*Georgia Journal of Literacy*
2023, Vol. *45*(1), pp. 31–50
https://doi.org/10.56887/galiteracy.100
ISSN: 2833-7611

Practitioner Article

# Reading-Aloud to Children: A Cautionary Tale with Recommendations for Success

**William P. Bintz**
*Kent State University, Kent, OH*

**ABSTRACT**

This article advocates and promotes the practice of reading aloud to children, adults, and everybody in between, by parents, siblings, teachers, librarians, and guardians throughout the world. At the same time, it article presents a cautionary tale about reading aloud. The tale is based on an instance of one guest reader who read aloud a picturebook to children at a public reading session sponsored by Scholastic. Author experiences with and personal reflections on this session describes several cautions to adults (teachers, administrators, parents, grandparents, and guardians) that reading aloud to children is not a simple activity, but a complex art. A brief review of research on reading aloud is presented, highlighting four major categories: reading aloud picturebooks, reading aloud picturebooks across the curriculum, reading aloud picturebooks to older readers, and reading aloud to English Language Learners. A variety of recommended texts and instructional strategies for reading aloud to children are presented and some final thoughts described.

**KEYWORDS**

reading aloud; picturebooks; cautionary tale; read-aloud texts; read-aloud strategies

*What Is It That You Like To Do*

What is it that you like to do
With someone you care about
In a comfortable place
With a lot of expression
And with no interruptions?
READ ALOUD! (of course)

(Layne, 2001, p. 53)

This little poem poignantly captures the big idea about reading aloud. It is a pleasurable experience because someone reads aloud to someone else who they care about. For parents, it is their children and for teachers it is their students. Moreover, reading aloud is a memorable experience, often lasting throughout a lifetime. One parent, who also is an elementary school teacher, stated:

> I read aloud to my students as often as I can. They absolutely love it. They particularly like it when I perform while reading a book, changing my facial expression and fluctuating the tone of my voice. As for myself, I really enjoy reading aloud to individual students. It always reminds me of when I read to my son when he was a young child.

**CONTACT** **Dr. William P. Bintz**, Professor of Literacy Education; College of Education, Health, and Human Services; School of Teaching, Learning, and Curriculum; Kent State University, Kent, OH; email wbintz@kent.edu.

This article promotes the practice of reading aloud to children, adults, and everybody in between. It is a universal experience practiced by parents, siblings, teachers, librarians, and guardians throughout the world. At the same time, this article provides a cautionary tale about reading aloud. The tale cautions adults (i.e., teachers, administrators, parents, grandparents, and guardians) that reading aloud to children is not a simple activity, but a complex art.

I begin by sharing a vignette about an instance of reading aloud to children. Next, I share reflections on this instance of reading aloud from a reading educator point of view. Then, I describe research on reading aloud, highlighting four major categories: reading aloud picturebooks, reading aloud picturebooks across the curriculum, reading aloud picturebooks to older readers, and reading aloud to English Language Learners. Finally, I share a variety of recommended texts and instructional strategies for reading aloud to children. I end with some final thoughts.

## Vignette

*Readin' Worries*

I got some readin' worries and
They're buggin' me to beat the band
The stuff they're tellin' me in school
Is makin' me look like a fool!

Those diagraphs are plumb hard to take
And *schwa* gives me a belly ache!
I'm sick to death of blends and such
And *no more vowels* - I've had too much!

The words I'm s'posed to know on sight
Are keepin' me up late at night!
And darn that word wall makes me frown
I'd like to say, "Let's tear it down!"

But teacher, she likes words a bunch
She reads to us right after lunch
And when she does, I start to feel
That books just might have some appeal.

"Cause all us kid'sill gather 'round
A-sitting, lyin' on the ground
As teacher reads aloud each day
My readin' worries melt away.

(Layne, 2001, pp. 54–55)

Reading aloud to my granddaughter takes away, or at least temporarily pauses, my worries. That's why I recently took my four-year old granddaughter to a read-aloud session for young children sponsored by Scholastic Publication. The session took place in a library/media center at

a large, local university. A total of nine children attended, each accompanied by at least one parent, grandparent, or caregiver. The read aloud was conducted by an adult affiliated with this university.

For this session, the library/media center was organized as a Book Fair. A variety of literature, mostly children's picturebooks, were displayed on tables so that children and adults could browse and purchase. As the session started, the guest reader sat in a large, soft, cozy chair, accompanied by her nine-year old daughter, and the children sat in a semi-circle in front of them. She introduced herself and her daughter and displayed the front cover of the picturebook she selected to read that morning. It was *The Good Egg* (John, 2019). The following is a precis.

> This story uses a good egg as both an idiom and a description of the main character. It tells the story of not just a good egg, but a verrrrrrry good egg, one is kind to, generous with, and thoughtful of other eggs. He is perfect to everyone, and that is the challenge. The good egg lives in a recycled carton with 11 other eggs, all of whom, except for the good egg, get into mischief and trouble. His carton-mates behave rotten and are just plain rotten. Metaphorically, the good egg starts to crack from the pressure of feeling like he, unlike the other eggs, must be perfect. He decides it's time for a change. The good egg makes time for himself, goes on a road trip, and learns the value of caring for self is as important as caring for others (even if they are rotten!).

The guest reader started to read-aloud the picturebook. Not long after, she invited her daughter to read the rest of the story aloud to the children.

As a grandfather, I was grateful that the guest reader and her daughter took the time on a weekend to read aloud to a group of children. To be sure, it was an enjoyable experience for the children, as well as for the parents and grandparents. In addition to grandfather, however, I am also a teacher educator in literacy education, specializing in reading education. As such, I spent time afterward the session reflecting on the whole experience, not as a grandfather but as a reading educator.

## Reflection

*There's Something*

There's something in their eyes
There's something in their hearts
There's something in their souls
That longs to hear a story.

There's something in their eyes
That sparkles like a gem;
Each time I tell them of a book
I'd like to read to them.

There's something in their hearts,
A yearning deep within;
They're hoping I will take them,
To a place they've never been.

There's something in their souls,
Which craves the chance to meet;
The characters who seem to somehow,
Make their lives complete.

There's something in their eyes
There's something in their hearts
There's something in their souls
That longs to hear a story.

(Layne, 2001, pp. 60–61)

This poem is an important reminder that there is just something special about reading aloud to children. It is a joyful experience for children and the joy is reflected in their eyes, hearts, and souls. Mem Fox, an internationally renowned children's book author and advocate for reading aloud to children, characterizes the practice as "magic" (Fox, 2022, p. 2). Reading aloud to children comes natural to most adults, but tips are always helpful. Table 1 illustrates some general tips for reading aloud (Trelease & Giorgia, 2019).

***Table 1: Suggested Tips for Reading Aloud***

| | |
|---|---|
| **Tip 1** | Preview the book by reading it to yourself ahead of time. Such an advance reading allows you to spot material you may want to shorten, eliminate, or elaborate on. |
| **Tip 2** | Remember that reading aloud comes naturally to very few people. To do it successfully and with ease, you must practice. |
| **Tip 3** | If you are reading a picturebook, make sure the children can see the pictures easily. |
| **Tip 4** | Allow listeners a few minutes to settle down and adjust their feed and minds to the story. |
| **Tip 5** | Set the stage for reading. Read the title, show the illustration, introduce the author and illustrator. Discuss briefly. |
| **Tip 6** | Remember that the art of listening is an acquired one. It must be taught and cultivated gradually—it just doesn't happen overnight. |
| **Tip 7** | Vary the length and subject matter of your readings. |
| **Tip 8** | Position yourself so that you and the reader are comfortable. Your head should be above the heads of your listeners for your voice to carry to the far side of the room. |
| **Tip 9** | Use plenty of expression when reading. If possible, change your tone of voice to fit the dialogue. |
| **Tip 10** | Adjust your pace to fit the story. During a suspenseful part, slow down, draw your words out, bring your listeners to the edge of their chairs. |

| | |
|---|---|
| **Tip 11** | When possible, encourage the listeners to join in on repetitive parts of the story. |
| **Tip 12** | Allow time for discussion after a reading a story. Do not turn discussions into quizzes or insist upon prying story interpretations from readers. |
| **Tip 13** | Do not read too fast. Read slowly enough for readers to build mental pictures of what they just hear you read. Slow down enough for listeners to see the pictures without feeling rushed. |
| **Tip 14** | Try to read a story that you personally enjoy. Your dislike may show in the reading. |
| **Tip 15** | Don't be unnerved by questions during the reading. Foster curiosity with patient answers, then resume the reading. |
| **Tip 16** | Relax and have fun! |

Although it comes naturally, reading aloud is often viewed not as magic but as a simple activity in which an adult (i.e., teacher, parent, grandparent, or caregiver) reads aloud a picturebook to a child. While appearing simple, reading aloud is actually a complex art, requiring attention to at least two interrelated perspectives: curricular and instructional.

**Curricular.** This perspective focuses on text selection, and asks: What text is to be selected for reading aloud? Many parents and teachers use a variety of texts to read aloud in the classroom, but tips for text selection are always helpful. Table 2 illustrates some suggestions for selecting texts to read aloud.

*Table 2: Suggestions for Selecting Texts to Read Aloud*

| | |
|---|---|
| **Suggestion 1** | Select a short text or excerpt from a book that provides several natural stopping points for the teacher to pause during a read-aloud, share her thinking about the strategy, and explain how the strategy helps her better understand the text. |
| **Suggestion 2** | Select an interesting, perhaps provocative text in which children are likely to be engaged in the topic because it is relevant, compelling, or intriguing. |
| **Suggestion 3** | Select a text that is more challenging than one that all the children would be able to read independently. |
| **Suggestion 4** | Select a familiar, well-loved text for a particular group of children. |
| **Suggestion 5** | Select a short text from a student's own writing that is conducive to thinking aloud about a particular strategy. |

In this instance, although well-intended, I question *The Good Egg* as a good text selection for reading aloud to this particular group of children. In addition to the criteria identified above, I question it for at least three reasons: audience, theme, and tone. One, all children in this group were at, or under, the age of four years old. During the reading, they all sat quietly and listened passively, moving only to tilt their heads periodically to get a better view of the illustrations. They were not actively engaged. Two, the major theme of the picturebook is how the good egg had difficulty dealing with being perfect, exacerbated by the fact that his carton-mates were just the

opposite. While important, the children were not understanding this theme, even though the guest reader referred to it often. In fact, near the middle of the story, I heard one child whisper to another child: "This story is silly because eggs don't talk." Three, instead of being enjoyable and conversational, the tone of the picturebook is didactic, almost moralizing. It stresses the importance of behaving like the good egg and not like the mischievous eggs. I question whether any of the children created this meaning, or any other like it, from this text.

**Instructional.** This perspective focuses on how to read aloud a selected text. In this instance, at the beginning, the guest reader displayed the front cover of the book and then started to read aloud. Disappointingly and somewhat surprisingly, the reader provided no engaging introduction to the read-aloud experience. For example, there was no build-up to the experience, no attempt to generate curiosity, no invitation to children to ponder the front cover and make inferences and predictions about the story, no attempt to connect the book to children's personal experiences, and invitation to children to wonder about what the title, characters, or story. The reader read the first two or three pages, and then invited her daughter to read aloud the rest of the story nonstop. Periodically, the adult reader paused the reading to share her ongoing understandings of the text. Children were not invited to share or discuss what they were understanding about the story at any time in the whole experience.

What was particularly noticeable, however, was that the daughter did not seem prepared to read aloud the book. From the time she started to read, it was apparent that she had not rehearsed reading-aloud the picturebook before her mother invited her to be a co-reader. For example, at one point in the story the good egg returns to see his carton-mate and greets each of them by their first name, e.g. "Hey, Greg." However, when the daughter needed to read "Aloha, Shelly", she struggled to read the word aloha. She tried to decode the word several different ways but wasn't sure which, if any, pronunciation was correct. Finally, a parent in the group pronounced the word. The daughter smiled and continued to read.

In the end and upon reflection, I had mixed views on the whole experience. On the one hand, I view this experience as a generous and gracious instance of a guest reader and her daughter reading aloud to other people's children. On the other hand, I see this experience as a cautionary tale, a caution for teachers to see reading aloud as a complex art, not a simple activity. What makes reading aloud a complex art is that the practice requires the integration of curriculum (Who am I reading aloud to? What texts are most appropriate for this person or group? How do I select a specific text to read? Why is this particular text appropriate to read aloud to this person or group?) and instruction (What are different ways to read aloud a text? What way should I read aloud this specific text to this person or group?). This integration and these questions illustrate the complex art of reading aloud. The following sections describe some of this complexity.

## *Reading Aloud*

> Reading aloud to children of any age improves their literacy.
>
> (Fox, 2013, p. 5)

Historically, reading aloud has been, and continues to be, a common practice in schools, libraries, and homes all around the world. The benefits of reading aloud are universally recognized. Among other things, reading aloud supports language and language development, introduces children to a wide range of authentic literature, particularly picturebooks, demonstrates what good reading looks

like and sounds like, creates and supports meaningful relationships, and develops positive dispositions about reading (Fox, 2013, 2022). Simply put, reading aloud is a good way for teachers and students to spend time in school and for parents and children to spend time at home.

Here, I share a brief literature review of reading aloud across four categories: reading aloud picturebooks, reading aloud picturebooks across the curriculum, reading aloud picturebooks to older readers, and reading aloud to English Language Learners (ELLs).

**Reading Aloud Picturebooks.** Picturebooks are particularly beneficial for reading aloud. They provide opportunities to increase student engagement in reading and foster a positive disposition about reading. Moreover, picturebooks have much power and potential for students of all ages and across all content areas. For example, "picturebooks serve to help middle grade students visualize concepts, become familiar with vocabulary, connect to content, and get excited about science" (Braun, 2010, p. 46).

Reading aloud informational picturebooks is also important (Hoyt, 2009, as cited in Oczkus, 2009). Among other things, it helps students learn important content area material across the curriculum. Laminack and Wadsworth (2006) use bridge as a metaphor for the role picturebooks can play across the curriculum:

> Picturebooks have the very real potential for bringing together ideas, images, content, vocabulary, language and art in the minds of any learner. Picturebooks often do become a bridge to span the curriculum, connecting each subject and each topic into one interconnected entity. This makes it possible for both teaching and learning to travel freely in the territory of ideas and information. (p. 208)

**Reading Aloud Picturebooks Across the Curriculum.** Picturebooks can be used to introduce a new topic or generate interest in a concept across the curriculum. Science is a good example. Reading aloud informational picturebooks in science helps students better understand scientific ideas (Webster, 2009). It can also help students develop an interest in science that currently doesn't exist, as well as ultimately help them read better. Reading aloud picturebook biographies of scientists can help students understand how scientists think, observe, infer, formulate and test hypotheses, and draw conclusions (Zarnowski & Turkel, 2012).

Mathematics is another good example. Reading aloud informational picturebooks in mathematics can "provide students with opportunities to explore ideas, discuss mathematical concepts, and make connections to their own lives" (Hintz & Smith, 2013, p. 104). Making personal connections in math class helps make mathematics accessible for students. Integrating literature and mathematics helps students make sense of their lives.

Social Studies is yet another good example. Columba et al. (2009) state, "Events in the past are told in stories; we learn about others in remote places through stories; and myths and legends from ancient civilizations are passed down as stories" (p. 21). Informational picturebooks are also ideal to integrate literacy and social studies. They can be used "to promote civic competence, the underlying reason for teaching social studies" (Libresco et al., 2011, p. 2). Lastly, reading aloud picturebooks across the content areas can also increase word knowledge, syntax knowledge and genre knowledge, and thus motivation to read (Allen, 2007), as well as support student conceptual understanding (Hoffman et al., 2015).

**Reading Aloud with Older Readers.** Compared to young readers, little research has been conducted on reading aloud with older readers. And yet, in Becoming a Nation of Readers, the Commission on Reading states: "[Reading aloud] is a practice that should continue throughout the grades" (Anderson et al., 1985, p. 51), including middle grades education. Despite this emphasis, little is known about the effectiveness of read aloud practices beyond elementary school (Albright and Ariail, 2005). This may be because students are exposed to read-alouds less frequently as they move from primary through intermediate grades (Duursma et al., 2008), and in middle and high school the practice of reading aloud has all but disappeared (Delo, 2008).

Interestingly, reading aloud is an instructional strategy teachers use to encourage literacy for students regardless of their age. In fact, it is one of the most preferred instructional strategies by middle grades teachers (Harvey & Goudvis, 2017). For middle grades students, reading aloud can have positive outcomes for motivation, interest, engagement, and learning (Follos, 2006. McCormick and McTigue (2011) state that "because students can often comprehend orally presented texts that are normally above their own reading level, teacher read-alouds allow middle school students to experience texts that may be otherwise inaccessible" (p. 46).

Similarly, for middle grades teachers, it allows them to model aspects of fluent reading, such as pronunciation, intonation, rhythm, and style, as well as make texts more accessible to students (Albright & Ariail, 2005). It also helps teachers enhance student vocabulary development, especially when teachers pause to go over difficult words and then have conversations with students using the new words after reading (Reutzel & Cooter, 2018).

Reading aloud benefits students at all grade levels including high school (Zehr, 2010). Jim Trelease (2013), author of the *The New Read-Aloud Handbook*, believes that continuing to read aloud to learners at any age is beneficial. Similarly, Routman (2018) notes that "reading aloud—in all grades—has long been viewed as a critical factor in producing successful readers as well as learners who are interested in reading" (p. 20). In particular, older students who are less fluent readers receive the greatest benefits from teachers reading aloud (Meloy et al., 2002). Trelease (2013) states that

> the first reason to read aloud to older kids is to consider the fact that a child's reading level doesn't catch up to his listening level until about the eighth grade . . . You have to hear it before you can speak it, and you have to speak it before you can read it. Reading at this level "happens through the ear." (pp. 1–2)

In addition to children and adolescents, Pitts states that even "college students read more and better books when they are read to" (as cited in Krashen, 2004, p. 78).

**Reading Aloud to English Language Learners (ELLs).** Reading aloud helps English Language Learners develop English fluency, word meanings, oral language and thinking skills (Hickman et al., 2004). Interactive read-alouds help ELL students' language development; curiosity; vocabulary development, particularly incidental vocabulary acquisition (Hoyt, 2009); and learning and comprehension, especially making connections with and across texts (Giroir et al., 2015, p. 647). Moreover, reading aloud is beneficial with special needs students. The practice helps "build a sense of community in any class that experiences the same shared, secret joy of

listening to the same great pieces of literature, be they brief or much longer. The class bonds in such a way that it becomes more like a family than a class" (Fox, 2013, p. 6).

### *Selecting Texts to Read Aloud*

Whether reading to children, adolescents, young adults, or English Language Learners, there are several important factors to consider when selecting text to read aloud. Among others, these include student interest, student enjoyment, cultural relevance, authentic language, evocative illustrations, exposure to traditional literature, as well as variations of that literature, ability to develop positive disposition about reading, potential to illustrate what good reading looks and sounds like, potential for active engagement and discussion, and an introduction to award-winning literature, authors, and illustrators.

Selecting a text to read aloud is a curricular decision and an instance of creating curriculum. All too often, this decision is made as much, if not more, by commercial reading programs than by classroom teachers. Some time ago, however, Burke (1995) reminded us that "the most important curricular decisions about learners should always be made by those closest to learners." Teachers, not reading programs, are closest to learners. On average, teachers spend approximately 6 hours per day, 185 days per year, with students in the classroom. Therefore, teachers, not programs, are in the best position to select the most appropriate, meaningful, and relevant texts to read aloud to their students.

Text type is an important consideration in selecting text to read aloud. Patterned text is an important text type, especially for young children. Patterned texts are "purposefully crafted conversations that are organized in predictable patterns" (Grote-Garcia & Durham, 2013, p. 45). *Where is the Green Sheep*? (Fox, 2004) is an example of this text type. It is a delightful and engaging picturebook that presents different colored sheep engaged in different activities. There are red sheep and blue sheep, and scared sheep and brave sheep. But, where is the green sheep? This is the question that is repeated throughout the story. The mystery of the whereabouts of the green sheep is only revealed at the end of the story.

In addition to patterned texts, other types include predictable language text, familiar cultural patterns, familiar problem pattern, chronological pattern, circle pattern, rhyme/rhythm pattern, and antiphonal voices pattern. Table 3 (in the appendix) illustrates these text types for reading aloud, provides a description, example, and citation for each text type.

### *Selecting Instructional Strategies for Reading Aloud*

Like selecting texts, selecting instructional strategies for reading aloud is also a strategic and artful process. It is an instructional decision and, like text selection this decision is best made by teachers not publishers of reading programs. Of course, teachers use a variety of instructional strategies to read aloud text to their students. Many teachers have their favorites, but always welcome other strategies.

Table 4 (in the appendix) illustrates a variety of instructional strategies for reading aloud a text. These include interactive reading aloud, shared reading, echo reading, choral reading (single voices, accumulating voices, cacophonous voices, cast of background voices, multiple voice poems), reading/thinking aloud, reverse reading/thinking aloud, and readers theatre. It also provides a description, example, and citation for each instructional strategy. While different, these

strategies share a common characteristic, namely, they promote active engagement and social interaction of readers.

## Final Thoughts

Some time ago, Soren Kierkegaard, the famous Danish theologian and philosopher, stated, "Life can only be understood backwards, but it must be lived forwards" (McCallum, 2019, p. 5). I have always found this statement powerful in my personal and professional life, although it has been easier for me to remember it as moving forward also means looking backwards. In this final section I look back again at the reading aloud experience described here as a cautionary tale, in order to move forward with some recommendations for success with reading aloud to children, adults, and everybody in between.

Looking back at the reading aloud experience, I am reminded of Carolyn Burke, a nationally recognized reading teacher and researcher, who once stated, "When teaching is easy student learning is often hard, and when teaching is hard student learning is often easy." Reading aloud is not particularly difficult for teachers and other adults. More often than not, teachers have a receptive audience. Students enjoy teacher read alouds, especially young students who have little experience being read to. Older students enjoy them as well, but sometimes for unexpected reasons.

For instance, I was recently invited by a 9th grade science teacher to conduct a read aloud in her science class. At the time students were studying important concepts in earth and space science. I read aloud *Stay Curious! A Brief History of Stephen Hawking* (Krull, 2020) for four reasons. One, the class period was only 45-minutes. This piece of literature is a 32-page, beautifully illustrated picturebook that I could read and discuss with students within that time limit. Two, I decided to conduct an interactive read aloud, stopping at strategic parts of the text and inviting students to share their current thinking. Three, this picturebook is an engaging biography of the science superstar, describing his personal life struggling with Amyotrophic Lateral Sclerosis (ALS) as well as his professional life exploring mysteries of the universe. Four, this picturebook deals with important concepts in earth and space science and therefore was relevant to what students were studying at the time.

After reading aloud the entire picturebook, I invited students to share their impressions of the book. One student stated,

> I've heard about Stephen Hawking from movies, television shows, and the internet. I knew he was a scientist and studied the universe, but I didn't know he was interested in black holes. I don't know anything about black holes, but after you read this book, I am interested in knowing more about them.

I was pleased to hear that comment, especially that the picturebook motivated the student to want to know more about black holes. Another student stated,

> I really liked this story. I didn't know much about Hawking's personal life, especially the fact that he liked to go to parties. What struck me the most, however, was how you read that book. You really are a good reader, and I haven't seen a good reader read since elementary school.

I paused for a moment after hearing this comment. It was unexpected, but also appreciated. His comment reminded me that students can, and often do, experience teacher read alouds very differently.

Afterwards, I reflected on the whole experience. I thoroughly enjoyed the experience and, according to the teacher and students, so did they. Quite frankly, it felt easy. I was not surprised to find this read aloud an easy and comfortable experience. After all, I am experienced. Over the years, I have conducted hundreds and hundreds of read alouds in K–12 classrooms and in my own graduate courses. What made this, and many other read alouds easy was preparation. I spent much more time preparing for this read aloud than conducting it.

Specifically, I spent much time considering and making curriculum decisions based on the question, What text should I read? I considered the audience, in this instance, 9th grade students. I also considered the content area, science, and specific topics in science, earth and space science, as well as time constraints, 45-minutes. I also spent much time considering and making instructional decisions: How should I read aloud this text? I considered many different read aloud strategies and decided on an interactive read aloud I wanted to engage students with an engaging story. Lastly, I considered some form of informal assessment or feedback. I decided on an interactive read aloud so I could hear student responses during the reading experience and reflections after the experience.

In sum, I tried to develop and conduct a read aloud that made student learning easy and enjoyable. To make student learning easy, I had to make my teaching hard in terms of consideration, preparation, and integration of curricular, instructional, and assessment decisions. Once again, I was reminded that reading aloud is not a simple activity but a complex art.

I end with the following poem.

*Read to Them*

Read to them
Before the time is gone and stillness fills the room again
Read to them
What if it were meant to be that you were the one, the only one
Who could unlock the doors and share the magic with them?
What if others have been daunted by scheduling demands,
District objectives, or one hundred other obstacles?
Read to them
Be confident Charlotte has been able to teach them about friendship,
And Horton about self-worth;
Be sure the Skin Horse has been able to deliver his message.
Read to them
Let them meet Tigger, Homer Price, Aslan, and Corduroy;
Take them to Oz, Prydain, and Camazotz;
Show them a Truffula Tree.
Read to them
Laugh with them at Soup and Rob,
And cry with them when the Queen of Terabithia is forever lost;
Allow the Meeker Family to turn loyalty, injustice, and war

Into something much more than a vocabulary lesson.
What if you are the one, the only one, with the chance to do it?
What if this is the critical year for even one child?
Read to them
Before the time, before the chance, is gone.

(Layne, 2001, pp. 62–63)

For me, this poem is endearing and gentle, but also a direct reminder for adults to read to children for many reasons, but especially before the time is gone. This reminder is important, not just because children will become adolescents and less receptive to being read aloud to by parents and teachers, but because reading aloud is a joyful and pleasurable experience for the child, parent, sibling, grandparent, guardian, and teacher. It is a valuable way to spend time with a child in school, at home, in the library, or any context in which adults and children interact with each other. I am speaking from personal experience.

I have a five-year-old granddaughter who just started kindergarten this year. I have read to her since she was born and continue to do so today. Like this poem, she shows and reminds me how important it is for me to read to her. We both will select books for me to read to her. Among others, she selects books about popular characters like Elsa and Anna in the movie *Frozen*, Peppa Pig and all her friends, the Disney princesses, the *Three Little Pigs* (Marshall, 2000) and its variations, *Rapunzel* (Zelinsky, 1997), *If You Give a Mouse a Cookie* (Numeroff, 2015) and its variations, *I Know an Old Lady who Swallowed a Pie* (Jackson, 1997) and its variations, Mother Goose rhymes (Crews, 2011), and *The Little Engine That Could* (Piper, 1992). In turn, I also select books but introduce her to the works of popular authors like David Shannon, Mem Fox, Pat Hutchins, Denise Fleming, Don and Audrey Wood, Lois Ehlert, and Remy Charlip. Together, and perhaps most importantly, reading aloud her selections and mine helps me and her to stay personally, socially, emotionally, and psychologically connected with each other.

I hope this article is a reminder to "read to them before the time, before the chance, is gone" (Layne, 2001, p. 63). I also hope that it starts new conversations about reading aloud as a complex art, a valuable way for parents and guardians to spend time with children at home and for teachers to spend time with students in the classroom. Let the conversations begin.

## References

Albright, L., & Ariail, M. (2005). Tapping the potential of teacher read-alouds in middle schools. *Journal of Adolescent & Adult Literacy*, *48*(7), 582–591. https://doi.org/10.1598/jaal.48.7.4

Allen, J. (2007). *Inside words.* Stenhouse.

Anderson, I., Hiebert, E. Scott, J., & Wilkinson, I. (1985). *Becoming a nation of readers: The report of the commission on reading*. The National Academy of Education.

Braun, P. (2010). Taking the time to read aloud. *Science Scope*, *34*(2), 45–49.

Burke, C. (1990, 1995). Personal correspondence.

Columba, L., Kim, C., & Moe, A. (2009). *The power of picture books*. Holcomb Hathaway.

Delo, L. (2008). Reading aloud. *The Science Teacher*, *75*(5), 33–37.

Duursma, E., Augustyn, M., & Zuckerman, B. (2008). Reading aloud to children: The evidence. *Disease in Childhood*, *93*(7), 554–557. https://doi.org/10.1136/adc.2006.106336

Follos, A. (2006). If teens want to listen, why do we shut up? *School Library Journal*, *52*(10), 57–60. http://interactivereadalouds.pbworks.com/f/If+Teens+Want+to+Listen,+Whay+Do+We+Shut+Up.pdf

Fox, M. (2013). *Reading magic: Why reading aloud to our children will change their lives forever.* Harper.

Fox, M. (2022). *Reading magic: How your child can learn to read before school and other read-aloud miracles.* Ligature Finest.

Giroir, S., Grimaldo, L. R., Vaughn, S., & Roberts, G. (2015). Interactive read-alouds for English learners in the elementary grades. *The Reading Teacher*, *68*(8), 639–648. https://doi.org/10.1002/trtr.1354

Grote-Garcia, S., & Durham, P. (2013). Engaging readers, increasing comprehension and building skills: The power of patterned books. *Texas Journal of Literacy Education*, *1*(1), 45–53. https://files.eric.ed.gov/fulltext/EJ1110819.pdf

Harvey, S., & Goudvis, A. (2017). *Strategies that work: Teaching comprehension for engagement, understanding, and building knowledge*. Stenhouse.

Hickman, P., Pollard-Durodola, S., & Vaughn, S. (2004). Storybook reading: Improving vocabulary and comprehension for English-Language learners. *The Reading Teacher, 57*(8), 720–730. https://www.jstor.org/stable/20205423

Hintz, A., & Smith, A. (2013). Mathematizing read-alouds in three easy steps. *The Reading Teacher*, *67*(2), 103–108. https://doi.org/10.1002/trtr.1182

Hoffman, J., Collins, M., & Schickedanz, J. (2015). Instructional challenges in developing young children's science concepts: Using informational text read-alouds. *The Reading Teacher, 68*(5), 363–372. https://doi.org/10.1002/trtr.1325

Hoyt, L. (2009). *Interactive read-alouds: Linking standards, fluency, and comprehension*. Heinemann.

Krashen, S. D. (2004). *The power of reading: Insights from the research* (2nd ed). Greenwood Publishing Group.

Laminack, L., & Wadsworth, R. (2006). *Reading aloud across the curriculum*. Houghton Mifflin.

Layne, S. (2001). *Life's literacy lessons: Poems for teachers.* International Reading Association.

Libresco, A., Balantic, J., & Kipling, J. (2011). *Every book is a social studies book*. Greenwood.

McCallum, T. (2019). Life can only be understood backwards, but it must be lived forwards. https://tommccallum.com/2019/02/25/life-can-only-be-understood-backwards-but-it-must-be-lived-forwards/

McCormick, M., & McTigue, E. (2011). Teacher read-alouds make science come alive. *Science Scope*, *34*(5), 45–49.

McGill-Franzen, A. (2006). *Kindergarten literacy.* Scholastic.

Oczkus, L. (2009). *Interactive think-aloud lessons*. Scholastic.

Opitz, M., & Rasinski, T. (1998). *Good-bye round robin: 25 effective oral reading strategies.* Heinemann.

Reutzel, R., & Cooter, R. (2018). *Teaching children to read: The teacher makes the difference*. Pearson.

Routman, R. (2018). *Literacy essentials: Engagement, excellence, and equity for all learners*. Stenhouse.

Trelease, J. (2013). *New read-aloud handbook*. Penguin.

Trelease, J., & Giorgis, C. (2019). *Jim Trelease's read-aloud handbook.* Penguin.

Webster, P. S. (2009). Exploring the literature of fact. *The Reading Teacher*, *62*(8), 662–671. https://doi.org/10.1598/rt.62.8.4

Zarnowski, M., & Turkel, S. (2012). How nonfiction reveals the nature of science. *Children's Literature in Education*, *44*(4), 295–310. https://doi.org/10.1007/s10583-012-9194-z

Zehr, M.A. (2010). Reading aloud to teens gains favor among teachers. *Education Digest*, *76*(1), 4–7.

## Literature Cited

Crews, N. (2011). *The neighborhood Mother Goose.* Greenwillow Books.

Fox, M. (2004). *Where is the green sheep?* Penguin.

Jackson, A. (1997). *I know an old lady who swallowed a pie.* Scholastic.

John, J. (2019). *The good egg.* HarperCollins Publishers.

Krull, K. (2020). *Stay curious! A brief history of Stephen Hawking.* Crown Books.

Marshall, J. (2000). *The three little pigs.* Grosset & Dunlap.

Piper, W. (1976). *The little engine that could.* Platt & Munk.

Zelinsky, P. O. (1997). *Rapunzel.* Dutton Books for Young Readers.

*Table 3: Text Types for Reading Aloud*

| Text Type | Description | Text | Reference |
|---|---|---|---|
| **Patterned Text** | Texts having recurring patterns to help readers build fluency and support comprehension. | *Where is the Green Sheep?* | Fox, M. (2004). *Where is the Green Sheep?* Clarion. |
| | | *It Didn't Frighten Me* | Goss, J., & Harste, J. *It Didn't Frighten Me.* Willowisp Press. |
| | | *The Important Book* | Brown, M.W. (1977). *The Important Book.* Harper Collins. |
| | | *Fortunately* | Charlip, R (1993). *Fortunately.* Aladdin. |
| | | *To Market, To Market* | Miranda, A. (2001). *To Market, To Market.* Clarion. |
| | | *Fortunately, Unfortunately* | Foreman, M. (2011). *Fortunately, Unfortunately. Andersen Press.* |
| | | *Our Granny* | Wild, M. (1998). *Our Granny.* Clarion. |
| | | *No David* | Shannon, D. (1998). *No David. Blue Sky Press.* |
| | | *Ten Little Fingers and Ten Little Toes* | Fox, M. (2010). *Ten Little Fingers and Ten Little Toes.* Clarion. |
| | | *Knock Knock Who's There?* | Grindley, S. (1986). *Knock Knock Who's There?* Knopf. |
| | | *Uptown* | Collier, B. (2004). *Uptown. Square Fish.* |
| | | *Hist* | Dennis, C. (2012). *Hist.* Penguin Australia. |
| | | *Guess What?* | Fox, M. (1995). *Guess What?* Clarion. |
| | | *Who's Hiding Here* | Yoshi. (1987). *Who's Hiding Here.* Picture Book Studio. |
| **Predictable Language Text** | Texts having "repetitive language patterns or story patterns or familiar sequences such as numbers, the days of the week, or hierarchical patterns" (Huck, Hepler & Hickman, 1993) | *The Very Busy Spider* | Carle, E. (1995). *The Very Busy Spider.* World of Eric Carle. |
| | | *If You Give a Mouse a Cookie* | Numeroff, L. (2015). *If You Give a Mouse a Cookie.* HarperCollins. |
| | | *Koala Lou, I Do Love You* | Fox, M. (1994). *Koala Lou, I Do Love You.* The Trumpet Club. |
| | | *The Napping House* | Wood, A. (2009). *The Napping House.* Clarion. |
| | | *Bark* | Feiffer, J. (2018). *Bark.* Michael di Capua Books. |
| | | *Something from Nothing* | Gilman, P. (2012). *Something from Nothing.* Scholastic Canada. |
| | | *Pout-Pout Fish* | Diesen, D. (2013). *Pout-Pout Fish.* Farrar, Straus and Giroux. |
| | | *Go Sleep in Your Own Bed* | Fleming, C. (2017). *Go Sleep in Your Own Bed.* Schwartz & Wade. |
| | | *We All Went On Safari* | Krebs, L. (2021). *We All Went On Safari.* Barefoot Books. |
| | | *William's Winter Nap* | Groenink, C. (2017). *William's Winter Nap.* Little Brown Books for Young Readers. |
| | | *One Day in the Eucalyptus, Eucalyptus Tree* | Bernstrom, D. (2017). *One Day in the Eucalyptus, Eucalyptus Tree.* |
| | | *The Maestro Plays* | Martin, Jr., B. (1994). *The Maestro Plays* Voyager. |

| | | | |
|---|---|---|---|
| | | *A Bear Sat on My Porch Today* | Yolen, J. (2018). *A Bear Sat on My Porch Today.* Chronicle. |
| **Familiar Cultural Pattern** | Texts having common patterns in a culture | *Q is for Duck* | Folsom & Elting (2005). *Q is for Duck.* HMH. |
| | | *I Just Want to Say Good Night* | Isadora, R. (2017). *I Just Want to Say Good Night.* Nancy Paulsen Books. |
| | | *Chicken Soup with Rice* | Sendak, M. (2018). *Chicken Soup with Rice.* HarperCollins. |
| | | *Jo Macdonald Saw a Pond* | Quattlebaum (2013). *Jo Macdonald Saw a Pond.* Dawn Publications. |
| | | *Does a Kangaroo Have a Mother, Too?* | Carle, E. (2005). *Does a Kangaroo Have a Mother, Too?* HarperCollins. |
| | | *There Was an Old Lady Who Swallowed a Shell* | Colandro, L. (2008). *There Was an Old Lady Who Swallowed a Shell.* Scholastic. |
| | | *Once Upon a Time* | Prater, J. (1995). *Once Upon a Time.* Candlewick. |
| | | *Where are My Shoes?* | Dudke, M.A., & Larsen, M. (1993). *Where are My Shoes?* Barney. |
| **Familiar Problem Pattern** | Texts having patterns based on other patterned stories with similar problems. | *Three Little Pigs* | Weisner, D. (2001). *Three Little Pigs.* Clarion. |
| | | *Somebody and the Three Blairs* | Tolhurst, M. (1990). *Somebody and the Three Blairs.* Orchard. |
| | | *Five Little Monkeys Sitting in a Tree* | Christelow, E. (1991). *Five Little Monkeys Sitting in a Tree.* Scholastic. |
| | | *Harriet, You'll Drive Me Wild!* | Fox, M. (2000). *Harriet, You'll Drive Me Wild!* Voyager. |
| | | *The True Story of the Three Little Pigs* | Scieszka, (1996). *The True Story of the Three Little Pigs.* Puffin. |
| | | *The Three Little Wolves and the Big Bad Pig* | Trivizas (1997). *The Three Little Wolves and the Big Bad Pig.* Margaret K. McElderry Books. |
| | | *The Three Javalenas* | Lowell, S. (1992). *The Three Javalenas.* Cooper Square Publishing. |
| | | *Moose's Loose Tooth* | Clarke, J.A. (2003). *Moose's Loose Tooth.* Scholastic. |
| | | *Three Billy Goats Gruff* | Barnett, M. (2022). *Three Billy Goats Gruff.* Orchard Books. |
| **Chronological Pattern** | Texts following a sequence of events | *The Grouchy Ladybug* | Carle, E. (1999). *The Grouchy Ladybug.* Harper Festival. |
| | | *One Monday Morning* | Shulevitz, U. (2003). *One Monday Morning.* Square Fish. |
| | | *Grandpa's Slippers* | Watson, J. (1989). *Grandpa's Slippers.* Scholastic. |
| | | *Spunky Little Monkey* | Martin, Bill, Jr. (2017). *Spunky Little Monkey.* Scholastic. |
| | | *Dreadful David* | Odgers, (1984). *Dreadful David.* Scholastic. |
| | | *Seven Blind Mice* | Young, E. (1992). *Seven Blind Mice.* Puffin. |
| | | *The Teeny-Tiny Woman* | Galdone, P. (1984). *The Teeny-Tiny Woman*. Clarion. |

| | | | |
|---|---|---|---|
| **Circle Pattern** | "Texts that are artistically and purposefully crafted so that the main character or characters experience a great adventure that terminates back at the original location" | *City Dog, Country Dog* | Willems, M. (2010). *City Dog, Country Dog.* Hyperion. |
| | | *If You Give a Dog a Donut* | Numeroff, L. (2011). *If You Give a Dog a Donut.* HarperCollins. |
| | | *Nicolas, where have you been?* | Lionni, L. (1987). *Nicolas, where have you been?* Alfred A. Knopf. |
| | | *I Love You More* | Duksta, L. (2001). *I Love You More.* Shine. |
| | | *Meerkat Mail* | Gravett, E. (2006). *Meerkat Mail.* Macmillan. |
| | | *Pete the Cat: I Love My White Shoes* | Dean, J. (2010). *Pete the Cat: I Love My White Shoes.* HarperCollins. |
| **Rhyme/Rhythm Pattern** | Texts having words that produce the same or similar sounds, and the reoccurrence of these sounds. | *Brown Bear, Brown Bear, What Do You See* | Martin, Jr., B. (1996). *Brown Bear, Brown Bear, What Do You See.* Henry Holt. |
| | | *Walking Through the Jungle* | Harter, D. (2001). *Walking Through the Jungle.* Mantra Lingua. |
| | | *The Flea's Sneeze* | Downey, L. (2000). *The Flea's Sneeze.* Scholastic. |
| | | *The Day the Goose Got Loose* | Lindbergh, R. (1990). *The Day the Goose Got Loose.* Scholastic. |
| | | *Baby Hearts and Baby Flowers* | Charlip, R. (2002). *Baby Hearts and Baby Flowers.* Greenwillow. |
| | | *Big Pigs* | Helakoski, L. (2014). *Big Pigs.* Boyds Mill. |
| | | *Sleepytime Rhyme* | Charlip, R. (2001). *Sleepytime Rhyme.* Greenwillow. |
| | | *I Wish I Had a Pirate Suit* | Allen, P. (1989). *I Wish I Had a Pirate Suit.* Viking Kestral. |
| | | *Here Comes the Band!* | Jorgensen, G. (1988). *Here Comes the Band!* Rigby. |
| | | *Mother, Mother, I Feel Sick: Send for the Doctor, Quick, Quick, Quick* | Charlip, R. (2001). *Mother, Mother, I Feel Sick: Send for the Doctor, Quick, Quick, Quick.* Tricycle Press. |
| **Antiphonal Voices Pattern** | Alternating reading by two or more readers in which one reader reads with a high voice vs. low voice, happy voice vs. sad voice, assertive vs. questioning voice, etc. | *That's Good, That's Bad* | Cuyler, M. (1993). *That's Good, That's Bad.* Henry Holt. |
| | | *Eat Your Peas* | Gray, K. (2009). *Eat Your Peas.* Random House UK. |
| | | *Macca the Alpaca* | Cosgrove, M. (2018). *Macca the Alpaca.* Scholastic. |
| | | *Tops & Bottoms* | Stevens, J. (1995). *Tops & Bottoms.* Scholastic. |
| | | *I am a Tiger* | Newson, K. (2019). *I am a Tiger.* Scholastic. |
| | | *Hairy Bear* | Cowley, J. (1990). *Hairy Bear.* Wright Group. |
| | | *Don't Say That Word* | Katz, A. (2007). *Don't Say That Word.* Margaret K. McElderry Books. |
| | | *Dear Mr. Blueberry* | James, S. (1991). *Dear Mr. Blueberry.* Aladdin. |
| | | *Yo! Yes?* | Raschka, C. (2007). *Yo! Yes?* Scholastic. |
| | | *The Ghost Eye Tree* | Martin Jr., B. (1985). *The Ghost Eye Tree.* Henry Holt. |
| | | *No, No, Kitten* | Thomas, S.M. (2015). *No, No, Kitten.* Boyds Mill. |
| | | *Duck! Rabbit!* | Rosenthal, (2009). *Duck! Rabbit!* Chronicle. |

*Table 4: Instructional Strategies for Reading Aloud*

| Text Type | Description | Text | Reference |
|---|---|---|---|
| **Interactive Reading Aloud** | Strategy for reading aloud a text, occasionally pausing for conversation at selected points in the text. | *The Wise Woman and Her Secret* | Merriam, E. (1991). *The Wise Woman and Her Secret.* Simon & Schuster. |
| | | *What Joe Saw* | Hines, A.G. (1994). *What Joe Saw.* Greenwillow. |
| | | *Owl Moon* | Yolen, J. (2001). *Owl Moon.* Philomel Books. |
| | | *Into the Forest* | Browne, A. (2004). *Into the Forest.* Walker Books. |
| | | *What Do You Do With a Tail Like This?* | Jenkins, S., & Page, R. (2009). *What Do You Do With a Tail Like This?* Houghton Mifflin. |
| | | *A Nice Walk in the Jungle* | Bodsworth, N. (1990). *A Nice Walk in the Jungle.* Viking Kestrel. |
| **Shared Reading** | Strategy for reading aloud a text in which the teacher conducts most of the reading and students respond based on what they are understanding. | *You Read to Me, I'll Read to You* | Hoberman, M. (2006). *You Read to Me, I'll Read to You* Little Brown Books. |
| | | *Very Short Fairy Tales to Read Together* | Hoberman, M. (2012). *Very Short Fairy Tales to Read Together.* Little Brown Books. |
| | | *Very Short Fables to Read Together* | Hoberman, M. (2013). *Very Short Fables to Read Together.* Little Brown Books. |
| | | *Very Short Mother Goose Tales to Read Together* | Hoberman, M. (2012). *Very Short Mother Goose Tales to Read Together.* Little Brown Books. |
| **Echo Reading** | Strategy for reading aloud a text line by line or sentence by sentence modeling appropriate fluency and prosody. After reading each line, student(s) echoes the reading of the line with the same rate, fluency, and prosody. | *Shh! We Have a Plan* | Haughton, C. (2014). *Shh! We Have a Plan.* Candlewick. |
| | | *Tough Boris* | Fox, M. (1998). *Tough Boris.* HMH Books. |
| | | *I Went Walking* | Williams, S. (1996). *I Went Walking.* Clarion. |
| | | *Here Are My Hands* | Martin, Jr., B., & Archambault, J. (1985). *Here Are My Hands.* Henry Holt. |
| | | *Quick as a Cricket* | Wood, A. (1982). *Quick as a Cricket.* Scholastic. |
| **Choral Reading: Single Voices** | Strategy for reading aloud a text or sections of a text in unison with whole class or group of students, helping build students' fluency, self-confidence, and motivation. | *What Does The Fox Say?* | Nyhus, S. (2013). *What Does The Fox Say?* Simon & Schuster. |
| | | *The Spider in the Shower* | Mahy, M. (1988). *The Spider in the Shower.* Rigby. |
| | | *Chicken Little* (retold) | Hillman, J. (1989). *Chicken Little.* Rigby. |
| | | *Who Sank the Boat?* | Allen, P. (1982). *Who Sank the Boat?* Putnam. |
| | | *Suddenly!* | McNaughton, C. (1994). *Suddenly!* Voyager. |

| | | | |
|---|---|---|---|
| | | *Who's That Tripping Over My Bridge?* | Salley, C. (2002). *Who's That Tripping Over My Bridge?* Pelican. |
| **Choral Reading: Accumulating Voices** | Strategy for using choral reading with accumulating voices. | *Hattie and the Fox* | Fox, M. (1986). *Hattie and the Fox.* Clarion. |
| | | *King Bidgood's in the Bathtub* | Wood, A. (1996). *King Bidgood's in the Bathtub.* Harcourt Brace Jovanovich. |
| | | *The House That Jack Built* | Miller, J. P. (2008). *The House That Jack Built.* Little Golden Books. |
| | | *The Great Big Enormous Turnip* | Award, A. (2013). *The Great Big Enormous Turnip.* Award Publications. |
| | | *Henry's Stars* | Elliot, D. (2015). *Henry's Stars.* Philomel. |
| | | *I Have to Go!* | Munsch, R. (1993). *I Have to Go!* Annick. |
| | | *Old Devil Wind* | Martin, Jr. B. (1971). *Old Devil Wind.* Voyager. |
| | | *The Napping House* | Wood, A. (1984). *The Napping House.* Harcourt Brace. |
| | | *Today is Monday* | Carle, E. (1993). *Today is Monday.* Scholastic. |
| | | *Where are You Going? To See My Friend!* | Carle, E., & Iwamura, K. (2001). *Where are You Going? To See My Friend!* Scholastic. |
| | | *Henny-Penny* | Wattenberg, J. (2000). *Henny-Penny.* Scholastic. |
| **Choral Reading: Cacophonous Voices** | Strategy for using choral reading with cacophonous voices. | *Grumbles from the Town: Mother-Goose Voices With a Twist* | Yolen, J. (2016). *Grumbles from the Town: Mother-Goose Voices With a Twist.* Wordsong. |
| | | *Red: A Crayon's Story* | Hall, M. (2015), *Red: A Crayon's Story.* Takatuka. |
| | | *Strega Nona* | De Paola, T. (1975). *Strega Nona.* Aladdin. |
| | | *Some Smug Slug* | Edwards, P.D. (1996). *Some Smug Slug.* HarperCollins. |
| | | *Mice Squeak, We Speak* | dePaola, T. (1997). *Mice Squeak, We Speak.* G.P. Putnams. |
| | | *Noisy Nora* | Wells, R. (1997). *Noisy Nora.* Penguin. |
| | | *Duck on a Bike* | Shannon, D. (2002). *Duck on a Bike.* The Blue Sky Press. |
| | | *Dooby Dooby Moo* | Cronin, D., & Lewin, B. 2006). *Dooby Dooby Moo.* Scholastic. |
| | | *Betsy Red Hoodie* | Levine, G.C. (2010). *Betsy Red Hoodie.* HarperCollins. |
| | | *The Day the Crayons Quit* | Daywalt, D. (2013). *The Day the Crayons Quit.* Philomel. |
| | | *The Day the Crayons Came Home* | Daywalt, D. (2015). *The Day the Crayons Came Home.* Philomel. |

| | | | |
|---|---|---|---|
| | | *Superchicken* | Jane, M. (2003). *Superchicken.* Scholastic. |
| | | *Gotta Go! Gotta Go!* | Swope, S. (2004). *Gotta Go! Gotta Go!* Sunburst. |
| | | *Fix-It Duck* | Alborough, J. (2001). *Fix-It Duck.* HarperCollins. |
| | | *Giggle, Giggle, Quack* | Cronin, D. (2002). *Giggle, Giggle, Quack.* Simon & Schuster. |
| | | *Quacky Quack-Quack!* | Whybrow, I. (1991). *Quacky Quack-Quack!* Candlewick. |
| | | *Crunch the Crocodile* | Croser, J. (1986). *Crunch the Crocodile.* McClean-Carr. |
| **Choral Reading: Cast of Voices** | Strategy for using choral reading with a cast of different voices. | *Wolf Won't Bite* | Gravett, E. (2012). *Wolf Won't Bite.* Simon & Schuster. |
| | | *What's That Noise?* | Rosenfeldt (1988). *What's That Noise?* Orchard Books. |
| | | *Elmer Takes Off* | McKee, D. (1997). *Elmer Takes Off.* HarperColings. |
| | | *Petunia* | Duvoisin, R. (1977). *Putunia.* Alfred A. Knopf. |
| | | *Wake Up, Big Barn* | Chitwood, S.T. (2002). *Wake Up, Big Barn.* Scholastic. |
| | | *Happy Birthday Hamster* | Lord, C. (2011). *Happy Birthday Hamster.* Scholastic. |
| | | *Bear Snores On* | Wilson, (2002). *Bear Snores On.* Little Simon. |
| | | *Rain!* | Stojic, M. (2000). *Rain!* Random House. |
| | | *Cloudland* | Burningham, J. (1996). *Cloudland.* Dragonfly. |
| | | *Click, Clack, Moo: Cows That Type* | Cronin, B. (2000). *Click, Clack, Moo: Cows That Type.* Atheneum Books for Young Children. |
| | | *Skippyjon Jones* | Schachner, J. (2003). *Skippyjon Jones.* Puffin. |
| | | *Who Eats Orange* | White (2018). *Who Eats Orange.* Beach Lane Books. |
| **Choral Reading: Reading Aloud Multiple Voice Poems** | Choral Reading: Reading Aloud Multiple Voice Poems | *Boom! Bellow! Bleat!: Animal Poems for Two or More* | Heard, G. (2019). *Boom! Bellow! Bleat!: Animal Poems for Two or More.* Wordsong. |
| | | *Dirty Laundry Pile: Poems in Different Voices* | Janeczko (2001). *Dirty Laundry Pile: Poems in Different Voices.* HarperCollins. |
| | | *Joyful Noise: Poems for Two Voices* | Fleischman, P. (2004). *Joyful Noise: Poems for Two Voices.* HarperCollins. |
| | | I am Phoenix: Poems for Two Voices | Fleischman, P. (1989). *I am Phoenix: Poems for Two Voices.* HarperCollins. |
| | | *Big Talk: Poems for Four Voices* | Fleischman, P. (2000). *Big Talk: Poems for Four Voices.* HarperCollins. |

| | | | |
|---|---|---|---|
| | | "Me" | "Me." In Swados, E. (2002) *Hey You! C'mere: A Poetry Slam.* Arthur A. Levine. |
| | | *Voices in the Park* | Browne, A. (2001). *Voices in the Park.* DK Children. |
| | | *Math Talk* | Pappas, T. (1993). *Math Talk.* Wide World Publishing. |
| **Readers Theatre** | Reader's theater highlights reading fluency and involves students reading parts orally from scripts that include multiple characters and much dialogue. | *The Web Files* | Palantini, M. (2001). *The Web Files.* Scholastic. |
| | | *Dinner at the Panda Palace* | Calmenson, S. (1995). *Dinner at the Panda Palace.* HarperCollins. |
| | | *Yo, Hungry Wolf* | Lewin, B. (1993). *Yo, Hungry Wolf.* Dell. |
| | | *The Shopping Basket* | Burningham, J. (1980). *The Shopping Basket.* Candlewick. |
| | | *Alvie Eats Soup* | Collins, R. (2002). *Alvie Eats Soup.* Arthur A. Levine. |
| | | *Woolbur* | Helakoski, L. (2008). *Woolbur.* HarperCollins. |
| | | *The Obvious Elephant* | Robinson, B. (2000). *The Obvious Elephant.* Bloomsbury. |
| | | *Time to Sleep* | Fleming, D. (1997). *Time to Sleep*. Henry Holt. |

Received: November 2, 2022 | Accepted: January 2, 2023 | Published: April 3, 2023