Modifying core literature for the learning disabled student

Wendy De Water
MODIFYING CORE LITERATURE
FOR THE
LEARNING DISABLED STUDENT

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

by
Wendy de Water
June 1993

Approved by:

Dr. Pat Tefft Cousin, First Reader
Dr. Carolyn Eggleston, Second Reader

6-8-93
MODIFYING CORE LITERATURE
FOR THE
LEARNING DISABLED STUDENT

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

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

by
Wendy de Water
June 1993
Acknowledgements

I would like to thank my parents, Rudy and Marianne de Water for always supporting my desire to further my education. Their belief in me has made a great impact on my life.

I would like to thank David Costa, my soon to be husband, for loving and supporting me throughout this project.

I would like to thank Dr. Tefft-Cousin for all her time and knowledge.

Appreciation also goes to my students, past, present and future.
Abstract

The purpose of this project was to modify core literature for learning disabled students. In the review of literature section, three areas are discussed; characteristics of a learning disabled students; characteristics of whole language instruction, and a definition of strategies and cues as they are used in the reading process. Following the review of the literature are three units to be used with the books *The Lion, The Witch, And The Wardrobe*, *The Indian In The Cupboard*, and *The Cay*. Each unit contains a synopsis of the story, the cast of characters and their part in the story, books of that genre written at a second and third grade level, and a list of Into, Through, and Beyond activities. Examples of strategy lessons are the last section of this project.
# TABLE OF CONTENTS

ACKNOWLEDGEMENTS............................................................................................... iii

ABSTRACT.................................................................................................................... iv

REVIEW OF LITERATURE......................................................................................... 1

Learning Disabled ............................................................................................... 3

Whole Language.................................................................................................... 11

Strategies and Cues............................................................................................... 15

INTRODUCTION TO THE UNITS............................................................................. 20

THE LION, THE WITCH, AND THE WARDROBE.................................................... 23

Synopsis of the Story........................................................................................... 26

Cast of Characters............................................................................................... 27

List of Second and Third Books......................................................................... 30

Into, Through, and Beyond Activities................................................................. 37

THE CAY.................................................................................................................. 42

Synopsis of the Story........................................................................................... 45

Cast of Characters............................................................................................... 47

List of Second and Third Books......................................................................... 48

Into, Through, and Beyond Activities................................................................. 60

THE INDIAN IN THE CUPBOARD........................................................................... 71
Synopsis of the Story ......................................................... 74
Cast of Characters .......................................................... 76
List of Second and Third Books ........................................... 77
Into, Through, & Beyond Activities .................................... 91

STRATEGIES ........................................................................ 101

Cloze ................................................................................. 102
Wordless Picture Book ....................................................... 115
List of Wordless Picture Books .......................................... 119
Blank and Keep Going ....................................................... 124
Bookmaking ...................................................................... 125
Assisted Reading ............................................................... 126
Possible Responses to use During a Reading Session .......... 128
Peek and Describe ............................................................ 129
Discussing Characters After Reading Stories .................... 131
Booktapes ......................................................................... 132
Cooking ............................................................................ 134
Predictable Books ............................................................ 136
Art Experiences Depicting Setting and Sequence of Events 140

BIBLIOGRAPHY ................................................................. 142
Review of Literature

We are the music makers,
We are the dreamers of dreams.....

Every child has dreams, dreams to become a professional basketball player, to be the first women president, or in some cases to have a real mommy and daddy. Literature allows a child to go to many far away lands, have many adventures, and to create a world where they can be happy.

The quote, "We are the music makers, We are the dreamer of dreams," is from the movie "Willy Wonka and the Chocolate Factory" which was based on the book "Charlie and the Chocolate Factory" written by Ronald Dahl. The book takes readers into a wonderful adventure in a chocolate factory where everything is eatable and tastes delicious, and where every child's dreams may come true. This book allows us to take part in a delicious adventure. It allows us to leave our everyday lives and let our imaginations soar.

The California State Department of Education has developed a list of books for each grade level that they have labeled the core literature books for that grade level. Core literature books include those selections that are to be taught in the classroom, are given close reading and consideration and are likely to be an important stimulus for writing and discussion. Selection committees in each district develop the basic list of core titles that the teachers use in
their classes. In addition to core literature there is also extended literature which includes works that a teacher may assign to individual students or students in small groups to read for homework. These books have emotional, intellectual, and aesthetic substance. They are chosen from the state and each individual school district lists and are to be used at each grade level.

The purpose of this project is to modify core literature for learning disabled children. Three areas will be discussed in the review of literature. The first, is who is a learning disabled student? What are the usual areas of concern with these students? How are they different from other students? Why is it often difficult for them to read?

The second area which will be discussed is Whole Language. What is it? How does whole language help the learning disabled child? What is the philosophy behind it? How does it work in the classroom setting? Why should it be used in a Special Day Class?

The last section to be discussed is what strategies and cues do learning disabled students use to learn to read and enjoy literature? What are strategies? What are reading cues? How can they to be applied to the classroom serving normally achieving and learning disabled students.
LEARNING DISABLED

Imagine one day you decided to visit a school you have never been to before. You take a walk out onto the playground. On this playground you see 200 to 300 students playing various games; hopscotch, jump rope, four square, basketball, football, and tetherball. Each child has a different face and a different appearance. Some of the children seem outgoing while others seem very shy. But what you can not tell by looking at these children is that some of these children have a learning disability. They may not be in a resource program or a special day class but they do have an area where they are not currently working at the same level as their peers.

In some cases you would be able to pick out the special day class students. Some of them are more aggressive. Others just sit on the wall, because sometimes they do not know how to act in a social setting. But usually a child who has a learning disability is not different from the others on the playground.

Every child is an unique individual. Each has an imagination, hopes, dreams, and a desire to succeed at something. Each child in our school systems has areas of strengths and areas of concerns. All children with learning disability cannot be classified into the same category, because there are many different types of learning disabilities in many different areas.
Some of the characteristics of students with learning and behavior problems are: poor academic performance, attention problems, hyperactivity, memory, poor motor abilities, poor perceptual abilities, poor language abilities, aggressive behavior, withdrawn behavior, and bizarre behavior. (Bos, & Vaughn, 1991)

Learning problems may stem from many problems. The major causes of learning problems can be classified into one of three areas. They include the individual's physiology. In this case the learning problem was created by an illness, and orthopedic, sensory or biochemical problem. It could be caused by a nutritional deficiency. It may also stem from developmental immaturity or impairment of the Central Nervous system. (Pope, 1982)

The second cause of learning problems is the environment in which a child lives. A child may not be born with a learning problem but if something is lacking in his environment he may develop one. A general example of this may be a student that has been abandoned by one or both parents. They lack parental loving and support. Other learning disabled students live with a relative other than their real parents. Often, their self esteem is affected. They lack self confidence.

The third cause is the emotional component. This component develops as a consequence of biological or environmental inadequacies. A student with this type of learning disability may become emotionally upset many times throughout the day mainly due to his inability to communicate frustrations.
Another general example of this would be a child who has been either physically or mentally abused.

Every child with a learning disability has an area of concern which is unique to that individual himself. Learning problems come in many shapes and sizes. They may be major or they may be minor. They may have a few things in common with other learning disabled students, but no two learning disabilities are alike because no two people are alike. No two children learn the same way no matter whether they are learning disabled or an average student, yet general cognitive processes are the same.

If someone were to ask you what learning is, you might answer it is someone teaching you about a certain subject that you wanted to learn. Many researchers agree that learning is the constant interaction between a child and his environment. We as humans begin learning at birth and for inspired learners it continues till death.

Language and communication are the basic tools needed to survive in today's society. Success in our society is based on the ability to communicate effectively. The person who is able to communicate his ideas and needs is able to receive them. Look at a Chairpersons of the Board for a major company. They are usually the persons who are able to communicate not only with the stockholders, but also with the janitors who clean their offices. They are able to communicate with all people in a way which allows them to keep their self respect and understand what their
position in the company is. The CEO helps each person feel that they are needed in the company. In a way this is how teachers must make students feel in their classrooms, that each of them will play an integral part of our society. Many times students with learning disabilities are seen as problem students and so that is how they see themselves.

Oral Language

When a student is learning to read, many different abilities must unite in order for a student to be a successful reader. For a student to read, the student must take part in an active search for meaning. It is understanding what one reads. Learning to read and oral language work hand in hand. There does not have to be a certain developmental level for one and not the other. This is one area where there may be a breakdown for a child, which slows down or stops his reading progress.

Oral language is one of the fundamental skills affecting early reading performance. This is how children learns grammar and how they quickly expand their vocabulary to make sense out of what they read.

A great deal of what children know about oral language is attained prior to attending school. When children are born they begin to actively seek communicative interchanges with parents and others around them. By the time most students have entered
school they have built a rather large vocabulary, they have mastered much of the sound and syntactic systems, learned the uses to which language can be put, and learned to communicate both verbally and nonverbally. A student with a language disability may have a breakdown in one or more of the above areas. (Reid, 1988)

When children have a language impairment it is considered a developmental disorder, which describes a slowed rate of language learning. The way they expressed their language and what they are able to comprehend may both be affected. Usually learning disabled students with language impairments display a wide variety of language problem, but the area they seem to have the most problem is with pragmatics.

As stated before, language's purpose is to communicate. Comprehension or receptive language is a person's ability to understand what is being communicated. Production or expressive language is the ability to convey the intended message. Learning disabled students sometimes experience developmental delays in comprehension or receptive language in the classroom in the following areas; understanding the meaning of concepts, seeing the relationship among concepts, understanding humor and figurative language, understanding multiple meanings, following directions, and detecting breakdowns in comprehension. Their vocabularies are often limited. They themselves feel as if they do not have much background knowledge or vocabularies to use.
(Watson, 1987). Some LD students have problems with figurative language such as Idioms, metaphor, similes, proverbs. They have problems with word retrieval. (Bos, & Vaughn 1991)

Many students do not know what the goal of reading should be. Some may say to be able to read all the words. Others may say to read quickly and finish the story. And yet another may say to be able to answer all of the teacher's questions about the story. Many researchers consider reading an interactive process. When a student is reading he is interacting with the ideas presented by the author of the text. Good readers will constantly form and answer hypothesis throughout a book. They will predict what is going to happen next and then read on and see if their predictions come true.

Sources of Knowledge

One of the most important skills a person needs to succeed is the ability to communicate and the ability to read. If people cannot read it is difficult for them to become successful in any society. Reading intitles not only reading the words, but understanding the meaning of what you have read as well. Understanding the meaning of what you have read is the most important aspect of reading.

When skilled readers read, They are using at least four knowledge sources to construct the meaning of the story. Readers
read between the lines; they construct meaning that goes beyond the literal text. These four sources are word knowledge, syntactic knowledge, semantic knowledge and text knowledge. (Reid, 1988)

Word knowledge has two components, lexical knowledge which is a mental dictionary of all the word meanings a person knows and orthographic knowledge which takes into account that the sound of a letter depends upon its syllable context. It is the system of the rules of the relationship between various spelling patterns and their pronunciation. (Reid, 1988)

In this area, one of the typical problems a learning disabled student may have is that he does not have or understand the strong relationship between orthographic knowledge and success in beginning reading. They are unable to pronounce unknown words that can then be checked for meaning in their mental dictionary of word meanings and with ideas in sentence contexts.

Poor readers slowly if at all recognizes a new word. They also read a word by letter by letter processing whether the word is presented in a story or on its own. They worry so much about saying the words right. They overly focus the words.

The next knowledge source is syntactic or contextual knowledge. Readers will continue to read a piece of literature even if they do not know a word and then come back and guess the word by whether it would make sense in that syntactic position in the sentence. This means that readers approach reading with a reading for meaning strategy. LD students may have difficulty in doing this.
In addition, some do not use the redundant information in the sentence to aid word recognition, others fail to use contextual information to set up expectations and activate background knowledge.

Semantic or background knowledge is the next knowledge source. All readers bring background knowledge to everything they read. This background knowledge may be what they know about people, places, and things. (Reid, 1988) Whether or not the reader has prior knowledge of the topic is a pretty good predictor of whether or not they are going to comprehend the story. For readers to be successful at comprehending they need not only to possess background knowledge of the topic, but they must also know to activate that knowledge. Many individual with learning disabled have the background knowledge on a topic, but they to fail to employ their background knowledge to infer cause and effect relationships. (Reid, 1988)

The last source of knowledge is text organization, which is story narratives and expository writing. This is one dimension of pragmatic knowledge about language. A story narrative usually has five elements which include the setting, the problem, attempts to solve the problem, the outcomes of those attempt and the stories conclusion. Expository writing includes several type of writing including descriptive, comparing and contrast, problem and solution, cause and effect and time sequence. Some learning disabled students are not able to organize their writing using these areas.
They usually focus on the small details rather than the most important ideas. (Pope, 1982)

Earlier in this paper it was stated that every child has a different area of concern and that each child has his own unique way of learning how to read. A child may not have a problem in some areas but may have difficulty in others. That is why teachers need to be willing to try different strategies with each student to see what works. The following section of this review talks about one perspective of teaching reading that has been very successful with learning disabled students. It is called whole language, literature based teaching, or the holistic approach to teaching.

WHOLE LANGUAGE

There are three instructional models of language. They include the decoding model, skills model and the whole language model. The decoding model is one in which the foundation of language is teaching phonic skills until the students master them. First students learn sounds and symbols, then they learn words, and finally they learn the meaning behind what they are reading.

The skills model is very similar to the traditional basal reader. It first teaches the parts and then teaches the whole. In this model of language instruction, pragmatic cues are not addressed. It is based on four elements; decoding, vocabulary, comprehension, and
grammar all taught separately to the student. The Individual Education Plan is based on a skills model (Bos, 1991)

The whole language model takes a holistic approach. Students deal with all the cueing systems together and at the same time. All elements are addressed, the meaning, syntax, sounds-symbols, context, and background information are all utilized when reading and communicating.

Whole Language and Reading

Whole language is a perspective on teaching that is based on specific ideas some of which include; the fact the language is for making meaning out of reading and life. Reading is to accomplish a purpose. Written language is included in the realm of language, so whatever holds true for oral language holds true for written language. All of the cueing systems of language are always present at the same time and interacting in any instance of language use. (Bos, 1991)

The whole language model views language as a learned process of communication. It believes that the understanding of function precedes the understanding of form. In a classroom where whole language is the method of teaching and learning, three kinds of language learning is taking place. First children are learning language. Second they learn through language. Lastly they learn about language. (Bos, 1991)
A holistic approach of teaching language to students with special needs varies greatly compared to the traditional ways of teaching such students. Holistic teaching views the source of the handicap as global, it is located in social context in which the child acts, the child is not located in it. The role of assessing students is to identify a students' needs and strengths rather than using it as a tool to place students in a special class according to their handicaps. Holistic teachers feel the curriculum should be intergrated, rich and expansive; it should be taught in a multi-sensory method with many hands-on activities. The role of the student is that of an active participant, not as a body that just shows up and receives facts all day long. The role of the teacher is that of a facilitator, the teacher enables the student to learn. The teacher motivates the student to develop the desire to read. The role of language in learning is to understand and communicate.

When a student enters the school grounds, he steps onto the soil as a learner. When teachers enter the school grounds they must see themselves, not only as givers of information but also as receivers of information. A student brings to school the beliefs and attitudes about learning and the world in which they live. In many cases special needs students already have developed the "I don't care attitude". It is a challenge for the teacher to motivate them to learn. Students also bring with them a variety of skills and knowledge, and strategies to assist in the learning process.
Learning disabled students may believe that they do not have any life experience or skills or they honestly have few life experiences or skills which support them in using language. (Lewis, 1988)

The whole language method suggests surrounding children with literature. It contains the belief that it is better for a child to learn to read using the context of a real book, rather than via a short story or an excerpt from the real thing. Language is learned as children read, write, listen and speak as they learn science, math, and social studies, and as they transact with their world and the people in it. The classroom curriculum must be molded around the strengths, needs, and abilities of individual students taught by the professional in charge.

Researchers believe that both students and teachers will have a greater vested interest in reading when they have a say in what constitutes their curriculum. Some of the instructional practices that are used in the whole language model include literature groups, predictable books, wordless picture books, composition and publication of student work, journal writing, silent sustained reading, and oral reading.

When a teacher reads out loud to her students it allows all the students to come together on a common level. It allows the word-by-word reader and the fluent reader and to both be successful. During the time a teacher is reading aloud to a student, is improving his listening skills, strengthening is
comprehension, and best of all students are encouraged to develop their imaginations. They can close their eyes and picture all the elements of the story that the teacher is reading. Leland B. Jacobs once stated, "It is frequently noted that children's creative endeavors are fostered by their reading and listening." (Bos, 1991)

In the area of assessment the whole language process of instruction does not consider that standardized testing demonstrates the improvements or the actual level of any student. Rather whole language supports authentic assessment such as logs checklists, writing samples, student journals and reading records. It is also this researcher's belief that you can ask any students whether or not they believes they have improved and they will be able to give you an honest answer. They may not be able to tell you that they have improved a whole grade level, but they can tell you whether or not the fear is gone, if they enjoy reading and literature more, or if they want to come to school more often. A teacher can see a positive reaction in students just by the way they behave in the classroom and their desire to take part in an activity.

STRATEGIES AND CUES

In this project, core literature books are used as the bases of a whole language reading program. Many of the activities spread across the curriculum and can be used in other areas. The
following units can be considered as thematic units or units in which the core literature for learning disabled students in grades four and five was modified to allow them success and enjoyment in reading.

While using the following units in a classroom with learning disabled students the terms strategies and cues must be understood. Strategies refer to the reading strategies that students can use in order to focus on meaning and comprehension of what they are reading. We do not want students to read word by word and then not know what the text is about. In the following units three different strategies will be utilized in order to help the student be successful. These strategies include prediction strategies, confirmation strategies, and integration strategies.

According to Bess Altwerger and Virginia Resta (1985) from Albuquerque Public schools, there are four cueing systems that a reader must understand and use in order for that reader to be successful. The four include graphophonic cues, syntactic cues, semantic cues, and pragmatic cues.

Graphophonic cues are cues which we use to understand relationship between the written symbols of language and their complex relationships to the sound system of the language. Syntactic cues are those which focus on grammar, gender, the order of language, generally the structure of language. Semantic cues are cues which help with meaning, including reader's background knowledge about people, places and things. The last
cuing system is the Pragmatic system which refers to social, cultural, and contextual rules that guide our language use. For example, a personal letter sounds differently than a business letter.

Good readers will integrate all of the cueing systems together to achieve the goal of reading which is comprehension and meaning as well as enjoyment of what they read. Any time that readers are only using one of the cueing systems they are not achieving the goal. Learning disabled students tend to just use one and overly focus on that cueing system and are not usually aware of the others.

**SUMMARY**

Regie Routman states, "Children become more actively literate using a literature approach to reading." (Scheps, S. 1991) With the aid of illustrations, rhyming words, and or repetitive words or phrases, youngsters are able to decode whole stories as opposed to sounding out individual words, they begin to feel a sense of accomplishment at a very early point in their development (Scheps, 1991).

In order to achieve the desired goal of having students become life long readers, teachers need to instill the desire and motivation to read at a very young age. The more students are
surrounded by good literature, the more they will become interested in it.

Below is a poem by an unknown author that every teacher should read daily until it becomes a part of their teaching subconsciously.

Children learn best when:

*They are actively involved in their learning and have meaningful choices.

*They have a high level of confidence in themselves and a positive view of their ability to learn.

*Their experiences and the knowledge bases they each bring to school are recognized and enriched in the school setting.

*Learning activities are designed around their natural curiosity, interest and enthusiasm for learning.

*They can initiate their learning and construct their own knowledge under caring guidance.

*Their personal learning experiences are accepted and

*Their interaction with peers and adults is in a collaborative rather than competitive setting.

*They are provided opportunities to become self-directed and take responsibility for their learning.

*Their desire and motivation to please is accepted.

*They feel a sense of ownership over their learning process.
*Instructional activities proceed form the whole to the part, the concrete to the abstract, the known to the unknown.

*The rate of learning is recognized as unique for each.

*Their risk-taking behavior is encouraged and mistakes are viewed as natural and positive consequences of the learning process.

*They are given adequate time and opportunities to investigate interesting events and materials with the help of knowledgeable sensitive adults.

*Language development is emphasized in a meaningful context.

Students with learning disabilities need inspiration, encouragement, and a feeling of self-confidence and of self respect. Each child needs respect for his uniqueness or individual differences.
INTRODUCTION TO UNITS

The three literature books that will be used for this project include; *The Lion, The Witch, And The Wardrobe* by C.S. Lewis, *An Indian In The Cupboard* by Lynne Reid Banks, and *The Cay* by Theodore Taylor. These are all core literature books adopted by the state for the fourth and fifth grades. Please note any strategy or activity which is used for the above books in this project can be adapted to use with any other core literature book. Teachers should read through the units and choose the activities and strategies that best fit their classrooms and their students. Each strategy and activity teaches or helps activate a different cueing system for the student to use when reading a book.

The following units were written by the author of this project and will attempt to integrate and help develop the above four cueing systems by using various predicting, confirming, and integrating strategies and activities in order to help learning disabled students become successful readers by using the core literature.

The last section of this project include strategies which were developed by Bess Altwerger and Virginia Resta (1985) for the Alburqueque Public schools. The author of this project modified and adapted these strategies to enhance each of the units accordingly. The strategies included in this project are; Cloze, Wordless Picture Book, Blank and Keep Going, Bookmaking, Possible Responses to Use During a Reading Session, Assisted Reading, Peek and Describe, Art
Experiences Depicting Setting and Sequence of Events, Booktapes, Cooking, Discussing Characters after Reading Stories, and Predictable Books. These strategies can be used to support students in integrating the cueing systems. They can be used in small or large group settings.

Each unit, which was developed by the author of this project, contains four sections with various components in order to make a successful and complete unit. The first section is the Synopsis of the story which gives a brief summary of what the story is about. The second section is named the cast of characters. Characters and their roles in book are discussed in this section. The third section is a list of second and third grade level books that are written in the genre of the book of that unit. This books can be used with various activities to help strengthen a student's ability to read. These books are written at a level that many fourth and fifth grade learning disabled students are currently successful readers. Reading these books allows a student to understand that genre of books, as well as gives the student the knowledge to compare and contrast these books to the core literature that is being read to them in class. Students needs to feel successful when reading in order to build their self-esteem and their motivation where reading is concerned. Reading books written at their level allows them to build that self confidence.

The last section in each unit is the Into, Through, and Beyond section. In this section activities are listed to help students get into the literature, through the literature, and beyond the literature.
The **Into** activities take place before the teacher and the students read the book. They are designed to ignite the students' interest in the book, call up the students' knowledge, develop the students' background they will need for the book, introduce and review needed vocabulary, concepts and terms, and set the purpose for reading. Also in the **Into** section, the teacher may have students make predictions on what they think might happen in the story. While reading the book, predictions can be continuously made for each chapter or section. Then, when that section has been read the predictions should be checked as to whether or not they were true.

The **Through** activities take place during the actual reading of the book. They include having meaning centered reading. The first priority for reading must always be for enjoyment and meaning. The book must be accessible for each student. Activities in this section should focus on making the book interesting for the students as well as help them comprehend the concepts of the story.

Lastly, the **Beyond** activities take place after students have read the book. These activities help to develop and extend comprehension of the story. Activities in this section allow students to respond to the literature through writing, art, and the other curriculum areas in their classroom.
The Lion, The Witch, And The Wardrobe
The Lion, The Witch, And The Wardrobe
Fifth Grade Core Literature.

The Unit, The Lion, The Witch, And The Wardrobe contains the following:

1. Synopsis of the story
2. Cast of Characters
3. List of Second and Third grade level fantasy books
4. Into, Through, and Beyond Activities

The Lion, The Witch, And The Wardrobe can be read out loud to the students by the teacher or a guest reader. Students can listen, or they can also follow along in the book. Another way of reading the book to the students is to read the book into a tape recorder and have the students listen to it during listening center time.

Some students enjoy reading out loud. It helps them to imagine the story and its characters. Some students say that it helps them to understand the emotions and feelings of the characters. There is a way to help a student learn to read with emotion and fluency. A teacher should first read a line or sentence, then ask the students to read the same line in unison. This helps them to read all the words and if they do not know how to say a word this enables them to hear it said correctly first.
When a teacher reads aloud to students there are a few things that they might want to keep in mind. While reading aloud they may want to slow down. When a person reads out loud they have a tendency to read too fast. Also, teachers need to always read the material first before they read it to the students.

When a teacher reads aloud, students experience book language, the patterns of stories, and different types of literature. They develop an interest in books and are introduced to quality literature that might be beyond their reading ability, but not their comprehension. When children are read aloud to it also broadens the types of literature they may choose to read themselves.
The Lion, The Witch, And The Wardrobe
Synopsis

Due to the bombing of London during World War II, children were sent out to live in the countryside in safer homes. Four children, Lucy, Susan, Peter and Edmund were sent to live in the heart of the country. The person they lived with was an old Professor, who had no wife, just a housekeeper. He lived in a very large interesting old house.

Inside this old house the children found many fascinating items to play with including; a suit of armor, a hall full of portraits, and a very strange room. In this strange room was no furniture except for one large wardrobe. Lucy, the youngest of the four, discovers that through the doors of the wardrobe is a magical world called Narnia. Here in this world, live fauns, fairies, giants, dwarfs, witches, animals of various sizes, and a white witch.

Lucy and her brothers and sister get caught up in the cause to free Narnia from the wicked white witch who has caused Narnia to exist in a permanent winter. The inhabitants of Narnia were never to see Spring again. The children with the help of Aslan, the noble lion, set out to conquer the white witch and her powers.
Cast of Characters:

Lucy: (Daughter of Eve.) Lucy was the youngest of the four children and the one who first discovered the secret to the wardrobe. She was the one to meet Mr. Tumnis and felt she had caused his misery. When Father Christmas came to visit when the White witches spell began to disappear he gave Lucy a small bottle said to be made out of diamond and a small dagger. Inside the bottle was a juice of one of the fire-flowers that grow in the mountains of the sun. It would cure a person that was hurt or injured. The small dagger was to defend herself in battle.

Edmund: (Son of Adam.) Edmund was the second youngest child. He was a child always getting in trouble. He wanted to be better than his old brother Peter and would try anything in order to achieve it. One day Edmund followed Lucy into the wardrobe, and while he was in Narnia instead of meeting Mr. Tumnis, he met the white witch. Here he told her about his brothers and sisters. She plyed him with Turkish Delights (which were candies.) telling him there would be more for him, if he brought his brothers and sisters to him. Once they were inside Narnia, he betrayed his brother and sisters to the white witch later to discover that she was evil. He later risked his life to save Narnia.
Peter: (Son of Adam) Peter was the eldest son, the one to become King of Narnia. He was always trying to keep peace between the brothers and sisters with the help of Susan. He had to battle many fierce creatures in order to save Narnia and to become King. He received from Father Christmas a sword and a shield. The shield was the color of silver and across it there romped a red lion. The hilt of the sword was of gold and it had a sheath and a sword belt, and it was just the right size for a young boy like Peter.

Susan: (Daughter of Eve.) Susan was the third eldest of the children and the eldest daughter. She helped and tried to soothe her younger brother and sister. Her gift from Father Christmas was a bow and a quiver full of arrows and a little ivory horn. The bow was only to be used in emergency, since she was not meant to fight in a battle. And the horn was meant for her to use if she needed help.

Mr. Tumnis: Mr. Tumnis was the Faun who was supposed to capture Lucy, but liked her to much so he let her go. The white witch found out and turned him to stone.

Aslan: Aslan was the King and Lord of the whole world. He is the noble Lion. He only comes to Narnia when there is trouble. An old poem about Aslan is:

Wrong will be right, when Aslan comes in sight,
At the sound of his roar, sorrows will be no more,
When he bares his teeth, winter meets its death
And when he shakes his mane, we shall have spring again.

Aslan helped the children to realize their powers as humans. He also died in order to save Edmund.

The White Witch: The White Witch was the evil person in the story who kept Narnia constantly in the cold of winter with her evil powers. Anyone who tries to defy her was turned to stone.

The Professor: The professor was the interesting old man with whom the children lived. He has shaggy white hair not only on his head but over his whole face as well. He too, had one point in time in his life, been to Narnia. He convinced the older children that Lucy might be telling them the truth. He also spoke to her about their trip when they came back.

The Beavers: Mr. & Mrs. Beaver are the two animals which feed and help the children meet up with Aslan. They protected the children from the White Witch for as long as they could.
The Lion, The Witch, And The Wardrobe

The Lion, The Witch, And The Wardrobe written by C.S. Lewis was written at a fifth grade level. Students in Special Day Classrooms and Learning Disabled classrooms often cannot read at this level. They often read two to three grades below their actual grade level. A list of fifty books follows. Many of these books are fantasies while others are science fiction. They are all written at a first through third grade level. The grade level is written after the description of the books.

These are some of the books that students can be reading and learning with while reading the Lion, The Witch, And The Wardrobe as a class. Many activities can be used with these books as well.

1. **The Ugly Duckling**, by: Lorinda Bryan Cauley, An ugly duckling spends an unhappy year ostracized by the other animals in the barnyard before he grows into a beautiful swan. Reading Level K-3


3. **We Hide, You Seek**, by: Jose Aruego and Ariane Dewey. The reader is invited to find animals hidden in their natural habitat. Reading Level 2.

4. **Yellow House Mystery**, by: Gertrude Chandler Werner. A spooky old house on Surprise Island intrigues Benny. This is a box car mystery. Reading Level 3.
5. **Sarah's Unicorn**, by Bruce and Katherine Coville. Although a little girl tries to keep her friendship with a unicorn a secret, her wicked aunt finds out and is determined to rob the unicorn of his magic. Reading Level 2.

6. **Andy And The Lion**, by James Daughterty. Andy wins a lion as a friend, then later protects him from people. Reading Level 2.

7. **Bearymore**, by Don Freeman. A circus bear has trouble hibernating and dreams up a new act at the same time. Reading Level 3.

8. **Beast**, by Susan Meddaugh. Anna's family plans to destroy a big furry beast that comes out of the forest, but Anna is not convinced that it's dangerous. Reading Level 2.


11. **There's Something in My Attic**, by Mercer Mayer. Convinced there is something making noise in the attic at night, a brave little girl sneaks up the stairs, lasso in hand, to capture whatever it is. Reading Level 2.

12. **Big Bad Bruce**, by Bill Peet. Bruce, a bear bully, never picks on anyone his own size until he is diminished in more ways than one by a small but very independent witch. Reading Level 1.
13. The following books by Dr. Seuss.
   A. *And to Think I saw It On Mulberry Street.*
   B. *The Cat In The Hat.*
   C. *Five Hundred hats of Bartholomew Cubbins.*

14. **Jumanji**, by: Chris Van Allsburg. Two children play a dice game, Jumanji, that must be played till the very end. Watch the jungle and animals come alive. Reading Level 2.

15. **Everyone Knows What A Dragon Looks Like**, by: Jay Williams. Because of the road sweepers belief in him, a dragon saves the town of Wu from the Wild Horsemen of the North. Reading Level 3.

16. **The Happy Lion**, by: Louise Fatio. A lion decides to visit his friends, but they don't really want to see him outside of his cage in the zoo. Reading Level 2.


18. **Witch's Vacation** - Norman Bridwell - When a boy and girl get into danger on the lake, the witch ingeniously uses her magic to save them. Reading Level 2.

19. **Witch's Hat**, by: Tony Johnston. A witch's hat causes its owner some problems when it turns into a bat, then a rat, then a cat, and still won't behave after that. Reading Level 2.

20. **Witch's Christmas**, by: Norman Bridwell. This is enchanting Christmas fantasy about the beloved witch next door. Reading Level 2.

22. **The Four Witches**, by: Marc Brown. Four Witches lose their hats to four homeless cats, but a special brand of magic brings them all together. Reading Level 2.


25. **The First Forest**, After creating a beautiful forest the Tree Maker must punish some trees for their pride. Reading Level 3.

26. **Half Wild and Half Child**, by: Liz Boyd. Maddie and Nick refusing to listen to their parents for them to behave, fall under a spell and become half wild creatures until they remember how nice it was to be good. Reading Level 2.

27. **Hurricane**, by: David Wiesner. The morning after a hurricane two brothers find an uprooted tree which becomes a magical place, transporting them on adventures limited only by their imaginations. Reading Level 2.
28. **Mapmaker's Daughter**, by: M.C. Helidorfer. Suchen, the daughter of a mapmaker, goes on a journey through the enchanted land to find the king's son. Reading Level 3.

29. **Mrs. Kiddy and The Moonbooms**, by: Pat Kibbe. Mrs. Kiddy an older women in a small town comes to believe in the Moonbooms creatures she has invented herself to amuse a small neighbor. Reading Level 3.

30. **Sid and Sol**, by Arthur Yorinks. Short Sid sets off to save the world from the giant Sol. Reading Level 3.

31. **Forbidden Door**, by: Marilee Hyer. Although her people have been forced to live underground for many years by the evil Okira, Reena discovers the forbidden door to the outside world and manages to free them. Reading Level 2.

32. **King's Equal**, by: Katherine Paterson. In order to wear the crown of the kingdom, an arrogant young prince must find an equal in his bride and instead he finds someone better than himself. Reading Level 4.

33. **Melisande**, by: E. Nesbit. Cursed by an evil fairy at her christening, Princess Melisande grows up bald but finds herself facing another set of problems when her wish for golden hair is fulfilled. Reading Level 3.

34. **Wizard Comes To Town**, by: Mercer Mayer. Mrs. Beggs decides her new boarder is the cause of the strange occurrence in the boarding house. Reading Level 2.

35. **Pirate Who Tried To Capture The Moon**, by: Dennis Haseley. A fierce pirate, who tries to capture the moon, learns that turnabout is fair play. Reading Level 3.
36. **Alvin and the Pirate**, by: Ulf Lofgren. Young Alvin sails off with a band of pirates, who seem to think that he is their captain, and they all engage in a food fight with the crew of another pirate ship. Reading Level 2.

37. **Barney Bippie's Magic Dandelions**, by: Carol Chapman. Barney Bipple doesn't heed Miss Merkle's suggestion concerning complicated wishes until it is almost too late. Reading Level 2.

38. **Bilbo's Last Song**, by: J.R.R. Tolken. A poem from "Lord of the Rings" and primary illustrations follow the hobbit Bilbo Baggins on his final journey to the Grey Havens, while secondary illustrations at the bottom of each page depict his first journey on adventure as recounted in "The Hobbit". Reading Level 5.


40. **Devil and Mother Crump**, by: Valerie Scho Carey. The devil meets his match in a feisty old baker women who tricks him into granting her three very strange wishes. Reading Level 3.

41. **Drac and The Gremlin**, by: Allen Ballie. Playing in the backyard, a young girl pretending to be Drac, the Warrior Queen of Timol Two, unites with a young boy, pretending to be the Gremlin, to save the White Wizards planet from the Terrible Tongued Dragon. Reading Level 2.
42. **Drawer In A Drawer**, by: David Christiniana. Fud Butter draws himself into a world filled with adventure. Reading Level 2.

43. **Fly by Night**, by: Randell Jarrell. During the night when everyone sleeps, a little boy floats up from his bed and flies through the house and the countryside beyond. Reading Level 4.
The Lion, The Witch, And The Wardrobe

Into Activities

You always want to activate the student's background knowledge, and their own life experiences as it relates to a new story, in this case The Lion, The Witch, And The Wardrobe. They are many ways to check these two things:

1. Show the students the cover of the book, ask them to predict what they think this story might be about.
2. Read the description of book. Then have the students get with a partner and write three questions that they would like answered from this selection.
3. Looking at the front illustration, see if they can predict, Who? What? Where? When? and Why?
4. Talk about England. Take out a globe and maps and have the students find England on the maps.
5. Show a video of England, or pictures. Ask if any of the students have ever been there or know anyone who has.
6. Discuss World War II, bombing, and the children having to leave London because of the air raids.
7. Have students focus on the themes, of friendship and courage while the teacher is reading this book.
8. Talk about how this is a fantasy book. Discuss what the difference between fantasy and reality is.
Through Activities

The following questions can be used during a class or group discussion. Or the teacher may pick one a day that should be answered in the student's reading journal.

Listed below are discussion questions that teachers may use for various projects while reading The Lion, the Witch, and the Wardrobe.

1. Why were the children sent to the old house in the country? What do you learn about the four children in the first few pages?

2. How do Peter and Edmund differ?

3. Was Lucy afraid of Mr. Tumnus? Would you have been? How would you describe Mr. Tumnus?

4. After meeting and feeding Lucy, why does Mr. Tumnus begin to cry? How does he show Lucy that he is not really a bad faun?

5. Why do the other children find it impossible to believe Lucy's story? How do their reactions differ?

6. In their first visits to Narnia, both Lucy and Edmund receive food and drink. How do their experiences differ?
7. Is Edmund afraid of the Queen? What is she like? How does she feel about him at first?

8. In what ways is the Professor helpful to the children?

9. What mysteriously causes all four children to enter Narnia together? Why don't they turn back?

10. After meeting the Beavers, the children learn about Aslan (p. 63). How do they feel upon hearing his name? Why?

Why does Edmund leave the Beavers' house even though "deep down inside him he really knew that the White Witch was bad and cruel"? How do the other children feel about his leaving?

11. Is Peter always brave? Always loyal? Always kind?

12. Is Edmund completely bad? What are some of the mistakes that he makes in Chapter 9? Which is the worst mistake?

13. Why are the Beavers and the children so anxious to meet Aslan at the Stone Table? Why do the Beavers consider the children so important?

14. What presents does Father Christmas give to each of the four children? Which one do you think is the most important present? Why?

15. What specific incident causes Edmund to change his mind about the witch? What gradually happens during their journey toward the Stone Table?
16. Describe the scene at the open hilltop of the Stone Table. How to the children respond to Aslan? How does Peter reveal to Aslan his kindness?

17. How is Edmund rescued? What is the Deep Magic that the Witch reminds Aslan of? What rights does she claim because of it?

18. What agreement does Aslan make with the Witch to save Edmund?

19. What enables Aslan to recover from what the White Witch has done to him?

20. What is the Deeper Magic?

21. In the final battle against the Witch's forces, how does Edmund become a hero?

22. Why does Lucy think that Edmund should be told of Aslan's sacrifice for him? Do you agree or disagree?

23. Why does Aslan leave Narnia?

24. Is Aslan like any other real or storybook people that you have read about?

25. How do the four children return to the Professor's house? Do you think they will ever want to return to Narnia?

26. Compare this story with other fantasy stories that you have read?
Other activities that the teacher may utilize while reading "The Lion, The Witch and The Wardrobe" include:

1. Discuss the setting of the story. Encourage students to draw clues from the pictures determining time and place. In the Lion, Witch, Wardrobe there are many different settings in this story. You can have the students keep track in their journal logs, or you can have them draw pictures of each setting. Remind the students that the overall main setting of the story is England during World War II.

2. Because this is a chapter book, it lends itself to the skill of predicting. Before each chapter have the students predict what is going to happen in the next chapter. Then once that chapter has been read, discuss with the students whether or not the students predictions were correct. Continue on with each chapter in this way.

Beyond Activities

There are many activities that can and should take place beyond just reading the book. Four of the areas, that should be addressed once a class has finished enjoying the book as: develop and extend comprehension, respond to the literature by writing, respond to the literature by art, and relate this piece of literature to curriculum areas.

Developing and Extending Comprehension:

1. Discuss the characters.
   A. You could have the students complete a webbing map of each character.
   B. Have the students pick a character that they would most like to be. Why, would they have wanted to be that character.
   C. Retell the story in your journal.
THE CAY
The Cay
Fifth Grade Core Literature.

The Unit, The Cay contains the following:

1. Synopsis of the story
2. Cast of Characters
3. List of Second and Third grade level fantasy books
4. Into, Through, and Beyond Activities

The Cay can be read out loud to the students by the teacher or a guest reader. Students can listen, or they can also follow along in the book. Another way of reading the book to the students is to read the book into a tape recorder and have the students listen to it during listening center time.

Some students enjoy reading out loud. It helps them to imagine the story and its characters. Some students say that it helps them to understand the emotions and feelings of the characters. There is a way to help a student learn to read with emotion and fluency. A teacher should first read a line or sentence, then ask the students to read the same line in unison. This helps them to read all the words and if they do not know how to say a word this enables them to hear it said correctly first.

When a teacher reads aloud, to students there are a few things that they might want to keep in mind. While reading aloud they may
want to slow down. When a person reads out loud they have a tendency to read too fast. Also, teachers need to always read the material first before they read it to the students.

When a teacher reads aloud, students experience book language, the patterns of stories, and different types of literature. They develop an interest in books and are introduced to quality literature that might be beyond their reading ability, but not their comprehension. It also broadens the types of literature they may choose to read themselves.
The Cay

Synopsis

The Cay is considered a fine portrayal of how a boy makes his separate peace with racial prejudice. Blinded and shipwrecked on a tiny island, 12 year old Philip must confront his prejudice while depending on the elderly black man who is committed to caring for him.

The story takes place on two islands, Curacco and the small deserted island on which Philip and Timothy were shipwrecked. Philip is a 12 Year Old American boy who lived on the island of Curacco during World War II. His family was on this island because his father was an engineer for a Dutch Oil firm.

His mother was never quite happy living on the island, especially when the war started and affected their lives. Ships were being torpedoed in the small harbor. His mother's fear grew until she convinced Philip's father that she and Philip should go back to Virginia in the United States.

On their way back to the States their ship was torpedoed. They were placed on a life boat and the next thing Philip knew he was waking up on a raft looking at an ancient black man named Timothy, and a cat named Stew Cat. Philip had been brought up by his mother to believe that black people were different from white people. She believed that white people were better than black people and that they should not associate with black people.
A few days later, because of a blow to the head, Philip became blind and had to depend on Timothy for everything. They finally drifted towards and landed on a very small island. They landed on the island where Timothy built a hut and tried to make a home for them.

During their time on the island Philip learned many things from Timothy. He learned that there are no differences between black and white people. Timothy taught him how to be self-sufficient and how to survive on the island. Timothy even helped him to come to terms with his blindness.

When a hurricane hit the island, Timothy gave his life in order to save Philip. After Timothy's death Philip was able to survive on the island because of all the skills that Timothy had taught him. Finally weeks after Timothy's death, a boat came along and rescued him. He was reunited with his parents. Time went by and Philip regained his strength and his sight but he never forgot Timothy and the fact that all people are created equal.
Cast of Character

Philip - Philip was a twelve year old boy, brought up by his Southern mother, is shipwrecked on an island with an old black man and a cat.

Timothy - Timothy was an old black man (70) who had always worked on ships. He could not read or write, but he knew human nature. He was caring yet strict with Philip. He lived is life by a code of by being fair and kind to others, and he taught this code to Philip.

Philip's Father - Philip's father worked for a Dutch Oil Company, He was relaxed and cared quite a bit about his wife and his son, but he was also needed on the island.

Philip's Mother - Philip's Mom had many fears about life. She disliked living on Curaco and wanted to move back to the United States. His mother had some biases and prejudices against people because that was the way that she was brought up.

Cat - Stew Cat, Stew Cat was a survivor from the torpedoed ship that Timothy took care of, and was a companion for Philip when Timothy died. He was also rescued with Philip.
THE CAY
List of books.

The Cay written by C.S. Lewis was written at a fifth grade level. Students in special day classrooms and learning disabled classrooms often cannot read at this level. They often read two to three grades below their actual grade level. A list of fifty books follows. Many of these books are have to do with African traditions and cultures, others still with shipwrecks, racial relationships. They may not all have something in common with the book, The Cay, but they all have a theme or issue that is also talked about in the book. All the books below are written at a first through third grade level. The grade level is written after the description of the books.

These are some of the books that students can be reading and learning with while reading the The Cay as a class. Many activities/strategies can be used with these books as well. The activities/strategies suggested are in appendix A. They are listed as general activities/strategies so that teachers may apply them to any book.

The books listed below are separated into categories. Each category relates in some way to "The Cay." The categories include; Sea life & Fishing, Cats, African Myths and Legends, Shipwrecks and ships, Blindness and Other Disabilities, Race Relations, Hurricanes, and Islands.
Sea life & Fishing

1. **Carp In The Bathtub**, Barbara Cohen, - Two children try to rescue the carp their mother plans to make into gefilte fish for the Seder. Reading Level - 2.

2. **Dolphin**, Robert A. Morris, - Describes the birth and the first six months of a baby dolphin. Reading Level - 2.

3. **My First Visit To the Aquarium**, Jose Maria Parramon, - A class and its teacher visit an aquarium to learn about marine animal. Reading level: 2.

4. **My Grandpa and The Sea**, Katherine Orr, - When Grandpa, a traditional fisherman, is forced from his livelihood because increasingly efficient technology has depleted his island's supply of fish, he creates an ecologically sound solution by starting a sea moss farm. Reading level: 2.

5. **Great White Man-Eating Shark**, Margaret Mahy, - Greedy to have the cove where he swims all to himself, Norvin, who looks a bit like a shark, pretends to be one, scaring off the other swimmers and leaving him in happy aquatic solitude until he is discovered by an amorous female shark. Reading Level - 3.


7. **Earth, Sea and Sky**, Tom Stacey, - An introduction to the natural science of the earth, sea, and sky, explaining simply
such things as what is inside Earth, why the sea is salty, and the composition of clouds. Reading Level - 3.


9. **Fish Do The Strangest Things**, Leonora and Arthur Hornblow, Describes seventeen fish that have peculiar characteristics and habits, including fish that spit, fly, climb trees, blow up like balloons, and sleep out of the water. Reading Level - 3.

10. **Fish Eyes: A Book You Can Count On**, Lois Ehlert, - A counting book depicting the colorful fish a child might see if he turned into a fish himself. Reading Level - 2.

11. **How To Hide An Octopus and Other Sea Creatures**, Ruth Heller, Rhyming text and pictures demonstrate the camouflage that nature provides sea creatures. Reading Level: 2.

12. **Fish For Supper**, M.B. Goffstein, - A Caldecott Honor book which tells of the humorous life of Grandmother, who spends her day fishing, cleaning the fish, and preparing and eating it before she gets ready to do it again the next day. Reading Level - 2.

13. **Follow That Fish**, Joanne Oppenheim, - A young boy meets a variety of sea animals when the fish on his fishing line pulls him underwater. Reading Level - 2.

15. **Going Lobstering**, Jerry Pallotta, - Two children learn about the age-old trade of lobstering and encounter a variety of sea life including an invited shark. Reading Level - 3.

16. **Jack, The Seal And The Sea**, Gerald Aschenbrenner, Jack spends his days sailing the sea and taking in nets full of half-dead fish. Ignoring the polluted condition of the water, he finds an ailing seal and receives a message from the sea itself about its sorry state.


### Cats

18. **Cat Next Door**, Betty Ren Wright, - After Grandma dies the annual visit to her summer cabin is not the same but the cat next door remembers how things used to be and cheers a grieving grandchild. Reading Level - 2.

19. **Cat Who Loved to Sing**, Nonny Hogrogian, - A cat who loves to sing trades one thing for another until he finally gains a mandolin. Reading Level - 2.

20. **Millions of Cats**, Greg Wanda, - How can an old man and his wife select one cat from a choice of millions and trillions? Reading Level: 3.

21. **Moses The Kitten**, James Harriot, - A bedraggled orphaned kitten is nursed back to health on a Yorkshire Farm. When he recovers, he turns out to have a very unusual idea about the identity of his mother. Reading Level: 2.
22. **Cat Who Wore A Pot On Her Head**, Jan Sleplan and Ann Seldler, - A young kitten learns the fine art of listening. Reading Level - 2.

23. **Cat's Out Of The Bag!**, Sharon Friedman and Irene Shere, - A witty collection of jokes about cats. Reading Level - 2.

24. **Cat's Purr**, Ashley Bryan, - Cat and Rat are friends, but a trick by Rat leaves Cat with a Purr. Reading Level - 2.

25. **Catwings**, Ursula K. Le Guin, - Four young cats with wings leave the city slums in search of a safe place to live, finally meeting two children with kind hands. Reading Level - 3.

26. **Catwings Return**, Ursula K. Le Guin, - Wishing to visit their mother, two winged cats leave their new country home to return to the city, where they discover a winged kitten in a building designated to be demolished. Reading Level - 3.

27. **How The Manx Cat Lost Its Tail**, Janet Stevens, - A retelling of how the Manx cat lost its tail in the door of Noah's ark. Reading Level: 2.

28. **Fire Cat**, Esther Averill, - Pickles grows from a naughty kitten to a heroic fire cat. Reading Level - 2.

29. **Great Cat**, David M. McPhall, - Great Cat's arrival at Toby's house alarms the neighbors, so Toby and the Cat move together to an island where Great Cat becomes a hero. Reading Level - 2.

30. **My Cat**, Judy Taylor, - A little boy describes the activities of his cat from the time she is a kitten until she has kittens of her own. Reading level: 2.

32. **Hi Cat!**, Ezra Jack Keats, - Archie's effort to entertain his friends is disrupted by a cute but mischievous stray cat. Reading Level: 3.

33. **Hot-Air Henry**, Mary Calhoun, A sassy Siamese cat stows away on a hot air balloon and ends up taking a fur-raising flight across the mountains. Reading Level: 2.

**African Myths and Legends**

34. **Charlie's House**, Reviva Schermbrucker, - A South African boy learns that the imagination can build the best of homes, if not the best of houses. Reading Level - 2.

35. **Jafta**, Hugh Lewin, - Jafta describes some of his everyday feelings by comparing his actions to those of various African animals. Reading Level: 3.


37. **Jafta-The Town**, Hugh Lewin, - Jafta gets his first exposure to the hustle and bustle of the city. Reading Level: 3.

39. **Jafta’s Father**, Hugh Lewin, - While his father works in the city over the winter, a young boy thinks of some good times they’ve shared and looks forward to his return. Reading Level: 3.

40. **Jafta’s Mother**, Hugh Lewin, - A little boy living in an African village describes his mother and the love he feels for her. Reading Level: 3.

41. **Africa Dream**, Eloise Greenfield, - A black child’s dreams are filled with the images of the people and places of Africa. Reading Level: 3.

42. **Anasi The Spider**, Gerald McDermott, - The six sons of Anasi, the spider-hero of many African tales, combine their special talents to save their father’s life. Reading Level: 2


44. **At The Crossroads**, Rachel Isadora, - South African Children gather to welcome home their fathers who have been away for several months working in the mines. Reading Level: 3.

45. **My First Kwanzaa Book**, Deborah M. Chocolate Newton, - Introduces Kwanzaa, the holiday in which Afro-Americans celebrate their cultural heritage. Reading level: 2.

46. **Brother to The Wind**, Mildred Pitts Walter, - With the help of Good Snake, a young African boy gets his dearest wish.
Shipwrecks and Ships

47. Crash At Sea, Margaret Scariano, - A boat picnic turns into a nightmare when the boat moves into shark infested waters. Reading Level - 3.5.


49. Lo-Jack And The Pirates, William H. Hooks, - When Lo-Jack is kidnapped by pirates and put to work as a cabin boy, his misunderstandings of the captain's orders have hilarious results. Reading Level: 3.

50. Little Tim And The Brave Sea Captain, Edward Ardizzone, Little Tim wants to be a sailor, but when he stows away on a steamer, he finds that life at sea is harder than he expected. Reading Level: 3.

51. Lost Sailor, Pam Conrad, - A sailor famed for his seamanship and luck is shipwrecked on a tiny island, where his darkest hour gives rise to rescue and a new life. Reading Level: 3.

52. Louise Builds A Boat, Louise Pfanner, - Louise imagines building her ideal boat, one with a wooden deck for games, a crow's nest for watching dolphins, and a figurehead to paint. Reading Level: 2.
Blindness and Other Disabilities

53. **Feelings**, Aliki, - Depicts a wide range of emotions, guilt, fear, sadness, anger, nervousness, etc. Reading Level: 2.

54. **Lisa and Her Soundless World**, Edna Levine, - This is the story of how an eight-year-old's deafness is diagnosed and how it affects her life. Reading Level: 2.

55. **Mom Can't See Me**, Sally Hobart Alexander, - A nine-year-old girl describes how her mother leads an active and rich life despite being blind. Reading Level: 3.

Relationships

56. **Gente (People)**, Peter Spier, - Emphasizes the differences among the four billion people on earth. Reading Level: 3.

57. **Brothers of the Heart**, Joan W. Bios, - A story of a handicapped boy, with the help of Indian Women chooses to follow his own path. Reading Level: 3.

58. **Mrs. Katz and Tush**, Patricia Polacco, - A long-lasting friendship develops between Larnel, a young African-American, and Mrs. Katz, a lonely Jewish widow, when Larnel presents Mrs. Katz with a scrawny kitten without a tail. Reading level: 3.

59. **House On Stink Alley**, F.N. Monjo, - Young Love Brewster describes the experiences of his family and other Pilgrims living in Leyden in the years before the Mayflower sailed for the New World. Reading Level: 3.
60. How Does It Feel To Be Old?, Norma Faber, - An honest narrative between a grandmother and granddaughter combining the past with the present. Reading Level: 3.


62. Black is Brown is Tan, Arnold Adoff, - Describes in verse the life of a brown-skinned momma, white skinned daddy, their children and assorted relatives. Reading Level: 3.
Hurricanes

63. **Flash, Crash, Rumble and Roll**, Franklyn M. Branley, - An introduction to thunderstorms that will make them interesting rather than scary. Reading Level: 2.

64. **Hurricanes And Tornadoes**, Norman S. Barrett, - Describes how a hurricane or tornado happens, the damage caused and the precautions and defensive behavior that need to be taken. Reading Level: 4.

65. **Listen to the Rain**, Bill Martin and John Archambault, - Wonderfully illustrated poem that evokes the beauty, the mystery, the sounds, and the silences of rain. Reading Level: 2.

Islands

66. **Islands**, Brian Wildsmith, - A lion, a goat, and a monkey land their raft at what they think is an island. Reading Level: 1.

67. **Island Boy**, Barbara Cooney, - Mathias grows from a little boy to a grandfather on a small island out in the bay. Reading Level: 3.

68. **Island Christmas**, Lynn Joseph, - Rosie's preparations for Christmas on the island of Trinidad include picking red petals for the sorrel drink, mixing up the black currant cake, and singing along with the parang band. Reading Level: 2.

69. **Island of The Skog**, Steven Kellogg, - To escape the dangers of urban life, Jenny and her friends sail away to the island, only
to be faced with a new problem, its single inhabitant, the Skog.
Reading Level: 2.

70. **How To Hide A Butterfly and Other Insects**, Ruth Heller,
Rhyming text describes how various insects camouflage
themselves to protect against predators. Reading Level: 2

71. **Jungles**, Clive Catchpole, - Outstanding illustrations and a
simple text highlight the many secrets of the tropical rain
forest. Reading Level: 3.

72. **Under The Sunday Tree**, Eloise Greenfield, A collection of
poems and paintings evoke life in the Bahamas. Reading Level: 3.

73. **Bayberry Bluff**, Blair Lent, - A real village with houses grows
up on an island where people first spent summers in tents,
being attracted by the charm of the place. Reading Level: 2.

74. **My Favorite Ghost**, Stephen Roos, - The legend of a ghost on
the island where he is spending the summer inspires money-
hungry thirteen-year-old Derek to dupe his friends into paying
admission to a supposedly haunted house. Reading level: 3.

75. **My Little Island**, Frane Lessac, - A young boy rediscover
the beauties of a small Caribbean island while on visit with his
best friend. Reading level: 2.
THE CAY
Into Activities

One of the first things that can be done when a new novel is started is a journal for the novel. A teacher can make a journal or purchase one. The ones made in-class can be spiral bond if that is available to you. Have the students write the name of the book on the front of the Journal. The journal can be used for many different activities during the reading of the novel. These activities include:

1. For every chapter have students make predictions on what they think that chapter is about. Have them write them in their journal. When the chapter has been completed have them check to see if their predictions were correct or incorrect.

2. Retell what is happening on a day to day basis in their journals.

3. The journal is also used for their own feelings and thoughts while we are reading the book.

4. A journal can also be used to answer any questions they might have or the teacher may ask them to answer.

You always want to activate the student's background knowledge, and their own life experiences as it relates to a new story, in this case, The Cay.

They are many ways to check these two things:

1. Show the students the cover of the book, ask them to predict what they think this story might be about.

2. Read the back of book, and who wrote it and then have the students get with a partner and write three questions that they would like answer from this selection.
3. Looking at the front illustration, see if they can predict, Who? What? Where? When? and Why? that the story is about.

4. Talk about the title, "The Cay". Explain that a cay is a type of small island found in the West Indies.

5. Using a large map, point out where the West Indies are. Then give each student their own world map and have them locate the following places: Venezuela, Curacao, and the Caribbean, the Netherlands, and the Southern States of the United States.

6. Discuss World War II briefly and how the West Indies supplied fuel to the allies and was attacked by Germans. Many Americans worked for oil companies that had branches in the West Indies. Many students may not know about World War II, What it is? Where did it happen? A teacher may want to take a few minutes and discuss that World War II began in Europe in 1939 when the Nazis seized Czechoslovakia and Poland. In 1940 Germany over-ran Denmark, Norway, Holland, and Belgium. Italy helped Germany to take over France. The Nazis set up concentration camps for political opponents, but they were mostly used for Jews. In 1941, the United States entered the war after Japan attacked Pearl Harbor in Hawaii. In 1942, Germany was at the height of its
expansion and power. Teachers may want to talk about why this war was called World War II.

7. Talk about the word prejudice. Write it in large letters either on the blackboard, butcher paper, overhead, or dry erase board. Have the students tell you everything that comes to mind when they see or hear that word. Cluster the word.

8. Have the students write in the journals about a time when they first met a person and they immediately disliked them, but when they took the time to get to know them, they became friends. Ask them why they disliked this person? What were the things or events that made them change their minds about that person.

Vocabulary

One of the areas of difficulty encountered by learning disabled students with books written above their level is that they do not understand the vocabulary. Below is a list of difficult words and where they are used in the story. A teacher may want to take the time to go over what these words mean.

Other activities that the teacher can complete with the students to help them take ownership of the meaning of the below words are:

1. Use them in context.
2. Play pictionary in groups.
3. Have the students take turns acting out the meaning of the words after the teacher had modeled what the meaning of the word.

4. Draw a picture of what each word means to the students.

Chapters One and Two:

refinery          massive          dikes          galleons
trade winds      schooners      shuttled      massive
confidently      cargo          disheartened.

Chapters Three and Four:
wrenching         ignited        lurches          haunches
alabaster        welt           treacherous    lulled
remote            roused

Chapters Five, Six, and Seven:

drone             doused         harass          scanning
thrashing         Langosta      coral          fret

Chapters Eight, Nine, and Ten:

reef              smoldering     anguish        superior
catchment         through       rancid         cease

Chapters Eleven and Twelve

submerged        voodoo         Haiti          conniving
salvaged  tethered  wheezed  malaria
mumbling.

Chapters Thirteen, Fourteen, and Fifteen
crevices  grindstone  barb  unraveled
survival  distinctly  tempest  abruptly

Chapters Sixteen and Seventeen
cellophane  debris  frayed  lue
legacy  honing  barracuda

Chapters Eighteen and Nineteen
bleat  sobbed  sulphur  vanished
badgering  meekly  priority  notified

Through Activities

The following questions can be used during a class or group discussion. Or the teacher may pick one each day and ask students to answer it in their reading journal.

When the teacher is asking a question, remember you are not testing their memory, but are encouraging thinking and the exchange of ideas. When a teacher is responding to a child's answer they
should respond in a way that is accepting, and clarify, extend, or raise other questions.

Use silence. Let your students do the thinking. If no one is able to answer questions, there may be a comprehension problem. Go back to the simple memory and comprehension questions, referring to the book if necessary. Reread sections to make sure there is understanding. As children gain experience, this situation will occur less often.

Listed below are discussion questions that teachers may use for various projects while reading The Cay.

1. Describe the time and place of the setting in the beginning of the story? How does the setting change throughout the story?

2. What are black out curtains?

3. How does the bombing of Aruba change Philip's life?

4. How does the sinking of the Empire Tern change Philip's attitudes about the war? Why is this event so important to him?

5. Explain the reasons Philip that is returning to the United States.

6. Do you think Philip's mother is wise to leave Curacao to protect her child? Why or Why not?

7. What happened before Timothy pulled Philip up onto the raft? What were the events that lead up to it?

8. Write a paragraph describing Timothy's physical characteristics. Draw a picture of Philip and Timothy on the raft.
9. Why does Timothy build a shelter on the raft?

10. Explain why Philip has become blind. What does Timothy think is the reason?

11. Imagine that you suddenly become blind as Philip does. Would you have reacted the same as Philip? What might your reactions be?

12. Do you think Timothy believes they will be rescued from the raft? Support your answer?

13. In Chapter 6 Philip begins to use his other four senses to understand what is happening around him. Identify examples to show how he is compensating for his loss of sight.

14. How does Philip end up in the water? What is the cause of it?

15. Compare and contrast Philip and Timothy's attitudes about landing on the island. Does Philip feel happy or sad? What does he think is going to happen once they have landed? How does Timothy feel about landing? Happy or Sad? What does he think is going to happen once they have landed?

16. Why does Timothy feel uneasy about the island? What does uneasy mean?

17. Draw a picture of what you think the hut that Timothy built look like?

18. Why do you think that Timothy insists that Philip does some of the work?

19. What are some of the jobs that Timothy makes Philip do?

20. How does Timothy try to convince Philip to climb the coconut palm? Would you climb the coconut palm? How would go about doing it?
21. Why won't Timothy talk about Philip's blindness? Do you think that he ignores it on purpose?

22. Timothy gets sick with some sort of disease. What was the disease and how did Philip help Timothy?

23. How do Timothy and Philip keep track off the days they have been on the island? Can you think of any other ways of marking time?

24. Timothy is preparing Philip to survive alone on the Cay. Give examples of how he does this.

25. What is happening on the cay, that tells Timothy that a hurricane is coming? What is going on with the weather conditions?

26. What preparations do Timothy and Philip make for the approach of the storm?

27. When Timothy dies, Philip says, "There are times when you are beyond tears." What does this mean? What thoughts do you think are going through Philip's mind at this point in the story?

28. When does Philip realize that Timothy has done something wonderful for him? What do you think that wonderful thing is?

29. Why and how does Philip keep busy during the first several weeks after Timothy's death?

30. Would you have dove into the fishing hole as Philip does? What do you think was in that hole?

31. Why do you think that the planes which fly so low, never rescue Philip?

32. Who ends up rescuing Philip? What is their reaction? Why do they act as if the story that Philip tells is not the truth?
Other activities that can be done while reading "The Cay" include the following:

1. How many ways can you think of opening a coconut if you were stranded on the island. Bring coconuts to school and allow the students to try and open them.

2. If you were Philip and could have three other items on the Cay (besides those in the story) what would they be? Why? Teacher should answer this as well so that the students have an example. The teacher may need to brainstorm with the students what is on the island already.

3. How many ways can you think of to get an airplane pilot's attention to rescue you from the island. This should be done in small groups using large pieces of tagboard or butcher paper.

4. How else could they have collected fresh rainwater on the Cay? Pretend it is raining outside. How could we collect the water?

5. What do you think? If Philip had never been blinded, do you think things between him and Timothy would have been different?

6. Have the student's write about how and why Philip's attitude toward Timothy changed throughout the book. Help them brainstorm at what points his attitude began to change.

**Beyond Activities**

1. Using Philip's description of the island and the other information you have read, design a map of the island and surrounding waters. Include all locations important to
Timothy and Philip. Make sure that you include the hut, fishing hole, palm trees, stew cat, Philip, timothy and the word HELP.

2. Design a huge bulletin board island.

3. Have the students put blindfolds on and see what it would be like to be blind. Pair them up so that they can also see the tremendous responsibility of taking care of someone who is blind.

4. Construct a Caribbean silhouette out of black construction paper, cut two of the same silhouette. Then take wax paper and crayon shavings. The crayon shavings need to be in the colors of a sunset, red, orange and yellow. Place the crayon shavings in between two pieces of wax paper and melt them with an iron. Then place the two black silhouettes one on each side of the wax paper. Cut it so that it fits and looks nice.

5. Many different topics are covered and discussed with the book *The Cay*. Once the story has been read or even during the story, certain subjects may want to be researched or discussed by the class. Students can pick one subject individually or choose one as a group. They can report what they have learned in a fact sheet, report, picture, charts, a skit, or another creative way.
   A. U-Boats
   B. World War II
   C. hurricanes
   D. Morey Eels
   E. Sharks
   F. Boats, ships, and submarines
   G. Other sea life.
   H. blindness
   I. Caribbean

6. Describe Philip's attitude towards blacks from the beginning of the book, through his relationship with
Timothy and finally, to his meeting with them at the Ruyterkade Market.

7. How might Philip's experience on the Cay be different if he found himself with his mother instead of Timothy?

8. Discuss prejudice and various ways you think it may be overcome.

9. If you had to write the epitaph for Timothy's grave, what do you think it should say.
Indian In The Cupboard
Indian In The Cupboard
Fourth Grade Core Literature.

The Unit, The Indian In The Cupboard contains the following:

1. Synopsis of the story
2. Cast of Characters
3. List of Second and Third grade level fantasy books
4. Into, Through, and Beyond Activities

The Indian In The Cupboard can be read out loud to the students by the teacher or a guest reader. Students can listen, or they can also follow along in the book.

Another way of reading the book to the students is to read the book into a tape recorder and have the students listen to it during listening center time. Some students enjoy reading out loud. It helps them to imagine the story and its characters. Some students say that it helps them to understand the emotions and feelings of the characters. There is a way to help a student learn to read with emotion and fluency. A teacher should first read a line or sentence, then ask the students to read the same line in unison. This helps them to read all the words and if they do not know how to say a word this enables them to hear it said correctly first.
When a teacher reads aloud to students there are a few things that they might want to keep in mind. While reading aloud they may want to slow down. When a person reads out loud they have a tendency to read too fast. Also, teachers need to always read the material first before they read it to the students.

When a teacher reads aloud, students experience book language, the patterns of stories, and different types of literature. They develop an interest in books and are introduced to quality literature that might be beyond their reading ability, but not their comprehension. When a child is read aloud to it also broadens the types of literature they may choose to read themselves.
INDIAN IN THE CUPBOARD

Synopsis

Omri is a young boy growing up in England. When his birthday comes along he receives a very interesting present from one of his brothers, an old Cupboard. He searches through all his mother's keys and finds one that will fit the old cupboard. He then takes it up to his room and puts it on his nightstand. He looks at all his other presents and places a plastic Indian which he receives from a friend into the cupboard and locks it in the cupboard.

When he awakes the next morning, he hears strange noises coming from the cupboard. He slowly opens it and discovers that his Indian and the pony have come alive. He quickly learns how much responsibility it is taking care of another human being. The Indian's name is Little Bear. Omri tries to keep Little Bear a secret while supplying his needs and demands. Eventually Omri tells his best friend, Patrick, about the secret cupboard and the living Indian. Patrick wants to make a plastic figure come alive too. He chooses to make a cowboy come alive.

Omri is finally persuaded to put a plastic Cowboy in the cupboard and Boone, the cowboy, comes alive. More and more complications come about. Little Bear and Boone do not get along. Since they were enemies when they originally lived.

Omri and Patrick decides to take the two characters to school and things got worse. Little Bear also convinces Omri that he needs
a Indian women so Omri brings one to life. Eventually the boys decide to send their friends back to their own place in time by turning them back into plastic.

The conflict of this story came in two areas. The first is person versus person, Omri and Patrick fighting over whether to make a cowboy real, whether to take the two to school, and whether to send them back. The second area of conflict involves Little Bear versus Boone and their traditional dislike of each other. And the last area of conflict is the person versus self; Omri deciding whether to share the secret with Patrick; whether to get Little Bear a wife; and whether to send them back.

The theme of Indian and the Cupboard, is that having responsibility for some other person's life and welfare is very difficult. No one should use another person for their own pleasure or benefit.
Cast of Characters

Omri - Omri is a young boy about 12, who receive a magic medicine cupboard and a plastic Indian for a birthday gift. He is very gentle, responsible, understanding, and clever.

Little Bear - Little Bear is the plastic Indian brought to life in the cupboard. He is an Iroquois, who is very demanding and easily angered.

Boone - Boone is the plastic cowboy brought to life. He is a drinking man who doesn't like Indians.

Patrick - Patrick is Omri's best friend. He convinces Omri to make his plastic cowboy come to life. He and Omri differ in their opinions on how Little Bear and Boone should be treated.

Gillion and Avery - Gillion and Avery are Omri's two older brothers.
Indian in the Cupboard

The Indian In The Cupboard, written by C.S. Lewis, was written at a fourth grade level. Students in Special Day Classrooms and Learning Disabled classrooms often cannot read at this level. They often read two to three grades below their actual grade level. A list of books follows. Many of these books are historical fictions. The majority of the books are on Indians and their cultures. They are all written at a first through third grade level. The grade level is written after the description of the books.

These are some of the books that students can be reading and learning with while reading the The Indian in The Cupboard as a class. Many activities can be used with these books as well.

1. **Hawk, I'm Your Brother**, Byrd Baylor, Lyrical storybook with spacious illustrations and poetic text.


3. **Knots On A Counting Rope**, Bill Martin and James Archambault, An Indian Grandfather helps his grandson deal with his blindness.

4. **Christopher Columbus**, Isaac Asimov, Describes the life of Columbus as a young man, and as an explorer who marshalled the best technology of his time to explore new lands. Reading Level - 3.

6. **Clamshell Boy**: A Makah Legend, by Terri Cohiena, Retells the legend of Clamshell Boy, who rescues a captured group of children from the dreaded wild woman, Ishcus. Includes information on the customs and lifestyle of the Makah Indians. Reading Level - 2.

7. **Clara and The Bookwagon**, Nancy Smiler Levinson, Clara's dream of enriching her rough life on the family farm is fulfilled when a horse-drawn book wagon visits with the country's first traveling library. Reading Level - 2.

8. **Corn is Maize** - Aliki, The story of how Native Americans began to use corn and the many uses for all of the parts of the plant. Reading Level - 2


10. **Cowboys**, Glen Rounds, Follows a cowboy from sunup to bedtime as she rounds up cattle, kills a rattlesnake, and plays cards in the bunkhouse after dinner. Reading Level -3.

11. **Dancing with the Indians**, angela Medearis, While attending a Seminole Indian celebration, a black family watches and joins in several exciting dances. Reading Level - 3.

12. **Daniel Boone**, Katherine E. Wilke, a biography of the young Daniel Boone. Reading Level - 3.
13. **Davy Crockett and The Indians**, Justine Korman, Davy Crockett and Georgie Russel volunteer to help the army in the Creek Indian War. Reading Level - 3.


17. **Fish Soup**, Ursula K. Le Guin, When the Thinking Man of Moha and the Writing Woman of Maho talk about having a child, two children appear, shaped by the friends' expectations of what a child should be. Reading Level - 3.


19. **General Store**, Rachel Field, A girl imagines the general store she will own some day and all the things for sale in it, from bolts of calico to bunches of banana. Reading Level - 2.


22. **Golly Sisters Go West**, Betsy Byars, May-May and Rose, the singing, dancing Golly Sisters, travel west by covered wagon, entertaining people along the way. Reading Level - 2.

23. **Good Hunting Blue Sky**, Peggy Parish, Blue Sky goes out to hunt for meat for his family and comes home with something quite unexpected. Reading Level - 2.


26. **Grandfather's Origin Story: The Navajo Indian Beginning**, Richard Red Hawk, Grandfather explains the creation of the Navajo to a group of children, encouraging each to remember the story. Reading Level - 3.
27. **Great Race of The Birds and the Animals**, Paul A. Goble, A retelling of the Cheyenne and Sioux myth about the Great Race, a contest called by the Creator to settle the question whether man or buffalo should have supremacy and thus become the guardians of Creation. Reading Level - 2.

28. **Heartland**, Diane Siebert, Evokes the land, animals, and people of the Middle West in poetic text and illustrations. Reading Level: 3.

29. **Her Seven Brothers**, Paul Goble, Retells the Cheyenne legend in which a girl and her seven chosen brothers become the Big Dipper. Reading Level: 3.

30. **Hiwatha: Messenger of Peace**, Dennis Fradin, Recounts the life of the fifteenth-century Iroquios Indian who brought five tribes together to form the long lasting Iroquios Federation. Reading Level: 3.

32. **Hooray For The Golly Sisters!**, Betsy Byars, In continued adventures, May-May and Rose take their traveling road show to more audiences. Reading Level: 2.

33. **How Raven Bright Light to People**, Ann Dixon, Raven gives the sun, the moon, and the stars to people of the world by tricking the great chief who is hoarding them in three boxes. Reading Level: 2.

34. **How The Stars Fell Into The Sky**, Jerrie Oughton, A retelling of the Navaho legend that explains that patterns of the stars in the sky. Reading Level: 2.


36. **I Sing For The Animals**, Paul Goble, Reflects on how we are all connected to everthing in nature and how all things in nature relate to their Creator. Reading Level: 3.

37. **If You Lived With The Sioux Indians**, Ann McGovern, Questions and answers about Sioux life before the heavy influx of white soldiers and settlers. Reading Level: 3.
38. **If You Traveled West In A Covered Wagon**, Ellen Levine, A portrait of frontier life on the Oregon Trail that puts the reader at the center of the action. Reading Level: 3.

39. **Iktomi And The Berries**, Paul Goble, Relates Iktomi's fruitless efforts to pick some buffalo berries. Reading Level: 3.

40. **Iktomi And The Boulder**, Paul Goble, Iktomi, a Plains Indian trickster, attempts to defeat a boulder with the assistance of some bats. This story explains why the Great Plains are covered with small stones. Reading Level: 2.

41. **Iktomi And The Buffalo Skull**, Paul Goble, Iktomi, The Plains Indian trickster, interrupts a powwow of the Mouse People and gets his head stuck in a buffalo skull. Asides and questions printed in italics may be addressed by the storyteller to listeners, encouraging them to make their own remarks about the action. Reading Level: 2.

42. **Indians Of The West**, Rae Bains, Describes the differing lifestyles of the Indian tribes that lived in various parts of the west. Reading Level: 4. Reading Level: 3.
43. **Iva Dunnit And The Big Wind**, Carol Purdy, A pioneer woman with six children uses her wits and strength to save her prairie home during a fearsome windstorm.

44. **Jim Bridger**, Willard and Celia Luce, The adventures of the early nineteenth-century mountain man, Jim Bridger, as he guides wagon trains west, scouts for the U.S. Army, and explores the region which became Yellowstone National Park. Reading Level: 3.

45. **Josefina's Story Quilt**, Eleanor Coerr, While traveling west with her family in 1850, a young girl makes a patchwork quilt chronicling the experiences of the journey and reserves two special patches for her hen Josefina. Reading Level: 2.

46. **Last Of The Mohicans (Abridged)**, James Fenimore Cooper and John M. Hurdy, Classic abridged and adapted to a low reading level. The classic portrait of a man of moral courage who severs all connections with a society whose values he can no longer accept. Reading Level: 3.

47. **Legend of El Dorado**, Nancy Van Laan, A retelling of the Chibcha Indian legend about how the treasure of El Dorado came to be. Reading Level: 3.
48. **Legend of Food Mountain**, La Montana Del Alimento, Harriet Rohmer, An Aztec legend recounting how a giant red ant helped the ancient god, Quetzalcoati, bring corn to the first hungry people of the earth. Reading Level: 3.

49. **Legend of Scarface**, Robert D. San Souci, A retelling of the Blackfeet Indian tale about a noble but scarred young warrior who must persuade Father Sun to release Singling Rains from her vow to never marry. Reading Level: 2.

50. **Legend Of The Bluebonnet**, Tomie De Paola, Luminous paintings capture the essence of a favorite Indian tale of a courageous small girl in the land now called Texas. Reading Level: 3.

51. **Legend Of The Indian Paintbrush**, Tomie De Paola, Little Gopher follows his destiny, as revealed in a Dream-Vision of becoming an artist for his people eventually, he is able to bring the colors of the sunset down to the earth. Reading Level: 2.

52. **Little Chief**, Syd Hoff, Without any playmates, Little Chief is lonely until a wagon train with a lot of children arrives. Reading Level: 2.
53. **Little Firefly: An Algonquian Legend**, Terri Cohlene, A retelling of the Algonquian Indian legend of how a young girl, badly mistreated by her sisters, becomes the bride of the great hunter known as the Invisible One. Includes information on the history and customs of the Algonquian Indians. Reading Level: 4.

54. **Little Hiawatha**, Walt Disney Editors, A young Indian Boy, who thinks he would like to be a brave hunter, finds that he is unable to shoot at a small rabbit. His kindness is repaid by the forest animals who help him escape when he is in danger. Reading Level: 2.

55. **Little Runner of the Longhouse**, Betty Baker, A young Iroquois tries to participate in the New Year activities reserved for the older boys. Reading Level: 2.

56. **Loon's Necklace**, Elizabeth Cleaver, According to Tsimshian legend, when an old man's sight was restored by Loon, he gave the bird his precious shell necklace as a reward and that is why loons have white collars. Reading Level: 3.

57. **Anasi Finds a Fool**, Verna Aardema, Lazy Anansi seeks to trick someone into doing the heavy work of laying his fish trap,
but instead he is fooled into doing the job himself. Reading Level: 2.


59. **Arrow To The Sun**, Gerald McDermott, Indian myth in which the Lord of the Sun sends the spark of life to earth, and it becomes a boy. Reading Level: 2

60. **Before Columbus**, Muriel Batherman, Describes the dwellings, tools, clothing, customs, and other aspects of daily life of the earliest inhabitants of North America.

61. **Beyond the Ridge**, Paul Goble, The Plains Indians vision of heaven unfolds into a spiritual journey as the reader follows the death of a beloved grandmother. Reading Level: 2

62. **Black Hawk, Frontier Warrior**, Joanne Oppenheima, Black Hawk the chief of the Sauk Indians, must choose between facing hunger on a distant reservation or returning to his homeland and facing enemy soldiers. Reading Level: 4.

64. **Blue Feather's Vision** - The Dawn of Colonial America, An aged Indian Chief fears that white strangers who have visited his village will return to destroy the Indian Way of Life. Reading Level: 4.


66. **California Gold Rush: Search For Treasure**, Catherine E. Chambers, In California in 1848, two brothers helping to build a sawmill for John Sutter, witness the discovery of gold. They decide to stake out a claim for themselves. Reading Level: 4.


70. **Buffalo Woman**, Paul Goble, A young hunter marries a female buffalo in the form of a beautiful maiden, but when his people reject he must pass several tests before being allowed to join the Buffalo nation. Reading Level: 3.

71. **My Prairie Year**, Brett Harvey, Nine-Year-Old Elenore describes her experiences living with her family in the Dakota Territory in the late nineteenth century. Reading level: 3.

72. **Mystery of Navajo Moon**, Timothy Green, A young Navajo girl goes on a magical night ride upon a silvery steed. Reading level: 3.

73. **Mystery of Pony Hollow**, Lynn Hall, While exploring her family's new farm on her pony, Sarah stumbles upon a skeleton and a supernatural mystery involving the ponies who lived there forty years ago. Reading level: 3.

74. **Mystery Of The Hard Luck Rodeo**, Susan Saunders, Fourth grader Tommy Price Jr., and his friend Bonnie Sue, whose families work for area rodeos, investigate the mysterious
occurrences that threaten to close down the Red Bluffs Rodeo and stop country singer Mel Jones from performing.

75. **Navajo Indians**, Leigh Wood, Describes the culture, history and current conditions of the Navajo Indians. Reading level: 4.

76. **Next Spring An Oriole**, Gloria Whelan, In 1837, ten-year-old Libby and her parents journey by covered wagon to the Michigan frontier where they make a new home. Reading level: 3.
You always want to activate the student's background knowledge, and their own life experiences as it relates to a new story, in this case The Indian In The Wardrobe.

They are many ways to check these two things:

1. Show the students the cover of the book, ask them to predict what they think this story might be about.

2. Read the description of the book, and then have the students get with a partner and write three questions that they would like answered from this selection.

3. Looking at the front illustration, see if they can predict, Who? What? Where? When? and Why?

4. Talk about England. Take out a globe and maps and have the students find England. Have students try to find out anything and everything they can about England. Visit an English store with their parents, or perhaps an English fish and chips pub. In Southern California there are many English stores where scones and biscuits can be bought for your students to try.

5. Discuss and talk about the Wild West and Cowboy and Indians.

6. Discuss some of the vocabulary that students might not understand. Such as:
7. The themes, values, or significant issues with which this book deals include: moral implications of power, accepting consequences for one's actions, friendship, respect for all human life, use of blackmail, negotiation and manipulation to gain what they want, and animosity between cowboys and Indians.

8. Have students keep a journal about the book. Have them predict what each chapter will be about. They will write down their predictions, the class will read the chapter, and then join together in small groups to see if their predictions were correct.

9. Set a purpose for reading this story with students. The teacher should ask the students, "What they would like to purpose for reading a story can be very powerful. The teacher needs to make sure they remember to follow up and make sure that all of the student's questions are answered.
Through Activities

One of the best activities to complete during the reading of the story is to create their own cupboard. Each student should bring in a cardboard or wood box and turn it into a cupboard. Then once we introduce each character the students place one of the plastic figures into their cupboard. (The plastic figures can usually be bought at any toy store.)

The following questions can be used during a class or group discussion. Or the teacher may pick one a day that should be answered in the students reading journal.

Listed below are discussion questions that teachers may use for various projects while reading *The Indian In The Cupboard*.

When the teacher is asking a question, remember you are not testing their memory, but are encouraging thinking and the exchange of ideas. When a teacher is responding to a child's answer they should respond in a way that is accepting, clarifying, extending, or raising other questions.

Use teacher silence. Let your students do the thinking. If no one is able to answer questions, there may be a comprehension problem. Go back to the simple memory and comprehension questions, referring to the book if necessary. Reread sections to make sure there is understanding. As children gain experience, this will occur less.

2. What were some of the English words that might seem different to you, from what we use? (nip up, terrible row, p. 12; beard (I don't believe you) p. 13; twit; a dicey meal; bash you in; flummoxed).

3. What did Omri realize was difficult about keeping Little Bear? (the responsibility for another human being; not having the means and ability to take care of someone else; defying or keeping parents in the dark about the small ones.)

4. What does it mean to be responsible? Have you ever been completely responsible for anyone or anything for even a short time? What do you have to do?

5. Why was Little Bear so demanding? Why did Omri put up with it?

6. What mistakes did Omri make about his Indian and his ways? How did he find out about the Indian?

7. When Patrick shoves Boone in his pocket, Omri says, "They're Alive. Be Careful!" How does this indicate the boys' different attitudes? (Omri has lived with the Indian and cowboy longer than Patrick and realizes they are human and have feelings, while Patrick still thinks of them as toys.)

8. Later Omri tells Patrick, "They're not safe with you. You use them. They're people. You can't use people." What does he mean by that?

9. Patrick threatens Omri that if he doesn't bring the cowboy to school, he will tell everyone about the magic cupboard and the live toys. Do you think he would have? Does that make him a
good friend? Have you ever been threatened "If you don't do something, I'll tell .......?" What would you do about that?

10. The ending of the story is bittersweet. It's sad, but its happy. Which do you think it is? Why?

11. What would you have done with Little Bear, Bright Star, and Boone?

12. Do you think Omri will ever use the magic cupboard and key again? Why or why not? Would you?

Other activities which can be included in the through section of this literature book include:

1. Did Little Bear act like a real Indian? How do you think a real Indian acts?

2. Have students discuss characters they might want to put into a cupboard and why. Is there someone who is famous and in the past that they would particularly like to talk to about events of that time? Have students pretend that they are going to interview that person. Ask each student to write out at least ten questions that they would like to ask that person. The teacher should do this as well to model it for the students.

3. When Gillion and Adiel are searching for Gillion's rat, they come across the longhouse. Why does this finding totally
amaze them? Have the students draw or construct a longhouse.

4. Group students in groups of four. Have them delegate who will portray each character. They will need four characters: Omri, Patrick, Little Bear, and Boone. Have them pick out a scene in the book and act it out. Help them practice.

5. Omri was accused of stealing in the toy shop. What does that mean? Talk about the concept of stealing and right and wrong.

Beyond Activities

These are activities that the students can enjoy after completing the book, "The Indian in the Cupboard."


2. Write a letter to Omri in which you praise his decision to return Boone, Bright Star, and Little Bear.

3. Do you think that Omri did the right thing by returning them to the cupboard and promising never to bring them alive again? Do you think he should have kept them alive?
4. On pg. 131 of the book, they describe a western town of the 1880's. Draw your own western town, either using that description or creating you own.

5. Teach the students how Indians create their beading on a loom. Looms can be purchased at the local arts and crafts store along with the beads. Most places will also sell books on how to complete loom beading. It is a long and lengthy process, but the students love to do it and are very proud when they complete it.

6. Other art projects that students can complete concerning Indians include; Indian leather painting, or Indian bark painting. Creating their own Indian teepee and totem pole.

7. A totem pole can be created out of tissue roles or paper towel roll and bits of scraps, felt, cloth and other odds and ends that you can find in the classroom.

8. Discuss the importance of having a special friend with whom you can share your most intimate secrets.

9. Have students prepare an oral presentation on a famous Indian chief. They can complete this in groups of two or individually. Some of the chiefs they may choose to use are:
   - Powhatan
   - Chief Philip
   - Crazy Horse
   - Osceola
   - Red Cloud
   - Sitting Bull
10. The following activity was developed by Betty Mongomer/ Grovecenter (1990) to be used when you have competed the book, Indian in the Cupboard.
An Indian In Your Cupboard

You have discovered a key and an old cupboard. Remembering Omri's story, you place a plastic Indian into the cupboard and turn the key. Much to your surprise, your Indian comes to life! Tell me about what happens, but make your story different from Omri's.

1. Describe your Indian. Is it a man, woman, boy or girl? What does he or she look like? Why did you choose this particular one?

2. From what tribe does your Indian come from? What is your Indian's name? Tell me about what happened when you first saw each other.

3. How do you provide for your Indian? What does he or she need?

4. You want to tell someone. Who in the class would you tell and why? What happens when you tell the person?

5. Solve any three problems:
   - Your brother or sister finds out and wants to tell your mom or dad.
   - Your little Indian gets lost in your garden.
   - The Indian wants you to go back in time with him or her.
   - Your Indian wants to hunt your kitten, and your kitten wants to hunt your Indian.
- You decide to send your Indian back to his or her home and the key is lost on the school grounds.

6. Give me a good ending.

7. Projects:
   - Make a cupboard (a shoebox will do) and put your Indian in it.
   - Act out a scene with a friend.
   - Come up with your own art project.
Strategies
Cloze

They are two forms of the Cloze strategy that can be used in modifying core literature for learning disabled students. One is Cloze for individual students using a literature book at their level and the other is Teacher Prompted Prediction/Oral Cloze which can be used on the Core literature book that they are reading.

The cloze strategy is used to help students balance their use of the cueing systems in order to construct meaningful texts. The Cloze strategy also teaches students to use the semantic and syntactic cueing systems over graphophonetic cues as more effective sources of information for predicting and confirming.

Teacher prompted prediction or Oral cloze also encourages students to use semantic and syntactic cues to predict upcoming text. The teacher encourages students to respond and predict, but it is not demanded. It is done in a very comfortable environment so students may be more willing to take the risk. This strategy also provides non-readers with an opportunity for successful participation in oral reading in an informal atmosphere.

Both Cloze strategies are similar in how they are administered. In the Cloze strategy the teacher prepares a text by deleting every seventh word and leaving the slot blank so that the student can fill it in.

A student then reads the text, and the teacher encourages them to fill in the blank with the missing word. The teacher should ask
them to make guesses on what word the student thinks would make sense in the blank space. If they can find a word that they think makes sense, they should be encouraged to skip it and read the rest of the sentence. This way the student may get used to the fact that if you read the complete sentence sometimes it will give them a clue to what the missing word is.

The teachers should instruct them on how to check their answers, by reading the sentence again and checking to see if it makes sense to them now. One thing that must be noted is that the Cloze strategy is not just fill in the blank worksheets. The teacher must be involved in many ways as a supporter, a reinforcer and a mediator to make sure the student receives as much attention as needed to make this a positive learning experience.

The teacher prompted prediction or oral cloze is just slightly different than the other cloze strategy. In this strategy the teacher selects a text to read aloud to a small group of children or individual student. As the teacher is reading the selection out to the students she hesitates before the chosen word and pauses to encourage the students to predict the next word.

If a semantically and syntactically acceptable suggestion is made by one of the students, the teacher acknowledges it with a positive gestures, (a nod, a smile, or a "good comment"). and continues reading the text as so not to disrupt the flow of the text.

If none of the children respond, the teacher continues reading till she comes to a point in which she can stop. Then she asks the
students if they think they know a word that would fit in the blank just to say it out loud. Encourage them to chime in if they think they know a word that might fit it.

If a child says a word that does not make sense in the blank, the teacher can choose to either ignore the child's suggestion (but then children may feel as if their answers do not count and will give up.) or the teacher can reread the complete sentence with the word that the child suggested. Either the child or another student may say that the word does not make sense, or doesn't fit in the blank.

For the purpose of our units, the teacher prompted prediction or oral cloze should be used with each of the core literature books. Following this description of the strategy is a few pages of each of the core literature books with words highlighted in bold. When the teacher reads these pages the words in bold would be the words after which she pauses. These can be used in teacher prompted predication or oral cloze.

The other cloze strategy can be used with the Second and Third grade level books given in each core literature unit. Pick one of the books that a student is reading and complete the cloze strategy with them. Also, reinforce the positive. Every answer or suggestion a student gives should be acknowledged for the effort put into it.
A few mornings later Peter and Edmund were looking at the suit of armour and wondering if they could take it to bits when the two girls rushed into the room and said, "Look out! Here comes the Macready and a whole gang with her."

"Sharp's the word," said Peter, and all four made off through the door at the far end of the room. But when they had got out into the library, they suddenly heard voices ahead of them, and realized that Mrs. Macready must be bringing her party of sight-seers up the back stairs---instead of up the front stairs as they had expected. And after that --whether it was that they lost their heads, or that Mrs. Macready was trying to catch them, or that some magic in the house had come to life and was chasing them into Narnia ---they seemed to find themselves being followed everywhere, until at last Susan said, "Oh bother those trippers! Here --lets get into the Wardrobe Room till they've passed. No one will follow us in there." But the moment they were inside they heard voices in the passage--and then someone fumbling at the door --and then they saw the handle turning.
"Quick!" said Peter, "there's nowhere else and flung open the wardrobe. All four of them bundled inside it and sat there, panting, in the dark. Peter held the door closed but did not shut it; for, of course, he remembered as every sensible person does, that you should never shut yourself up in a wardrobe.

"I wish the Macready would hurry up and take all these people away," said Susan presently, "I'm getting horribly cramped."

"And what a filthy smell of camphor!" said Edmund.

"I expect the pockets of these coats are full of it," said Susan, "to keep away moths."

"There's something sticking in my back," said Peter.

"And isn't it cold?" said Susan.

"Now that you mention it, it is cold," said Peter, "and hang it all, it's wet too. What's the matter with this place? I'm sitting on something wet. It's getting wetter every minute." He struggled to his feet.

"Let's get out," said Edmund, "they've gone."

"O-o-oh!" said Susan suddenly. And everyone asked her what was the matter.

"I'm sitting against a tree," said Susan, "and look! It's getting lighter --over there."

"By jove, you're right," said Peter, "and look there--and there. It's trees all round. And this wet stuff is snow. why, I do believe we've got into Lucy's wood after all."
And now there was no mistaking it and all four *children* stood blinking in the daylight of a winter *day*. Behind them were coats hanging on *pegs*, in front of them were snow-covered *trees*.

Peter turned at once to *Lucy*.

"I apologize for not believing you," he said, "I'm *sorry*. Will you shake hands?"
In the morning there was no doubt about it. The noise actually woke him.

He lay perfectly still in the dawn light staring at the cupboard, from which was now coming a most extraordinary series of sounds. A pattering; a tapping; a scrabbling; and surely? - a high pitched noise like - well, almost like a tiny voice.

To be truthful, Omri was petrified. Who wouldn't be? Undoubtedly there was something alive in that cupboard. At last, he put out his hand and touched it. He pulled, the cupboard moved, just slightly. The noise from inside instantly stopped.

He lay still for a long time, wondering. Had he imagined it? The noise did not start again. At last he cautiously turned the key and opened the cupboard door.

The Indian was gone.

Omri sat up sharply in bed and peered into the dark corners. Suddenly he saw him. But he wasn't on the shelf anymore, he was in the bottom of the cupboard. And he wasn't standing upright.
He was crouching in the darkest **corner**, half hidden by the front of the cupboard. And he was **alive**.

Omri knew that immediately. To begin with, though the **Indian** was trying to keep perfectly still, as still as Omri had kept, lying in **bed** a moment ago -- he was breathing **heavily**.

His bare, bronze shoulders rose and **fell**, and were shiny with **sweat**. The single feather sticking out of the back of his **headband** quivered, as if the Indian were trembling. And as Omri peered closer, and his **breath** fell on the tiny huddled figure, he saw it **jump** to its feet; its minute hand made a sudden, darting movement toward its **belt** and came to rest clutching the handle of a **knife** smaller than the shaft of a tack.

Neither Omri nor the **Indian** moved for perhaps a minute and a half. They hardly **breathed** either. They just stared. The Indian's **eyes** were black and fierce and **frightened**. His lips were drawn back from shining white **teeth**, so small you could scarcely see them except when they caught the **light**. He stood pressed against the inside wall of the **cupboard**, clutching his knife, rigid with terror, but defiant.

The first coherent thought that came into Omri's **mind** as he began to get over the shock was, "I must **call** the others!" -meaning his parents and his **brothers**. But something (he wasn't sure what) **stopped** him. Maybe he was afraid that if he took his **eyes** off the Indian for even a moment, he would vanish, or become **plastic** again, and then when the others came running they would all **laugh**
and accuse Omri of making things up. And who could blame anyone for not believing this unless they saw it with their own eyes?
When Philip wakes up after his ship as been torpedoed and he discovers himself on a raft. Pg. 31 third paragraph.

A long time later (four hours I was told), I opened my eyes to see blue sky above. It moved back and forth, and I could hear the slap of water. I had a terrible pain in my head. I closed my eyes again, thinking maybe I was dreaming. Then a voice said, "Young bahss, how are you feelin'?"

I turned my head.

I saw a huge, very old Negro sitting on the raft near me. He was ugly. His nose was flat and his face was broad; his head was a mass of wiry gray hair. For a moment, I could not figure out where I was or who he was. Then I remembered seeing him working with the deck gang of the Hato.

I looked around for my mother, but there was no one else on the raft. Just this huge Negro, myself, and a big black and gray cat that was licking his haunches.

The Negro said, "You 'ad a mos' terrible crack on d'ead, bahss. A strong-back glanc' offen your 'ead, an' I harl you board dis raft."

He crawled over toward me. His face couldn't have been blacker, or his teeth whiter. They made an alabaster trench in his mouth, and his pink-purple lips peeled back over them like the
meat of a conch shell. He had a big welt, like a scar, on his left cheek. I knew he was West Indian. I had seen many of them in Willemstad, but he was the biggest one I'd ever seen.

I sat up, asking, "Where are we? Where is my mother?"

The Negro shook his head with a frown. "I true believe your mut-thur is safe an' soun' on a raff like dis. Or mebbe dey harl'er into d'boar. I true believe dat."

Then he smiled at me, his face becoming less terrifying. "As to our veree location, I mus' guess we are somewhar roun' d'cays, somewhar mebbe fifteen latitude an' eighty long. We should 'ave pass dem 'til' dat mos' treacherous torpedo split d'veree hull. Two minute downg, at d'mos'."

I looked all around us. There was nothing but blue sea with occasional patches of orange-brown seaweed. No sight of the Hato, or other rafts, or boats. Just the sea and a few birds that wheeled over it. That lonely sea, and the sharp pains in my head, and the knowledge that I was here alone with a black man instead of my mother made me break into tears.

Finally the black man said, looking at me from bloodshot eyes, "Now young bahss, I mos' feel like dat my own self, Timothy, but 'twould be of no particular use to do dat, eh?" His voice was rich calypso, soft and musical, the words rubbing off like velvet.

I felt a little better, but my head ached fiercely.
He nodded toward the cat, "Dis is Stew d' cook's cat. He climb on d'raff, an' I 'ad no heart to trow 'im off." Stew was still busy licking. "E got oi-ll all ovah hisself from d'wattah."

I looked closer at the black man. he was extremely old yet seemed powerful. Muscles rippled over the ebony of his arms and around his shoulders. His chest was thick and his neck was the size of a small tree trunk. I looked at his hands and feet. The skin was alligatored and cracked, tough from age and walking barefoot on the hot decks of schooners and freighters.

He saw me examining him and said gently, "put you 'ead back downg, young bahss, an' rest awhile longer. Do not look direct at d'sun. 'Tis too powerful."

I felt seasick and crawled to the side to vomit. He came up beside me, holding my head in his great clamshell hands. It didn't matter, at that moment, that he was black and ugly. he murmured, "Dis be good, dis be good."

When it was over, he helped me back to the center of the raft, saying, "'Tis mos' natural for you to do dis. 'Tis d'shock o' havin' all dis mos' terrible ting 'appen."

I then watched as he used his powerful arms and hands to rip up boards from the outside edges of the raft. He pounded them back together on cleats, forming two triangles; then he jammed the bases into slots between the raft boards. he stripped off his shirt and his pants, then demanded mine. I don't know what happened to
my leather jacket or my sweater. But soon, we had a flimsy shelter from the burning sun.

Crawling under it to sprawl beside me, he said, "We 'ave rare good luck, young bahss. D'wattah kag did not bus' when d'raff was launch, an' we 'ave a few biscuit, some choclade, an' d'matches in d'tin is dry. So we 'ave rare good luck." He grinned at me then.

I was thinking that our luck wasn't so good. I was thinking about my mother on another boat or raft, not knowing I was all right. I was thinking about my father back in Willemstad. It was terrible not to be able to tell him where I was. He'd have boats and planes out within hours.
Many children in learning disabled classes are not able to read or write books at their level. But the books at their level are to immature or are primarily books that teach the students the sounds. Wordless Picture books benefits these children who need experience understanding the relationship of spoken language to written language. They helps students who are not exposed to narratives to think and learn how to narrate a story. It supports students who do not make semantically acceptable predictions of upcoming text and who are unwilling to take risks and make predictions. Since they are writing their own stories, they will be able to learn how to predict what is coming up in the story. It encourages children to use their prior knowledge when writing the words to a wordless picture book.

Teachers should use wordless picture books to extend children's knowledge of narrative structure by presenting a story in pictures that requires the child to create an oral text. Children draw upon their personal experiences and knowledge to interpret the pictures and construct a meaningful story. Children use the details in the pictures as cues for their creation of a sensible text and are led to attend to the ordering and relationship of events. Children draw upon their awareness of how written language differs from spoken language as they create an oral text that sounds like a book.
who are intimidated by "reading a book" are more willing to take risks in predicting with a wordless picture book.
How A Teacher Can Utilize Wordless Picture Books.

1. Teachers should have a variety of wordless picture books available in the classroom.

2. Students are to pick up and read, look at, and thumb through the wordless picture books before they create the text for the book. Have them brainstorm what they would look to say about the pictures.

3. Next, have the students begin narrating the text verbally. At this point in time the teacher can go two directions. Ask students to create their own book, or ask students to read their story into a tape recorder so that other students in the classroom can listen to it at the listening center. Either way they should have a written copy of their narrative. If you decide to have a tape recording done of their narrative, have the students write out their narrative. Then each student will take turns reading their narrative into the tape.

   If each child is to create their own book, ask the students to begin to brainstorm and write their narrative. As this time the teacher can ask facilitating questions to help the students, such as, "What do you think is happening in this picture?", "What is the character doing in this picture?".
3. Create their own book. Have students use a paper with lines on the bottom and a blank top page. Have them write their narrative on the bottom and then create their own picture on the top page. All student created books should be published. This also builds self-esteem for the students.

4. Another possibility is to create one large wordless picture book, assigning various pages to various students. Have everyone come together and read their pages. Publish the book and place it in the classroom library.

5. Make a xerox copies of a book on an overhead transparencies and involve a group in dictating a story.
Wordless Picture Books

1. **Anno's Journey** - records in drawings the author's journey through Northern Europe and his impressions of the land, the people at work and play.

2. **The Bear and The Fly** - Paula Winter - A bear tries to catch a fly with some disastrous results.


4. **A Boy, A Dog, and A Frog** - Mercer Mayer - A charming humorous adventure about a boy, a dog, and a frog make a new friend while fishing.

5. **Bubble, Bubble** - Mercer Mayer - A little boy creates all sorts of fantastic animals with his magic bubble maker.


7. **Chicken and the Egg** - Christina Back and Jens Olsen - A book on how a chick goes from an embryo, fertilization and laying of an egg to the time the chick hatches.

8. **Circles, Triangles, and Squares** - Tana Hoban - The geometric concepts of circles, triangles, and squares are demonstrated in photographs of bubbles, windows, stacks of pipes, tires, boats, and other objects.

9. **Count and See** - Tana Hoban.
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Author</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>Deep In The Forest</td>
<td>Brinton Turkle</td>
<td>A goldilocks story situated in a frontier cabin life.</td>
</tr>
<tr>
<td>11</td>
<td>Dig, Drill, Dump, Fill.</td>
<td>Tana Hoban</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Dog</td>
<td>Juliet Clutton Brock</td>
<td>Highlights the evolutionary history of dogs.</td>
</tr>
<tr>
<td>13</td>
<td>The Dolphin and The Mermaid</td>
<td>Ruth Caroll</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Do You Want To Be My Friend?</td>
<td>Eric Carle</td>
<td>A mouse goes around asking the tails of other animals if they want to be his friend until he asks the right tail.</td>
</tr>
<tr>
<td>15</td>
<td>Father Christmas</td>
<td>Raymond Briggs</td>
<td>Irresistible yuletide story in which Father Christmas makes preparations for his annual sleigh ride.</td>
</tr>
<tr>
<td>16</td>
<td>Frog Goes To Dinner</td>
<td>Mercer Meyer</td>
<td>A boy leaves his dog at home, but takes a frog with him when the family goes out to dinner.</td>
</tr>
<tr>
<td>17</td>
<td>Frog On His Own</td>
<td>Mercer Meyer</td>
<td>While Frog is out on his walk with friends, he decides to go exploring on his own.</td>
</tr>
<tr>
<td>18</td>
<td>Frog, Where Are You?</td>
<td>Mercer Meyer</td>
<td>When a boy and a dog go looking for their missing friend Frog, they get a special surprise.</td>
</tr>
<tr>
<td>19</td>
<td>Go Tell Aunt Rhody</td>
<td>Aliki</td>
<td>Illustrated version of the popular lullaby with music and lyrics.</td>
</tr>
<tr>
<td>20</td>
<td>Hiccup</td>
<td>Mercer Meyer</td>
<td>Two hippo's go on a date on a boat, and a strange thing happens.</td>
</tr>
</tbody>
</table>
21. **How Santa Claus Had A Long And Difficult Journey Delivering His Presents** - Fernando Krahn - The reindeer break away from their traces, so Santa tries to get airborne on his own.


23. **Look Again** - Tana Hoban - Look through the square cut in the page and see part of the photograph, turn the page and experience the full concept of the picture.

24. **Look What I Can Do!** - Jose Aruego - A picture book about two caraboos who set off on a series of antics that turn into a bigger adventure than they planned.

25. **1, 2, 3 To The Zoo** - Eric Carle - A bright beautiful counting book with a zoo train which has one animal in the first car through ten in the last.


27. **Pancakes For Breakfast** - Tomie De Paola - A little old lady makes an effort to have pancakes for breakfast are hindered by a lack of supplies and the participation of her pets.


29. **Sing, Pierrot, Sing** - Tomie De Paola - A mime tells an original story about the famous French character, Pierrot and his sweetheart, Columbine.
30. **Snowman** - Raymond Briggs - Picture story of a little boy who dreams about a snowman that magically comes to life.

31. **Topsy Turvies** - Anno Mitsumasa - Optical illusions form structures in which curious little men can go upstairs to get to a lower place, hang pictures on the ceiling, and walk on walls.

32. **We Hide, You Seek** - Jose Aruego - The reader is invited to find animals hidden in their natural habitat.

33. **Ah-Choo** - Mercer Meyer - When an elephant sneezes hilarious disasters follow.

34. **Angel and The Soldier Boy** - P. Collington - A child dreams her toy angel and soldier come alive in a perilous adventure in which they rescue a coin from thieving pirates.

35. **Dear Daddy** - P. Dupasquier.- A charming book that depicts Sophie's life at home and her father's while he works on a cargo ship.

36. **Gift** - J. Prater. - Two children playing in a box are treated to a great adventure.

37. **Haniamals** - M. Mariotti. - Bright photographs of hands that have been painted to look like animals.

38. **Moonlight** - J. Ormerod. - A picture book which follows a young girl as she eats supper, plays, and then gets herself and her toys ready for bed.

39. **Our House On The Hill** - P. Dupasquier. - Depicts the month by month activities of a family in their country house on a hile.
40. **Sally's Secret** - S. Hughes - A charming picture book about a secret that is meant to be shared.

41. **Surprise Present** - N. Ward - A young boy's magic wand backfires when he uses it on his baby brother.
Blank and Keep Going

This strategy benefits students who substitute nonwords or continually stop to phonetically analyze what they read. They do not try to predict or confirm the word.

This strategy encourages students to focus on comprehension by using the cueing systems in a more balanced way rather than stopping or using nonwords which interfere with comprehension.

This strategy can be used when a student is reading silently or orally to themselves or to someone else. When a child is reading and they continually stop to phonetically sound out the words that they do not know, the teacher should encourage that student to say "Blank" and continue reading the story.

Some students do not like to say the word blank, it might be easier for them to just completely omit the word.

When the student has finished reading the text, they can look at the context of the text they have just read and see if they helps them figure out the unknown word. This may or may not help them.

Another strategy to use at the end of the reading, the teacher may ask or encourage the student to go back and reread the text. While they are rereading the text, ask them to try and supply the words that they omitted during the first reading.
Bookmaking

This strategy is excellent for students who need successful experiences with reading and writing. It allows the purpose of reading and writing to become personalized for each student. Students love coming up with their stories, illustrating their own text, and reading their stories out loud to the other students in the class. This helps to build their self confidence.

Bookmaking provides children with a tangible reason to read and write. Once they have started making their own books, they are motivated to make another. They also are excited to read their own and others in the classroom. During silent reading time, student published books are the first to go out of the classroom library.

Writing the text for their publication gives the students a purpose for communicating and values their expertise. Writing and revising their text requires the student to monitor their construction of meaning and their use of language, rereading, and correcting unacceptable text.

The teacher should give and show examples of student generated books before asking students to create their own. In order to create their own books, students may choose to use a selection from their journal, a dictated language experience story, or a creative writing story.

Following this strategy is two examples taken from the author of this project classroom.
Assisted Reading

This strategy benefits beginning readers and those who are less proficient and who are reluctant to take risks. It also helps those students whose miscues are syntactically inappropriate.

Beginning readers and less proficient readers need to be immersed in reading. They need to read many times throughout the day. They need to see other people reading and they need to be read to by the teacher. They need help finding and understanding the relationship between the spoken and the written word. When they are paired with a more able reader, the less proficient reader can experience reading in a positive, warm, comforting and less threatening way. This strategy helps students to develop reading fluency, self-confidence and a sense of story.

In order to complete this strategy in a positive manner, the teacher needs to pair an able reader with one who is less proficient. The more able reader will begin reading a story out loud to the less proficient. The less proficient reader will just be following along, but when they come to a word they know they can chime in and read along with the more able reader. This allows the less proficient reader to hear what words sound like and how they should be pronounced. It also allows them to read, (because they are reading along with the more able reader out loud) without being self conscious about their miscues.
Once the more able reader sees that the other reader is beginning to develop confidence and is able to read more proficiently, they should encourage the other reader to take more responsibility in the reading act.

They can encourage the student to read aloud along with them. They can remind them that they should keep the story line going and not to dwell on a word or phrase that they do not know.

The more proficient reader should be excited about the story, and reflect that excitement in the way they read and respond. They should ask questions and encourage the other student to ask questions about the story.

If the less proficient reader requests that the book be read over again, the more able reader should comply. They can suggest that perhaps the second time the less proficient reader can read out loud with them.
Possible Responses to Use During a Reading Session

This strategy was written by Pat Tefft Cousin, Cal State San Bernardino. It contains suggestions of what a teacher or the more able reader should do when reading with a less proficient reader.

1. Silence

2. Promote use of context clues.
   What can you do now?
   Try reading ahead for more clues.
   Is there a clue in what you've read so far or in the picture that tells you what would make sense there.

3. Promote self-correction
   Did that make sense?
   Try that one again, I'm not sure I understood it.
   Did that sentence make sense? Read it again so it makes sense this time.

4. Promote risk-taking
   Try it and see if it works.
   Keep going.
What do you think?
You see? It worked.

5. Promote use of graphophonemic cues along with other cueing systems.
That word rhymes with ________.
That's in the same word family as ________________.
That's like the word you figured out earlier when __________.
Peek and Describe

This strategy helps students make use of the descriptive language they possess but do not use.

1. Teacher uses one picture of any scene from the book they choose.
2. Make sure the picture is large and colorful, and can be described by the students.
3. Take the picture and glue it onto a piece of construction paper, take another piece of construction paper and cut windows into it. Place this piece over the other. Have a group of students gather around.
4. Show them little peeks of the picture and see if they can describe it, continue opening up windows until they are able to describe the whole picture.

The students can write it, the teacher can write in on tagboard or the blackboard.
Discussing Characters After Reading Stories

This strategy encourages students to discuss, think about, and recognizes the characters of a story. It helps them to understand how a character in a story influences the mood, background, plot and theme of the story.

After the teacher and the students read a story each student should have a copy. They will begin to discuss the characters. Discuss who was the main character of the story. Then discuss and recall all the characters by relating their actions to the background, mood and theme of the story.

The students may then want to web the characteristics of each character and choose the one that they like the best. They can complete many different activities concerning that character.

The activities that the student may choose to complete concerning the character they choose:

1. Role Playing
2. Writing about the character.
3. Discussing the character with the person, a small group or the class. Discussion could lead to comparison of different characters, how they interact, and how they are related to the setting.
Booktapes

This strategy benefits students who have difficulty expressing complete thoughts in either oral or written form, or difficulty in recalling character, events, plot or theme from a given story. This strategy also allows nonreaders and beginning readers to hear complete stories and the styles of language found in literature.

Listening is an integral part of reading and writing. Listening to a book allows children to extend their background knowledge and hear language in a meaningful and complete context.

There are many different types of tapes that students can listen to in class.

1. Commercial book tapes. They come with one tape and four to six copies of the book. This is a great small group activity. Have the students listen to the tape in a small group and then complete a follow-up activity in the group setting.

2. Teacher reads a classroom book into a tape recorder so that students can listen to the text one more time for understanding.

3. After practicing and reading the text aloud to a teacher, a student might want to make their own book tape. Once it is completed allow other students to listen to this student's tape.
Some of the follow-up activities may include:

- Write a different ending to the story.

- Discuss the characters in the story with the other students in your group. Pick your favorite character and draw his or her picture.

- Complete a webbing of your favorite character characteristics.

- Retell the sequence of events on paper of this story.

- Have students make their own tape of the story or a similar story.
Cooking

This strategy encourages students to use environmental print to link oral and written language with directions in recipes, allows students to work cooperatively with other students, allows them to create an enjoyable edible product.

Each of the three units in this project can use cooking as one of their strategies. "The Lion. The Witch. And The Wardrobe," has many items in the story that could be used in the cooking strategy. The teacher could have students create Turkish delights, (you may want to make some kind of cookie or taffy for this one.) an item in a Christmas dinner, or an interesting drink.

In the book Indian In The Cupboard, students can create an Indian dish. The teacher can find a recipe for scones or English biscuits and create them in the classroom.

In the book The Cay, students can create a fruit salad, coconut bread, or some sort of salad that can be made out of edible items found on the island. In the case of this book, students may have to create their own recipes.

In order to complete this strategy, the teacher needs to organize the students in small groups. Ask children to bring in a recipe or create their own. Once they have the recipe, have one student copy it onto a large piece of tagboard. Have another student in the group make a list of the ingredients and utensils that they will need to complete their recipe.
Then the group will complete their recipe and share their product amongst themselves or with the whole class. Make sure that the children organize and clean up their area.
Predictable Books

This strategy supports beginning readers by providing a successful reading experience that encourages risk-taking in prediction and stresses meaning. The repetition of language patterns helps children see patterns in graphophonemic relationships.

When children hear and read predictable books they are supported in making predictions of upcoming text by the language patterns and or context of the narrative. Predictable books are those that use a repetitive language pattern, a repeated or cumulative sequence, a familiar sequence, or present familiar concepts or stories.

Below is a five day strategy plan in using predictable books, this plan was developed by Dr. Patricia Tefft-Cousin.

Day One
1. Show the book to the class. Just the front cover.
2. Ask them to predict what it might be about.
3. List predictions on chalkboard, dry erase board, tagboard. You may even have the students write down their predictions in their journals.
4. Read the book to the students.
5. Check list of predictions to see which ones are confirmed.

Day Two
1. Reread the book pausing for comments on each page.
2. Reread the book again and ask student to join in on the reading.

Day Three
1. Use Written Cloze.
   a. Put two or three sentences from the book on the chalkboard or chart, with one word deleted from each.
   b. Read each sentence aloud, using the work "something" or "blank" as a placeholder for the deleted word.
   c. Ask the student to reread the sentence to predict what the word might be.
   d. Ask a student to reread the sentence and insert one of the suggested words.
   e. Discuss why the choice is appropriate or inappropriate.
   f. Continue with all of the suggested words.

Day Four
1. Provide opportunities for the students to read the book individually.
2. Monitor those who are matching the print with their reading versus those who are "saying" the story.

Day Five
1. Share the book again with the entire group.
2. Complete an extension activity.
3. Extension activities could focus on patterns (text structures) found in predictable books.

Cause and Effect

A. Discuss what cause means "what makes something happen" and effect is "what happens."
B. Draw cause and effect pictures related to their own life.
C. Develop a cause/effect chart for stories shared in the class. This could be an individual activity or cumulative.

Problem and Solution

A. Discuss the concepts of problem and solution by discussing such circumstances in their own life.
B. Read several books of this type and ask students to identify the problem and solution.
C. Discuss a problem at school and brainstorm solutions.

Lists and Sequences

A. Demonstrate what a list and a sequence are by relating these concepts to situations in life of the student.
B. Discuss how we use lists in "real life."
C. Introduce the words "first", "next", and "last" when discussing a book about a sequence.

D. Complete a classroom activity which requires students to follow a sequence.
Art Experiences Depicting Setting and Sequence of Events

This strategy allows a student to interpret the setting and sequence of events of a book in an art experience. A student must integrate personal background knowledge with supporting details from the text and put them in an artistic product.

This strategy benefits students who do not understand the importance of setting to story events and characterization. It also helps those students who have difficulty formulating a plot statement during story retelling.

Depicting Setting

The teacher leads a discussion about the setting. She models and helps students focus on the setting. She discusses how it includes locations and time in history. Students find the description of the setting in the book. They brainstorm to discuss this description. Students then add additional words based on their own personal experiences and knowledge.

Students then draw a picture of their interpretation of the setting. Students may use any type of art material (crayons, watercolors, markers, string, paints, beans).
Depicting Sequence of Events

The teacher discusses the plot of the story, encouraging and motivating students to become involved in the discussion. Teacher reviews events and episodes to determine the central problem that the characters face and how it is resolved.

The teacher and students discuss how they could visually represent the plot focusing on significant setting, character and events to summarize them into a core idea.

Students then draw a picture of their interpretation of the sequence of events. Students may use any type of art materials.
REFERENCES


