

*image  
not  
available*

A Rainy Saturday, Harcourt School Publishers Staff, Jack Prelutsky, Harcourt School Publishers, 1995, 0153052104, 9780153052101, . Fourteen humorous poems about the pleasures and pains of a rainy Saturday..

DOWNLOAD [HERE](#)

It's Christmas , Jack Prelutsky, Oct 19, 1995, Juvenile Fiction, 48 pages. Twelve humorous, easy-to-read poems that celebrate the spirit of Christmas. "The poems cover subjects of interest to children--making a Christmas list, performing in the school ....

It's Halloween , Jack Prelutsky, Sep 20, 1996, Juvenile Fiction, 56 pages. Thirteen poems to spice up the holiday that ghouls and ghosts love most. "Prelutsky's Nightmares tamed for beginning readers. They're catchy at the most rudimentary level ....

SOMETHING ABOUT THE AUTHOR. , Anne Commire, 1973, , . .

Ride a Purple Pelican , Jack Prelutsky, Oct 20, 1986, , 64 pages. It is hard to believe that Cincinnati Patty, Justin Austin, Pennington Poe, and the little pink pig in Arkansas have not been chanted and sung about by children for generations ....

Rainy days and Saturdays , Linda Hetzer, Deborah Zemke, Dec 8, 1994, Family & Relationships, 227 pages. Provides over 150 activities, games, and projects geared for rainy days, and indoor adventures.

The Baby Uggs Are Hatching , Jack Prelutsky, Sep 1, 1982, Juvenile Nonfiction, 32 pages. A collection of twelve humorous poems about such strange creatures as the sneepy and the quossible..

Circus , Jack Prelutsky, Arnold Lobel, 1978, , 32 pages. Poems and illustrations depict the sights and sounds of the circus..

It's Thanksgiving , Jack Prelutsky, 1986, , 47 pages. From the first Thanksgiving feast to Daddys football game to the inevitable leftovers, here are 12 poems sure to enrich even the tastiest of holidays. This collection of verses ....

The wild baby , Barbro Lindgren, 1981, Juvenile Fiction, 24 pages. Baby Ben gets into one difficulty after another, from which Mama rescues him--but not for long..

The Random House Book of Poetry for Children , Jack Prelutsky, 1983, Juvenile Nonfiction, 248 pages. More than 550 poems by American, English, and anonymous authors..

It's Snowing! It's Snowing! , Jack Prelutsky, Apr 9, 1984, Juvenile Nonfiction, 48 pages. A collection of more than a dozen poems that capture the excitement of winter..

The beauty of the beast poems from the animal kingdom, Jack Prelutsky, 1997, Poetry, 101 pages. An illustrated collection of poems about animals, insects, and birds by poets from different parts of the world..

The Headless Horseman Rides Tonight More Poems to Trouble Your Sleep, Jack Prelutsky, Aug 21, 1992, Juvenile Fiction, 40 pages. "In a companion volume to Nightmares, poet and artist again collaborate to elicit feelings of exquisite terror."--Horn Book. "Prelutsky's rhymes are as lethal, lithe, and ....

Tyrannosaurus Was a Beast , Jack Prelutsky, Mar 31, 1992, Juvenile Fiction, 32 pages. "In an intriguing combination of fact with rollicking rhyme schemes and full-page portraits, the dinosaurs are rejuvenated once again to amuse and amaze their devoted fans ....

Something Big Has Been Here , Jack Prelutsky, Sep 8, 1990, Juvenile Nonfiction, 160 pages. Something big is right here! It is this book of wonderful, funny new poems by lack Prelutsky. If you've read The New Kid on the Block, you have some idea of the treat ahead ....

The gap between ESL students' language facility in everyday settings and their verbal skills in content areas such as science poses a big problem. In addition to encountering subjects with which they have no prior knowledge or experiences, ESL students find the structure of textbooks confusing and the level of new vocabulary-especially technical terminology-almost paralyzing. Teachers need supplemental materials that extend concepts, offer additional explanation, and utilize simpler vocabulary.

Children's literature supplies a powerful alternative. Trade books provide current information on a multitude of topics, in varied and innovative formats, using appealing illustrations and language. In short, they provide excellent support for science instruction. In particular, literature holds great promise for supporting students with diverse language proficiencies and reading levels, assisting them in actively participating in class. We maintain that a combination of genres including nonfiction, fiction, and poetry can serve to ground science instruction in the latest information available on a topic while keeping motivation high.

There are many kinds of nonfiction books that can supplement the science curriculum. Concept books and survey books present basic information about a single topic simply, in an interesting manner with wonderful visuals that help students learn English terms for concepts they may be familiar with in their native languages. Author Gail Gibbons offers nonfiction titles with colorful cartoon-style illustrations, helpful captions, and exposition on nearly 200 different subjects. Photo-essays by a variety of authors document and validate the text with photographs on nearly every page. Whatever their language proficiency level, students can simply browse through the many splendid photos, or they can read only captions, or give more attention to the main text. English-language learners, in particular, need permission not to read the entire page, not realizing that skimming and scanning are appropriate and necessary. Life cycle books-such as Lois Ehlert's *Waiting for Wings* (Harcourt, 2001)-present the life of an animal in more detail and with more appeal than is usually found in textbooks. Craft, experiment, and how-to books invite readers to engage in activities beyond reading. The hands-on approach of these books, like Seymour Simon and Nicole Fauteux's *Let's Try It Out in the Water: Hands-On Early-Learning Science Activities* (Simon & Schuster, 2001), directly involves new English-language learners. Journals and diaries provide the basis for either the content or the organizational structure of many recent information books, such as Jennifer Owings Dewey's *Antarctic Journal: Four Months at the Bottom of the World* (HarperCollins, 2001), and these books also supply an excellent framework for writing activities.

Finally, teachers should not avoid fiction or poetry in the science classroom. Throughout the process of science instruction, fiction is an excellent resource to follow up on the lesson and further develop language and content connections. Poetry can set the stage for a science lesson and provide a brief but powerful anticipatory setting for the introduction of new science concepts. In choosing fiction or

folklore titles with a science connection, such as Jean Craighead George's story collection *Incredible Animal Adventures* (HarperCollins, 1994) or the creation myth *The Story of the Milky Way* by Joseph Bruchac (Dial, 1995), we can provide a story "hook" that adds a personal dimension to the study of science and a complement or contrast to nonfiction selections. Poetry also offers rich language and visual images that can assist with understanding vocabulary terms. For instance, J. Patrick Lewis offers the poem "How Many Humps" in *Doodle Dandies: Poems That Take Shape* (Simon & Schuster/Atheneum, 1998), which teaches readers to distinguish the two types of camels by taking the first letters of their names and turning them on their sides to remember which camel has one hump (Dromedary) or two (Bactrian). Finally, poetry's brevity and short lines appear manageable to the reluctant or struggling reader.

Using a topic or theme to connect language learning and content, we can maximize the opportunity for transfer of knowledge from one lesson to another. Literature is easily interwoven into this thematic approach. Based on teacher input and an examination of national science standards, we chose four frequently cited themes to develop through the multigenre approach: wild animals, space, earth, and weather. The topics or themes used depend on several variables, including the teacher's interest and expertise, the books and resources available on a given topic, and the fit of the topic to the curricular objectives, as well as to state and national standards. The school librarian can be an invaluable resource for gathering a set of books on a particular topic for classroom use. Many librarians are even willing to pull minicollections in advance or order books based on teacher requests and frequently taught units. Whatever the focus, topical or thematic presentation of science concepts and vocabulary for English-language learners offers students an immediate network of relationships that links new words and concepts, as well as a meaningful and motivating context for learning.

Gr. 1-up. This excellent overview provides two layers of text about animals that might be encountered on safari. Bateman provides a page or two of description of each animal and then summarizes this in a boxed inset with a bulleted list of key facts. This multilevel text provides a manageable initial reading for beginning ESL students and a later review. Compare this with the real-life African treks taken by Ted and Betsy Lewin in *Elephant Quest* (HarperCollins, 2000) or *Gorilla Walk* (HarperCollins, 1999).

Gr. 1-up. This Muskogee folktale pits the mammals against the birds in a ball game that's the ultimate test of superiority, with the poor bat not wanted by either team. In the end, his help carries the day and helps explain several natural phenomena, in this *pourquoi* tale. Connect this with Douglas Florian's poetry collections on birds, *On the Wing* (Harcourt, 1996), and animals, *Mammalabilia* (Harcourt, 2000), or consult Jack Prelutsky's anthology of animal poems, *The Beauty of the Beast* (Knopf, 1997). For true animal stories, see *The Tarantula in My Purse: And 172 Other Wild Pets* by favorite animal story author Jean Craighead George (HarperCollins, 1996).

Gr. 1-up. What's in a name? In the case of the polar bear, white shark, or rat snake, the name provides helpful descriptive information. Using simple language, Duquette highlights these name clues and key words and gives thumbnail sketches containing more elaborate text. This is a wonderful vocabulary builder that almost seems designed for ESL students.

Gr. 1-8. Animal babies are small and helpless and must survive in sometimes hostile and dangerous circumstances. With directness and simplicity, Fraser highlights how animal parents keep their babies safe. At the end of the book, the author poses a series of questions that helps readers draw parallels between how humans and animals safeguard their young. Link this title with the poetic picture books *Safe, Warm, and Snug* by Stephen Swinburne (Harcourt, 1999) and *Leaving Home*, about when and how animals leave home, by Sneed B. Collard III (Houghton, 2002).

Gr. 1-up. Since we all eat and drink, this topic is a familiar and interesting one for children. Plus, this book offers wonderfully vivid illustrations to capture students' attention. Hickman covers a host of topics, from the food web to different types of teeth to the diverse diets of animals. A hands-on experiment for each topic offers an opportunity to reinforce both content and language. See also *Slap, Squeak, and Scatter: How Animals Communicate* by Steve Jenkins (Houghton, 2001) for a

concise overview of animal communication.

Gr. 1-up. Jenkins and Page combine two high-interest topics in a format that works at several levels due to the increasing complexity of the text. While grounded by a direct and engaging line of exposition easily understandable to beginning ESL readers, inset illustrations on each page offer elaboration with fascinating facts about the dragonfly, honeybee, hawk, etc. Finally, the authors present thumbnail sketches of earlier illustrations and a paragraph of supplementary information related to each animal. This layering of information and language is well-suited for ESL readers of all ages.

Gr. 1-up. In this beautifully illustrated folktale, a young Cheyenne girl skilled in sewing prepares beautiful clothes for brothers she hasn't met. When they are united, they must flee together from a common enemy, thus becoming the stars of the Big Dipper. As an extension, look for *Space Songs* by Myra Cohn Livingston (Holiday, 1988), which features 13 poems about the mysteries of space, from comets to constellations. See *Zoo in the Sky* by Jacqueline Mitton (National Geographic, 1998) for a factual introduction to the animal constellations.

Gr. 1-up. In a combination of narrative and expository styles, this picture book both provides a foundation of information about the solar system and recounts the imaginary adventures of a group of kids on an excursion to the various planets. At each planet, one of the children sends home a postcard with facts about that planet. The postcard format with its limited text is appealing and can be used as a model for a writing project with ESL students. The graphics and labels help ESL students with vocabulary development. Combine this with the dramatic photographs found in *Eye Wonder: Space* by Simon Holland (DK, 2001) for additional richness.

Gr. 1-8. Two-page overviews on each planet, containing simple, first-person text, provide a good introduction to the solar system. An excellent chart with various statistics about the planets is offered at the end, as well as a brief glossary. For simplicity and directness in writing, see the new edition of Franklyn Branley's excellent *The Sun: Our Nearest Star* (HarperCollins, 2002).

Gr. 2-up. Simon introduces readers to the Hubble Space Telescope, noting its launch in 1990 and then describing the types of pictures the telescope takes during its 5,800 orbits around the earth each year. Then, incredible images from the Hubble Space Telescope are showcased alongside the author's easy-to-understand explanations of what these pictures have taught us about our universe. For more outstanding photographs from space along with clear and descriptive writing, see other titles by Simon: *Stars* (HarperCollins, 1986), *Galaxies* (HarperCollins, 1988), and *Our Solar System* (HarperCollins, 1992).

Gr. 1-up. In this nonfiction picture book, Cherry paints an environmental portrait of one area along the Nashua River, which became polluted over time. Cherry then describes the ensuing community effort to clean up the river. See also *Sawgrass Poems: A View of the Everglades* by Frank Asch (Harcourt, 1996) and Diane Siebert's *Mississippi* (HarperCollins, 2001).

Gr. 3-up. This story offers an abundance of detail about forests in recounting the one-day adventure of a young girl in search of a rare glimpse of an ovenbird. Along the way, she also sees deer, skunks, ducks, and flying squirrels. The story context provides a frame for learning about nature, and the "one day" format helps readers grasp the rhythm of forest life. Ecosystems addressed in other "one day" titles by George include the desert, the rain forest, the prairie, and the tundra. For poetry about nature, see Barbara Brenner's anthology *The Earth Is Painted Green* (Scholastic, 2000) or Jane Yolen's poem picture book *Welcome to the River of Grass* (Putnam, 2001).

Gr. 1-up. Gibbons offers an excellent overview of the tropical rain forest through clear text and a variety of graphics. Several maps place rain forests in geographical perspective. New vocabulary is highlighted in italics and, on the opposite page, illustrations are labeled with these terms, which is helpful for ESL students. For another narrative portrait of the rain forest, see *The Great Kapok Tree: A Tale of the Amazon Rain Forest* by Lynne Cherry (Harcourt, 1990).

Gr. 2-up. Beginning with the endpapers, this book highlights life forms from the desert, offering a fascinating glimpse of the tremendous variety. Endnotes offer additional information about the illustrations and options for further research, as well as a world map that highlights all the deserts. For another excellent overview of the desert, check out *Death Valley: A Day in the Desert* by Nancy Smiler Levinson (Holiday, 2001), whose clearly labeled illustrations aid vocabulary development, or *Cactus Poems* by Frank Asch (Harcourt, 1998), a wonderful collection of poetry featuring desert animals and plants.

Gr. 2-up. In spare language, Locker creates a poetic portrait of mountains by linking his dramatic illustrations with descriptions of mountain types and how they are formed. Another poem picture book that highlights mountains is *Sierra* by Diane Siebert (HarperCollins, 1991). Learn about the mysterious world deep inside mountains in Diane Siebert's poetic *Cave* (HarperCollins, 2000), or in *Caves: Mysteries beneath Our Feet* by David L. Harrison (Boyd's Mills, 2001).

Gr. 1-up. Through simple language and cartoon illustrations, dePaola describes the major types of clouds-cumulus, stratus, nimbus, cirrus, etc.-and explains idiomatic expressions about weather. As a fun vocabulary-building exercise, combine this title with the simple picture book *It Looked Like Spilt Milk* by Charles Shaw (HarperCollins, 1988), and then have students describe what shapes or objects the clouds remind them of.

Gr. 1-up. Using a series of graphics describing the earth's tilt and rotation in relation to the sun, Gibbons demonstrates what causes the seasons. She then describes each season and activities associated with it. The graphic illustrations, clear labeling, and step-by-step progression are particularly helpful to ESL students. For information about the seasons combined with stunning photographs, see also Seymour Simon's books: *Autumn across America* (Hyperion, 1993), *Winter across America* (Hyperion, 1994), and *Spring across America* (Hyperion, 1996).

Gr. 1-up. Gibbons provides a basic overview of weather by defining temperature, air pressure, moisture, wind, and related terms. Labeled drawings closely match the text. This book is rich with vocabulary potential; for instance, moisture is illustrated as rain, drizzle, hail, and snow. See also *Weather Forecasting* by Gail Gibbons (Simon & Schuster, 1987) and *What Will the Weather Be?* by Linda DeWitt (Scott Foresman, 1993; reissued by HarperCollins, 2002). For contrast, see Lee Bennett Hopkins' poetry anthology *Weather: Poems for All Seasons* (HarperCollins, 1995), and compare the language in weather reports with poems about weather.

Gr. 1-up. Vivid photographs of clouds, ice crystals, etc. complement the straightforward exposition of weather facts. Graphics such as the ones highlighting the pattern of the sun's rays or the wind on different points of the earth provide additional support. For more general facts about weather, students can browse through *Questions and Answers about Weather* by M. Jean Craig (Scholastic, 1969). For a closer look at one specific weather phenomenon, check out *Lightning* by Seymour Simon (HarperCollins, 1997).

Nancy L. Hadaway is an associate professor at the University of Texas at Arlington; Sylvia M. Vardell is a professor at Texas Woman's University; and Terrell A. Young is an associate professor at Washington State University. Hadaway, Vardell, and Young are also coauthors of *Literature-Based Instruction with English Language Learners, K-12* (Allyn & Bacon Longman, 2002).

Normally, I focus on my bookselling self at the store and my author self at school and library visits and writing retreats. Obviously, there's some overlap, since both selves are involved with children's literature. But I'll be honest: I'm always a little startled when someone comes to the store and asks me to sign one of my books. Of course it's wonderful and flattering, but it feels a bit awkward to autograph a picture book and then ring it up. It's like being both waiter and guest at a dinner party.

Today, I received a phone call from the bookstore at the end of the work day. I'd been at home working on the store's annual holiday catalog. (It is impossible to get anything like that done at the store.) My co-worker, Sandy, was on the line. I had to share the cutest story

with you," she said. She told me we'd had a call from a woman in San Francisco, wanting to order a signed copy of How Do You Wokka-Wokka? for her son.

Apparently, he started preschool this fall, and had a hard time separating from his mom when she dropped him off every morning. At some point, their teacher had read Wokka to the class, and this little boy took to it. Now he won't let his mom leave him at preschool until they read the book together, because when she starts reading it, the other little kids drift over and listen and do wokka-wokka dances, and they all play. Once the book is finished, she gives him a kiss and he lets her leave without a fuss. I love thinking that the book is a comfort for him, and I will be honored to autograph his own special copy for Christmas.

Of course, the signature won't mean anything to him; if anything, he will wonder who was allowed to scribble in his book. He is too young to understand the concept of what an author is or does; at that age, books just exist. And he may think his mother has simply taken away the preschool's copy, since the notion of separate copies of the same book is also hard for tykes to grasp. But I love the thought that this book, which I will sign and we will wrap and ship all the way across the country, will land under the tree of a little boy who loves it for his own unique, mysterious reasons.

This past week, I've been to three concerts: Elvis Costello, a local singer/songwriter competition, and David Cook. Loved all three for different reasons. What bound them together was the pleasure of watching people do what they're passionate about, and do it well. I think I've written here before about losing it at Eric Carle's studio, so moved by his deep, gentle joy in creating a simple bird for a small audience of booksellers that my eyes leaked until I needed to slip downstairs and get a grip. I don't think there is anything more inspiring than being among passionate, creative, talented people sharing their love of what they do.

<http://eduln.org/65.pdf>

<http://eduln.org/85.pdf>

<http://eduln.org/139.pdf>

<http://eduln.org/82.pdf>

<http://eduln.org/164.pdf>

<http://eduln.org/74.pdf>

<http://eduln.org/147.pdf>

<http://eduln.org/173.pdf>

<http://eduln.org/1.pdf>

<http://eduln.org/5.pdf>

<http://eduln.org/64.pdf>

<http://eduln.org/127.pdf>

<http://eduln.org/4.pdf>

<http://eduln.org/19.pdf>

<http://eduln.org/62.pdf>

<http://eduln.org/100.pdf>

<http://eduln.org/148.pdf>

<http://eduln.org/149.pdf>

<http://eduln.org/40.pdf>

<http://eduln.org/43.pdf>