USING CHILDREN'S LITERATURE TO FOSTER LANGUAGE DEVELOPMENT AND TO IMPROVE THE READING ABILITY OF PRIMARY GRADE CHILDREN IN A REMEDIAL READING CLASS

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USING CHILDREN'S LITERATURE TO FOSTER LANGUAGE DEVELOPMENT AND TO IMPROVE THE READING ABILITY OF PRIMARY GRADE CHILDREN IN A REMEDIAL READING CLASS

An Internship Report

Presented to

the Faculty of Education

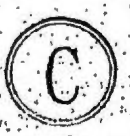
Memorial University of Newfoundland

In Partial Fulfillment

of the Requirements for the Degree

Master of Education

by



Sonia Wells Boutcher

March 1980

ABSTRACT

This internship was concerned with developing and implementing a literature program to promote the language development and improve the reading ability of seven primary children in a remedial reading class. The program was carried out over a six-month period, during which time the intern met the students four times a week for thirty-minute sessions.

The students in grades two and three were recommended for remedial help by their classroom teachers because they were experiencing considerable difficulty with reading and exhibiting little facility in the use of language. Most of the students were retarded by one year or more in reading achievement and were reluctant to read. They had difficulty in expressing their ideas orally, and their listening and writing skills were poor.

The program consisted of read-aloud sessions, with the intern reading good books to the children and the children actively involved in a variety of language activities. Children's own language experiences were used in the language experience approach. The program also included the students' involvement in selection, sharing, and record keeping of the books they read.

Changes in the students' reading achievement, listening, oral expression, writing, and attitude toward reading provided evidence that the internship had been effective. In reading comprehension the grade two students made an average gain of 0.9 years and the grade three

students, 1.4 years. Observations by both the intern and the classroom teachers indicated that the students had improved in their listening, speaking, and writing ability in the regular and remedial classrooms. Attitudes towards reading became more positive.

ACKNOWLEDGMENTS

The writer gratefully acknowledges the assistance of the people who cooperated with her to make this internship possible. In particular, the writer wishes to express her gratitude to her supervisor, Dr. Ethel Janes, for her constant guidance, patience, and assistance during the internship and the writing of this report. Appreciation is also expressed to Miss B. Brett for her helpful criticism and suggestions.

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TABLE OF CONTENTS

APPENDICES

LIST OF TABLES

Chapter I

THE INTERNSHIP

INTRODUCTION

The most certain guide post on the road to language development and reading success seems to be the opportunity for the child to hear stories read or told to him at the earliest possible age. Larrick in her research found that most first graders who fail to pass readiness tests have not had the experience of sharing books during the preschool period.[1] The case studies reported by Durkin in 1966 showed that children who learned to read early had been read to and had had someone to answer their questions. She concluded that children who see important people in their lives reading, who have their questions answered, and who are encouraged in paper and pencil activities are not the ones assigned to remedial reading classes.[2] More recently Cullinan has claimed that the cumulative impact of children's listening to stories, and incorporating words and phrases from these into their own language, not only enriches their vocabulary but leads them to independent reading.[3]

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[1] Nancy Larrick, A Teacher's Guide to Children's Books (Columbus: Charles E. Merrill Books, Inc., 1960), p. 20.

[2] Dolores Durkin, Children Who Read Early: Two Longitudinal Studies (New York: Teachers College Press, 1966), p. 136.

[3] Bernice E. Cullinan, "Books in the Life of the Young Child," Literature and Young Children, eds. Bernice Cullinan and Carolyn Carmichael (Illinois: National Council of Teachers of English, 1977), p. 2.

Oral language, which is an important foundation for reading, Freshour emphasizes, is enhanced as the parents read many stories to the young child.[4] Indeed, reading literature to children, in the opinion of Thorn and Braun, is an important factor contributing to the language development of children. They state:

> The language of young children reflects both the language they hear and the experiences in which they participate. Children's literature provides quality input in both areas. As children listen to a story told or read, they absorb the language patterns along with the meaning; they gain familiarity with the patterns of written language; they discover new words in a context of already familiar vocabulary; they hear a familiar word used in a new or experimental way; they learn the joy of language and of language play; they note how intonation influences the meaning of spoken words. And they add a new experience to those already experienced; they have something new to think about and to talk about.[5]

It seems clear that learning to read requires the child's involvement in a vast array of experiences with both oral and written language. Some children have had considerable exposure to stimulating reading material in their home. Their parents have told and read stories to them regularly and have given them many books. The reverse situation has existed in the home environments of other children. Their homes have been devoid of any stimulating reading materials and the children have seldom been read to. Thorn and Braun claim that many children meet books for the first time when they begin school, and it is totally unrealistic to expect these children to be enthusiastic about learning to read until they learn what the rewards are to be.

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[4] F. W. Freshour, "Beginning Reading: Parents Can Help," The Reading Teacher, XXV (March, 1972), 513-16.

[5] Elizabeth Thorn and Carl Braun, Teaching the Language Arts (Toronto: Gage Educational Publishing Ltd., 1974), p. 127.

They maintain that if children do not have extensive pre-school experiences with books, the school may compensate for this lack by allowing adequate time and materials to convince such children that books and reading can provide exciting and worthwhile experiences.[6]

Many children who come to the remedial reading classes are frequently, though not always, deprived of the early reading experiences often enjoyed by the more advantaged children. The achievement of low scores on reading tests is only one of a number of ways in which these youngsters demonstrate their cultural disadvantages. Usually, according to Gans, they are less alert than other children, and they are not as eager to try new things and talk about them. They look at books as exercises in word calling. They do not ask questions, and they do not listen in a way that enables them to acquire and use new phrases. All too often they lack sufficient background for reading.[7] Closing the gap is a job for the reading teacher. The teacher has the responsibility to provide children with the wide array of experiences that are needed to foster language development, a strong interest in books, and a healthy desire to read. Bailey claims that the reading aloud of children's literature, rich in vocabulary and varied in syntactic structure, should facilitate language acquisition and increase reading achievement.[8]

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[6]Thorn and Braun, p. 136.

[7]Roma Gans, "They Must Talk Before They Read," Grade Teacher, LVI (December, 1966), 101-102.

[8]Gertrude Bailey, "The Use of a Library Resource Program for the Improvement of Language Abilities of Disadvantaged First Grade Pupils of an Urban Community," Dissertation Abstracts, XXX, No. 9, (March, 1970), pp. 3848-49A.

PURPOSE OF THE INTERNSHIP

The purpose of this internship was to develop and implement a literature program to foster the language development and to improve the reading skills of seven primary grade children in a remedial reading class. Those children had encountered difficulties in learning how to read and in acquiring facility in written and oral expression.

The literature program consisted of children's literature with follow-up language activities. Good books were read with the purpose of providing enjoyment for the children and influencing their language growth. The function of the associated language activities was to help the children to improve their language skills of listening, speaking, reading, and writing. As an additional aid to language development, the language experience approach to reading was used widely.

NEED FOR THE INTERNSHIP

Seven children in grades two and three were recommended for remedial help by their classroom teachers because they were experiencing considerable difficulty with reading and/exhibiting little facility in the use of language. These children had difficulty in expressing their ideas orally. Their listening and writing skills were poor and they disliked any kind of written work. Few of them had been read to regularly or had books at home. These children also showed a strong dislike for reading.

Bond and Tinker have pointed out that the remedial student generally shows little interest in reading and tends to avoid it because the task of reading is a difficult one and it has no meaning for

him. His attitudes toward books and reading are immature. One of the responsibilities of the remedial teacher, they suggest, is to carry out a program that creates in the child a desire to read and helps each one to find pleasure and satisfaction in his reading.[9] In Adams' view, teachers who work with reluctant readers must move them out of their lethargy and motivate them to want to read. In overcoming the indifferences, if not the antagonisms of those children, she maintains that the choice of materials used by the teacher plays a tremendously important role.[10]

Since the children in the internship lacked experiences with books at home and had encountered difficulties in learning how to read, it seemed that a program was needed to expose them to many fine books and meaningful reading situations. It seemed essential for each child to hear children's stories and to participate in a variety of language activities to improve his language facility and his reading skills.

OBJECTIVES

The objectives of the internship were:

1. To use children's literature for the development of each child's language ability so that he could:
   (a) listen with purpose and understanding
   (b) improve his ability to express his ideas in oral and written form

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[9] Guy L. Bond and Miles A. Tinker, Reading Difficulties: Their Diagnosis and Correction (New Jersey: Prentice-Hall, 1973), p. 477.

[10] Irene Adams, "Children's Books for the Remedial Reading Laboratory," The Reading Teacher, XXXVIII (December, 1976), 266.

(c) increase his reading skills.

2. To use children's literature to help each child:

(a) enjoy good books

(b) develop a positive attitude towards books

(c) develop enthusiasm for reading

(d) broaden reading interests

ORGANIZATION OF THE REPORT

Chapter 1 has introduced the internship, identified its purpose and objectives, and stated the need for the project. Chapter 2 presents a review of the literature related to children's literature and language development, the use of the language experience approach to reading, and the selection of children's books and audio-visual materials. Chapter 3 sets forth the methodology used in the organization and implementation of the program in children's literature. Chapter 4 provides an evaluation of the internship. Chapter 5 includes a brief summary of the internship, a discussion of a number of conclusions, and some recommendations.

Chapter 2

REVIEW OF RELATED LITERATURE

This chapter reviews the literature related to the use of children's literature in fostering language development. Specifically, it reviews literature dealing with the effect of reading aloud on children's listening, speaking, reading, and writing abilities, the contribution of the language experience approach to reading on language learning, and the selection of children's books for reading aloud.

CHILDREN'S LITERATURE AND LANGUAGE DEVELOPMENT

Books can have a considerable impact on children's language growth. According to Cullinan, reading literature to young children is of great importance in developing their language skills. She points out that a partial explanation for its effect on language acquisition is that the language used in books differs in many ways from the language used in conversations. She claims that literary language is more complex and highly structured and children who hear it are bound to reflect the differences in their speech.[1]

The language in storybooks also differs from the language children hear on television. Fasick found the language in children's books to be much richer in syntactic patterns than the language used

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[1] Bernice E. Cullinan, "Books in the Life of the Young Child," Literature and Young Children, eds. Bernice E. Cullinan and Carolyn W. Carmichael (Illinois: National Council of Teachers of English, 1977), p. 1.

in children's television programs. She claims that television engages children in a passive way with language, while reading stories to them involves them in using language actively, as they look at books, repeat rhymes, and talk about the pictures and story.[2]

In a study of the acquisition of complex linguistic structures by children from six to ten years of age, Carol Chomsky found that those who had been exposed to more reading experiences, either through reading on their own or through being read to, tended to be at a higher stage of linguistic development than those of comparable ages who had had fewer reading experiences.[3]

In recognition of the effect that the reading aloud of children's books has on children's language development, Wilcox reports that in 1965 Ruddell, "following a review of studies on language development, felt that one of the principal implications was the language model which the youngster encountered, which was of great importance. This, he felt, emphasized the value of hearing and reading of children's literature and participation in story-telling and discussions."[4]

Bailey used children's books and story-telling with disadvantaged first graders as an experimental program to facilitate language development. The program was administered for an hour each day over a twelve-week period. Results indicated that the children who partici-

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[2]Adele M. Fasick, "Television Language and Book Language," Elementary English, L (January, 1973), 125.

[3]Carol Chomsky, "Stages in Language Development and Reading Exposure," Harvard Educational Review, XLII (February, 1972), 1-33.

[4]L. M. Wilcox, "Choosing Literature for Young Children" (unpublished Doctoral dissertation, University of Southern California, 1977), p. 23.

pated in the activities using children's books and story-telling devices scored significantly higher on the visual decoding, motor encoding, and vocal encoding than did the control group, who did not participate in the program.[5]

The reading aloud of good literature is a means of improving a child's use of language. According to Jacobs, literature is beautiful language and by exposing children to books we expose them to a rich variety of language models that, consciously or unconsciously, they begin to imitate in their own speech. He believes that stories and poems that capture the children's imaginations help them to gain a greater appreciation of the beauty and the power of language.[6]

Good literature provides a rich source for nuturing children's imaginations. Cullinan says that "as children learn new concepts, their language expands, as they have new experiences they express themselves in new ways."[7] Children who hear and respond to many fine stories and books are given ideas that stretch the mind. Children, she says, learn through imaginative play as they play the role of storybook characters and recreate the stories they have heard.

The impact that good books can have on children's language growth is recognized by Stewig. He points out that teachers must begin

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[5]Gertrude M. Bailey, The Use of a Library Resource Program for the Improvement of Language Abilities (Boston: Boston College, 1969), p. 137.

[6]Leland Jacobs, "Give Children Literature," Readings About Children's Literature, ed. Evelyn R. Robinson (New York: David McKay, 1966), p. 6.

[7]Cullinan, p. 3.

with a rich input of oral reading when boys and girls (regardless of age) come to them. He believes that reading to children helps to stimulate oral language in a variety of forms, for example, discussing, telling, and acting out stories they have heard.[8]

Larrick considers it very important to read stories and poems to children. She contends that children who have heard stories read aloud are quick to make comparisons, ask questions, and develop the habit of reaching out for new information. Usually, she says, these children move into independent reading more quickly because they see it as a world worth exploring.[9]

In a discussion of the importance of children's literature for providing language models, Marshall says, "I would give them enough patterns but not in the form of exercises. I would give them patterns in speech, in books, in poetry, and in plays."[10]

Sebesta and Iverson believe that young children can have valuable experiences with books if someone reads to them and encourages them to talk about the pictures. They say that these experiences can develop children's minds, excite their curiosity, and make them interested in reading on their own.[11]

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[8]John Warren Stewig, Read to Write: Using Children's Literature as a Springboard to Writing (New York: Hawthorn Books, 1975), p. 84.

[9]Nancy Larrick, A Teacher's Guide to Children's Books (Columbus: Charles E. Merrill Books, Inc., 1960), p. 4.

[10]Sybil Marshall, "Language for Everyone," Elementary English, XLI (March, 1964), 136.

[11]Sam Sebesta and William Iverson, Literature for Thursday's Child (Chicago: Science Research Associates, 1975), p. 134.

The importance of children's literature in language learning is also emphasized by Strickland. She claims that verbal activities which extend literary offerings provide excellent opportunity for language development. Children develop skill in both the receptive and expressive oral language processes as they listen to stories and respond to them in a variety of ways.[12]

Reading aloud to children prepares them for understanding written language. According to Sims, children must gain some sense of what written language "sounds like," so that they will know what is likely to make sense in their own struggle with the printed page. Listening to many types of stories will extend the range of language that children will understand. They will be able to understand language beyond that heard in their family, on television, and in their neighborhood.[13] The more children understand as listeners the better prepared they will be as readers. They find it relatively easy to recognize in print words that they have already heard or used.

Literature has been found to have a direct effect on children's language development. Wilcox reports that in 1967 MacDonald described a program for language development through literature, which was planned especially for Spanish-speaking children in Head Start Classes. Children's literature was used to develop attitudes, skills, and abil-

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[12]Dorothy S. Strickland, "Promoting Language and Concept Development," Literature and Young Children, eds. Bernice E. Cullinan and Carolyn Carmichael (Illinois: National Council of Teachers of English, 1977), p. 39.

[13]Rudine Sims, "Reading Literature Aloud," Literature and Young Children, eds. Bernice E. Cullinan and Carolyn W. Carmichael (Illinois: National Council of Teachers of English, 1977), pp. 108-110.

ities in language processes, and to modify the behavior of children. Complete evaluation records and test data were reported on 108 children, fifty-two in the control group and fifty-six in the literature experimental group. It was felt that the Head Start program gave impetus to language growth for all children, but when the groups were compared, the gains of the experimental literature group showed a decided improvement over the gains of the control group.[14]

CHILDREN'S LITERATURE AND LISTENING

Listening is an essential part of a child's language development. In this section particular attention will be given to the contribution of literature to the development of good listening skills.

Listening skills are important for good speech, vocabulary development, and general language development. According to Rogers, listening provides the basis for children's learning of the communication skills of speaking, reading and writing. How well a child speaks, reads, and writes depends on how well he has learned to listen. She says that reading good stories and poems to children regularly helps to promote good listening habits. Children listen carefully to give answers to riddles, to supply the missing rhyme word of a poem, and to join in the repetition of nursery rhymes.[15]

To become good listeners, Binder believes that many children need help in understanding how to listen and what to listen for. She

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[14] L. M. Wilcox, p. 25.

[15] Norma Rogers, How Can I Help My Child Get Ready to Read? (Newark: International Reading Association, 1974), pp. 9-10.

claims that if children are involved in a variety of purposeful listening activities, they become better listeners. Such activities include story-time, when many listening skills may be developed. Children often listen for the sequence of events in order to dramatize the story later, or they listen quietly so they can think about, and interpret the ideas they have heard.[16]

Strickland supports the idea that literature can be used to develop listening skills. She maintains that while it is undesirable to turn the story hour into a listening skills lesson, it is important to recognize that reading to children helps to strengthen listening skills. She further notes that reading aloud to children can enhance the higher level skills of listening comprehension. Listening to stories encourages children to think intelligently about new experiences, to make inferences, and to hypothesize about outcomes. By thinking, inferring, and questioning, children are learning to comprehend.[17]

The importance of literature to the development of good listening skills is also emphasized by Allen, who states that reading aloud to children increases their listening vocabulary. No part of early reading instruction can be considered more important than this, because children must recognize words by ear before they can recognize them by sight. He believes that it is essential for the teacher to read to children each day. She can help them to listen to the ways in

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[16]Louise Binder Scott, Developing Communication Skills: A Guide for the Classroom Teacher (St. Louis: McGraw-Hill Book Company, 1971), pp. 70-71.

[17]Strickland, p. 45.

which the authors use words in stories and poems, and can "help them to listen to words they like to say, words they have never heard before, and words that begin with a sound like their names."[18] If children are provided interesting listening activities through the use of good books, Allen believes, they will be better prepared to see words on a page, to pronounce them, and to get the author's meaning.

Reading aloud to children is important for developing their listening comprehension. Arbuthnot says:

> The ear must be trained, not merely to hear sound, but to make those appropriate connections within the brain which result in understanding. Picture clues are invaluable first aids to reading in the early years, but parallel with the use of pictures to aid word meaning, children should have practice in hearing poetry and stories which are not illustrated in picture-story style.[19]

If children have such practice, she believes, their vocabularies will increase and so will their ability to understand and to react intelligently to the spoken word.

According to Huck and Kuhn, literature that provides drama, interesting word sounds, and content that stretches the mind in realism and fantasy helps children develop the ability to listen.[20]

Good literature provides one of the best resources for helping children improve their listening skills. Logan et al. claim that if

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[18]Roach Van Allen, Teacher's Resource Guide, Language Experiences in Reading, Level 1 (Chicago: Encyclopaedia Britannica Educational Corp., 1974), p. 13.

[19]May Hill Arbuthnot, Time for Fairy Tales Old and New (Chicago: Scott, Foresman and Company, 1952), p. ix.

[20]Charlotte S. Huck and Doris Y. Kuhn, Children's Literature in the Elementary School (2nd ed.; New York: Holt Rinehart and Winston Inc., 1968), p. 574.

children are in a relaxed atmosphere where stories, drama, and poetry are read to them by the teacher, they will grow not only in listening for enjoyment and ideas, but also to observe the speaker's use of voice, articulation, and poise.[21]

In recognition of the importance of sharing good books with children, Ehrhardt points out that reading aloud helps children to listen appreciatively. She maintains that the "follow-up" after the selection has been read is an important technique in facilitating listening. For example, the children might discuss what they "saw" as they listened to the poem or what words the poet used to suggest color, sound, or mood.[22]

LITERATURE AND ORAL LANGUAGE

Learning to speak is a natural part of growing up and an important factor in the acquisition and practice of language skills. Children often need considerable guidance and encouragement in developing the ability to communicate their experiences. According to Strickland, children's literature is one of the easiest means of developing children's oral language. She contends that literature provides countless opportunities for children to use their imagination and to express their ideas in new ways. Some stories can be discussed and then retold by the children in "their own words." "Their own

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[21] Lillian M. Logan, Virgil G. Logan, and Leona Paterson, Creative Communication; Teaching the Language Arts (Toronto: McGraw-Hill Ryerson Limited, 1972), p. 38.

[22] Harryette B. Ehrhardt, "Let Them Listen," Ivory, Apes, and Peacocks: The Literature Point of View, ed. Sam L. Sebesta (Newark: International Reading Association, 1968), p. 60

words" often include words, phrases, or whole sentences from the original.[23]

Whitehead, too, suggests that good books help children to express themselves more freely. He states that when children have their favorite stories or poems read to them, they join in on the parts they remember. The magic of the words helps to stimulate children's participation so that they soon gain confidence to speak more freely.[24]

In the view of Thorn and Braun, listening to poetry and stories should be a part of the daily class routine to improve the levels of children's oral language. They say that experiences with stories and poems inspire children to express their own imaginative ideas and provide them with a basis for doing so. Children's first stories often use the vocabulary and patterns of ones they have heard.[25]

Oral work with literature can contribute much to children's oral language expression. According to Laffey, children's enjoyment of poetry and stories can be enhanced through creative drama, which includes all forms of improvised drama and can encompass pantomime, dramatic play, puppet shows, and story dramatizations. He states:

> Among the benefits of creative drama is that students pay close attention to all aspects of a story they know they will be acting. As they think about the plot and characters, they begin to think about inflection, volume, and timing of the speech of these characters. This, of course, affects the students' interpretation of sentences

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[23] Strickland, pp. 40-41.

[24] Robert Whitehead, Children's Literature: Strategies of Teaching (New York: Prentice-Hall, 1968), p. 81.

[25] Elizabeth Thorn and Carl Braun, Teaching the Language Arts (Toronto: Gage Educational Publishing Ltd., 1974), p. 120.

> as they read orally and silently. "Thinking the dialogue" also develops an awareness of punctuation clues to oral expression and to meaning.[26]

The idea that literature contributes immeasurably to children's expressive language is supported by June Byers. She claims that while children listen to stories, they lose themselves in the excitement of living play characters and respond quite naturally to the action. In acting out a story with dialogue, children can pantomime familiar stories and poems as they are read aloud. Thus, acting and role-playing help children to translate thoughts into ideas, words, and actions.[27]

Oral language can be stimulated through the use of good books. According to Gans, children who look at pictures, poems, and story-books, and discuss them with others, are developing skills in oral language. She maintains that children who are exposed to books and conversations are the children who ask questions and carry on discussions, whereas children from book-poor homes are less alert than other children and are not eager to talk about their experiences. She believes that children who enjoy listening to good books are sometimes stimulated to retell a story to others. In retelling the story to the class, they may develop poise as speakers, improve speech patterns, and develop ability to organize and relate events of the story in proper sequence.[28]

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[26] James L. Laffey, "Oral Reading: More Than a Circular Bird," The Allyn and Bacon Reading Newsletter, Number 3 (1978), 1.

[27] June Byers, "Presenting Poetry," Literature and Young Children, eds. Bernice E. Cullinan and Carolyn W. Carmichael (Illinois: National Council of Teachers of English, 1977), p. 74.

[28] Roma Gans, "They Must Talk Before They Read," Grade Teacher, LVI (December, 1966), 101-102.

Books without words provide a stimulus for children who need experiences in oral expression. Degler believes that when children tell the story from a wordless picture book, the teacher may ask questions simply to increase their language output. These questions can encourage children to use figurative language, to expand their vocabularies, and to stimulate personal responses.[29]

When a child has especially enjoyed a book, Huck and Kuhn point out, he often wants to share it with others. This provides the child opportunities to develop vocabulary, to learn to speak so that he maintains the interest of an audience, and to enjoy the sounds of words.[30]

In an effort to find more positive ways to expand children's language, a program for oral language expansion was carried out by Cullinan, Jaggar, and Strickland. The oral language expansion program was used daily for a full academic year with Negro children from kindergarten to grade three. The experiment was designed to expand the language performance of linguistically-different Negro children through exposure to a special literature program emphasizing related oral language activities. The experimental group each day heard a story or poem read aloud by the classroom teacher. Immediately following the reading the children actively participated in oral activities such as discussions, dramatizations, story-telling, and choral speaking. Results of the program indicated that the greatest change in language performance occurred in the experimental group at the kindergarten level and

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[29]Lois S. Degler, "Putting Words into Wordless Books," The Reading Teacher, XXXII (January, 1979), 400-401.

[30]Huck and Kuhn, pp. 574-575.

that children who were initially non-standard speakers did significantly increase their ability to reproduce standard English structures during the literature-based oral language program.[31]

LITERATURE AND READING

Children's literature plays an important role in the acquisition of, and readiness for, reading skills, as well as in the opportunity to exercise those skills. According to Bissett, many of the skills associated with readiness for reading can be developed or reinforced by using children's books. He says that reading aloud to children can help to provide a variety of listening experiences which lay the ground work for reading, since a word heard orally is much more easily recognizable in print. Many of the visual discrimination skills develop naturally as children look at and interpret the pictures. Listening and responding to stories, he adds, helps to develop many comprehension and interpretation skills.[32]

Thorn and Braun express similar beliefs when they say that listening to stories develops a base for learning the reading skills. Children learn to make inferences, to draw conclusions, to recognize main ideas, and to note relevant detail as they take part in informal discussions following the reading of a book. These skills are also

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[31]Bernice E. Cullinan, Angela M. Jaggar, and Dorothy Strickland, "Language Expansion for Black Children in the Primary Grades: A Research Report," Young Children, XXIX (January, 1974), 98-101.

[32]Donald Bissett, "The Usefulness of Children's Books in the Reading Program," Children and Literature, ed. J. H. Catterson (Newark: International Reading Association, 1970), p. 73.

necessary for reading.[33]

The transition from oral language to written language, according to Monroe, is usually an easy one for children who hear academic English spoken at home, who have had a number of books of their own, and who have been read to by their parents. As the children examine a book, look at the pictures, and recall the story to which they have listened, they remember some of the exact words, phrases and sentences. In Monroe's opinion, one of the best predictors of ability to read may prove to be simply "the number of books in a child's home and the number of hours a week parents read to their children."[34]

Huck believes that "children should hear many stories before they are expected to read. As they discover that books can produce enjoyment, they gradually develop a purpose for learning to read."[35] Smith, however, maintains that:

> The read-aloud activity must not terminate once children begin to read, but it must be continued so that the children may retain their enthusiasm for what . . . [they] may be able to read for themselves once the skills of reading are mastered. The kinds of material and the challenging vocabulary and ideas of the picture books are often beyond the skills of readers; yet . . . [they need] the stimulation of more literary materials while . . . [they are] learning to read the simpler stories of everyday life which are controlled in vocabulary to meet the needs of the . . . [beginners].[36]

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[33]Thorn and Braun, p. 132.

[34]Marion Monroe, "The Child and His Language Come to School," Language Reading and the Communication Process, ed. Carl Braun (Newark: International Reading Association, 1971), p. 127.

[35]Charlotte Huck, "Strategies for Improving Interest and Appreciation in Literature," Reaching Children and Young People Through Literature, ed. H. W. Painter (Newark: International Reading Association, 1971), p. 39.

[36]D. V. Smith, Selected Essays--Dora V. Smith (New York: MacMillan, 1964), p. 146.

In recognition of the value of reading aloud to children, Arbuthnot and Sutherland state that reading aloud allows children to hear and enjoy stories and poems they cannot yet read for themselves. The well-read story or poem fills the gap between what the children can read and what they would like to read. The story or poem acts as a stimulant to their flogging wills by reminding them of delights that await them.[37]

Reading aloud to children is usually considered one of the first steps in motivating them to learn to read. Sims, in her article "Reading Literature Aloud," says that listening to stories can be the magnet that attracts children to books. The pleasure and entertainment derived from listening to well-chosen literature may not only lead prereaders to pore over pictures (and text) of their favorite books, but may also make them anticipate joyfully the time when they can read for themselves. They begin to view books as a source of delight, reading as a pleasurable experience and as a natural part of their world.[38]

Reading aloud to children on a regular basis can aid in reading achievement. McCormick notes that children are exposed to new ideas through good books, that they form new concepts and that they attach new words to these concepts. A knowledge of word meaning is an important factor in reading achievement.[39]

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[37] M. H. Arbuthnot and Z. Sutherland, Children and Books (4th ed.; Glenview: Scott, Foresman, 1972), pp. 650-651.

[38] Sims, p. 108.

[39] Sandra McCormick, "Choosing Books to Read to Preschool Children," Language Arts, LIV (May, 1977), 544.

McCormick also maintains that reading to children is correlated with a rise in reading achievement because it acquaints them with the syntactic patterns or sentence structures encountered in "book language." Book language with its formalized style can be quite different from the basic syntactic structures used in children's oral language. This causes some difficulty for them when learning to read independently.[40] An acquaintance with the literary language better prepares children to contend with the type of syntax and variety of vocabulary they encounter in the formal language of instruction, thus enhancing their ability to be able to draw meaning out of the printed page.

According to Pfau, one of the important personal gains children receive from their involvement with children's literature is that they "are better able to form certain attitudes concerning reading. They tend to view the act of reading as a more usable, enjoyable skill, and they seem to understand more adequately how reading can be employed profitably during leisure time."[41]

There are several studies which support the importance of children's literature in children's acquisition of reading skills. Lyons conducted a study in 1972 to examine the effects of children's literature and oral discussion on the reading achievement of first and second grade children. She reported that "both reading to children and providing them with increased opportunities to use language and interact with adults are recognized as effective techniques for building the

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[40] Sandra McCormick, pp. 543-544.

[41] D. W. Pfau, "An Investigation of the Effects of Planned Recreational Reading Programs in First and Second Grades" (unpublished Doctoral dissertation, University of New York, 1966), p. 51.

language competence necessary for success in reading."[42]

Porter studied the effects of a program of reading aloud to middle grade children. Pupils in the experimental group were read to twice each week by high school juniors who had received special training in using children's literature effectively. At the conclusion of the twenty-week program, she found that the program of reading aloud had increased reading achievement. Greater differences, however, were noted in comprehension scores and total reading scores than in vocabulary scores.[43]

The effect of literature on children's reading ability is also reported by Sirota. She examined the effects of a program of daily oral reading by classroom teachers on the reading achievement and amount of voluntary reading done by fifth grade pupils. Comparisons of pretest and posttest data for the experimental and control groups indicated increases in both reading ability and amount of voluntary reading for students in the experimental group.[44]

A comprehensive study on the effects of literature on vocabulary and reading ability was conducted by Cohen in 1966. Her study involved twenty second grade classes in seven city schools. The ten experimental group teachers read a story every day of the school year

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[42]P. A. Lyons, "The Effect of Children's Literature and Oral Discussion on the Reading Achievement of First and Second Grade Children" (unpublished Doctoral dissertation, Ohio State University, 1972), p. 58.

[43]Edith J. Porter, "The Effect of a Program of Reading Aloud to Middle Grade Children in the Inner City" (unpublished Doctoral dissertation, Ohio State University, 1969).

[44]Bernice E. Cullinan, "Teaching Literature to Children 1966-1972," Elementary English, XLIX (December, 1972), 1028-1037.

from a group of fifty books. Teachers in the control group read stories only occasionally, if at all. The investigator found that regular reading of children's literature increased vocabulary both in acquisition of new words and in quality of words.[45]

LITERATURE AND WRITING

In communicating with others young children use oral language almost exclusively. As they mature, their experiences broaden and they need to receive guidance in communicating their ideas in written form. Thorn and Braun claim that children who are reluctant to write need a lot of encouragement and a stimulus for writing. They affirm that a literature program which provides opportunities for pupils to hear and to read the best expression of the best children's authors is a source of inspiration as well as of ideas. Children, in expressing their reactions to an author's ideas, use writing as a technique for integrating what they have read with prior knowledge and experience.[46]

The importance of children's literature in inspiring children to write is emphasized by Hildreth:

> Writing begins with ideas and inspiration. Little productivity comes from boys and girls whose background is so meager that they have nothing except the latest T.V. series from which to draw. If we want children in the classrooms to write well, we must help them by providing a rich verbal background. Saturate them with adventure, fun, excitement, and beauty to be found in good stories and poems. Help them to appreciate

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[45] Dorothy H. Cohen, "The Effect of Literature on Vocabulary and Reading Achievement," Elementary English, XLV (February, 1968), 209-217.

[46] Thorn and Braun, p. 209.

> and gradually reflect in their writing the form, structure and style they encounter from stories read to them.[47]

The reading aloud of children's books frequently motivates children to write creatively. Huck claims that children will be motivated to write if they have interesting, exciting, and sensory experiences which bring a depth of feeling about people, places, and things. Children cannot write or tell stories until they know what stories are. It is by listening to and talking about many excellent stories that children can be guided gradually to develop an understanding and feeling for the elements that compose a good story.[48]

Everts shares the belief that children cannot effectively tell or write about stories or books until they are exposed to good models of literature. He maintains that:

> The quality of composition [whether oral or written] varies with the quality of input. The teacher, therefore, has the responsibility to provide time for a variety of literary experiences and to promote interest in and favorable attitudes toward fine literature. By listening to and reading good stories and books, children will develop a store of knowledge and experiences that will guide them as they discover written language as a means to express their own ideas.[49]

Using literature to inspire and develop a child's creative writing is both appropriate and desirable. According to Strickland, varied experiences with books will help develop the child's ability to

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[47] Gertrude Hildreth, "Interrelationships Among the Language Arts," Elementary School Journal, XLVIII (June, 1948), 538.

[48] Charlotte S. Huck, "Literature's Role in Language Development," Childhood Education, XLII (November, 1965), 147-150.

[49] Eldonna L. Everts, "Dinosaurs, Witches, and Anti-Aircraft: Primary Composition," Elementary English, XLIII (February, 1966), 109-14.

use written language effectively in expressing ideas. Children listening to stories and poems grow in their awareness of the variety of ways in which written language can communicate.

> Authors create moods, they paint pictures and arouse other sensory impressions with words. They use both familiar and unfamiliar words in special ways that help develop and deepen an understanding of them.[50]

The importance of literature as a stimulus for children's creative expression is also recognized by Hall. She states:

> The input of ideas and of expressive language must be a part of any child's program which seeks to develop the power to communicate in both spoken and written language. The input of ideas through literature is vital if children are going to have a reservoir of knowledge for their own creativity.[51]

In emphasizing the vital role of books in the development of good writing, Montebello maintains that literature develops sensitivity to language, provides models for good writing in different forms, and serves as a touchstone for creative writing. Frequently, she says, the discussion which arises from the reading of poetry and stories results in some form of expressive work, either through painting or creative writing. By encouraging an interest in an author's use of language, she believes that a teacher can increase the children's awareness of the power and beauty of words, so that they search for, and begin to use, words and phrases which express their experiences.[52]

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[50]Strickland, p. 51.

[51]Mary Anne Hall, Teaching Reading as a Language Experience (Columbus: Charles E. Merrill, 1970), pp. 72-73.

[52]Mary S. Montebello, Literature for Children, Children's Literature in the Curriculum (Dubuque: Wm. C. Brown, 1972), p. 47.

Exposure to good children's books is one of the best experiences future writers can have. According to Wilcox, good books can help children to explore, to feel, and to expand their imaginations. They can extend young people's worlds and help develop their reasoning powers. When the teacher finishes reading a good story, children can be directed to create an original sequel, create new incidents in relation to a particular theme, explain incidents preceding the situation described in the story, or write about incidents in their own lives.[53]

Reading aloud good children's books is inseparably linked with learning to write. According to Gay, if teachers fail to read aloud to their students often, regularly, and for reasonably long periods of time, those students are going to be severely handicapped in learning to write. She contends that teachers who read aloud from literature every day for at least twenty minutes will help to develop the student's writing ability in five specific ways: his vocabulary will increase in word count and in comprehension, his ability to distinguish between subtle shades of meaning will improve, his sentence structure will gain in sophistication and complexity, and he will gain a sense of structure and organization, and a motive for writing.[54]

Many books that are read aloud not only stimulate children to think, but, in Blake's opinion, "they also help improve writing style through hearing vocabulary, sentence construction, grammar and syntac-

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[53]Leah Wilcox, "Literature: The Child's Guide to Creative Writing," Language Arts, LIV (May, 1977), 549.

[54]Carol Gay, "Reading Aloud and Learning to Write," Elementary School Journal, LXXVII (November, 1976), 91.

tical arrangements, organization and approach used by other writers."[55]

In discussing the advantages of reading aloud to children, Roach Van Allen points out that when the teacher reads aloud something from literature each day, children usually learn to make personal responses in writing. The stories give children "release from the here and now and encourage them to use their minds for flights of fancy."[56]

THE LANGUAGE EXPERIENCE APPROACH

The language experience approach to the teaching of reading uses the student's own expressions and personal experiences. The child creates a story based on actual experiences, which then serves as reading material for that child. According to Lopardo, this approach is useful in teaching the child who is experiencing difficulty in reading. Since it capitalizes on the child's language competence and experiences, interest and motivation will exist. With these factors present success in reading is likely.[57]

In Allen's view, each child's need to express his ideas becomes the basis of his motivation to read and write. His motivation is based on the realization that his thoughts and experiences can be recorded in writing and read by him and others. This may be simply stated: "What I can think about, I can talk about. What I can say, I can write

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[55]Howard E. Blake, "Written Composition in English Primary Schools," Elementary English, XLVIII (October, 1971), 605-16.

[56]Roach Van Allen, Language Experiences in Communication (Boston: Houghton Mifflin Company, 1976), p. 475.

[57]Genevieve S. Lopardo, "LEA--Close Reading Material for the Disabled Reader," The Reading Teacher, XXIX (October, 1975), 42.

(or someone can write for me). What I can write, I can read. I can read what others write for me to read."[58]

It has been pointed out by Hall that the language experience approach to reading integrates the teaching of reading with the other language arts as children listen, speak, write, and read about their personal experiences and ideas. A child's speech determines the language patterns of the reading materials, and his experiences determine the content. This approach is based on the concept that reading has the most meaning for a pupil when the materials being used are expressed in his language and rooted in his experience. She continues to say that as children see their spoken thoughts put into written form they can understand the nature of communication in reading, in addition to recognizing words. Communication is stressed as children speak, see the speech represented by printed symbols, and then read the written representation of their speech. The association of meaning with the print is built into the reading of the personally created materials of the language experience approach.[59]

Miller stresses the usefulness of children's unique experiences for improving their reading skills. She states that the group experience charts and individual stories accurately reflect these experiences and the children's language patterns. They seem to find these language patterns much easier to decode than patterns that are different

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[58]Claryce and Roach V. Allen, Language Experiences in Reading: Teacher's Resource Book, Level 1 (Chicago: Encyclopaedia Brittanica Educational Corp., 1966), p. 6.

[59]Hall, p. 4.

from those they typically use.[60]

The language experience approach provides many varied language activities. Allen states that the activities include speaking in many situations, for example, responding to stories and poems that are read to the class, telling stories, sharing personal experiences, participating in discussions, answering questions, and talking about things observed or heard. He points out that these activities are excellent for all children but they are essential for children with language disadvantages.[61]

Through the use of the language experience approach students will develop positive attitudes and self concepts. Schofer believes that when a student uses his own language patterns, vocabulary and personal experiences, it makes him feel good about himself. The excitement and pride that a student feels when reading and discussing his own material cannot be matched by reading a basal reader.[62]

Opportunities for utilizing the language experience approach come naturally as an outgrowth of children's responses to books that are read to them. Strickland maintains that books stimulate the imagination and provide opportunities for discussions, conversations, and expression of feelings. Children's responses to books provide interesting content for individual and group experience stories which also serve as reading material for the children to share. She believes that

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[60]Wilma H. Miller, "Beginning Reading Instruction," The Reading Clinic (January, 1977), 1.

[61]C. Allen and R. Allen, pp. 6-7.

[62]Gill Schofer, "Writing to Read," The Reading Clinic (April, 1978), 14-15.

in this way children see that writing is talk written down and begin to develop the concept that reading is a process of decoding written symbols into oral language.[63]

Experience charts are a valuable tool in helping the child to connect oral and written language. Batinich claims that through their use the child is able to express his ideas coherently, put them in sentence form, and organize them into proper sequence for a story. The chart has meaning for him because he helped to create it. Many of the experience chart stories can be completed as a result of the child's responses to listening to good literature read aloud.[64]

There are several advantages of using experience stories as material for reading instruction. Hall maintains that experience stories permit the introduction of reading skills in a meaningful way—they promote success and favorable attitudes towards reading, contain material that is easily comprehended, involve the learner personally, and demonstrate the relationship between the spoken and written language.[65]

According to Austin, four goals are achieved with the use of the experience story: the creation of interest in reading in children who discover that they can read what they have written and later what others have written, the integration of the communication process, the development of an understanding on the part of children that reading

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[63] Strickland, pp. 51-52.

[64] Mary Ellen Batinich, "Language-Experience Activities," The Reading Teacher, XXIII (March, 1970), 540.

[65] Hall, p. 27.

is an important form of communication, and the fostering of creative expression.[66]

Several studies have supported the use of the language experience approach as an effective means for developing children's language abilities. Briefly, the purpose of Stauffer's study in 1966 was to compare a traditional basal reader approach to beginning reading with a language experience approach. He studied 433 students in twenty first-grade classes in Delaware. The language experience approach resulted in significantly higher scores on word reading, paragraph meaning, writing mechanics, rate of oral reading, spelling, and number of words used in writing.[67]

In another First Grade Studies project in Pittsburgh, Vilseck et al. in 1966 examined the effects and outcomes of two instructional approaches to communication on the language development of children from three socio-economic levels--the coordinated basal language arts approach and the integrated experience approach. They report that the experience group scored significantly higher on word meaning, paragraph meaning, vocabulary and word study, attitude, and creative writing.[68]

In a recent publication Hall reports that in 1966 Giles compared the oral language development of four first-grade classes, two instructed

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[66] Mary C. Austin, "Teaching Reading," Teaching Low-Achieving Children Reading, Spelling, and Handwriting, ed. A. Most Markoff (Illinois: Charles C. Thomas, 1976), p. 98.

[67] Russell G. Stauffer, "The Effectiveness of Language Arts and Basic Reading Approaches to First Grade Reading Instruction," The Reading Teacher, XX (June, 1966), 18-24.

[68] Elaine Vilseck, Lorraine Morgan, and Donald Cleland, "Coordinating and Integrating Language Arts Instruction in First Grade," The Reading Teacher, XX (June, 1966), 31-37.

with language experience techniques and two with basal readers. He concluded that "the language experience group made greater gains in oral language than did pupils instructed with basals and that the language experience advantage was greater for boys than for girls in developing oral vocabulary."[69]

In the same publication she also reports that in 1975 Wells conducted a study with twenty fourth-grade remedial students to determine the feasibility of using wordless picture books and non-narrated films as stimuli to provide language experience materials to facilitate reading achievement. "Oral and written language samples were analyzed by T-units, with a one-group, pretest-posttest design. He reported that growth in reading vocabulary, comprehension, and total reading scores was significant above the .05 level. Growth in oral language facility, including total number of words, T-units, and words per T-unit, was above the .05 level."[70] It was concluded that for remedial students a language experience approach can enhance reading, oral language, and written language abilities.

SELECTION OF CHILDREN'S BOOKS AND AUDIO-VISUAL MATERIALS

In choosing books for reading to children, teachers must have an understanding of the principles of good book selection. Arbuthnot et al. maintain that this knowledge allows teachers to determine

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[69]Mary Anne Hall, The Language Experience Approach for Teaching Reading: A Research Perspective (Newark: International Reading Association, 1978), p. 9.

[70]Hall, p. 13.

whether the books they have selected are good literature, whether they make a significant contribution to the children's wisdom, or merriment, or appreciation of beauty, and whether they have child appeal.[71]

According to Thorn and Braun, selecting books for reading to children should reflect a concern for the varied interests of young children. They say that consideration should be given to animal stories, folktales, stories about young people like themselves, and their everyday experiences, all of which remain favorites among children.[72]

It is Sims' opinion that young children can benefit from exposure to a wide variety of children's books. She stresses that teachers should arrange to read from as many different genres as possible, for example, fantasy, folktales, poetry, realistic stories, humorous stories, and non-fiction. These choices can assure contact with many different writing styles and literary forms and will also guard against saturation with just one kind of story.[73]

Jacobs also agrees that a variety of types of literature should be chosen for reading aloud. He suggests that a well-balanced collection for primary children might include Mother Goose and ABC books; humorous, realistic, and fanciful stories, books of information; poetry; and many beautiful picture books.[74]

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[71] May H. Arbuthnot, M. Clark, R. Hadlow, and H. Long, Children's Books Too Good to Miss (Rev. ed.; Cleveland: The Press of Case Western Reserve University, 1971), pp. xi-xiii.

[72] Thorn and Braun, p. 131.

[73] Sims, p. 113.

[74] Leland Jacobs, Using Literature With Young Children (New York: Teachers College Press, 1965), p. 8.

Good book selection depends not only on the teacher's knowledge of the different literary forms. As Whitehead suggests, the teacher, in choosing materials to read to children, should ask herself four questions: Are the books suited in theme and action for the young child's level of maturity? Does the book give enjoyment to the listener? Does it promote appreciation? Can the book be completed in one reading?[75]

In their discussion of the evaluation of children's books, Huck and Kuhn maintain that teachers must be concerned with the literary quality of the selection. If the teacher's goals are to develop interest in books and to contribute to the language development of young children, she should use only the best books available. These authors suggest that in selecting good books it is important to follow criteria which include variety of content, content appropriate to age and grade level of children, well developed characters and plots, characters that seem real, illustrations that are of good quality and applicability to story, a variety of language patterns, and diverse vocabulary.[76]

Teachers must keep in mind when choosing books that young children prefer literature that has one main plot. Leland Jacobs believes that they want to be able to anticipate the outcome of the story. They also like literature that sets a mood, and they like "direct" conversation. He goes on to say that they usually enjoy

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[75]Whitehead, p. 93.

[76]Charlotte S. Huck and Doris Young Kuhn, Children's Literature in the Elementary School (3rd ed.; New York: Holt, Rinehart and Winston, 1966), pp. 39-42.

colorful "tongue-tickling words and prefer simple, natural climaxes in their stories as well as good illustrations that also help tell the story."[77]

Important consideration must be given to the quality of the illustrations when selecting books. Sims claims that in a picture book the illustrations are as important as the text. They should illustrate the story but also add something of their own. Children seem to enjoy looking at the details in pictures. She says that one good strategy is to expose children to many illustrations done in a variety of styles and media and allow their tastes to develop. Good picture books may be the child's first exposure to good art and it is the teacher's responsibility to give them more than the stereotypes found in supermarket books.[78]

Audio-visual materials can be used for extending and enriching a literature program. In selecting these materials Arbuthnot suggests that the teacher include audio-visual materials that appeal to the age and interest of children, stories that retain the spirit of the original story, narration and musical accompaniment that remain faithful to the feeling of the original story, narration presented with clear diction, and films and filmstrips that present good art.[79]

Glazer believes that audio-visual material complements, rather

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[77]Leland Jacobs, "Children's Experiences in Literature," in Children and the Language Arts, eds. Virgil Herrick and Leland Jacobs (New Jersey: Prentice-Hall, 1955), p. 194.

[78]Sims, p. 115.

[79]Mary Hill Arbuthnot, Children and Books (3rd ed.; Chicago: Scott, Foresman and Company, 1964), pp. 630-634.

than substitutes for, the books on which it is based. She states that the teacher when selecting the materials should apply many of the principles she uses to select good books, for much of the quality of the book-related audio-visual material depends upon the quality of the original. She does, however, point out that audience considerations are crucial to the choice of these materials: "The teacher must keep in mind the developmental characteristics of young children. This means matching the length and complexity of the film or record with the attention span and maturity of the pupils."[80]

It is apparent, therefore, that the more care the teacher exercises in selecting good books and audio-visual materials, the more likely it is that these will contribute to children's language development.

SUMMARY

The review of literature shows the great effect that the reading of children's books has on children's language development. The literature presented indicates that listening to children's literature and participating in a variety of language activities develop the skills of listening, speaking, reading, and writing. The literature also affirms the effectiveness of the language experience approach in fostering children's language abilities. Language is stressed as children speak, write, and read about their personal experiences. The

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[80]Joan Glazer, "Audio-Visual Materials," Literature and Young Children, eds. Bernice E. Cullinan and Carolyn W. Carmichael (Illinois: National Council of Teachers of English, 1977), p. 132.

literature indicates, too, the importance of good book selection to aid children in their language development.

Chapter 3

METHODOLOGY

This chapter is concerned with the procedures followed in the identification of the subjects, and the selection of instructional materials. Included also is a description of the methods used to share books with the children, and the types of activities in which the children participated to develop their language and reading skills.

IDENTIFICATION OF SUBJECTS

The internship was carried out in an elementary school in St. John's, from January, 1978, to June, 1978. The subjects were seven children ranging in age from seven to ten years. Four of these students were in second grade and three in third grade. The students were recommended for remedial help by their classroom teachers because they were experiencing much difficulty in reading and in oral and written expression. Their performance in other school subjects was also low.

At the beginning of the internship, the intern used several instruments and records to gain information about the students. She administered the Gates-MacGinitie Reading Test to measure each child's reading vocabulary and comprehension. Primary B, Form 1, was given to the grade two students and Primary C, Form 1, to the grade three students. Test results indicated that the students (with the exception of one) were retarded in their reading performance by at least one grade level.

Since these children were reluctant readers and had had very few experiences with books, the intern administered the Primary Pupil Reading Attitude Inventory[1] to identify the present reading attitudes of the children. The results coincided with the classroom teachers' observations, indicating that these children did not like to read and avoided choosing reading as an enjoyable activity.

Related to attitude is interest. Smith and Johnson point out that if a child is given the opportunity to read about the things he is interested in, it is likely that he will read more and will develop increasingly positive attitudes towards reading.[2] To help determine the individual interests of the children, the intern administered Miller's Interest Inventory[3] to each child. Some students reported that they had pets at home and liked to hear animal stories. Most of them enjoyed watching television in their spare time. A few students liked comics, but no one reported having any hobbies, ever visiting a library, or having been outside the immediate neighborhood. An awareness of the students' interests and outside activities helped the intern in locating the books and magazines each would enjoy.

The cumulative records showed that all children were within the average range of intelligence and that three children had repeated a grade. The school records also showed that these children did not

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[1] Eunice N. Askov, Primary Pupil Reading Attitude Inventory (Dubuque: Kendall Hunt, 1974).

[2] Richard J. Smith and Dale D. Johnson, Teaching Children to Read (Madison: Addison-Wesley Publishing Company, 1976), p. 203.

[3] Wilma H. Miller, Reading Diagnosis Kit (New York: The Centre for Applied Research in Education, 1974), pp. 238-239.

have any physical defects which might hinder their school progress.

The intern observed the children on several occasions during their regular classroom sessions. She viewed the children as they participated in the reading activities, as they reacted to others in work and play situations, and as they met problems. During these sessions, she made notes on the children's reading, writing, listening and speaking skills, on their habits of reading, and on their choice of library books. Anecdotal records kept by the children's teachers provided additional information on their reading habits and interests.

INSTRUCTIONAL MATERIALS

The materials used during the course of this internship were a large number of carefully selected children's books, and audio-visual, arts and crafts, and writing materials.

The types of books included animal stories, picture books, folk and fairy tales, adventure, mystery, poetry, and information. The intern chose those books according to the criteria which Huck and Kuhn suggest for evaluating children's books.[4] The criteria included quality of content, excellence of illustrations, and attractiveness of format.

The results of the Interest Inventory were used by the intern as a guide in selecting the right books for the right children. Special care was taken to include books that had appropriate content and high interest appeal for these students. Such books included stories about

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[4] Charlotte S. Huck and Doris Young Kuhn, Children's Literature in the Elementary School (3rd ed.; New York: Holt, Rinehart and Winston, 1976), pp. 39-42.

pets, wild animals, cowboys, and children like themselves with similar everyday experiences.

The knowledge of the children's reading abilities acquired from the results of the reading tests enabled the intern to include in the collection books on the appropriate grade level of the students. The books selected for pupil reading had readability levels ranging from grade one to grade three.

Since the intern was concerned with reading to the children to provide enjoyment and to promote language development, it was possible to include in the selection books on a wider variety of readability levels and a broader scope of interests than those of the children in the project. A complete list of all the books used is included in Appendix A. Some of the books were already available at the school, some were purchased specifically for use in this project, but most were borrowed from the Public Libraries and the Curriculum Materials Centre at the University. To make sure that there was always a varied supply available, each week the intern returned about thirty books to the Public Libraries and the Curriculum Centre and selected new ones to replace those she had returned. She kept a hundred books in the classroom at all times during the internship.

Audio-visual materials--records, tapes, films, and filmstrips based on children's books--were secured from the University and Public Libraries for use in the program. A list of these materials is found in Appendix B. Arts and Crafts materials (crayons, markers, paints, modeling clay, tissue paper, play dough, and paper bags) and writing materials (notebooks, scrapbooks, and handmade booklets) were readily available at the school.

PROCEDURE

The intern met with the children four times per week for thirty minute sessions. The sessions included the intern's reading stories aloud and pupil participation in a variety of stimulating and challenging language activities. The reading aloud usually occurred at the beginning of each session, leaving the children ample time to participate in an activity, to select a book to read, and to record books read. The read-aloud activity generally took ten to fifteen minutes, varying with the length of the story or poem presented. Its purpose was to enable the children to enjoy good literature and to stimulate their desire to read.

Some books were chosen and read to the children for no other reason than that they were fun, for example, Peggy Parish's Amelia Bedelia, Fred Gwynne's The King Who Rained, Dr. Suess' Green Eggs and Ham, and Walter Myers' The Dragon Takes a Wife. The children later read these books independently. Others were introduced for specific purposes. To help promote the development of the children's oral language, the intern presented wordless picture books such as Mercer Mayer's Frog Goes to Dinner, Pat Hutchings' Rosie's Walk, Tomie de Paola's Pancakes for Breakfast, and John Goodall's Creepy Castle. As they talked about the illustrations and dictated their stories for the intern to write, the children practiced their oral language skills. To familiarize them with new language and new vocabulary, books such as Ann McGovern's Too Much Noise, Wanda Gag's Millions of Cats, Remy Charlip's Fortunately, Dr. Seuss' And to Think That I Saw It on Mulberry Street, and Barbara Ireson's The Ginger Bread Man were read. As they

listened they repeated with the intern familiar refrains.

Books were read to the children to provide motivation for a variety of language activities, the purpose of which was to improve their language skills. Following some of the story presentations, the intern conducted activities that were natural follow-ups to the stories read. After listening to William Steig's Amos and Boris, the children created a diary that Amos could have kept for the seven days he was at sea. Following the reading of Leo Politi's Three Stalks of Corn, the children were motivated to describe an ear of corn, using a sensory approach. They weighed one, measured it, and wrote a short paragraph about their findings. After the intern read Valerie Worth's More Small Poems, the children were interested in going on a "looking trip" in the classroom to find small things. They later wrote a description of their find without naming it.

A sample of the intern's daily lesson plans used in the program is given in Appendix D.

The activities took the form of listening, writing, reading, discussions, dramatization, puppetry, story-telling, and arts and crafts. The type and number of activities varied each session, depending on the children's needs, the degree of their interest, and the length of the story read. The children were sometimes involved with the planning of the activities.

Samples of the activities related to the books read are included in Appendix C.

Experience Stories

Stories and poems were used as motivation for the children to

talk and write about their own personal experiences. At the beginning of the internship many group experience stories grew out of the children's responses to books read to them. Following the reading of a Snowy Day, by Ezra Jack Keats, the children enjoyed talking about their experiences in the snow. During the discussion, while the interest was still high, the intern suggested that the children write a group story about these experiences. She encouraged them to suggest things that should be in the story. As sentences were offered, she recorded them on chart paper, using the children's words and sentence structure. She read the story aloud immediately after writing it and then asked the group to read it in unison. Individual volunteers were next encouraged to read different sentences or the whole story, with the intern supplying the words which they did not remember. Copies of all group stories were kept and provided interesting material for the children to read. As soon as the children became accustomed to this procedure, they began to dictate or, with the intern's help, write their own stories in individual booklets. The intern provided help with spelling when requested.

The group and individual experience stories served many purposes. For these children, whose language background was limited, the group stories served as an aid to develop their oral language skills. They also provided for independent reading practice and the teaching of word-identification and comprehension skills. Throughout the program, skills were taught as the children needed them. As the children read their own stories, they experienced a sense of personal satisfaction. Since these stories used the children's own ideas, words, and phrasing, they found them more interesting than their basal readers.

Building Vocabulary

Because the children lacked sufficient vocabulary for successful school work, many books and activities were chosen to expand their listening, speaking, reading, and writing vocabularies. David McCord's poetry in One at a Time presented an example of language play. The children were fascinated with the sounds of the language as the intern read the poem "Bumblebee." The children took delight in responding to the rhythms and rhymes, repeating them over and over.

Various books which focused on such language forms as imagery, homophones, comparisons, alliteration, exaggeration, unusual words, and tongue-twisters helped the children to develop an interest in words. Such books as Fred Gwynne's A Chocolate Moose for Dinner, and The King Who Rained, Cynthia Basil's Nailheads and Potato Eyes, Bernice Hunt's Your Ant Is a Which, Clyde Watson's Quips and Quirks, and June Behren's What Is a Seal? were used for language play. The reading of Robert Krauss' My Son the Mouse, which contained many comparisons, motivated the children to think about and discuss other comparisons such as Is he sly? Like a Fox! Is he hungry? Like a bear! Is he wild? Like a horse! The intern listed these comparisons on chart paper and the children later read them and wrote them in their books.

Margaret Wise Brown's Noisy Book Series provided opportunities for children to focus their attention on sounds. After listening to these books, the children were involved in a variety of activities that required them to listen, identify, and list a variety of sounds. To help build awareness of the qualities and intensities of different sounds, the children collected pictures of objects that produced sounds of differing qualities. Some examples of the pictures collected were

a clock ticking, a bell ringing, a drummer drumming, and a dog barking. These were categorized as soft sounds and loud sounds and were put on a bulletin board for display. To help reinforce a vocabulary of "sound words" and to aid children in their listening skills, the intern read "Weather Is Full of the Nicest Sounds" from Aileen Fisher's I Like Weather. To assist children in discovering colorful, vivid language and how stories and poetry can "paint pictures" with words, the intern read such books as Alvin Tresselt's White Snow, Bright Snow, and Ezra Jack Keat's Night, which provided many fine language images. Following the reading of these books, the intern asked the children to find and make a list of descriptive words and phrases in other books. The children also wrote these words and phrases in their individual Word Books. They later used them as a resource when they wrote their sentences and stories.

Discussion

Since the children had not developed verbal fluency, a number of books were read to stimulate discussion. The intern guided the discussion by making appropriate comments and asking specific literal and inferential comprehension questions about the story. Early in the program the children had difficulty responding to the questions. They answered with one- or few-word replies. As the program progressed they became more interested and responded spontaneously to questions asked. Following the reading of William Steig's The Amazing Bone, the intern asked such questions as "Why did the characters look funny?" "Whom did you enjoy most?" and "Why?" The children's answers revealed logical thinking. Subjects A and B, for example, said the pigs looked funny

because they were working in a bakery shop. Subject C replied that he enjoyed the bone mostly because it had sense enough to help and it did not want to see the pig eaten up. Subjects F and G said that they enjoyed the box because he was sly and tricky like most foxes.

Occasionally the intern brought a new book to the class to let the children read or listen to it and decide whether they thought the story was real or make-believe. Making these decisions gave them experiences with critical thinking. The discussions helped them to share their reactions to the story and to realize that reading can be enjoyable. Perhaps most important was that the discussions aided the children in expanding their oral fluency.

Comparing Stories

Some stories made possible good discussion as the students compared and contrasted settings, beginnings, endings, and characters. The intern used books that were exciting and stimulating to the children. After listening to Eugene Zion's Harry the Dirty Dog and Don Freeman's Dandelion, for example, the children discussed the ways in which the two stories were alike and the ways in which they were different. Sometimes two versions of the same tale--for example, Rumplestiltskin by Grimm Brothers and Rumplestiltskin retold by Edith Tarco--were used so that the children could discuss the similarities and differences between the two. Such comparisons of the two versions of the same tale not only contributed to children's language development but also enabled them to enjoy traditional literature.

Story-telling

One activity used to stimulate oral language as well as to improve the children's vocabularies was story-telling. Sometimes the children helped the intern tell the story by joining in the refrains. Before telling the story "The Cat and Chanticleer" the intern told the children that she needed their help in telling the story. She asked if they could imagine that they were Chanticleer and repeat the refrains as Chanticleer would. The children also joined in the refrains of such stories as Paul Galdone's The Little Red Hen, Barbara Ireson's The Gingerbread Man, Jack Keat's The Fat Cat, and Nonny Hogrogian's One Fine Day. Responding to and repeating the refrains gave the children a sense of participation during the story and an opportunity for oral expression. Occasionally the children retold a familiar tale or shared their own stories. This activity helped to improve their story-telling techniques and their concept of sequence.

Choral Reading

Choral reading was used for the children's enjoyment and to improve their oral reading. Some of the poems used to encourage pupil participation were: "The Pickety Fence" from David McCord's Far and Few, "The Goblin" from Rose Fyleman's Picture Rhymes from Foreign Lands, John Langstaff's Over in the Meadow, and Margaret Wise Brown's Four Fur Feet. Usually the children read in unison but occasionally the boys and girls alternated. To let the children discover whether they had caught the rhythm of the poems, sometimes the choral reading was taped. Listening to a tape of their reading of John Langstaff's Over in the Meadow, they discovered that they were reading much too slowly. Their

next attempt was done with much faster reading. In addition to being fun, choral reading offered many opportunities for bringing print to life. For the poorer readers it made possible group participation without the embarrassment of hesitating to identify or seek help with difficult words.

Dramatization

The intern used drama to help the children to talk more freely and confidently. Many of the stories read provided a stimulus for dramatization. The simple action-filled plots of stories such as The Three Billy Goats Gruff, Henny Penny, The Three Bears, and Marjorie Flack's Ask Mr. Bear made the acting easy and fun. The children chose the scenes and parts to be acted. Some of the children who were shy at the beginning of the program began to lose their self-consciousness as they recreated the stories they had heard and enjoyed. There were opportunities for them to learn new sentence patterns and interesting words, to keep events in sequence, as well as to portray characters. In order for children to recreate the story and to interpret the characters, they had to pay careful attention. They also had to listen carefully to one another so that they could communicate during their improvisation. Dramatizing stimulated interest and enthusiasm for reading. The children returned again and again to books that they had dramatized and requested others with similar content.

Pantomime

The children pantomimed parts, scenes, and characters from stories and poems. After listening to the story of Frederick, by Leo Lionni, they pantomimed the role of the mice. They scurried and

scuttled about the room busily gathering their winter supplies. The children found pantomiming to be genuine fun, as it seemed to make stories come alive. The pantomimed activities helped generally to stimulate the children's imaginations and was instrumental in assisting the shy children to express their ideas.

Puppetry

To dramatize some of the stories the children created their own puppets from cardboard boxes, sticks, socks, play dough, and paper bags. They decorated them using tissue paper, string, yarn, and buttons. Before dramatizing Maurice Sendak's Where the Wild Things Are, the children made monster puppets out of paper bags. They composed their own dialogue as they went along, with a little help from the intern when necessary. Making puppets and dramatizing a story provided an excellent way of giving the children practice in following directions and strengthening their language skills.

Arts and Crafts

The children were encouraged to create original illustrations for many of the stories, using newsprint, construction paper, paint, felt markers, crayons, and chalk. They made book covers, mobiles, and posters illustrating scenes or characters from the stories read. Following the reading of Jacqueline Held's The Baobab Car, some of the children illustrated with paint their own versions of the "The Baobab Car" while others made a large crayon mural of the action of the story. The illustrations were used for bulletin board and classroom displays as well as for advertising books.

The children created clay models to interpret characters and scenes from their favorite books. These were labelled and put on display in the classroom. The three goats from The Three Billy Goats Gruff, George from Curious George books, the kind hearted moose from Dr. Seuss' Thidwick, and Sylvester from Sylvester and the Magic Pebble were some of the characters made by the children.

Field Trips

During the internship the children participated in trips to the Arts and Culture Centre Library, the Signal Hill Interpretation Centre, the Museum, City Hall, the Botanical Gardens, and Bowring Park. The trips provided much for them to talk and write about. Activities followed each field trip. After the return from the Botanical Gardens, for example, the children composed group stories telling about the things they had seen and done. They displayed and labelled things collected during their visit. The trip also motivated the children to select and read a number of books on nature such as Julie Brinckloe's The Spider Web, and Ron McTrusty's Dandelion Year.

Films, Filmstrips, Records, and Tapes

Throughout the program the children had many opportunities to view films and filmstrips, and to listen to records and tapes based on children's books. These materials provided an excellent stimulus for their imaginative thinking, oral and written expression, vocabulary development, and listening comprehension.

Book Sharing

Each child was given a weekly opportunity to share with the class a book he had read and enjoyed. Usually he told about a partic-

ular incident in the story, or the part he found most interesting, funny, or sad. Sometimes he read a portion of the book orally. These activities served as a check on his progress in the areas of reading vocabulary, comprehension, and oral reading. Occasionally the intern would engage the children in conversation about the books by asking such questions as "Why did you choose this book?" "Which characters did you like the best?" "Why?" "Did you like to read this story?" "Why?" "What kind of a book is this? Informational, funny story, fairy tale, or what?"

Once a month the intern took the children to the Arts and Culture Centre Library where they helped to select a number of books for the classroom. These books supplemented those already borrowed from the classroom library. Upon their return, they shared with one another some of the titles and pictures of stories they had chosen. These visits were important to them.

Book Selection

Before leaving each session the children were given an opportunity to select a book to take home for independent reading. To enable them to select their books carefully, the intern instructed them to browse through the book and read a paragraph or two before making a final decision to borrow it. If they could read easily with little or no help, they would probably enjoy reading the book. If not, the book would be too difficult and they should select another, following the same procedure. This procedure helped the children gain independence in choosing their own books. Although self-selection of books was encouraged, the intern was available to advise, recommend, and choose for them when necessary.

Students' Recording of Books Read

Each child was encouraged to keep a record of the books he read. At the beginning of the internship, each one made a kite from construction paper and added a yarn or string tail. When he finished a book, the child added to the tail of his kite a small card containing the title and author. The children were informed that the record provided a check on the kinds of books each had read. As his reading confidence and achievement improved, each child replaced his kite with a book record in which he listed the name and author of the book read and comments stating why he liked or disliked it. The intern could refer to these book records at any time to note the types and number of books each child had read.

Intern's Records

The intern kept daily anecdotal records on each student. Her records indicated the authors and titles of books presented in the read-aloud sessions, the follow-up language activity, and general comments about children's responses to the story and language activity. These records were helpful to the intern in selecting new books and planning activities.

A sample of the intern's records for the children involved in the program is given in Appendix E.

Chapter 4

EVALUATION

The evaluation of the internship is based on empirical data, the intern's observations, the teachers' and parents' opinions, and students' comments. These are presented to illustrate the changes brought about in the students' facility in the use of language, attitude toward reading, interest in books, and overall classroom performance during the internship period.

READING GAIN

Alternate forms of the Gates-MacGinitie Reading Tests were administered as pretest and posttest to assess gains made by the students in reading comprehension and vocabulary during the internship period. At the beginning of the internship, Primary B, Form 1, of the test was administered to the grade two students and Primary C, Form 1, to the grade three students. At the end of the internship period, Form 2 of both levels of the test were administered.

Grade level scores attained by the students in comprehension on the Gates-MacGinitie Reading Tests, Primary B and C, Forms 1 and 2, are presented in Tables 1 and 2. The results indicate that all students made some gains in reading comprehension. The mean grade level on the Primary B tests increased from 1.5 to 2.4, a difference of 0.9 years. The mean grade level on the Primary C tests increased from 2.5 to 3.7, a difference of 1.2 years.

Table 1

Students' Scores on the Reading Comprehension Subtest of the Gates-MacGinitie Reading Test Primary B, Forms 1 and 2

Student	Pretest Form 1	Posttest Form 2	Gain Score
A	1.8	2.8	1.0
B	1.6	2.7	1.1
C	1.5	2.5	1.0
D	Below 1.1[a]	1.4	0.3[b]
Mean Score	1.5	2.4	Mean Gain 0.9

[a]The lowest grade level norm given for this test was "below 1.2." Student D was assigned a grade level score of 1.1 for data analysis.

[b]At least 0.3.

Table 2

Students' Scores on the Reading Comprehension Subtest of the Gates-MacGinitie Reading Test Primary C, Forms 1 and 2

Student	Pretest Form 1	Posttest Form 2	Gain Score
E	3.1	4.5	1.4
F	2.4	3.2	0.8
G	2.0	3.3	1.3
Mean Score	2.5	3.7	Mean Gain 1.2

Tables 3 and 4 present grade level scores attained by the students in vocabulary on the Gates-MacGinitie Reading Tests, Primary B and C, Forms 1 and 2. The mean grade level on the Primary B tests increased from 1.4 to 2.5, a difference of 1.1 years. The mean grade level on the Primary C tests increased from 2.1 to 3.5, a difference of 1.4 years.

The results of the reading tests were encouraging. Gains of 0.9 and 1.2 years in reading comprehension and 1.1 and 1.4 years in vocabulary would seem to indicate that the program had beneficial effects. Prior to the program four of the seven students were a year or more below their grade level in reading comprehension and five were a year or more below in reading vocabulary. All students were reluctant to read and had limited vocabularies.

STUDENT ATTITUDES

At the beginning of the internship and again at the conclusion, the intern administered the Primary Pupils' Attitude Survey to determine whether the students' attitudes towards reading had improved. The manual that accompanies the survey reports that a score of nine or more indicates a positive attitude towards reading. Table 5 contains the results of the pretest and posttest of the Attitude Survey. The results indicate that all of the students made some gains in reading attitude during the internship. The mean score increased from 4.57 (4.6) to 7.14 (7.1), a difference of 2.57 (2.6).

The classroom teachers and the intern observed during the internship that the children became more interested in reading and more willing to participate in the reading activities. The children selected

Table 3

Students' Scores on the Vocabulary Subtest of the Gates MacGinitie Reading Test Primary B, Forms 1 and 2

Student	Pretest Form 1	Posttest Form 2	Gain Score
A	1.3	2.6	1.3
B	1.6	2.8	1.2
C	1.5	2.7	1.2
D	1.2	1.7	1.5
Mean Score	1.4	2.5	Mean Gain 1.3

Table 4

Students' Scores on the Vocabulary Subtest of the Gates MacGinitie Reading Test Primary C, Forms 1 and 2

Student	Pretest Form 1	Posttest Form 2	Gain Score
E	3.3	4.3	1.0
F	1.5	3.5	2.0
G	1.5	2.6	1.1
Mean Score	2.1	3.5	Mean Gain 1.4

Table 5

Students' Scores on Two Administrations of the Primary Pupils' Attitude Survey

Student	Pretest	Posttest	Gain Score
A	6	9	3
B	4	6	2
C	4	8	4
D	3	6	3
E	7	9	2
F	3	5	2
G	5	7	2
Mean Score	4.57 (4.6)	7.14 (7.1)	Mean Gain 2.57 (2.6)

and read more books in the regular and remedial classrooms and seemed to perceive that reading was a natural part of the school day. They developed the ability to locate books for information on particular topics they were studying at school, and had begun to value reading as a source of information. They spent increasingly longer periods of time reading silently during free reading periods both in the regular and remedial classrooms, and they rarely returned a book before it was finished. They were eager and enthusiastic to share their evaluations of books during Book Sharing Time. At that time, they also read orally sections from the books that they especially liked. By the middle of the internship they had begun to read widely and to take home books that had been read during the read-aloud sessions. The children were also visiting a public library regularly to borrow books.

Parents reported that the children were spending less time watching television and more time reading. On occasion, many of them requested that their parents read to them.

STUDENT INTERESTS

Throughout the internship the intern recorded the changes she observed in the students' reading interests. Her record showed that at the beginning of the internship children generally selected the easy-to-read books, such as the I Can Read series, but as the program progressed they read a greater variety of books at a more difficult reading level. They also requested and read books from the literary genres to which they had been introduced. These included books of poetry, humor, mystery, folk and fairy tales. New interests were developed as children discussed, shared, or read to the class a particular

ular type of book. The children, for example, read quite a number of humorous books after one child told about the funny things that Amelia Bedelia did in Peggy Parish's Amelia Bedelia and the Surprise Shower.

The students' book records showed that each student had read from sixty to seventy books. The records also showed variety in the titles and the kinds of books read as well as in the length and difficulty.

The classroom teachers reported that the project children read more and brought books on a variety of topics to share with the other regular members of the class. One class project involved the study of dinosaurs. These children borrowed from the library such books as Julian May's The Warm-Blooded Dinosaurs and Daniel Cohen's What Really Happened to the Dinosaurs? for further reading and research.

The teachers also reported that they were pleased and impressed with the knowledge the children had acquired about good books and authors. Following the reading during regular classroom story time of William Steig's An Eye for Elephants and Eugene Zion's Harry and the Lady Next Door, the children in the project named and described other stories by the two authors.

STUDENTS' WRITING

The classroom teachers and the intern noted that there was a definite improvement in the written work produced by the students. As the internship progressed, the students showed much interest and participated willingly in the writing activities. They gained confidence in their ability to write their ideas. Their responses to stories read included writing letters, completing unfinished stories, composing

riddles, stories and poems, and writing announcements, invitations, advertisements, recipes, and titles for stories. Periodically the intern selected samples of the students' writing. She made a comparison of the earlier samples with those written toward the end of the program. Many of the later ones were well-developed compositions and written for a variety of reasons, for example, to give information, to tell about real or imaginary experiences, and to express feelings about poems and stories they had heard and read. The earlier samples contained short, choppy sentences invariably beginning with the pronoun "I." The intern also noted that the students used longer, often complex sentences, and a variety of descriptive words and phrases which indicated a larger vocabulary than they had had previously. Samples of the students' writing are given in Appendix F. The intern observed a marked improvement in the students' spelling, punctuation, and capitalization. Writing appeared to be enjoyable and purposeful for all students instead of the dreary kind of chore that they had considered it to be prior to the program.

STUDENTS' ORAL LANGUAGE

As the internship progressed, the intern observed many changes in the students' oral language. She noted that the majority of children began to gain confidence in speaking. They interacted verbally more freely with one another and with the intern. They participated enthusiastically in all oral language activities and expressed their ideas spontaneously and effectively. This was especially true during the informal discussions and book sharing time when they talked about the things that were really important to them. They asked for information

and responded to questions. Many words and phrases from the books read became part of their speaking vocabulary. Student A, for example, while making valentines remarked, "Valentine's Day is very nice. It's like Chicken Soup with rice." She repeated the refrain from Maurice Sendak's Chicken Soup with Rice. Student D made the following comment about a picture he had made, "I drew a picture of a dinosaur that looks even bigger than the ancient Brontosaurus." He had read Daniel Cohen's What Really Happened to the Dinosaurs?

STUDENTS' LISTENING

One important effect of the program was the developing of the children's listening ability. As the program progressed they became more attentive during story time. They listened with comprehension and enjoyment and could more easily recall information and ideas from stories and poems to which they had listened. The classroom teachers reported that these children listened more attentively to what was being said in the regular classroom. They listened for longer periods of time without being distracted and became more aware of what to listen for and the importance of being good listeners. The teachers felt that the students' improvement in listening ability had contributed to their developing better work habits.

STUDENT ENJOYMENT

In evaluating the program for its effectiveness in providing enjoyment for the children, the intern relied on her observations. She observed and noted students' casual remarks as well as their reactions to stories and poems.

The students particularly delighted in hearing the rhythmical language of poetry selections such as Virginia Sicotte's A Riot of Quiet, Maurice Sendak's Chicken Soup with Rice, and Karla Kuskin's In the Middle of the Trees. They responded warmly with giggles and smiles and often selected these books to read independently. They listened very attentively during story time. At the end of the story they would comment, "Gosh, that was a good story!" "Could you read it again?" "Could I have that book?" "Can you get another one like that?" Another indication of their enjoyment was that they read a greater variety of books. Before the internship began they read only their basal readers, whereas now the majority of them read from four to six books a week, which included poetry, mystery, folktales, and fairy tales. They were pleased and satisfied with their reading and felt successful with what they were doing. The children had become quite enthusiastic and eager to share their books with other children in the group. One child, for instance, derived much pleasure from reading riddles in Jane Sarnoff and Reynold Ruffins' Giants: A Riddle Book. Several children chose to read parts in Peggy Parish's Amelia Bedelia books because they enjoyed Amelia's unusual interpretations of people's remarks. They had enjoyed reading those books and wanted to share with the group the humor and excitement of the passages. The children participated with much excitement in activities related to the books read aloud. Their spontaneous comments during the activities were always positive. Following the reading of Jan Slepian and Ann Seidler's The Hungry Thing, the children made a list of other foods that the "Hungry Thing" needed. One child in reading the list remarked, "Gosh, I didn't realize before that reading could be so easy and so much fun. I think that when I go

home I'll make up some more so that my brother can guess them." Several children remarked to the intern and their teachers that they could hardly wait until they returned to the remedial classroom to complete their puppets or murals, or to hear another story. On occasion the children even read in the corridors on their way to the remedial sessions. Twice Student B was caught reading Curious George books and had to be reminded by the principal that classes had already started. Students E and F were also found in similar circumstances reading Dr. Seuss' books.

Chapter 5

SUMMARY AND CONCLUSIONS

SUMMARY

This internship was designed to develop and implement a literature program in a remedial reading class for seven children, four of whom were in grade two and three in grade three. These children were experiencing difficulties in reading, listening, and oral and written expression. The classroom teachers and the intern identified the students through the use of standardized tests, cumulative records, and informal observations. The program was carried out over a six-month period, during which time the intern met the students four times a week for thirty-minute sessions.

The program was developed around the intern's reading literature to the children and their participation in a variety of language activities. The language experience approach was used widely as an additional aid to language development. The program also included the students' involvement in self-selection of books and record keeping of the books they read.

Standardized tests and the teachers' and intern's observations were used to evaluate the internship. In reading comprehension the grade two students made an average gain of 0.9 years and the grade three students, 1.2 years. In vocabulary the grade two students made an average gain of 1.1 years and the grade three students, 1.4 years. These results were encouraging, since prior to this project these

students were experiencing failure in reading and had negative feelings toward it.

The children improved in their listening ability, becoming more attentive during story time and other related activities. They listened with comprehension and enjoyment and could recall information and ideas from stories and poems, responding more creatively than they had done at the beginning of the internship. Improvement was also noted in their creative writing. The children showed enthusiasm and interest in a variety of writing activities, having gained confidence in their ability to express written ideas, and demonstrated a positive attitude toward writing. The oral language activities were particularly successful. Most students participated willingly and all improved in their ability to express their ideas and feelings effectively. The students' attitudes toward reading showed positive results. They took a keen interest in books and in the interpretation and sharing of activities related to the books they had heard and read. The majority of students read from sixty to seventy books on various reading levels and topics. As the students enjoyed their experiences with books, they began to view reading as a more meaningful and pleasurable activity.

CONCLUSIONS

1. Reading literature to children and involving them in a variety of language activities was a major contributing factor to the students' language development, reading performance, and development of reading interests and a desire to read.

2. Reading to children has been shown to be beneficial in the case of remedial readers who do not have experiences with books at home.

3. Reading good stories and poems to the children was effective in stimulating them to listen, speak, read, and write.

4. Children's language experiences may be used in conjunction with the basal series to teach reading and to develop the general language ability of children in a remedial class.

5. A literature program such as the one described in this project may be particularly helpful for primary children who lack the language skills that are required for success in reading.

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APPENDIX A

1. Read-Aloud Stories
2. Read-Aloud Poetry
3. Books for Independent Reading

STORIES USED IN THE READ-ALOUD SESSIONS

Aardema, Verna. Why Mosquitoes Buzz in People's Ears.

Adams, Adrienne. Hansel and Gretel.

_____. A Woggle of Witches.

Adelson, Leone. Dandelions Don't Bite.

Aldis, Dorothy. All Together.

Andersen, Hans Christian. The Emperor's New Clothes.

_____. The Ugly Duckling.

Balian, Lorna. The Sweet Touch.

Barner, Bob. The Elephant's Visit.

Barrett, Judith. Animals Should Definitely Not Wear Clothing.

_____. I Hate To Go To Bed.

Basil, Cynthia. Nailheads and Potato Eyes.

Baskin, Leonard. Hosie's Alphabet.

Behrens, June. What Is A Seal?

Bendick, Jeanne. A Fresh Look at Night.

Bemelmans, Ludwig. Madeline.

Bishop, Claire H. Five Chinese Brothers.

Bloch, Marie Halun. Ukrainian Folk Tales.

Borten, Helen. Do You Hear What I Hear?

Brewton, John F. "Mr. Nobody" in Gaily We Parade.

Brigg, Raymond. Jim and the Beanstalk.

Bright, Robert. Georgie and the Noisy Ghost.

Brinckloe, Julie. The Spider Web.

Brown, Marc. Arthur's Nose.

Brown, Marcia. *All Butterflies.*

_____. *Cinderella.*

_____. *Stone Soup.*

_____. *The Bun.*

Brown, Margaret W. *Four Fur Feet.*

_____. *The City Noisy Book.*

_____. *The Runaway Bunny.*

Brunhoff, Jean de. *The Story of Babar.*

Buckley, Helen E. *Grandfather and I.*

Burningham, John. *Mr. Gumpy's Outing.*

Burton, Virginia L. *The Little House.*

Cameron, Polly. *"I Can't" Said the Ant.*

Carle, Eric. *All About Arthur, An Absolutely Absurd Ape.*

_____. *The Grouchy Lady Bug.*

Chapman, Carol. *Barnie Bipple's Magic Dandelions.*

Charlip, Remy. *Fortunately.*

Chorao, May. *Molly's Moe.*

Cohen, Miriam. *Will I Have a Friend?*

Coombs, Patricia. *The Magic Pot.*

Craig, Jean M. *The Donkey Prince.*

Crowe, Robert. *Clyde Monster.*

Davis, Hubert. *A January Fog Will Freeze a Hog and Other Weather Folklore.*

de Paola, Tomie. *Pancakes for Breakfast.*

De Regniers, Beatrice. *Catch a Little Fox.*

_____. *May I Bring a Friend?*

Domanska, Janina. *If All the Seas Were One Sea.*

Domanska, Janina. The Turnip.

Duvoisin, Roger. Petunia.

Eichenberg, Fritz. Ape in a Cape.

Elzbieta. Little Mops and the Butterfly.

Emberley, Barbara. Drummer Hoff.

Emberley, Ed. Ed Emberley's Great Thumbprint Drawing Book.

Ets, Marie Hall. Play With Me.

Evans, Mel. The Tiniest Sound.

Flack, Marjorie. Angus and the Ducks.

_____. Ask Mr. Bear.

_____. The Story about Ping.

Freeman, Don. Dandelion.

_____. Mop Top.

_____. Quiet! There's a Canary in the Library.

_____. The Chalk Box Story.

Gackenbach, Dick. Harry and the Terrible What Zit.

Galdone, Paul. Henny Penny.

_____. The House that Jack Built.

_____. The Little Ren Hen.

_____. The Three Bears.

_____. The Three Billy Goats Gruff.

_____. The Three Little Pigs.

_____. The Three Wishes.

Garelick, May. Sounds of a Summer Night.

Gay, Wanda. Millions of Cats.

Ginsburg, Mirra. Mushroom in the Rain.

Grifalconi, Ann. City Rhythms.

Grimm, Jacob and Wilhelm. Rumpelstiltskin.

_____. The Elves and the Shoemaker.

_____. The Fisherman and His Wife.

Groat, Dianede. Alligator's Toothache.

Gwynne, Fred. A Chocolate Moose for Dinner.

_____. The King Who Rained.

Hanson, Joan. Sound Words.

Harris, Joan. The School Mouse.

Held, Jacqueline. The Baobab Car.

Heide, Florence P. Sounds of Sunshine, Sounds of Rain.

Hoban, Tana. Push, Pull, Empty, Full: A Book of Opposites.

Hoban, Russell. A Baby Sister for Frances.

_____. A Bargain for Frances.

Hogrogian, Nonny. One Fine Day.

Hopkins, Lee Bennet. Monsters, Ghoulies, and Creepy Creatures.

Horwitz, E. L. When the Sky Is Like Lace.

Hunt, Bernice. Your Ant Is a Which.

Hurlimann, Ruth. The Proud White Cat.

Hutchins, Pat. Changes, Changes.

_____. Don't Forget the Bacon.

_____. Titch.

_____. The Wind Blew.

Ipcar, Dahlov. I Love My Anteater with an A.

Ireson, Barbara. The Gingerbread Man.

Jacobs, Joseph. Jack and the Beanstalk.

_____. Tom Tit Tot.

Johnston, Tony. Five Little Foxes and the Snow.

Kaufman, Lois. What's That Noise?

Keats, Ezra Jack. Goggles.

_____. Night.

_____. The Snowy Day.

_____. Whistle for Willie.

Kellogg, Steven. Dandelions.

_____. There Was an Old Woman.

Kent, Jack. The Fat Cat.

Kepes, Juliet. Run Little Monkeys, Run, Run, Run.

Kipling, Rudyard. The Elephant's Child.

Klein, Leonore. Only One Ant.

Krahn, Fernando. Catch That Cat!

Krauss, Robert. My Son the Mouse.

Krauss, Ruth. Everything Under a Mushroom.

Kroll, Steven. Is Milton Missing?

_____. Gobbledy Gook.

Kuskin, Karla. Roar and More.

_____. The Rose on My Cake.

La Fontaine, J. The Lion and the Rat.

Langstaff, John. Over in the Meadow.

Lionni, Leo. Alexander and the Wind Up Mouse.

_____. Frederick.

Lobel, Arnold. Frog and Toad Are Friends.

Martin, Bill. Good-Night Mr. Beetle.

Mayer, Mercer. There's a Nightmare in My Closet.

McCloskey, Robert. Blueberries for Sal.

_____. One Morning in Maine.

McGovern, Ann. Too Much Noise.

McTrusty, Ron. Dandelion Year.

Merriam, Eve. Gaggle of Geese.

Miles, Miska. Chicken Forgets.

Minarik, Else Holmelund. A Kiss for Little Bear.

Moore, Lillian. Spooky Rhymes and Riddles.

Mosel, Arlene. Tikki, Tikki, Tembo.

Myers, Walter. The Dragon Takes a Wife.

Ness, Evaline. Amelia Mixed the Mustard.

_____. Sam Bangs and Moonshine.

Parish, Peggy. Amelia, Bedelia.

_____. Come Back, Amelia Bedelia.

Peet, Bill. The Wump World.

Petersham, Maude and Miska. The Rooster Crows.

Politi, Leo. Three Stalks of Corn.

Pomerantz, Charlotte. The Piggy in the Puddle.

Potter, Beatrix. The Tale of Jeremy Fish.

_____. The Tale of Peter Rabbit.

_____. The Tale of Tom Kitten.

Prelutsky, Jack. The Mean Old Mean Hyena.

_____. The Pack Rat's Day.

Raskin, Ellen. Who, Said Sue, Said Whoo?

Rayner, Mary. Mr. and Mrs. Pig's Evening Out.

Rey, H. A. Curious George.

_____. Curious George Gets a Medal.

Riley, J. W. The Gobble-Uns'll Get You If You Don't Watch Out!

Rockwell, Anne. Albert B. Cub and Zebra.

Rockwell, Anne. I Like the Library.

Ruffins, Reynold and Jane Sarnoff. Giants: A Riddle Book.

Sawyer, Ruth. Journey Cake Ho!

Schwartz, Alvin. A Twister of Twists, A Tangler of Tongues.

Sendak, Maurice. Chicken Soup With Rice.

_____. Where the Wild Things Are.

Seuss, Dr. And to Think That I Saw It on Mulberry Street.

_____. Five Hundred Hats of Bartholomew Cubbins.

_____. Thidwick: The Big Hearted Moose.

Sharmat, Marjorie W. I Don't Care.

Showers, Paul. The Listening Walk.

Sicotte, Virginia. A Riot of Quiet.

Slepian, Jan and Ann Seidler. The Hungry Thing.

Slobodkina, Esphyr. Caps for Sale.

Spier, Peter. Fast-Slow High-Low: A Book of Opposites.

_____. Gobble, Growl, Grunt.

Steig, William. An Eye for Elephants.

_____. The Amazing Bone.

_____. Amos and Boris.

_____. Sylvester and the Magic Pebble.

Stein, Charlotte. Listen to the Seashell.

Still, James. Jack and the Wonder Beans.

Tallon, Robert. Zoophabets.

Tarco, Edith. Rumpelstiltskin.

Tolstoy, Alexei. The Great Big Enormous Turnip.

Turkle, Brinton. Deep in the Forest.

_____. Thy Friend Obadiah.

Waber, Bernard. You Look Ridiculous Said the Rhinoceros to the Hippopotomus.

Watson, Clyde. Quips and Quirks.

Wiesner, William. A Pocketfull of Riddles.

Williams, Margarey. The Velveteen Rabbit.

Yashima, Taro. Crow Boy.

_____. Mo Mo's Kitten.

_____. Umbrella.

Zemach, Margot. Mommy Buy Me a China Doll.

Zion, Eugene. Harry the Dirty Dog.

_____. The Meanest Squirrel I Ever Met.

READ-ALOUD POETRY

Aldis, Dorothy. Favorite Poems of Dorothy Aldis.

Allen, Marie Louise. A Pocketful of Poems.

Bodecker, N. M. Hurry, Hurry, Mary Dear and Other Nonsense Poems.

_____. It's Raining Said John Twaining.

_____. Let's Marry Said the Cherry and Other Nonsense Poems.

Brown, Margaret Wise. Nibble, Nibble, Poems for Children.

Caudill, Rebecca. A Pocketful of Cricket.

De Regniers, Beatrice Schenk, et.al. Poems Children Will Sit Still For: A Selection for the Primary Grades.

Fisher, Aileen. Cricket in a Thicket.

_____. I Like Weather.

_____. My Cat Has Eyes of Sapphire Blue.

_____. Once We Went on a Picnic.

Fyleman, Rose. Picture Rhymes from Foreign Lands.

Hoberman, Mary Ann. Bugs.

_____. Nuts to You and Nuts to Me.

_____. The Raucous Auk: A Menagerie of Poems.

Kuskin, Karla. In the Middle of the Trees.

Jacobs, Leland. Funny Bones Ticklers in Verse and Rhymes.

_____. Just Around the Corner.

Larrick, Nancy. Green Is Like a Meadow of Grass.

_____. Piper Pipe That Song Again.

Lee, Dennis. Garbage Delight.

McCord, David. Every Time I Climb a Tree.

_____. Far and Few: Rhymes of the Never Was and Always Is.

_____. One At A Time.

Milne, A. A. When We Were Very Young.

O'Neill, Mary. Hailstones and Halibut Bones.

_____. What Is That Sound!

Prelutsky, Jack. Lazy Blackbird and Other Verses.

_____. Nightmares: Poems to Trouble Your Sleep.

_____. The Snop on the Sidewalk and Other Poems.

Silverstein, Shel. Where the Sidewalk Ends.

Tresselt, Alvin. White Snow, Bright Snow.

Tripp, Wallace. Granfa Grig Had a Pig and Other Rhymes Without Reason from Mother Goose.

Worth, Valerie. More Small Poems.

BOOKS FOR INDEPENDENT READING

These books, as well as the read-aloud books, were available to the children for independent reading.

Alexander, Martha. Nobody Asked Me If I Wanted a Baby Sister.

Anderson, C. W. Billy and Blaze.

_____. Blaze and the Forest Fire.

_____. Blaze and the Gypsies.

Anno, Mitsumasa. Anno's Counting Book.

Anglund, J. W. In a Pumpkin Shell.

Balian, Lorna. Humbug Witch.

Bemelmans, Ludwig. Madeline and the Bad Hat.

_____. Madeline in London.

_____. Madeline's Rescue.

Benchley, N. Oscar Otter.

_____. Strange Disappearance of Arthur Cluck.

Blades, Anne. A Boy of Tache'.

_____. Mary of Mile 18.

Bonsall, C. N. The Case of the Cat's Meow.

_____. Who's a Pest?

Bourne, Miriam Anne. Emilio's Summer Day.

Bright, Robert. Georgie's Halloween.

_____. Georgie to the Rescue.

Brown, Marcia. How Hippo.

_____. Once a Mouse.

Brown, Margaret W. Fox Eyes.

_____. Goodnight Moon.

Brown, Margaret W. The Country Noisy Book.

_____. The Indoor Noisy Book.

_____. Sleepy Little Lion.

Burton, Virginia L. Katy and the Big Snow.

_____. Mike Mulligan and His Steam Shovel.

Carle, Eric. Do You Want To Be My Friend?

_____. The Very Hungry Caterpillar.

Carrick, C. The Old Barn.

_____. The Pond.

Cerf, B. A. Book of Animal Riddles.

Chwast, Seymour. The House That Jack Built.

Cohen, Daniel. What Really Happened to the Dinosaurs?

Coombs, P. Dorrie and the Haunted House.

Dalgliesh, Alice. The Bears on Hemlock Mountain.

Daugherty, J. Andy and the Lion.

de Brunhoff, L. Tiger in the Cherry Tree.

Dennis, Wesley. Flip.

Duvoisin, Roger. Petunia I Love You.

_____. Petunia and the Song.

_____. Petunia's Treasure.

Eastman, P. D. Are You My Mother?

Einsel, Walter. Did You Ever See?

Elkin, Benjamin. Lucky and the Giant.

_____. Six Foolish Fishermen.

Ets, Marie Hall. Gilberto and the Wind.

Fatio, L. The Happy Lion.

_____. The Happy Lion and the Bear.

Faito, b. The Happy Lion Roars.

Freeman, Don. A Rainbow of My Own.

_____. Bearymore.

_____. Corduroy.

Galdone, Paul. The Old Woman and Her Pig.

Goodall, John. Creepy Castle.

_____. Naughty Nancy.

Grimm, Jacob and Wilhelm. The Frog Prince.

_____. Rapunzel.

Hartelius, Margaret A. The Chicken's Child.

Hoban, Russell. A Birthday for Frances.

_____. Bedtime for Frances.

_____. Best Friends for Frances.

_____. Bread and Jam for Frances.

Hoff, Syd. Danny and the Dinosaur.

_____. The Horse in Harry's Room.

_____. Sammy Seal.

Hall, Adelaide. If We Could Make Three Wishes.

Hutchins, Pat. Goodnight Owl.

_____. Rosie's Walk.

_____. The Surprise Party.

Johnson, Crockett. Harold and the Purple Crayon.

Keats, Ezra Jack. Hi Cat.

_____. Pet Show.

_____. Petet's Chair.

Kellogg, Steven. The Mystery of the Missing Red Mitten.

Krauss, Robert. Herman the Helper.

Krauss, Robert. Whose Mouse Are You?

Langner, Nola. Cinderella.

Lawrence, James. Binky Brothers, Detectives.

Leaf, Munro. The Story of Ferdinand.

Lexau, Joan. Olaf Reads.

_____. That's Good--That's Bad.

Lindgren, Astrid. The Tomten.

Lionni, Leo. Alphabet Tree.

_____. Fish is Fish.

_____. Swimmy.

Lobel, Arnold. Frog and Toad Together.

_____. Mouse Tales.

_____. Owl at Home.

May, Julian. The Warm-Blooded Dinosaurs.

Mayer, Mercer. A Boy, A Dog, and A Frog.

_____. Frog Goes to Dinner.

_____. Frog, Where Are You?

_____. Hiccup.

McCloskey, Robert. Make Way for Ducklings.

McNulty, Faith. Mouse and Tim.

Merriam, Eve. Small Fry.

Minarik, Else Holmelund. Father Bear Comes Home.

_____. Little Bear.

_____. Little Bear's Friend.

_____. Little Bear's Visit.

_____. No Fighting, No Biting.

Morse, Flo. How Does It Feel To Be A Tree?

Parish, Peggy. Amelia Bedelia and the Surprise Shower.

_____. Play Ball, Amelia Bedelia.

_____. Teach Us, Amelia Bedelia.

Preston, Edna. Where Did My Mother Go?

Rey, H. A. Curious George Goes to the Hospital.

_____. Curious George Rides a Bike.

Rice, Eve. Sam Who Never Forgets.

Rice, Inez. A Tree This Tall.

Rockwell, Harlow. My Dentist.

_____. My Doctor.

Seuss, Dr. Green Eggs and Ham.

_____. Horton Hatches the Egg.

_____. Horton Hears a Who.

_____. The Cat in the Hat Comes Back.

Spier, Peter. Crash, Bang Boom.

Suhl, Yuri. Simon Boon Gets a Letter.

Taborin, Glorina. Norman Rockwell's Counting Book.

Tresselt, Alvin. The Beaver Pond.

_____. The Dead Tree.

_____. Hide and Seek Fog.

_____. The Mitten.

Udry, Janice May. A Tree Is Nice.

Ungerer, Tomi. Crictor.

Viorst, Judith. Alexander and the Terrible No Good, Very Bad Day.

Waber, Bernard. Ira Sleeps Over.

Ward, Lynd. The Biggest Bear.

Willard, Nancy. Simple Pictures Are Best.

Wiseman, Bernard. Morris Has a Cold.

Wormer, Joe Van. Elephants.

Zion, Eugene. Dear Garbage Man.

_____. Harry and the Lady Next Door.

_____. Harry By the Sea.

_____. No Roses for Harry.

_____. The Plant Sitter.

Zolotow, Charlotte. Mr. Rabbit and the Lovely Present.

Zweifel, Frances. Bony.

APPENDIX B

CASSETTES, RECORDS, FILMS AND FILMSTRIPS

CASSETTES

Caedmon Cassettes

Madeline and Other Bemelmans

The Tale of Peter Rabbit and Other Stories

The Story of Babar and the Travels of Babar

Where the Wild Things Are

Frederick and Other Stories

Alligator Pie

Beatrix Potter--Nursery Rhymes and Tales

Tongue Twisters--From the Collection of Alvin Schwartz

The Elephant's Child

Thumbelina

RECORDS

Caedmon Records

Tikki Tikki Tembo

Henny Penny

Madeline

Curious George

The Velveteen Rabbit

Tomten

Where the Wild Things Are

Best Loved Fairy Tales: Charles Perrault

Lentil

FILMS

Weston Wood Films

Harold's Fairy Tale

The Foolish Frog

Really Rosie

The Rabbit Who Wanted Red Wings

Whistle for Willie

Madeline's Rescue

The Elves and the Shoemaker

FILMSTRIPS

Encyclopaedia Britannica Records and Filmstrips

The Three Little Pigs

The Gingerbread Boy

The Emperor's New Clothes

The Little Red Hen

The Old Woman and Her Pig

The Three Billy Goats Gruff

Little Red Riding Hood

Goldilocks and the Three Bears

The Little Engine That Could

Rumpelstiltskin

Cinderella

Snow White

Jack and the Beanstalk

Weston Wood Records and Filmstrips

Gilberto and the Wind

Mike Mulligan and His Steam Shovel

Make Way for Ducklings

The Snowy Day

Petunia

Norman the Doorman

Peter's Chair

Drummer Hoff

Blueberries for Sal

Angus and the Ducks

The Lion and the Rat

Rosie's Walk

Madeline

Umbrella

APPENDIX C

SAMPLE OF ACTIVITIES

(Most books read to the children aided them in their language development; however, specific activities were used for the development of specific language skills.)

LISTENING ACTIVITIES

A Group Activity to Use with "What Is Brown?" in Mary O'Neill's Hailstones and Halibut Bones

Purpose:

To develop sensitivity to word pictures.

Materials Needed:

Paper
Crayons
Paint
Pencils

Procedure:

Ask the children to listen carefully to tell what the author makes us see, hear and smell as you read the poem to the group.

List their responses on the chalkboard.

Have each child illustrate his favorite word picture from the poem and print below it the accompanying line from it.

Arrange the pictures on the bulletin board in an attractive display.

A Group Activity to Use with "Fat Old Witch" in Leland Jacobs' Just Around the Corner

Purpose:

To provide practice in listening for details.

Procedure:

Before reading the poem to the group, explain that they will be expected to pantomime part of the poem.

After reading the poem, ask for volunteers to pantomime the part of the witch.

Stories and poems suitable to use for developing listening skills:

Aldis, Dorothy. All Together.

Baylor, Byrd. Plink, Plink, Plink.

Borten, Helen. Do You Hear What I Hear?

Brown, Margaret Wise. The City Noisy Book.

_____. The Country Noisy Book.

_____. The Indoor Noisy Book.

_____. The Noisy Book.

_____. The Winter Noisy Book.

Garelick, May. Sounds of a Summer Night.

Grifalconi, Ann. City Rhythms.

Heide, Florence P. Sound of Sunshine, Sound of Rain.

Kaufman, Lois. What's That Noise?

Showers, Paul. The Listening Walk.

Steiner, Charlotte. Listen To My Seashell.

WRITING ACTIVITIES

An Activity to Use with Judith Barrett's I Hate To Go To Bed

Purpose:

To increase ability to express ideas in writing.

Materials Needed:

Paper
Pencil
Crayons

Procedure:

Read the story to the children, showing the pictures.

Discuss with the children the pleasant and unpleasant reasons the boys and girls in the book gave for going to bed.

Encourage students to write and illustrate their ideas about wanting or not wanting to go to bed.

Have the children share their stories.

An Activity to Use with Leonore Klein's Only One Ant

Purpose:

To stimulate imagination and to improve writing ability.

Materials Needed:

Paper
Pencil
Crayons

Procedure:

Read the story to the class.

After reading the story to the children, ask each child to write his own story, telling what he would do if he were lost and to draw a picture to go with his story.

When finished ask each one, to share his story with the class.

Stories suitable to use for writing activities:

Balian, Lorna. The Sweet Touch.

Brown, Marcia. Stone Soup.

Chapman, Carol. Barnie Bipple's Magic Dandelions.

Crowe, Robert. Clyde Monster.

De Regniers, Beatrice S. May I Bring a Friend?

Groat, Diane de. Alligator's Toothache.

Langner, Nola. Cinderella.

Mayer, Mercer. Hiccup.

Preston, Edna M. Where Did My Mother Go?

Sharmot, Marjorie W. I Don't Care.

Still, James. Jack and the Wonder Beans.

Taborin, Glorina. Norman Rockwell's Counting Book.

Vioist, Judith. Alexander and the Terrible No Good, Very Bad Day.

Wiseman, Bernard. Morris Has a Cold.

BUILDING VOCABULARY ACTIVITIES

A Group Activity to Use with Ezra Jack Keats' A Snowy Day

Purpose:

Vocabulary development.

Materials Needed:

Paper
Pencils

Procedure:

After reading the story to the group, ask the children to suggest as many words as they can with the word snow in it. The list might include snowman, snowball, snowy, snowsuit. Make up a chart of the words.

When the list of words is complete, have the children use some of them in writing poems or stories about "snow."

A Group Activity to Use with Jan Slepian and Ann Seidler's The Hungry Thing

Purpose:

To build vocabulary.

Materials Needed:

Paper
Pencils
Crayons

Procedure:

Read the book to the children.

Discuss some of the foods the Hungry Thing asked for and what it really meant.

Have the children make a sign "Feed Me" for the bulletin board. Then have them make up and draw some funny foods for the Hungry Thing and label them with funny names.

When they are finished, others can try and guess the food.

An Activity to Use with "Listen" in Lillian Moore's Spooky Rhymes and Riddles

Purpose:

To improve vocabulary.

Materials Needed:

Paper
Pencil

Procedure:

Read the poem to the group.

Talk about the witch and the kinds of noises she makes as she eats. Ask the children what they think she is eating?

Have each child make a list of the foods. Explain that the foods might be very weird, because she is making some very weird noises.

When they are finished, compare lists and make a bulletin board display of their work.

DISCUSSION ACTIVITIES

A Group Activity to Use with Bernard Waber's You Look Ridiculous Said the Rhinoceros to the Hippopotamus

Purpose:

To extend story comprehension and improve oral expression.

Materials Needed:

Several different colored sheets of craft paper for each child
Crayons
Scissors
Paste

Procedure:

Read the book to the children, showing the pictures.

Explain to the children that they are going to make combination animals. They are to draw a different animal on each sheet of drawing paper, for example, an elephant on one, and a giraffe on another. Then cut each animal apart and paste together with parts of another animal to make a new one. They are to give the animal a name.

Each student can describe his animal and discuss whether or not it would be happy.

The pictures could be used to make a bulletin board display.

A Group Activity to Use with William Steig's Sylvester and the Magic Pebble

Purpose:

To stimulate discussion and to give children practice in predicting outcomes.

Materials Needed:

Drawing paper
Crayons

Procedure:

Read the story to the children to the point where Sylvester becomes a rock. Stop here, close the book, and ask the children to think about what might happen next. Encourage group discussion by asking the following questions.

What do you think will happen to Sylvester?
Do you think Sylvester will remain a rock for the rest of the story?
How do you think his parents will react to his disappearance?
How do you think the story will end?

After a period of group discussion, have the students draw a picture showing how they think the story will end. When they are finished, ask them to show their pictures and explain them.

Now finish the story so that the students may compare their outcomes with the author's.

Display the students' drawings around a picture of Sylvester on the bulletin board. Give the title "What We Thought Would Happen to Sylvester."

Stories suitable to use for promoting discussion:

Buckley, Helen E. Grandfather and I.

Chorao, May. Molly's Moe.

Cohen, Miriam. Will I Have a Friend?

Carle, Eric. The Grouchy Ladybug.

Freeman, Don. Dandelion.

Hoban, Russell. A Birthday for Frances.

McNulty, Faith. Mouse and Tim.

Ness, Evaline. Sam, Bangs and Moonshine.

Peet, Bill. The Wump World.

Rockwell, Harlow. My Doctor.

_____. My Dentist.

Turkle, Brinton. Thy Friend Obadiah.

Waber, Bernard. Ira Sleeps Over.

COMPARING STORIES

An Activity to Use with Jim and the Beanstalk and Jack and the Beanstalk

Purpose:

To stimulate discussion and help children to compare and contrast details of a story.

Procedure:

Show the children the two books. Explain to them that you are going to read two different stories. In many ways they are alike, in some ways they are different.

Read Jack and the Beanstalk. Ask questions about the story.

Read Jim and the Beanstalk. By means of questions, stimulate a discussion on how the two stories are similar and how they are different. Have the children tell which story they liked best and to give reasons for such preferences.

Stories suitable for comparing:

Brown, Marcia. The Bun
and
Sawyer, Ruth. Journey Cake, Ho!

Domanska, Janina. The Turnip.
and
Tolstoy, Alexei. The Great Big Enormous Turnip.

La Fontaine, J. The Lion and the Rat.
and
Steig, William. Amos and Boris.

Freeman, Don. Dandelion.
and
Zion, Eugene. Harry the Dirty Dog.

Galdone, Paul. The Little Red Hen.
and
Preston, Edna M. Where Did My Mother Go?

Ginsburg, Mirra. Mushroom in the Rain.
and
Tresselt, Alvin. The Mitten.

Grimm, J. and W. Rumpelstiltskin.
and
Jacobs, Joseph. Tom Tit Tot.

STORY-TELLING ACTIVITIES

An Activity to Use with The Donkey Prince

Purpose:

To develop oral expression and improve ability in retelling stories, keeping events in sequential order.

Materials Needed:

Paper
Crayons
Paint

Procedure:

Read the story to the children. Following the reading, have each child illustrate a different event that took place in the story and write a caption for his picture. Arrange the pictures in proper sequence on a long strip of paper. Then have the children take turns using the pictures to tell the story of "The Donkey Prince."

Accordion fold the picture strip into book form and place on the library table.

An Activity to Use with Mercer Mayer's A Boy, a Dog, and a Frog

Purpose:

To motivate and improve oral expression.

Procedure:

Explain to the children that the book tells the story by its illustrations and that you want them to tell the story by discussing and describing what is happening in the pictures.

Record these sentences on an experience chart.

Have the children reread the story orally.

Stories suitable to use for story-telling:

Alexander, Martha. Bobo's Dream.

Barner, Bob. The Elephant's Visit.

Craig, Jean M. The Donkey Prince.

Elybieta. Little Mops and the Butterfly.

Goodall, John. Naughty Nancy.

Grimm Brothers. The Frog Prince.

Hutchins, Pat. Rosie's Walk.

Hartelius, Margaret A. The Chicken's Child.

Johnson, Crockett. Harold and the Purple Crayon.

Kent, Jack. The Fat Cat.

Mayer, Mercer. A Boy, A Dog, and a Frog.

_____. Frog Goes to Dinner.

Rey, H. Curious George Rides a Bike.

Turkle, Brinton. Deep in the Forest.

CHORAL READING ACTIVITY

An Activity to Use with Janina Domanska's If All the Seas Were One Sea

Purpose:

To improve oral reading.

Procedure:

Read the poem to the children, having them join in on repeated lines and phrases. Read the poem again, having the children saying the alternate lines.

Stories and poems suitable to use for choral reading:

Brown, Margaret W. Four Fur Feet.

Cameron, Polly. "I Can't" Said the Ant.

De Regniers, Beatrice Schenk. May I Bring a Friend?

Hoberman, Mary Ann. Nuts to You and Nuts to Me: An Alphabet of Poems.

Kepes, Juliet. Run Little Monkeys, Run, Run, Run.

Kuskin, Karla. The Rose on My Cake.

Langstaff, John. Over in the Meadow.

Lee, Dennis. Garbage Delight.

Lindgren, Astrid. The Tomten.

Prelutsky, Jack. The Pack Rat's Day.

Riley, J. W. The Gobble-Uns'll Get You If You Don't Watch Out!

DRAMA ACTIVITIES

Informal Dramatization

An Activity to Use with The Gingerbread Man

Purpose:

To stimulate oral expression.

Procedure:

Read the story to the class.

Discuss the story by asking questions such as:

Did you enjoy the story? Why?
Whom did the Gingerbread Man run away from?
What did the fox do to trick him?
How did the story end?

Following the discussion, have the children act out the story, making up actions and dialogue as they go along.

Stories suitable for informal dramatization:

Bishop, C. Five Chinese Brothers.

Daugherty, J. Andy and the Lion.

Ets, Marie Hall. Play with Me.

Fatio, L. The Happy Lion.

Flack, Marjorie. Ask Mr. Bear.

Galdone, Paul. The Little Red Hen.

_____. The Three Bears.

_____. The Three Billy Goats Gruff.

Hogrogian, Nonny. One Fine Day.

Slobodkina, Esphyr. Caps for Sale.

Suhl, Yuri. Simon Boom Gets a Letter.

Puppetry

An Activity to Use with The Three Bears

Purpose:

To improve verbal ability and strengthen story sense.

Materials Needed:

Paper bags
Sheets of colored poster paper
Crayons
Glue
Scissors

Procedure:

Read the story to the children.

After the reading, stimulate a discussion by asking the following questions:

Why did the bears go for a walk in the forest?
What happened while they were gone?
What did Goldilocks do in the home?
How do you think Goldilocks felt when she saw the three bears?
How do you think the bears felt?

Explain to the children that they are going to make puppets for the three bears and Goldilocks, using a paper bag and pieces of colored paper. When the puppets are completed, allow the puppeteers to re-enact the story using own dialogue.

Stories suitable to use for puppetry:

Bishop, C. Five Chinese Brothers.

Brewton, John E. "Mr. Nobody" in Gaily We Parade.

Brown, M. W. The Runaway Bunny.

Daugherty, J. Andy and the Lion.

de Brunhoff. Tiger in the Cherry Tree.

Galdone, Paul. Henny Penny.

_____. The Three Bears.

Kipling, R. The Elephant's Child.

Pantomime

An Activity to Use with The Three Little Pigs

Purpose:

To improve listening facility and self-confidence.

Procedure:

Read the story to the children. Following the reading, stimulate group discussion by asking the following questions:

Why couldn't the wolf blow down the house made of bricks?
Why do you think the third little pig was a smart little pig?
Do you remember how many times the third little pig fooled the wolf?
How did he fool the wolf when he almost got caught in the apple orchard?
Would you change any part of this story? Why or why not?

Explain to the children that they are going to pantomime the actions of the story as you read the conversational parts.

Have the children choose the characters and the actions to pantomime.

Reread the narration with the children pantomiming the actions.

Stories suitable for pantomime:

Gag, W. Millions of Cats.

Grimm, J. and W. Snow White and the Seven Dwarfs.

Leaf, M. The Story of Ferdinand.

Lionni, Leo. Frederick.

Potter, B. The Tale of Peter Rabbit.

Willard, Nancy. Simple Pictures Are Best.

ART ACTIVITIES

An Activity to Use with Beatrix Potter's The Tale of Peter Rabbit

Purpose:

To stimulate creativity and increase appreciation of books.

Materials Needed:

Shoe boxes
Sand
Modeling clay
Paints

Procedure:

Read the story to the children. Discuss the story by asking the following questions:

Why did Peter's mother tell him not to go into Mr. McGregor's garden?
What happened when Peter went into Mr. McGregor's garden?
Why do you think Mr. McGregor didn't like rabbits in his garden?
Where did Peter hide to get away from Mr. McGregor?
What did Mr. McGregor do with Peter's shoes and coat?
What happened to Peter when he got home?

Explain to the children they are going to make a diorama of Peter's home in a sandbank, under the roots of a fir tree. They are to use a shoe box and put real sand in it. They are to make Peter, Flopsy, Mopsy, Cotton-tail, and their mother out of clay and put them in the diorama scene.

An Activity to Use with Don Freeman's The Chalk Box Story

Purpose:

To stimulate creativity and illustrate a story in sequence.

Materials Needed:

Poster paper
Pastel chalk

Procedure:

Show the book's illustrations to the children. Explain that the author uses his chalk drawings to tell a story. Have the children discuss and describe what is happening in the drawings.

Have the children use pastel chalk and paper to tell a story as the author did.

When drawings are completed, have the children discuss their chalk stories.

Display the students' drawings on the bulletin board.

APPENDIX D

SAMPLE OF LESSON PLANS USED AS PART OF THE INTERNSHIP PROGRAM

DAY 1

Purpose: To help children to identify sequential order.

Materials: Ask Mr. Bear by Marjorie Flack

Procedure: Point out the story title Ask Mr. Bear as you read it aloud to the children. Explain that the name of the boy in the story is Danny and that Danny has an important question. As the children listen to the story, they should notice particularly what answers Danny gets and which answer pleases him most.

After children hear "Ask Mr. Bear," have them name the animals and the suggestion each makes for a gift. Discuss the meaning of the expression "bear hug."

Ask the children to name in order of appearance the animals that Danny met in the story. After sequence has been established ask children if they would like to act out the story. Let the children decide where the story takes place, who the characters will be, and what they are going to do. Each character can decide what he wants to say as the story progresses.

DAY 2

Purpose: To build vocabulary and to stimulate writing.

Materials: Alphabet books
Paper, pencil, crayons

Procedure: Have the children listen to the following alphabet story books: Ape in a Cape by Fritz Eichenberg, Hosie's Alphabet by Leonard Baskin, and Zoophabets by Robert Tallon.

Have children give orally two words that rhyme within a single sentence. For example, The ants sat on the pants. The bat scared the cat. List them on the chart paper. Give each child a piece of paper on which a letter of the alphabet is written. Ask each one to write a rhyming sentence about his letter and illustrate it.

Have the children read to the class the sentences they have written.

Mount the pages together to form a booklet.

DAY 3

Purpose: To stimulate imagination and build vocabulary.

Materials: The Emperor's New Clothes by Hans Christian Andersen
Paper, pencil, crayons

Procedure: Help stimulate children's imagination by asking them to describe one another's clothes, using vocabulary developed in a previous lesson (color, size, shape, pattern, fabric). Then have them describe clothes people might wear on another occasion (a picnic, a party, skating). Encourage them to paint good word pictures.

Read to the children the story The Emperor's New Clothes.

Follow-Up Activity: Make a class list of the articles of clothing one would expect an emperor (king) to wear. Ask each child to think of the kind of clothes he imagines that the weavers might have made for the Emperor if they had not been swindlers. Have each child make a detailed list of the clothing, for example, "a gold silk shirt with silver lace and red buttons." When children have completed their lists, if they wish, have them draw the Emperor's "clothesline" showing the clothes described in the lists.

DAY 4

Purpose: To stimulate discussion and writing.

Materials: Curious George by H. A. Rey
Paper, pencil, crayons

Procedure: Read the story Curious George to the children.

Following the reading, ask questions to stimulate discussion. For example, How was George first caught? What caused George to get into so much trouble? How does George's new home in the zoo remind him of his old home in Africa? Why do you think George will never stop getting into trouble? There are some other books about George. What can you be sure of finding in those other books?

Pretend that George came to our classroom. Write a story telling about what would happen. If you wish, illustrate your story with pictures. Read the story to the class.

APPENDIX E

SAMPLE OF INTERN'S RECORDS

STUDENT A

February 1 — Listened fairly well to the story Five Little Foxes and The Snow by Tony Johnston. Beginning to respond to stories and join in discussion when asked a question.

March 14 — Listened more attentively to story Curious George by H. Rey. Enthusiasm shown in language activities. Contributes orally to group experience stories.

April 10 — Beginning to relate what is happening in story to own experiences. Talks more freely about her experiences. Wrote about her trip to the beauty shop. Illustrated story with pictures. Read story aloud. Was very happy to discover that she could read it all by herself.

May 1 — Talks more within the group. Works more independently. Feeling a sense of achievement. Able to select and read books independently.

STUDENT B

February 5 — Listened very attentively to the story Petunia by R. Duvoisin. Added new words to Class Word List. Knew meaning of the words. Read aloud a page from The Biggest Bear by Lynd Ward.

March 26 — Has finished reading several of Eugene Zion's books about Harry. Talked about them to the class. Used descriptive words in his speech. Marked improvement in vocabulary.

April 11. — Wrote an animal riddle. Made good use of his Word List. Spelling showed improvement.

May 10 — Viewed filmstrip Angus and The Ducks. Chose the book to read himself.

STUDENT F

February 15 — Willing to listen to others tell their stories. Wrote a story about three wishes. Gaining confidence in expressing himself in reading and writing. Read story he had written to the class. Word recognition improving.

March 21 — Comprehension of story much better. Able to recognize and describe relationships. Chose The Amazing Bone by

William Steig to read at home. Becoming interested in Steig's books.

April 12 — Story-telling has improved. Able to tell the story Amos and Boris by William Steig as Amos would tell it. Told story in good sequential order. Interesting vocabulary. Good expression.

STUDENT G

February 22 — Read orally a page from Amelia Bedelia by Peggy Parish. Good oral reading. Comprehension of story a bit weak. Writing slow but improving.

March 23 — Marked gain in social maturity. Took part in dramatizing Where The Wild Things Are by Maurice Sendak. Liked this activity.

April 24 — Made paper puppet from brown paper bag. Did a good job. Very absorbed in the work. Enjoyed this activity.

May 8 — General reading has improved. Loves to select his own books. Development in vocabulary and verbal ability has been most gratifying.

APPENDIX F

SAMPLES OF STUDENTS' WRITING

Samples of Student C's Writing

Student C came from a grade two class. In reading she was about one grade below her grade placement. She was extremely quiet and appeared to be nervous at the beginning of the program. She would listen very attentively to the stories read, but it was a difficult task to get her to join in a discussion or to participate in activities. As the program progressed, she became more responsive with much prompting and encouragement. She began to speak more frequently, express her ideas in writing and participate in other language activities.

The following samples of writing illustrate the progress this student made in language development and writing. She wrote the compositions independently with some assistance in spelling.

January

After listening to several animal stories and following a group discussion about the different animals in each story, the children were encouraged to try some oral riddles and later write an animal riddle in their individual writing books. Other members of the class were to guess the answers to these riddles. Student C wrote the following riddle consisting of short sentences and phrases, with very little attention to punctuation. It is typical of her writing early in the program.

It is big he lives in the zoo
yellow and black he eats grass
and leaves who am I

February

This composition was developed in response to the reading of The Emperor's New Clothes by Hans Christian Andersen. Following the reading, Student C was encouraged to write something about the story. She told why she liked it. The composition shows improvement in that the sentences are longer and more complete. Her use of punctuation is good.

> I like the story The Emperor's New Clothes. In it two men lie to the king and they get rich. When he went down the street he was wearing nothing. The people laughed and laughed.

March

The story I Don't Care by Marjorie Sharmat was excellent motivation for the children to write. Following the reading of the story and a group discussion, the children were encouraged to think and write about a time when they too might have felt like the boy in the story who said "I Don't Care." Student C wrote about her experience. Her ideas are expressed in sequential order and the sentences contain descriptive words of size and color, which did not appear in her previous writing. The use of the quotation mark is also developed.

> I Don't Care
>
> I was standing with my yellow kite and the long string burst. I ran after it. It flew away in the big blue sky. I felt sad inside and outside. Then I said, "I don't care."

April

This composition was developed following a group discussion about story-book characters. The children were encouraged to write about the character they liked best and to tell why they liked it. These stories were illustrated with colorful pictures. Student C wrote about Thidwick from Dr. Seuss' book Thidwick, The Big Hearted Moose.

Thidwick

I like Thidwick the big-hearted moose best. He shared his horns with all the animals in the woods. That was a kind thing to do. That was funny too.

May

The children had many experiences writing about the stories that were read aloud or stories that they had read themselves. After Student C listened to The Magic Pot by Patricia Coombs, she asked if she could write about the book. Her writing shows good sentence structure, well organized thoughts, good use of punctuation marks, a variety in her choice of words and much use of descriptive words. Compared to her early writing, this composition is well done.

The Magic Pot

I like the skinny cat the best in The Magic Pot. There was a funny little demon in the story that turned around and turned himself into a big black pot. The old man and woman had red noses in the pictures. That was funny. They were tall and skinny. The author done a good job on the book. She put picture words and beautiful colors in the book.

Samples of Student F's Writing

Student F now in grade three had repeated a grade. He was below his grade level in reading and spelling and was considered a reluctant writer. He took part in other language activities, offered worthwhile ideas in oral situations, and enjoyed group writing but avoided individual writing. His writing efforts consisted of one or two sentences connected by "and"—and no punctuation marks.

The following compositions illustrate the progress Student F made in language development, vocabulary, and writing. He wrote these compositions independently with assistance in spelling.

January

This composition was developed early in the program. It was stimulated by the reading aloud of A Snowy Day by Ezra Jack Keats. Student F was encouraged to illustrate and write about something that he liked doing in the snow. The composition consists mainly of sentences strung together with "and."

I was making a snowball and I flicked it and
I hit my friend and my friend hit me.

February

This color poem was developed after listening to Hailstones and Halibut Bones by Mary O'Neill and a follow-up group discussion about the different colors and how they make us feel. Student F wrote about his own favorite color--blue. It shows improvement in that the sentences are not run together and he is able to use descriptive words to express his ideas.

Blue

Blue is the color of a small pencil rubber.
Blue is the deep sea where large waves come
on me.
Blue is the sky where white sea gull flies by.

March

After listening to Peggy Parish's Amelia Bedelia and following a group discussion about this humorous character, the children were asked to write why they would like or not like Amelia for a friend. Student F wrote the following composition.

I would not like Amelia Bedelia for a friend.
Because she would do everything I told her
wrong. I wouldn't be able to trust her. If
I asked her to fill the bath tub she would
probably fill the house with water and that's
why.

April

During the sessions, many of the stories read aloud provided several reasons for writing. Student F wrote about his favorite story-book character. His sentences are complete and the events of the story are in sequential order. This is improvement in the length of the sentences and in the use of new words.

My Favorite Story-book Character

My favorite character is Ferninand because he
likes to smell flowers under his favorite oak
tree. When he grew up he went to fight the
Matador. He did not want to fight. They threw
him out. I especially like Ferdinand when he
came home to his favorite tree and smelled the
lovely flowers.

May

This composition was written following a group discussion about fairy tales. Student F asked if he could write about one of his favorites.

About Fairy Tales

I've enjoyed reading fairy tales. I especially enjoyed Cinderella. One day a letter came from the King's palace. It was from the young handsome prince. It said he was having a big party. So the ugly step sisters went, but poor Cinderella had to stay home to do the hard work. But she got there dressed prettily. She danced all night with the prince. But when it struck 12 o'clock she ran off.