

What Avid Readers Teach Us About Teaching Reading

Consider the case of two sisters named Harriet and Winnie. Harriet loves to read. Reading confers upon Harriet many interests in life. But not Winnie. Winnie would rather swat flies than read. Winnie says, “I’m so bored I could just die.”

She almost does. When a handsome fox named Mr. Johnson sails by in his balloon, Winnie joins him, ignorant of his dastardly intentions. Harriet and Winnie are chickens, you see, and only Harriet’s swift and incredible action, drawn from an imagination enriched by reading, saves Winnie from the dumpling pot.

Safely home, Winnie is put to bed with a good book. “Oh, my stars!” cries Winnie, turning the pages, “Mr. Johnson was a fox!”

“Maybe there’s hope for her yet,” Harriet concludes.

Wings: A Tale of Two Chickens by James Marshall

So What’s the Problem?

Well, probably the problem is that Winnie is a chicken. Let’s leave that in the nest and turn our attention from henhouse to schoolhouse. Why, in many classrooms, are there children who, like Winnie, don’t choose to read? That’s the real problem. Being educators, we’d like to contribute toward its solution, right?

Consider first that Winnie—I mean the students who ignore reading—won’t read because they can’t. Naturally, we avoid things we can’t do, unless there’s hope of help and encouragement. *Scott Foresman Reading Street*, with its frequent checkups to help find the source of the problem, is geared to that purpose. For instance, this program can reveal trouble in decoding, getting meaning, or fluency (Valencia and Buly, 2004), and then provide the needed tools for skills, strategies, and practice.

Look again. You will likely also find some students who *can* read but *don’t*. Capable at reading on some level, they lack the reading habit. The most recent term to describe them is *aliterate* (Harris and Hodges, 1995). And, according to Leslie Morrow’s comprehensive research on the problem, they abound: “Of the four out of five Americans who read, only one chooses to do so for pleasure or for information” (Morrow, 2003).

How about that? Do you have Winnies—that is, *aliterates*—in your classroom?



Sam Sebesta

Dr. Sam L. Sebesta is a recently retired Professor from the College of Education at the University of Washington at Seattle. He is an active member of the International Reading Association and has served as literature reviewer for The Reading Teacher, co-chair of the Children’s Choices project, and regional leader for the Teacher’s Choices project. Dr. Sebesta is a Program Author for Scott Foresman Reading Street.

Maybe There's Hope for Them Yet!

One way to help aliterates turn into literates who do read for profit and pleasure is to study the successes. Ask yourself: What is it that *avid readers* (that is, self-propelled literates) do and have that *non-avids* do not?

Gray and Rogers (1956) studied twenty-one adults known to be mature readers. These avid readers displayed “a genuine enthusiasm for reading” and the

“... acquaint parents with the need to read aloud, to place value on recreational reading, to get involved.”

capability to “use all that one knows” in interpreting print (p. 54). They were adults, true, but keep in mind that attitudes of mature avid readers must begin somewhere earlier. When you bring out *Chugga-Chugga Choo-Choo* in kindergarten, for instance, make sure that the refrain (“Chugga-chugga choo-choo, whistle blowing, whoo! whoo!”) gets loaded with movement and onomatopoeia, seeds of kindergarten enthusiasm that can some day blossom into mature reading.

Invite children’s own rhythmic experiences with transportation.

Later, when you meet *The Dinosaurs of Waterhouse Hawkins* at Grade 5, notice that those dinosaur models were destroyed—but not quite! They still can be seen in Brian Selznick’s amazing illustrations. There’s fuel for enthusiasm, right there.

Shapiro and Whitney (1997) compared twenty-one fourth-grade avid readers with eighteen fourth-grade non-avid readers from the same classrooms. Both groups read at or above grade level. The avid readers reported reading voluntarily at home an hour or more per day, while the non-avid group reported no voluntary reading at all. A motivation inventory showed what you’d expect: avid readers had “superior enjoyment of reading in general” (p. 363), and non-avid readers did not. Why? The study offers one strong clue: “Parents tended to continue reading to avid readers for a longer period of time; indeed; approximately one-fourth still read to their children” (p. 362).

Of course, being read to may indicate more than being read to. It may mean parents who “explicitly prioritize reading as a recreational activity” and who give “access to plentiful, varied reading materials,” as Strommen and Mates (2004, pp. 194–195) found when they compared readers to non-readers “distributed across remedial, general, and honors classes” (p. 191) in Grades 6–8. The readers placed strongest value on interaction, a “community of readers” (p. 194), whether found at home, at school, or elsewhere.

There’s advice for the reading teacher embedded here. There’s hope for the aliterates. Whatever the grade level, acquaint parents with the need to read aloud, to place value on recreational reading, to get involved. All well and good—and the classroom itself may serve as an extension of home. Here are some suggestions.

The Author’s Voice

When your class has spent time on a major selection in *Reading Street*, they’ve connected to the “voice” of an author. Don’t lose the opportunity to continue that voice by finding related, usually longer, works by that author. Read some of those works aloud. Encourage students (the avids and the non-avids) to talk

about connections. Table 1 shows a sample of *Reading Street* authors who are well known for numerous works in their particular genres.

Table 1
Look for Other Works by These *Reading Street* Authors

Fiction	Folklore
Eve Bunting	Joseph Bruchac
Kate DiCamillo	Joe Hayes
Patricia Reilly Giff	Eric Kimmel
E. L. Konigsburg	Mary Pope Osborne
Walter Dean Myers	Janet Stevens
Gary Paulsen	
Richard Peck	Biography
Cynthia Rylant	David A. Adler
Allen Say	Jean Fritz
Gary Soto	Stephen Krensky
	Kathleen Krull
Informational Nonfiction	James Rumford
Caroline Arnold	
Russell Freedman	Fantasy, Science Fiction
Ted Lewin	Chris Van Allsburg
Jean Marzollo	Ben Bova
Patrick O'Brien	Paul Fleischman
Pam Muñoz Ryan	Monica Hughes
Judith St. George	Jules Verne

Keep your students “connected” to an author’s voice by introducing them to additional works by that author.

Reader Responses

The Reader Response page that follows each major selection in *Reading Street* begins with items to stimulate evocation, the initial stage of interaction, or transaction (Rosenblatt, 1995), between readers and reading material. This transaction, immediately following the reading act, is the best time to begin creating a community of readers.

Our Own Case Studies of Avid Readers

My colleagues and I (Sebesta, Aoki, Cortez, and Monson, 2004) selected twenty avid readers from grades K–12, balancing gender and representing ethnic diversity. These are students engaged in voluntary reading or reading-related activity an hour a day or more and recommended as avid readers by two or more qualified adults.

We interviewed each student twice. We began with the 20-item Elementary Reading Attitude Survey (McKenna and Kear, 1990), encouraging oral comments on each item. We asked, “Why do you read?” and then we role-played: “I am a person who hates reading, and your job is to talk me into it. What can you say to me? What’s the good of reading?” (At the primary level,

we used puppets for this portion of the interview: “Explain to Kermit why he needs to read.”) Finally, we opened the gate to response: “Tell me about book(s) or other reading that you surrendered to.” We encouraged subjects to read (or recite or draw) portions, to share responses, to tell us whatever they wished about reading. We probed, but we did not prompt. We didn’t need to. These readers were eager to discuss their avid-reading lives.

We taped and transcribed the interviews. Guided by Embedded Case Study Methods (Scholz and Tietje, 2002), we searched for implications especially to aid aliterates to become active readers, based on what avid readers believe and do.

1. Avid readers’ attitudes toward reading are generally high but qualified.

According to their spoken responses to the attitude scale, they did not give reading blanket approval. Asked if reading is their preferred free-time activity, some said they prefer soccer and playing with friends. Do they enjoy all kinds of reading? “No,” replied one avid reader, she enjoys mysteries—period.

There was a wide range of opinion regarding school reading. Some liked to read aloud in class, others did not. Some approved of reading tests, answering questions posed by the teacher, and using the dictionary. Others firmly objected. In all, these avid readers’ median was at the 83rd percentile for recreational reading and the 75th percentile for academic reading.

What does this finding suggest for helping the non-avids?

Maybe it’s a threat to urge blanket approval. Help those non-avids figure out, instead, how to fit reading into their

lives without sacrificing friends or soccer. Help them to know that all the things they’re asked to do in reading class may not win their approval, but explain why they are necessary—e.g., reading aloud to develop fluency.

2. Avid readers are aware that learning to read takes effort.

This surprised us: none of our avid readers said that she or he learned to read effortlessly. “You start with two or three words on a page,” they said. “Someone has to help you.” Following the struggle to figure out the words, “you get to try something exciting, like *Captain Underpants!*” Hence, the *Reading Street* program is designed to show the potential non-avid/avid, right from the start, that the effort is worthwhile: *Captain Underpants* (Pilkey, 1997) or his equivalent is right around the bend!

3. Avid readers know why they read.

Not everyone does. Johns and Ellis surveyed 1600 students, grades 1–8, to find out their perception of reading: “Only 5 percent of the students viewed reading as a process involving both word recognition and meaning” (p. 120). The *why* of the process seemed to have escaped them. Similar limits were found by Strommen and Mates (1997) two decades later.

Our avid readers, however, explained patiently and enthusiastically *why* they read. Their arguments were packed with specifics and examples. When we

“... none of our avid readers said that she or he learned to read effortlessly.”

translated these concrete motives into abstractions, we found a close match to our Intrinsic Values of Reading chart (see Table 2), derived from the motives ascribed to reading by the experts.

Table 2 Intrinsic Values of Reading

Cortez and Sebesta (2004) analyzed 38 current texts written by reading experts and authorities on literature for young people, to derive the following taxonomy:

1. **Happiness**—“most authorities cite pleasure as the prime intrinsic value of reading literature” (p. 15).
2. **Self-Knowledge**—“to consider alternatives . . . and reflect upon outcomes” (p. 15).
3. **World Knowledge.**
4. **Success** in academic, social, and professional roles.
5. **Imagination.**
6. **Inclusion**, referring to reading as a social event, hence the value of reading as part of being included in a group.
7. **Empathy**—not only “feeling into” a character or situation but also cognitive understanding leading to action.
8. **Language Awareness**—“how language works, ranging from phonemic awareness to prosody, style, and tone” (p. 15).
9. **Escape.**

To us, the implication is clear. When you and your students transact with a *Reading Street* selection, take a moment to discuss the reason behind the reading—the intrinsic values of the experience. As you note the genres—biography, exposition, historical fiction, fantasy, and the rest—ask about the *hows* and *whys* unique to each. A fantasy? Ask what special skill you need to read it, and what you get from the experience. A biography? What is it that some readers gain from reading about other people’s lives?

4. Avid readers rejoice in evocation.

For them, responding as they read and after they read is indeed a “living-through” experience, a “live circuit between reader and text” (Rosenblatt, 1995, p. 24). Invited to talk about a favorite selection or genre, these eager readers revealed by word and gesture the heart of their avid reading transaction. They summarized, elaborated, speculated, and at times related the substance of the reading to their own lives. Examples: One intermediate-grader retold *The Giggler Treatment* (Doyle, 2002), complete with sound effects, much laughter, and extensive rendition of dialogue effortlessly memorized from the book. A kindergartener laid out her collection of folklore and information books about China and Japan “because they’re two very interesting places, and I’m going to go there in my life.”

Watch for a breakthrough: a moment when even your non-avid readers seem inclined to share evocation over something they've read or listened to. Remember when Winnie looked up from her book and exclaimed, "Oh, my stars! Mr. Johnson was a *fox!*" Well, that's the time to say, "Really? Tell us more." There's advice here, too, for what to do the moment a student has read a *Reading Street* selection: "What did you find out? What did you wonder?"

What About Nonfiction?

Primary-level avid readers liked a range of genres, often in picture-book form. But the majority of intermediate-level avid readers gravitated to one genre: high fantasy. The preferred high fantasies are intricate and very long, e.g., *Eragon* (Paolini, 2003), 497 pages; *Inkheart* (Funke, 2003), 534 pages; *The Sea of Trolls* (Farmer, 2004), 450 pages. Many more win ecstatic readers, including the series works of T. A. Barron, Brian Jacques, Lemony Snicket, and of course J. K. Rowling. Although we were impressed with the evocation and endurance of these readers, we eventually wondered: *Why didn't they extend their interest to nonfiction?*

Perhaps they did. Tucked into their comments were references to information sources about ancient and medieval times, travel, and technology. Two interviewees said that they spent long sessions at the online encyclopedia. When we laid out fifteen to twenty books representing all genres and invited these readers to choose three to take home, nonfiction items were selected as often as fiction. Still, we wondered why the scant mention of nonfiction in these avid readers' spontaneous comments.

The answer may lie partly with tradition. As one authority has pointed out, even the term *nonfiction* is a negative: *not fiction* (Fisher, 1972). Traditionally, fiction was read for fun, while nonfiction was read for facts. Later, this division was emphasized as a difference in *stance*, "the expectations for reading" (Galda and Liang, 2003, p. 269). Fiction allegedly is read with an *aesthetic* stance for immediate "live-through" involvement, while nonfiction allegedly is read with an *efferent* stance to collect information to be used at some future time.

But such a distinction does not hold up. As Rosenblatt argues in a significant article (1991), readers may read fiction partly to gain information; likewise, readers may turn to nonfiction for emotional involvement. What may be lacking is awareness of this mix—and the invitation to explore the realm of nonfiction.

It shouldn't take long to dispel this notion that nonfiction has no heart. The best nonfiction authors write with a voice that speaks directly to the reader, helping even the non-avid to get involved. Graphics, including illustrations, diagrams, subheads, and other text features, add to appeal and communication—the mix of aesthetic and efferent stances. (See Table 3 for a sample of current nonfiction books that exemplify these qualities.) Of special value to the non-avid reader: many of these nonfiction works invite skimming, scanning, and honing in on an excerpt of prime interest. You don't have to read it all to find out what happens in the end, as you do with a 400-page story.

When given the chance, students chose to read nonfiction selections as often as they read fiction.

For all of these reasons, nonfiction deserves its too-long-neglected place at the Round Table of Literature. *Reading Street* may be the first program to find that balance between fiction and nonfiction and between aesthetic stance and efferent stance. Avids and non-avid, take note.

Table 3

A Sample of Notable Recent Nonfiction Books

1. ***Great Discoveries and Amazing Adventures: The Stories of Hidden Marvels and Lost Treasures*** by Claire Llewellyn. Boston: Kingfisher, 2004.
2. ***Parthenon*** by Lynn Curlee. New York: Atheneum, 2004.
3. ***Secrets of the Sphinx*** by James Cross Giblin, illustrated by Bagram Ibatoulline. New York: Scholastic, 2004.
4. ***Sequoyah: The Cherokee Man Who Gave His People Writing*** by James Rumford. Boston: Houghton Mifflin, 2004.
5. ***Walt Whitman: Words for America*** by Barbara Kerley, illustrated by Brian Selznick. New York: Scholastic, 2004.
6. ***A Woman for President: The Story of Victoria Woodhull*** by Kathleen Krull, illustrated by Jane Dyer. New York: Walker, 2004.

The Reader's Point of View

Based on the foregoing information, let's profile avid readers. They have, above all, *enthusiasm* for reading. They know *why* they read—they recognize reading's intrinsic values. Their response to reading is characterized by *evocation*, that is, deep involvement, but that involvement does not mean sacrificing other interests, for example, friends and soccer.

Many avids have been read to and are being read to; hence they have before them a model for fluency, expression, and animated reading (Fisher, Flood, Lapp, and Frey, 2004). Many have paddled raptly through long, whole books—but they need more acquaintance with nonfiction. Many benefit from being a part of a community of readers. They are buoyant about reading, even though they are aware that learning to read isn't always a picnic.

How to sustain those qualities and instill them in the non-avid? Reading instruction is based on optimism. In an optimistic spirit, we engage in research-based instruction, including a plan to assess and fix up difficulties. It ought to work! It ought to carry us up *Reading Street!* But, just to make sure, let's add one more component: the student's point of view.

From a student's point of view, reading a passage over and over to develop fluency can be—well—boring. But suppose it has an immediate purpose, such as to evoke a response from an audience. Or suppose that a lesson in visualizing is enlivened through a you-are-there slice of creative drama. Or the recitation of recalled events or facts after reading becomes retell-with-a-purpose. Here are examples of activities to enhance fluency, visualizing, and retelling.

1. Fluency.

Repeated reading (Rasinski and Hoffman, 2003) and the “amount of time spent reading connected text” (Kuhn and Stahl, 2003, p. 17) are the Yellow Brick Road to fluency—not just an increase in reading rate but also in prosody (phrasing and inflection). Here are two ways to improve fluency, incorporating the student’s Point of View.

Readers’ Theater

Students read aloud scripts consisting of character dialogue, with perhaps some narration. Students practice until they are sufficiently prepared, and then they perform the script orally with or without an audience. Either way, their purpose is to evoke response in listeners. *Reading Street* includes some made-to-order scripts, such as *The Bremen Town Musicians* (Grade 2) and *Grace and the Time Machine* (Grade 4). Furthermore, it’s an easy step to turn dialogue into script form with such selections as *The Garden* (Grade 1), *Dot and Jabber and the Great Acorn Mystery* (Grade 1), and portions of *Because of Winn-Dixie* (Grade 4). For more information, read “*I Thought About It All Night*”: *Readers Theater for Reading Fluency and Motivation* (Worthy and Prater, 2002).

In addition to the above opportunities, a Readers’ Theater Anthology at each grade level of *Reading Street* provides usable scripts that further extend the unit themes. You can easily adjust these scripts to involve all the students in your class.

Staged Reading

Sometimes called Chamber Theater (Heathcote and Bolton, 1995, pp. 205–217), Staged Reading uses scripts devised from divided-up prose or poetry but not necessarily dialogue. Often these scripts come from nonfiction. You can turn portions of *The Story of the Statue of Liberty* (Grade 3), *My Brother Martin* (Grade 4), *Satchel Paige* (Grade 5), or *Dinosaur Ghosts* (Grade 6) into a script forum for three or more readers, who then plan together how to put contrasts (loud and soft, fast and deliberate, humorous and sad) into their reading. Staged Readings are more flexible than Readers’ Theater. With rehearsal, they can accommodate some movement, props, sound effects, and background music.

Table 4

Suggestions for Readers' Theater and Staged Reading

1. Don't ask students to read orally "at sight." Send scripts home for practice, practice, practice.
2. In Readers' Theater, rule out movement. The actors sit on chairs or stools facing the audience, not each other. They keep their scripts in their hands or on music stands in front of them. "Voice inflection and facial expression, rather than action, express mood" (Millin and Rinehart, 1999, p. 74). Planned movement, such as miming a character's actions, may be a part of Staged Reading, however.
3. If performance includes an audience, the audience does not have the script. The audience is there for response and support, not to check accuracy.

2. Visualizing.

This comprehension strategy is familiar to avid readers, who say, "I saw the world the author createdWhen I read books about Egypt, I find myself there . . . I picture the characters in my head." It's a quality to be prized, this ability to build the scenery and see the action inside one's head. Here are two ideas to help it happen:

Describe/Sketch What You See

Select a short passage (not over a page). Have students read it carefully once, twice, thrice—to "get the picture in your head." Then discuss. For example, ask students to describe what they visualized as they read about ancient Olympics in *Ancient Greece* (Grade 6) or games played by children and adults in ancient *Egypt* (Grade 6). Sometimes, invite readers to make five-minute sketches of a crucial scene in fiction or nonfiction—to "show what's in your head as you read." Call it a quicksketch.

You Are There (Creative Drama)

Try improvisation, a technique of creative drama (McCaslin, 1990). After students have read a passage, place them in a pretended setting to assume roles of characters who might be there. At a signal, they move and speak, improvising a scene derived from the reading. After a brief enactment, call, "Curtain!" and evaluate: Did the scene help us visualize? Try this technique with picturesque nonfiction, such as *A Walk in the Desert* (Grade 2) and *Lost City: The Discovery of Machu Picchu* (Grade 6).

3. Retelling.

Research supports retell as a strategy to improve comprehension, to recall the events in a story (Gambrell, Koskinen, and Kapinus, 1991), or to facilitate summarizing of nonfiction (Moss, 2004). From the student's point of view, though, retelling can become laborious. To brighten some retell sessions, try these ideas:

Retell—Storytell

The difference between retelling and storytelling is that the latter seeks to evoke—to share enthusiasm and excitement in the narration. A child who dons a cap and tells the story of Francisco in *A Day's Work* (Grade 3) will have a reason for the retell: to entertain. So will the student who retells a biography such as *Ben Franklin and His First Kite* (Grade 1) as if he or she had been there.

Interview

To get at retell of information from nonfiction, ask students to take the role of a central figure from the selection. Posing as that figure, they describe their experiences as they might do in a talk-show interview. (I use a microphone and name plates for this.) Michael Collins in *The Man Who Went to the Far Side of the Moon* (Grade 4) and Jennifer Owings Dewey in *Antarctic Journal* (Grade 4) are good choices for this activity, but you might also try *Life Cycle of a Pumpkin* (Grade 2). Why? Well, retell will be considerably brightened when someone plays a pumpkin!

REFERENCES

- Cortez, J., and S. Sebesta (2004). Why read? A taxonomy of intrinsic values. *The California Reader*, 37, 4: 14–18.
- Fisher, D., J. Flood, D. Lapp, and D. Frey (2004). Interactive read-alouds: Is there a common set of implementation practices? *The Reading Teacher*, 58: 1, 8–17.
- Fisher, M. (1972). *Matters of Fact: Aspects of Non-fiction for Children*. London: Brockhampton Press.
- Galda, L., and L. A. Liang (2003). Literature as experience or looking for facts: Stance in the classroom. *Reading Research Quarterly*, 38, 2, 268–275.
- Gambrell, L. B.; P. S. Koskinen, and B. A. Kapinus (1991). Retelling and the reading comprehension of proficient and less-proficient readers. *Journal of Educational Research*, 84: 356–363.
- Gray, W. S., and B. Rogers (1956). *Maturity in Reading: Its Nature and Appraisal*. Chicago: The University of Chicago Press.
- Harris, T. L., and R. E. Hodges (1995). *The Literacy Dictionary*. Newark, DE: International Reading Association.
- Heathcote, D., and G. Bolton (1995). *Drama for Learning*. Portsmouth, NH: Heinemann.
- Kuhn, M., and S. A. Stahl (2003). Fluency: A review of developmental and remedial practices. *Journal of Educational Psychology*, 95, 1, 3–21.
- McCaslin, N. (1990). *Creative Drama in the Classroom* (5th ed.). New York: Longman.
- McKenna, M. E., and D. J. Kear (1990). Measuring attitude toward reading: A tool for teachers. *The Reading Teacher*, 44: 626–640.
- Millin, S. K., and S. D. Rinehart (1999). Some of the benefits of readers theatre participation for second-grade Title I students. *Reading Research and Instruction*, 39, 1, 71–78.
- Morrow, L. M. (2003). Motivating lifelong voluntary readers. In J. Flood, D. Lapp, J. R. Squire, and J. M. Jensen (eds.), *Handbook of Research on Teaching the English Language Arts* (pp. 857–867). Mahwah, NJ: Erlbaum.
- Moss, B. (2004). Teaching expository text structures through information trade book retellings. *The Reading Teacher*, 57: 8, 710–718.
- Rasinski, T. V., and J. V. Hoffman (2003). Oral reading in the school literacy curriculum. *Reading Research Quarterly*, 38: 4, 510–522.
- Rosenblatt, L. M. (1995). *Literature as Exploration* (5th ed.). New York: Modern Language Association of America.
- (1991). Literature—S.O.S.! *Language Arts*, 68: 444–448.
- Scholz, R. W., and O. Tietje (2002). *Embedded Case Study Methods*. San Francisco: Sage Publications.
- Sebesta, S.; E. M. Aoki, J. Cortez, and D. L. Monson (2004). Case studies of avid readers: What we learned and why. Symposium presented at International Reading Association Convention, May 5, 2004.
- Shapiro, J., and P. Whitney (1997). Factors involved in the leisure reading of upper elementary school students. *Reading Psychology*, 18: 4, 343–370.
- Strommen, L. T., and B. F. Mates (2004). Learning to love reading: Interviews with older children and teens. *Journal of Adolescent and Adult Literacy*, 48: 3, 118–200.
- (1997). What readers do: Young children's ideas about the nature of reading. *The Reading Teacher*, 51: 2, 98–107.
- Valencia, S., and M. R. Buly (2004). Behind test scores: What struggling readers really need. *The Reading Teacher*, 57: 6, 520–531.
- Worthy, J., and K. Prater (2002). “I thought about it all night”: Readers theater for reading fluency and motivation. *The Reading Teacher*, 56: 3, 294–297.

CHILDREN'S BOOKS CITED

Doyle, R. *The Giggler Treatment*. New York: Scholastic, 2002.

Farmer, N. *The Sea of Trolls*. New York: Atheneum, 2004.

Funke, C. *Inkheart*. New York: Scholastic, 2003.

Lewis, K. *Chugga-Chugga Choo-Choo*. Illus. D. Kirk. New York: Hyperion, 1999.

Marshall, J. *Wings: A Tale of Two Chickens*. New York: Viking Kestrel, 1986.

Paolini, C. *Eragon*. New York: Knopf, 2003.

Pilkey, D. *The Adventures of Captain Underpants*. New York: Scholastic, 1997.

(Also see Table 3.)



scottforesman.com
800-552-2259