tion repeated is: "What is it that Meanies do?" This question is followed by an answer repeated three times: "Meanies drink their bath water [in normal voice]. Meanies drink their bath water [louder]. Meanies drink their bath water [shouting in disgust]." And the final phrase: "That's what Meanies do." Using the pattern, the children created their own book: "What is it that Goodies do?" A part of the story is shown here without the illustrations the children drew:

What do Goodies drink?
Goodies drink 7-up.
Goodies drink 7-up.
Goodies drink 7-up.
That's what Goodies drink.

In the book, Meanies eat old bubble gum. The children created their own phrase:

What do Goodies eat?
Goodies eat cake and ice cream.

Audrey Fong's kindergarten class

After becoming familiar with the story and language patterns in books like *Meanies,* children create their own illustrated books following the pattern. Pattern books' most important function is to offer immediate access to meaningful and enjoyable literacy experiences in the student's second language. That may explain why we've seen small second language children carry predictable books around with them all day like security blankets. A partial list of pattern books that have proven successful with older and younger English language learners includes the following:

Allard, H. (1979). *Bumps in the Night.* Garden City, NY: Doubleday.

*Barrett, J. (1970). *Animals Should Definitely Not Wear Clothing.* New York: Atheneum.

Brown, M. (1947). *Goodnight Moon.* New York: Harper & Row.

Carle, E. (1977). *The Grouchy Ladybug.* New York: Crowell.

* Books older learners might like.

*Charlip, R. (1971). *Fortunately.* New York: Four Winds Press.

de Paola, T. (1978). *Pancakes for Breakfast.* Orlando: Harcourt Brace Jovanovich.

Flack, M. (1932). *Ask Mr. Bear.* New York: Macmillan.

Galdone, P. (1975). *The Gingerbread Boy.* Boston: Houghton Mifflin.

Hoban, R. (1972). *Count and See.* New York: Macmillan.

Hutchins, P. (1968). *Rosie's Walk.* New York: Macmillan.

Keats, E. J. (1971). *Over in the Meadow.* New York: Scholastic Press.

Kent, J. (1971). *The Fat Cat.* New York: Scholastic Press.

Martin, B. (1967). *Brown Bear, Brown Bear, What Do You See?* New York: Holt, Rinehart and Winston.

Mayer, M. (1968). *If I Had. . . .* New York: Dial Press.

Polushkin, M. (1978). *Mother, Mother, I Want Another.* New York: Crown.

Sendak, M. (1962). *Chicken Soup with Rice.* New York: Scholastic Press.

*Tolstoy, A. (1968). *The Great Big Enormous Turnip.* New York: Watts.

Illustrating Stories and Poems

Illustrating stories or poems they have read provides another way to develop English language learners' response to literature. Students can make a published book of a short story, folk tale, or poem and create pictures that illustrate the literature. Judy Bridges uses this activity because all of the students, even those who speak little or no English, become involved in the illustrations. The activity immediately integrates both older and younger English learners into the collective activities of classroom response groups. The illustrations also assist the students in expressing and defining their own individual responses to the literature and prepare them for verbally sharing in response groups. When students develop illustrations together, they help one another with a basic understanding by illustrating key events. Because they are shared easily, the illustrations provide a communication channel beyond words for assisting comprehension and response to stories.

Shared Reading with Big Books

Big Books, oversized books used to present literature to groups of students in an intimate and joyful way, simulate the kind of lap reading that may take place in the children's homes (Holdaway, 1979). If children have been read to in this way, they move readily from lap reading to large-group shared reading

with Big Books. If they haven't been read to often at home, the large-book experience provides an interesting, nonthreatening introduction to reading. Because the books are oversized, all the students can share them in a more personal way than a smaller book would allow. As a result, all of the children become group participants in this delightful and engaging literacy event. Moreover, we've seen teachers use carefully selected Big Books successfully with older students.

Big books may present predictable stories in patterns that students memorize easily after two or three readings. Then they can "read" the books themselves or to each other, demonstrating a good deal of literacy knowledge. Finally, you can use oversized books to share stories and discussions with students; to point out certain words in the stories that might be difficult to decode; to help them become familiar with reading from left to right, top to bottom; and to assist them with recognizing oral and written versions of the same word.

To use shared reading with Big Books, you will need to develop a small collection of oversized books. Many are available commercially. You and your students may also create your own big-book versions of your favorite stories using large tagboard for each page and securing the page with ring clasps. Either way, select stories that are predictable at first, as these are well loved by all students and easy to understand and remember. When you introduce the story, be sure to read the title and the names of the author and illustrator. When your students create exact remakes of a story, they will include the author's name, too, but the students will be named as the illustrators. If they write new episodes based on a particular pattern, they will be credited with authorship. In this way, reading and writing are integrated, and important learning takes place.

When Thalia Jones introduces *Animals Should Definitely Not Wear Clothing,* a book appropriate for older and younger students, she starts by asking students to imagine what different animals would look like if they wore clothes. Sometimes, she starts by letting the students draw a picture of an animal wearing clothes to support their thinking and discussion and to help involve students who barely speak English. If necessary, she shows a picture or two of animals wearing clothes to help them start drawing. After this introduction to the topic and title, she reads the story using a pointer to underscore the words from left to right. She reads each word clearly and naturally and gives students time to look at the pictures of each outrageously bedecked animal. She leaves time for laughter, too, especially after their favorite picture, the one of the hen whose newly laid egg is caught in her trousers! When the story is over, Thalia allows students to read small-book versions of the story in pairs. At times, small groups listen to a tape of the story as each child follows along in the book. Finally, she invites students to make their own individual

or group books based on the story. Students then make their own oversized books using pictures of animals wearing clothes, labeling each picture with a sentence that models the pattern in the original Big Book and often competing with one another to see who can create the most absurd illustration. As the weeks go by, Thalia occasionally rereads the Big Book and the students' own patterned books. All of the books are kept on hand in the classroom library to choose during free reading.

Big books, full of rhythm, rhyme, and interesting sequences, motivate students to see reading as fun and interesting. If you are careful to select books with predictable patterns and imaginative language, your students will call for the stories again and again. Their initial engagements with print will be joyful and fun, motivating them to want to read more.

Directed Listening-Thinking Activity (DL-TA)

The Directed Listening-Thinking Activity (DL-TA) provides a scaffold by modeling how experienced readers make predictions as they read. Using DL-TA, you ask questions throughout a story, guiding students to make predictions and to monitor these predictions as subsequent text is provided (Boyle & Peregoy, 1990; Stauffer, 1975). Usually you ask more questions at the beginning of the activity, encouraging students to generate their own questions as the story proceeds. Eventually, students incorporate the DL-TA questioning procedure as a natural part of their independent reading.

Lisa Joiner uses DL-TA with her English learners early in the year as a part of the regular classroom time used for listening to stories; thus, the activity becomes a listening activity at first for her students. She likes to introduce the concept by using Crockett Johnson's magical crayon story *Harold's Circus* (1959). In the story, a little boy, Harold, encounters problems that he is able to solve by drawing something with his purple crayon. For example, he falls into deep water and draws a sailboat so that he can float away safely. Lisa makes overhead transparencies of the pages in the book in order to share it with the whole class. Before reading the book, she asks children to fold a large piece of paper in quarters and hands each child a purple crayon. Then she asks them to think about what they might draw with the crayon if it were magic and could make anything they drew become real. After the children share their ideas, she introduces the book by saying:

LISA: The story I'm going to read to you today is about a little boy named Harold, who has a magic purple crayon. Harold gets into little troubles at the circus and sometimes has to get out of trouble by drawing something with his magic crayon. What kinds of things do you think might happen to Harold at the circus?

NG: Tiger eat him.

JUAN: A elephant steps on him.

TERRI: A snake swallow him.

The discussion goes on until most of the students have shared their own ideas. The children have fun seeing who can think of the worst thing and say "aaaah!!!ugghh!!!" after each new comment. At this point Lisa quiets the children and introduces the DL-TA strategy.

LISA: I'm going to ask you to draw what you think Harold will draw to get out of trouble. So listen carefully and, when I ask you to, draw a picture of what you think Harold will draw next. *[She reads the text on her overhead pointing at the words as she says them.]*

LISA: One moonlit evening, mainly to prove to himself he could do it, Harold went for a walk on a tightrope. *[The picture shows Harold drawing a tightrope.]* It is easy to fall off a tightrope and Harold fell. By a stroke of luck, a comfortable-looking curve appeared beneath him. *[The picture shows Harold drawing a curve.]*

LISA: *[Speaking to the children.]* I want you to draw what you think that curve was. Remember this is about a circus. Draw your guess on the upper-left-hand corner of your folded paper.

The children draw their pictures and share them with partners before Lisa reads on and shows them the picture of what Harold drew—an elephant. Most of the children drew other things, so they laugh when they see that the curve Harold started to draw became the trunk of an elephant. Lisa continues to read the story, and the children get better at guessing and drawing pictures as they catch on to how the story works.

Through DL-TA activities like this, Lisa's children become actively involved in understanding a story that is shown to them on the overhead. They learn how to make predictions when reading, finding out that, as they do so, they get better at understanding what they read. They also see that reading stories like this can be fun, and they frequently ask Lisa to read stories like it again. At first they are only interested in "Harold" stories, but, later, they ask for other stories too. This activity is very sheltered in that pictures accompany the story, and the children themselves respond by drawing. In this way, they are involved through pictorial means in the higher-level processes of story comprehension. They also learn to use drawings on a folded piece of paper to make their own stories and to have others guess what might be on the next page. The stories become little mysteries that they share.

During the DL-TA, Lisa avoids making judgments about students' predictions, so students learn that it is acceptable to make predictions that may be inaccurate. In addition, they learn that, by making predictions, even incorrect ones, they are more likely to get involved in the action and understand the story. Moreover, they learn that good readers may make inaccurate predictions but that they improve as the story progresses. Finally, the children have fun making predictions with stories, as active, rather than passive, involvement engages them in story comprehension and in predicting and monitoring for their understanding while reading. DL-TA has the added advantage of being a strategy that can be used with younger and older students and with

beginning and intermediate English learners. Moreover, it can be used with both narrative and expository texts, using the same basic procedures illustrated in Lisa's lesson.

Readers' Theater

Many teachers like to use readers' theater in their classrooms to assist students in responding to literature. Readers' theater is an excellent activity for beginning second language readers as well as intermediate readers (Busching, 1981; Sloyer, 1982). Beginning readers read and dramatize a script from a story they have read. Intermediate readers, as we describe later, create their own scripts to read and dramatize. For beginning English learners, select stories that have several characters so that more students can participate. In addition, the stories should be somewhat brief and have a simple structure with a clear beginning, middle, and end. Many folk tales are excellent for introducing readers' theater because they meet all of these requirements. For example, a story such as "Cinderella" has clear examples of character roles and requires several different parts. In addition, it has a clear beginning, middle, and end, with the slipper fitting only Cinderella's foot. A side benefit of "Cinderella," as well as other fairy tales or folk tales, is that variations exist among different cultures. This allows students to act out and understand different Cinderella stories. Some teachers like to use story maps or Venn diagrams (described in a later section) to assist students in determining the variations in different versions of a folk tale.

Once an appropriate story has been selected, you may make performance suggestions to improve diction, dramatization, and expression. Because students have had a chance to rehearse and because they read from a script, they are able to read well during the performance. A good starter story for readers' theater is *Why Mosquitoes Buzz in People's Ears* (Aardema, 1975). The rhythm and rhyme of this delightful cumulative African tale are compelling, and the moral speaks to us all. Your students might want to create masks for the various animal parts in the story before they perform the script.

Partial Reader's Theater Script for Why Mosquitoes Buzz in People's Ears

NARRATOR: One morning a mosquito saw an iguana at a waterhole.

MOSQUITO: Iguana, you will never believe what I saw yesterday.

IGUANA: Try me.

MOSQUITO: I saw a farmer digging yams that are almost as big as I am.

Once students have been introduced to the idea of readers' theater, they can act out other scripts of favorite folk tales or other stories. Let them select from the many stories that they have heard in your class or from a book or movie they know.

One third-grade class, after consulting with their teacher on their script, performed the story of "The Three Little Pigs" in front of the class. Later, the teacher told them that there was a book that presented the wolf's side of the story, *The True Story of the Three Little Pigs by A. Wolf* (Scieszka, 1989), and that maybe they would like to read that script. When they read the story, they were excited and presented it to the class.

When students do readers' theater, they have to analyze and comprehend the story at a deep level in order to present it again to the class, and they have to share their understanding with others. They also have to determine the tone of voice for the various characters and orchestrate their reading performance into a coherent dramatic production. In short, they have to respond to the story, accept various interpretations from their peers, and offer an effective presentation to the class. Readers' theater gives power over story interpretation to students. Later, as these beginning-level students become intermediate-level students, they will write their own scripts from favorite stories.

Story Mapping

Story mapping is an example of a scaffold because it helps students use story grammar or the basic structure of a story for comprehending and composing stories. For example, many stories have a basic skeletal structure consisting of a major character or two, a goal the character wishes to achieve, an obstacle that makes it difficult to achieve the goal, and a resolution of the conflict between the goal and the obstacle. In the words of novelist John Gardner, "In nearly all good fiction, the basic—all but inescapable—plot form is this: A central character wants something, goes after it despite opposition (perhaps including his own doubts), and so arrives at a win, lose or draw" (Gardner, 1983). The simple story map in Figure 7.4, which is based on this skeletal structure, provides a four-part sequence for students to fill in (Boyle & Peregoy, 1990; Schmidt, n.d.).

Using the story map, one group of five second-grade ELD learners produced several story maps after their teacher read "The Three Little Pigs" to them. The children's responses are reproduced in Figure 7.5. Because this was the children's first experience with story mapping, the teacher involved the whole group in creating the maps together. In the process, the children first chose the Big Bad Wolf as the character to map, producing "The Big Bad Wolf wanted to eat the pigs, but they boiled him in hot water, so the pigs lived happily ever after."

Someone	Wants	But	So

FIGURE 7.4 Story Map Skeleton