek!: A Thai Hide-and-Seek*. Illustrated by Holly Meade. Cambridge, MA: Candlewick Press.
A father and daughter play the Thai version of hide-and-seek.

Jones, Melanie Davis. (2003). *Pigs Rock!* Illustrated by Bob Staake. New York: Viking.
A pig rock band takes off in a bus to go on tour in this book with fun rhymes and a great beat.

Kuskin, Karla. (2007). *Green as a Bean*. Illustrated by Melissa Iwai. New York: Laura Geringer/HarperCollins.
The reader is repeatedly asked in verse what he or she would be if he/she had various qualities: soft, loud, green, etc.

Lewin, Betsy. (2003). *Cat Count.* New York: Henry Holt.
More than just a counting book, this offering has delightful language and rhyme, as well as fantastic illustrations.

Lewis, Kevin. (2006). *Tugga-Tugga Tugboat*. Illustrated by Daniel Kirk. New York: Hyperion.
"Tugga-tugga tugboat. Bounce and bob and float, boat." This delightful book has everything—repetitive text, rhyme, and wonderful vocabulary.

Loomis, Christine. (2004). *Scuba Bunnies*. Illustrated by Ora Eitan. New York: Putnam.
"Scuba bunnies/bold and brave/sink beneath/a rolling wave" for some marvelous adventures.

Low, Alice. (2004). *Aunt Lucy Went to Buy a Hat.* Illustrated by Laura Huliska-Beith. New York: HarperCollins.
Aunt Lucy sets out to buy a hat but gets distracted on the way.

Madsen, Gunnar. (2005). *Old Mr. Mackle Hackle.* Illustrated by Irana Shepherd. Boston, MA: Little Brown.
Old Mr. Mackle Hackle tries everything he can to get his hen to cackle.

Martin, Jr., Bill. (2006) *Fire! Fire! Said Mrs. McGuire.* Illustrated by Vladimir Radunsky. San Diego: Harcourt.
This rhyme, originally published in 1971, has new illustrations and mouse characters. The source of Mrs. McGuire's fire turns out to be quite a surprise.

Newman, Lesléa. (2004). *Where Is Bear?* Illustrated by Valeri Gorbahev. San Diego: Harcourt.
All the animals gather in the woods to play hide-and-seek, but Bear simply cannot be found.

Nicola, Lisa. (2004). *My Teacher Can Teach…Anyone!* Illustrated by Felipe Galindo. New York: Lee & Low.
This is an excellent alphabet book, rhyming book, and catalogue of occupations all rolled into one.

Odanaka, Barbara. (2006). *Smash! Mash! Crash! There Goes the Trash!* Illustrated by Will Hillenbrand. New York: McElderry.
Two garbage trucks collect the trash. Fun rhymes are used to encourage children to chime in.

O'Garden, Irene. (2003). *The Scrubbly-Bubbly Car Wash.* Illustrated by Cynthia Jabar. New York: HarperCollins.
After a long ride, a family goes to the Scrubbly-Bubbly car wash to get their dirty car clean. Delightful language is used to tell the story.

Rex, Adam. (2006). *Three Ring Circus*. San Diego: Harcourt.
From a single seed, a tree quickly grows and houses an amazing assortment of creatures.

Ryder, Joanne. (2006). *Won't You Be My Hugaroo?* Illustrated by Melissa Sweet. San Diego: Harcourt.
Youngsters experience a hug for every occasion.

Samuels, Jenny. (2003). *A Nose Like a Hose.* New York: Scholastic.
A little elephant talks about all the things he can do with his nose.

Scanlon, Elizabeth Garton. (2004). *A Sock Is a Pocket for Your Toes.* Illustrated by Robin Preiss Glasser. New York: HarperCollins.
This is an interesting look at all the things that can be pockets.

Schaefer, Lola M. (2006). *An Island Grows.* Illustrated by Cathie Felstead. New York: Greenwillow.
In rhyming text, the author briefly tells how an island is formed from a volcano. More detailed information appears in an author's note.

Sierra, Judy. (2004). *What Time Is It, Mr. Crocodile?* Illustrated by Doug Cushman. San Diego: Harcourt.
This delightful romp between a crocodile and a group of monkeys who cause him to have a change of heart provides a low key look at time on the hour.

Skalak, Barbara Anne. (2005). *Waddle, Waddle, Quack, Quack, Quack*. Illustrated by Sylvia Long. San Francisco: Chronicle Books.
A curious duckling keeps getting separated from his siblings. This is a beautiful book.

Sturges, Philemon. (2005). *This Little Pirate.* Illustrated by Amy Walrod. New York: Dutton.
Two bands of pirates battle over treasure spotted on a desert island. The book uses lovely language.

Yolen, Jane, & Stemple, Heidi E.Y. (2007). *Sleep, Black Bear, Sleep*. Illustrated by Brooke Dyer. New York: HarperCollins.
Various animals are bid goodnight as they prepare to hunker down for the winter.

Storybooks

Alborough, Jez. (2006). *Yes.* Cambridge, MA: Candlewick Press.
Bobo throws a tantrum when mama says that it is time for bed.

Arnosky, Jim. (2006). *Grandfather Buffalo*. New York: Putnam.
Grandfather Buffalo is old and can't keep up with the herd. But in his position in the rear he is able to protect a mother and her newborn calf.

Brown, Tricia. (1986). *Hello Amigos!* Photographs by Fran Ortiz. New York: Henry Holt.
Black and white photographs and narration by a Mexican American child describe events in a day in his life—going to school, celebrating his birthday, and living with his family in the Mission district of San Francisco.

Browne, Anthony. (2006). *Silly Billy.* Cambridge, MA: Candlewick Press.
Billy worries about everything until his grandmother gives him a set of Guatemalan worry dolls. But is he causing his dolls too many worries?

Chodos-Irvine, Margaret. (2006). *Best Best Friends.* San Diego: Harcourt.
Mary and Clare are best friends until Mary receives special attention on her birthday. But the two girls resolve their differences and become best friends once again.

Clifton, Lucille. (1992). *Everett Anderson's Friend*. Illustrated by Ann Grifalconi. New York: Henry Holt.
At first, Everett is disappointed his new neighbor isn't a boy, but later he decides that a girl who can run and win at ball is nice to know after all.

Cooper, Elisha. (2006). *Bear Dreams*. New York: Greenwillow.
Bear doesn't want to sleep in his cave all winter while his friends get to romp and play.

Cronin, Doreen. (2006). *Dooby Dooby Moo*. Illustrated by Betsy Lewin. New York: Atheneum.
The animals on Farmer Brown's farm are at it again, and this time they enter a talent contest. See other Farmer Brown books by this author and illustrator—all are gems.

D'Amico, Carmela. (2006). *Ella Sets the Stage.* New York: Arthur A. Levine/Scholastic.
Ella is worried about performing in her school's talent show, but her bravery wins the day.

Dorros, Arthur. (1997). *Abuela*. Illustrated by Elisa Klevin. New York: Penguin/Puffin Books.
When Rosalba wonders if she could fly, she begins an excursion—with her grandmother, or abuela, in tow—through her imagination as they soar throughout Manhattan. The text weaves Spanish words and phrases into the English narrative.

Dorros, Arthur. (1999). *Isla*. Illlustrated by Elisa Kleven. New York: Penguin/Puffin Books.
In this sequel to *Abuela*, Rosalba take an imaginary trip through Abuela's colorful stories to the Caribbean island where Abuela grew up. Spanish words and phrases are woven into the English narrative.

Duncan, Alice Faye. (2005). *Honey Baby Sugar Child.* Illustrated by Susan Keeter. New York: Simon & Schuster.
An African American mother and child play, sing, cuddle, and nap together.

Emmett, Jonathan. *Diamond in the Snow.* (2006). Illustrated by Vanessa Cabban. Cambridge, MA: Candlewick Press.
Mole thinks he has found a wonderful magic diamond in the snow but soon discovers the truth—or is it magic after all?

Falconer, Ian. (2006). *Olivia Forms a Band.* New York: Atheneum.
When Olivia's family is unenthusiastic about being in her band, the irrepressible Olivia becomes a one-girl band. See other books featuring this feisty heroine.

Gay, Marie-Louise. (2006). *What Are You Doing, Sam?* Toronto: Groundwood Books.
In order to keep track of Sam, who is always getting into mischief, his older sister continually asks, "What are you doing, Sam?"

Gran, Julia. (2007). *Big Bug Surprise*. New York: Scholastic.
Prunella is a walking encyclopedia of facts about bugs, but no one is interested until her knowledge saves the day.

Guy, Ginger Foglesong. (2005). *Siesta.* Illustrated by Rene King Moreno. New York: Rayo/HarperCollins.
In this story told in English and Spanish, two children pack what they need for an

adventure in the backyard.

Hamilton, Kersten. (2005). *Firefighters to the Rescue.* Illustrated by Rich Davis. New York: Viking.
Young readers are introduced to the daily lives and work of firefighters.

Jenkins, Emily. (2005). *That New Animal.* New York: Farrar, Straus & Giroux.
The family dog is displeased about the arrival of a new human baby.

Johnson, Dolores. (1991). *What Kind of Babysitter is This?* New York: Simon & Schuster/Scribner.
This amusing tale tells the story of an intergenerational friendship between Kevin and his new babysitter, a diehard baseball fan.

Joosse, Barbara. (2005). *Papa, Do You Love Me?* Illustrated by Barbara Lavallee. San Diego: Chronicle Books.
Children learn a good deal about Maasai customs as they read the questions a young boy asks his father and the parent's answers.

Keller, Holly. (2006). *Nosy Rosie*. New York: Greenwillow.
Rosie has such a sensitive nose that she can find lost objects just by smelling them. But she definitely doesn't want to be called "Nosy Rosie."

Khan, Rukhsana. (2005). *Silly Chicken*. Illustrated by Yunmee Kyong. New York: Viking.
Set in Pakistan, this is the story of a little girl's jealousy over the care her mother gives a chicken. But when the chicken disappears, the girl feels differently.

Lobel, Gill. (2006). *Too Small for Honey Cake.* Illustrated by Sebastien Braun. San Diego: Harcourt.
This charming story about a young child's jealousy over a new baby is unique in that it emphasizes a father-child relationship.

Lyon, George Ella. (2006). *No Dessert Forever!* Illustrated by Peter Catalanotto. New York: Atheneum/Richard Jackson.
When a little girl becomes frustrated because her busy mother blames her for breaking a lamp, she pretends she is the mother and her doll is the child and makes her own rules.

McCarty, Peter. (2006). *Moon Plane*. New York: Henry Holt.
When a small boy sees a plane overhead, he imagines what it would be like to fly in that plane and go to the moon. Black and white pencil illustrations create a dreamy, slow-paced mood.

McPhail, David. (2006). *Big Brown Bear Goes to Town.* San Diego: Harcourt.
Big Brown Bear finds the perfect solution for his mouse friend's wet car problem.

Michelin, Linda. (2006). *Zuzu's Wishing Cake.* Illustrated by D. B. Johnson. Boston, MA: Houghton Mifflin.
Zuzu's creativity in making all kinds of gifts eventually draws out the new boy who has just moved into the neighborhood even though they do not understand each other's language.

Mora, Pat. (1997). *A Birthday Basket for Tia*. Illustrated by Cecily Lang. New York: Simon & Schuster/Aladdin.
Colorful papercut illustrations accompany this story of Cecilia as she prepares a surprise gift for her great aunt's ninetieth birthday with the help and interference of her cat, Chica.

Murphy, Yannick. (2006). *Ahwoooooooo!* Illustrated by Claudio Muñoz. New York: Clarion.
Little Wolf longs to howl at the moon, but none of the forest animals can teach him how. Finally, Grandfather saves the day.

Pedersen, Janet. (2005). *Pino and the Signora's Pasta.* Cambridge, MA: Candlewick Press.
All the cats in Rome love the Signora's pasta but when Pino gets bored and looks for food elsewhere in the city, he realizes that the Signora's pasta is best.

Polacco, Patricia. (1992). *Chicken Sunday.* New York: Penguin/Philomel Books.
After being initiated into a neighbor's family by a solemn backyard ceremony, a young Russian American girl, with her African American "brothers," wants to buy a special gift for grandmother Eula. All, however, are falsely accused of throwing eggs at the local shopkeeper. A story of intergenerational, interracial friendship.

Rankin, Laura. (2006). *Fluffy and Baron.* New York: Dial.
When Fluffy, a duck, waddles into his life, Baron, a dog, instantly befriends her. This delightful story of an unusual friendship has wonderful illustrations.

Ringgold, Faith (Author and illustrator). (1999). *Counting to Tar Beach: A Tar Beach Board Book*. New York: Random House/Crown.
Count all the good things from one to ten that Cassie and her family take to the rooftop for their scrumptious picnic on Tar Beach, such as lemonade, chicken, watermelons, and chocolate chip cookies.

Ringgold, Faith (Author and illustrator). (1991). *Tar Beach*. New York: Random House/Crown.
Summer evenings spent atop her Harlem rooftop inspire eight-year old Cassie Lightfoot to imagine herself flying high above the city, righting all wrongs.

Robberecht, Thierry. (2006). *Sam Is Never Scared*. Illustrated by Philippe Goossens. New York: Clarion.

Sam is never scared (except for monsters in his room at night) while his friend Max is afraid of everything. But when a hairy spider crawls onto Sam's arm, Sam is scared indeed and receives comfort from Max.

Steptoe, John. (1987). *Mufaro's Beautiful Daughters: An African Tale*. New York: HarperCollins.

Mufaro's two beautiful daughters go before the king, who is choosing a new wife, in this memorable modern fable of pride before a fall.

Willems, Mo. (2005). *Leonardo the Terrible Monster*. New York: Hyperion.

Leonardo is a monster who can't scare anybody—until he tries his powers on Sam and mistakenly concludes he has succeeded. How Leonardo and Sam decide to proceed is a neat surprise readers will enjoy. See other books by Willems: *Don't Let the Pigeon Drive the Bus, Don't Let the Pigeon Stay up Late, Don't Let the Pigeon Eat the Hot Dog,* and *Knuffle Bunny.*

Vocabulary Development

Carter, David A. (2005). *One Red Dot.* New York: Little Simon/Simon & Schuster.

This is a pop-up book that asks readers to find a hidden red dot in each spread, but it is so much more, using words like "perplexing," "orbs," and more.

Coffelt, Nancy. (2006). *Pug in a Truck.* Boston, MA: Houghton Mifflin.

Through simple text and pictures, youngsters learn a variety of trucker words such as "bobtail," "hammer down," and others.

DuQuette, Keith. (1999). *The House Book.* New York: Putnam.

Many parts of a house are introduced through rhyme.

Evans, Lezlie. (2006). *The Bunnies' Picnic.* Illustrated by Kay Chorao. New York: Hyperion.

The bunnies work hard to gather ingredients for a stew, but when their stew lands on the floor they must come up with a new plan. This book has rhyme, opportunities for counting, and marvelous vocabulary.

Griessman, Annette. (2006). *Like a Hundred Drums*. Illustrated by Julie Monks. Boston, MA: Houghton Mifflin.

Poetic language describes how the animals react to an impending summer storm.

Miura, Taro. (2006). *Tools*. San Francisco: Chronicle Books.

Different categories of tools are pictured. A page-turn reveals the occupation of the person who would use those tools, including a carpenter, electrician, and others.

Rand, Ann & Rand, Paul. (2006). *Sparkle and Spin.* San Francisco: Chronicle Books.
In rhyming text, the authors describe what words are and how they can be used: "A word is a thing you heard or saw…words say what you can do: jump and run and have lots of fun."

Reiser, Lynn. (2006). *Hardworking Puppies*. San Diego: Harcourt.
Different types of dogs and their occupations are introduced. Young readers will meet many synonyms for "beginner," "apprentice," "rookie," and others.

Singer, Marilyn. (2006). *Let's Build a Clubhouse*. Illustrated by Timothy Bush. New York: Clarion.
Readers learn new carpentry words such as "level," "plane," and more, as they follow a group of children building a clubhouse.

Sobel, June. (2003). *B Is for Bulldozer: A Construction ABC.* Illustrated by Melissa Iwai. San Diego: Harcourt.
This alphabet book introduces vocabulary about construction.

Thompson, Laureen. (2006) *Mouse's First Fall.* Illustrated by Buket Erdogan. New York: Simon & Schuster.
Mouse revels in the joys of fall such as falling leaves and brilliant colors and shapes.

Thong, Roseanne. (2007). *Tummy Girl*. Illustrated by Sam Williams. New York: Henry Holt.
"Once there was a feeding girl…a drippy, milky, crunching girl, who stirred her breakfast with a swirl." This story, with absolutely delightful language, follows the development of a little girl into her preschool years.

Willems, Mo. (2006). *Edwina the Dinosaur Who Didn't Know She Was Extinct*. New York: Hyperion.
Edwina is very popular in the neighborhood—she does favors and even bakes cookies for everyone. But Reginald is determined to prove that Edwina the dinosaur is extinct.

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Goldenberg, C., & Gallimore, R. (1995). Immigrant Latino parents' values and beliefs about their children's education: Continuities and discontinuities across cultures and generations. In P.R. Pintrich & M. Maehr (Eds.), *Advances in motivation and achievement: Culture, ethnicity, and motivation*, Vol. 9 (pp. 183-228). Greenwich, CT: JAI Press.

Hadaway, N.L., Vardell, S.M., & Young, T.A. (2005). Language play, language work: Using poetry to develop oral language. In T.A. Young & N.L. Hadaway (Eds.), *Supporting the literacy development of English learners: Increasing success in all Classrooms* (pp.168-182). Newark, DE: International Reading Association.

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Herrera, S.G., & Murry, K.G. (2005). *Mastering ESL and Bilingual Methods: Differentiated Instruction for Culturally and Linguistically (CLD) Students*. Boston, MA: Pearson Education.

Juel, C. (2006). The impact of early school experiences on initial reading. In D. K. Dickinson & S. B. Neuman (Eds.), *Handbook of early literacy research*, Vol. 2 (pp. 410-426). New York: The Guilford Press.

Morrow, L.M. (Ed.). (1995). *Family literacy: Connections in schools and communities*. Newark, DE: International Reading Association.

Morrow, L. M., & Gambrell, L. B. (2002). Literature-based instruction in the early years. In D. K. Dickinson & S. B. Neuman (Eds.), *Handbook of early literacy research,* Vol.1 (pp. 348-460). New York: The Guilford Press.

Pianta, R.C. (2006). Teacher-child relationships and early literacy. In Dickinson, D.K., & Neuman, S.B. (Eds.). *Handbook of early literacy research,* Vol. 2 (pp. 149-162). New York: The Guilford Press.

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Schickedanz, J. A. (1999). *Much more than the ABCs: The early stages of reading and writing.* Washington, DC: National Association for the Education of Young Children.

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Sénéchal, M., Ouellette, G., & Rodney, D. (2006). The misunderstood giant: On the predictive role of early vocabulary to future reading. In D. K. Dickinson & S. B. Neuman (Eds.), *Handbook of early literacy research*, Vol. 2 (pp. 173-174). New York: The Guilford Press.

Vukelich, C., & Christie, J. (2004). *Building a foundation for preschool literacy: Effective instruction for children's reading and writing development*. Newark, DE: International Reading Association.

All of the above resources are available through the Library at the State Education Resource Center (SERC) at 25 Industrial Park Road, Middletown, CT 06457. Library staff can be reached by calling (860) 632-1485, option 4. You can also access the Library homepage from the SERC website, www.ctserc.org.

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