

Appendix A: Children’s Literature: Nurturing Resilience

Beautiful Oops, written and illustrated by Barney Saltzberg. When is bent paper something to celebrate? When you can use it to create delightful penguins! Read this book when your child (or you) need encouragement because of a mess, spill, or mistake.

I’ll Always be With You, written by Joni Eareckson Tada, illustrated by Craig Nelson. “All you needed to overcome your fear was to feel my touch and to know my presence and love for you – to know God’s love and presence. Fame – even failure – can make a person forget things like that.” Through beautiful illustrations and text, Tada’s message is clear concerning where we should be finding our true identity.

Ish, written and illustrated by Peter H. Reynolds. When Ramon’s older brother mocks Ramon’s drawings, he gives up. But encouraged by his little sister, he began to realize his drawings were better than he thought. They were tree-ish, house-ish, sun-ish, and more. This story can inspire young artists and writers to keep trying and persevering through disappointments.

Jabari Jumps, written and illustrated by Gaia Cornwall. Jabari has learned to swim, so now it is time for his next big challenge – the diving board. But it’s so high! It’s really scary! This book addresses a child’s fear, as Jabari’s father patiently supports and encourages him.

Rosie Revere, Engineer by Andrea Beaty, illustrated by David Roberts. When Rosie was younger, she collected trash and created marvelous inventions. But as some of her creations turned out differently than she imagined, she gradually lost her confidence until one day, her great-aunt showed up and helped Rosie see her failed invention as a raging success. “The only true failure can come if you quit.” The author includes a historical note and illustrations, teaching about the many women who, in World War II, took on roles they never thought imaginable, represented by the fictional character, Rosie the Riveter.

The Dot, written and illustrated by Peter H. Reynolds. Every journey begins somewhere, and for little Vashti, her journey to believing in her ability to create something beautiful begins with a dot.

The Junkyard Wonders, written and illustrated by Patricia Polacco. Mrs. Peterson’s class is known as “the Junkyard” because it is where all the *misfits* are placed. But Mrs. Peterson teaches her students a new definition of genius,

which includes “risking without fear of failure.” Through her encouragement, inspiration, and love, these misfits learn to persevere and conquer their own fears. Patricia Polacco uses her own childhood experience to motivate and inspire perseverance and hope in her readers.


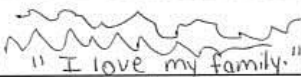





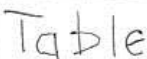
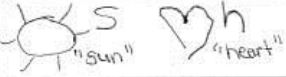

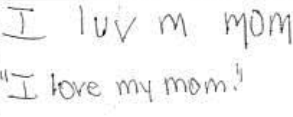
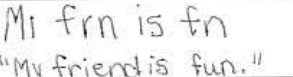
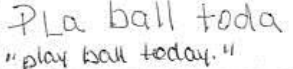
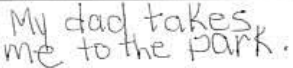
The Most Magnificent Thing, written and illustrated by Ashley Spires. As the little girl tries and tries to create her most magnificent thing, she is thwarted by her own doubts and mistakes, as well as the doubtful glances of neighbors. But perseverance wins out in the end, as the imagined creation is destroyed, then reimagined, and formed into a delightful invention.

You Are Mine, written by Max Lucado, illustrated by Sergio Martinez. Little Punchinello, the wooden puppet, learns his worth is not in the many boxes and balls he owns, but in who he is. Eli, the puppet maker, reminds Punchinello, “You’re special – not because of what you have. You’re special because of who you are. You are mine. I love you. Don’t forget that, little friend.”

You Are Special by Max Lucado, illustrated by Sergio Martinez. When we know our identity is found in Christ, we can dare to be resilient. Little Punchinello learns this valuable lesson when he turns his focus to his creator, Eli, rather than what the world is telling him.

Appendix B: Developmental Stages of Writing

Developmental Stages of Writing

1. Random Scribbling	Mostly circular random marks that start anywhere on the page; no meaning implied	
2. Controlled Scribbling	Moves left to right; mostly linear; intentional message	
3. Drawing	Pictures have meaning; can be mixed with scribbles	
4. Letter-like symbols	Forms that look like letters; mixed with symbols	
5. Random letters/letter strings	Long strings of random letters; moves left to right; repeats familiar letters; usually capital letters	
6. Letter groups	groups of letters to resemble words	
7. Picture Labeling	Labels drawing, often with beginning sound	
8. Environmental print awareness	Awareness of words in the environment; copies labels; signs, names	
9. Initial consonants	Uses initial sound/letter to represent each word	
10. Initial & Final consonants	Represents a word with first and last letter/sound	
11. Medial sounds represented	Attempts the medial vowel; may use some entire words; uses some conventional spelling; one letter may represent a syllable;	
12. Phonetic spelling	Most words are spelled phonetically	
13. Phrase writing	Uses phrases to represent entire sentences	
14. Conventional writing	Writes entire sentences with conventional spelling	

Appendix C: The PRAtt Model: Plan, Read, Ask, Think, And Talk

Regardless of the label, interactive language, dialogic reading, or grand conversations, the purpose of the strategy is similar – promoting thinking, comprehension, and language development in children through *conversations* before, during, and after reading a book together. Early childhood educators and parents recognize the value of reading to young children, but they do not always think through and plan ways in which a *well-chosen* book can promote the foundations for early literacy by involving children in listening, thinking, and speaking.

An emphasis on early literacy focuses on six commonly recognized early literacy skills (Multnomah County Library, 2010). These include vocabulary, print motivation, print awareness, narrative skills, letter recognition, and phonological awareness. The PRAtt model's primary focus is on the development of vocabulary and narrative skills. The acronym represents the instructional process. **P**lanning, **R**eadng, and **A**sking are the teacher's responsibility, while **t**hinking and **t**alking are tasks for the children. The goal is listening and speaking – active listening and “thick” conversations.

Planning:

Even though many teachers read to children on a regular basis, the experience often does not reach its full potential due to the lack of planning. Planning begins by choosing the right books, collecting related props to make the story more concrete, considering the children's prior experiences as a means to set the stage for the book, identifying new vocabulary and concepts, and designing questions to use throughout the experience. It is not that taking time to simply read a book to the children is without value, but children should be moved beyond passive listening to active engagement.

Not all books are created equal, and therefore, not all books have the same power to provide ideas worthy of a child's thoughts and classroom discussion. Gladys Hunt (2002) refers to a well-chosen book as “honey for a child's heart”: “A good book is always an experience containing spiritual, emotional, and intellectual dimensions” (p.30). She encourages selections that stimulate the imagination, utilize language that is not simplified or diluted, contain content that is not only realistic but enduring, and present values and principles that are implicit as opposed “preachy.”

Once the book has been selected, set the stage for understanding before introducing the book, select logical points *within* the book to stop and engage the child's thinking, and consider the ways in which the conversations and activities related to the book can be extended across the curriculum during the days *after* the initial reading. Once the book is introduced, the role of the teacher will be that of asking questions that require the child to represent their thinking through language.

Before:

Conversation should begin prior to introducing the literature selection. During this time, the focus should center on the child's prior experiences as they relate to the setting, plot, or theme of the book. The child should be encouraged to draw from long-term memory the necessary contextual understandings and vocabulary that will provide a meaningful frame of reference for listening, thinking, and talking. Identify the theme or themes that will become the focal point for discussion and application. Include the relationship of the theme to biblical Truth.

Within:

Select key times when the insertion of a question might align with the child's thoughts and efforts to comprehend. Look for the opportunity to connect something that has happened in the story to the listener's past experiences, to the brain's need to make connections, or to the natural wonder of what will happen next. Be careful to not interrupt the flow of thought. Some questions and conversations may need to be saved for a second reading.

Many books will allow for active participation on the part of the listener. The book may use repeated phrases, rhyming words, or a familiar sequence (counting, days of the week, etc). Take advantage of these cues and allow the children to predict the next phrase or word and thereby become a participant in the reading.

After:

Once the reading of the story has concluded, the conversations should focus on retelling, bridging to the theme, using new vocabulary, connecting to previously read books, and answering students' questions. The opportunity to connect the story and theme to the child's life and to biblical truth should also be an aspect of a concluding conversation.

Children learn to express their ideas, first, through direct interaction with a book and then through less formal rehearsal or play related to the new words

and concepts. Following subsequent readings, children will incorporate their new understandings and language (vocabulary) into their play and conversations. Designing the environment must therefore also be part of the planning. Provide props for the block, home, and other learning centers. Introduce appropriate puppets to the puppet theater and provide materials to draw, paint, and model the new concepts. Think through snack time, experiences with numbers, items to examine and explore at the science table, and the content within Bible lessons. In every case, the goal is to extend the thinking, vocabulary, and conversations into classroom play and subsequent lessons across the curriculum. Observe and listen carefully for times when you can enter into their play and verbal interactions.

Applying the PRAtt Model: An Example

<p>The PRAtt Conversation Model: Pre-K or Kindergarten</p>
<p>Applying the Planning Timeline to <i>A Visitor for Bear</i> Bonny Becker, author, and Kady MacDonald Denton, illustrator Cambridge, MA: Candlewick Press, 2009</p>
<p>Planning (P)</p> <p>Select enduring themes: The need for relationships/friendships (worldview integration). Just because two people are different does not mean they cannot be friends. Don't give up when trying to be a friend (patience).</p> <p>Ephesians 4:2 Be completely humble and gentle, be patient, bearing with one another in love.</p> <p>Proverbs 15:1 A gentle word turns away wrath.</p> <p>Locate supporting materials: Check out other Bonny Becker books about Bear and his friend Mouse.</p>

Locate a copy of the book *Tarra and Bella*. This is a true story of an elephant and dog friendship. Also, locate the story on YouTube. This will reinforce the fact that this story was true. *Tarra and Bella: The Elephant and Dog Who Became Best Friends* by Carol Buckley. New York: Puffin Books. 2009.

Make a large sign like that on Bear's door: "No Visitors Allowed." Locate a toy or used teakettle.

Identify vocabulary: "Bright-eyed, Vamoose, farewell, rigid, impossible, intolerable, insufferable, murmured, blubbered, attentive, impressive, polite"

Introduce the use of the prefix "in"

Before Reading (the lesson plan begins here)

Introductory conversation: Ask children "How do you become friends with someone? Do two people have to be the same to be friends?"

Show the YouTube video story of Tarra and Bella. Discuss their friendship. What did these friends do?

Talk about the cover of the book: Who do you think will be Bear's visitor? Where is Bear pointing? When identified, hold up the sign and ask, why would Bear have a sign like this? Why do you think Bear is pointing to the sign? Why would he feel this way? How might this story be like the story of Tarra and Bella?

Read and Ask (R & A)

Questions during reading (think and talk)

Page 11: Prediction: What is going to happen? What makes you think that? When I turn the page what is it going to say?

Page 18: The mouse is "small and gray and bright-eyed." What words would you use to describe Bear?

Page 22: What is "impossible! Intolerable! and Insufferable!"?

Page 29: Pick up the teakettle and ask, what is about to happen? Let the children tell or create the text for the next page. (*Place the teakettle and the sign in the housekeeping center as a play prop*)

Page 38-39: After reading the two pages, ask, how is Mouse's behavior described? What are some of the things Mouse said to Bear?

Page 44: Show the picture. Why did Bear say "DON'T GO"?

Think and Talk (tt)

Questions after reading

- Mouse was kind and polite throughout the story. How did Mouse show kindness? Politeness?
- Why were Mouse and Bear "unlikely friends"?
- How did Mouse change Bear?

Activities after shared reading (lesson extension)

Read one of the next stories in the series.

- What has not changed about Bear?
- Is anything different about Mouse?
- Why do you think Bear and Mouse stayed friends?

Share the Proverbs 15:1 verse. How do the stories show that this verse is true?

Share the Ephesians 4:2 verse. Why did I choose this verse from the Bible to go with this story?

Check out YouTube for "unlikely animal friends" for multiple options to view and discuss.

Appendix D: Books to Promote Inquiry and Wonder

If You Find a Rock by Peggy Christian, photographs by Barbara Hirsch Lember. The photographs and text inspire wonder, encouraging the reader to think of all the many ways to use a rock for skipping, chalking, even wishing!

I Wonder Why Spiders Spin Webs and Other Questions About Creepy-Crawlies by Amanda O'Neill. This book is one of a large series published by Kingfisher. Excellent photographs and diagrams.

Leaf Man by Lois Ehlert. Where does a Leaf Man go when the wind blows? Do *you* know? The author pursues these questions in simple, intriguing text and colorful autumn illustrations. Readers are inspired to use their imagination, as they view the falling leaves.

Looking Closely Through the Forest by Frank Serafini. Each page turn presents a close-up photo. Look very closely; what do you see? Suggestions are made, but turn the page to discover what you are really looking at. This book is one of four in a series (*Looking Closely Around the Pond, Looking Closely Along the Shore, Looking Closely Across the Desert*) featuring beautiful photography and intriguing glimpses of nature.

Mama Dug a Little Den by Jennifer Ward, illustrated by Steve Jenkins. Each spread features rhyming text, information, and beautiful illustrations about animals that dig underground dens, whether as a safe haven for little ones or a secret hideaway for storing food. The last lines of the book provide a wonderful stepping-stone for further inquiry, "Perhaps *you'll* come across a den, dark and deep and wide...and it will make you wonder who or what might be inside!"

One Small Square: Backyard by Donald M. Silver and Patricia Wynne. This book is one of a series, including nature settings such as woods, ponds, and seashore, among others. Realistic photos and factual text engage readers.

Outside Your Window: A First Book of Nature by Nicola Davies, illustrated by Mark Hearld. Through lovely text and detailed illustrations, children will be captivated by these poems categorized into the four seasons.

The Busy Tree by Jennifer Ward, illustrated by Lisa Falkenstern. The rhyming text and beautiful illustrations provide a glimpse into the many activities occurring in a lively tree.

The Librarian Who Measured the Earth by Kathryn Lasky, illustrated by Kevin Hawkes. This picture-book biography about ancient Greek librarian, Eratosthenes, explains how his curiosity led to amazing discoveries, including the measurement of the Earth's circumference, accurate within 200 miles, according to modern measurement. The book promotes questioning, curiosity, and discovery.

What Do You Do With an Idea? by Kobi Yamada. "It is good to have the ability to see things differently." So says the young child who had an idea, was tempted to ignore that idea, but, in the end, realizes one's idea is worth pursuing.

Why? by Catherine Ripley, illustrated by Scot Ritchie. You may have heard your child ask these questions, in categories including night-time and outdoor questions. Explanations are basic, leading to possible further investigations for confirmation or correction.

Appendix E: Suggested Tools for Discovery Learning

Whether your classroom is indoors or out, your students will need tools to help them conduct, organize, and analyze their discoveries. The following list provides a place to begin:

- Clipboards, paper, markers
- Digging tools (wooden spoons, sand shovels, buckets, measuring cups, and spoons)
- Hula hoops (great for marking out observation areas)
- Inexpensive cameras or teacher access to a digital camera for documenting what they see
- Magnifying lens
- Strainers – great for sand and dirt exploration
- Tins – pie, cake, bread – all these shapes are useful for sifting dirt and collecting and organizing items
- Yarn and string (great for marking out observation areas, “no-touch” zones, measuring lengths to compare and contrast)
- Sandbox, dirt box, water table, or water containers

Questions to promote inquiry and reflective thinking

- What do you see? (hear, feel, smell)
- What do you notice when we...?
- Does this look different from another viewing angle? Why or why not?
- What does this remind you of?
- Why do you say that? What makes you say that? (*This is my favorite, my go-to question because it elicits the student’s thinking. You may be surprised!*)
- What do you think may have caused ... to happen?
- What more do you want to know about this animal/plant/something else?
- How could we discover more about this...?
- What surprised you?
- What did you learn today?
- What do you still wonder about?
- What would you like to explore tomorrow?
- Do we see a pattern?
- Are there other places where we see this pattern?
- What has changed since the last time we viewed this? What do you think may have caused this change?
- How can we check to see if our guesses seem correct?

Appendix F: Children’s Literature: Arts Focus or Technique

Art and Creativity	
<i>Chalk</i> by Bill Thomson	<i>Questions, Questions</i> by Marcus Pfister
<i>Art & Max</i> by David Weisner	<i>Too Much Glue</i> by Jason Lefebvre
<i>Beautiful Oops</i> by Barney Saltzberg	<i>Let’s Paint</i> by Gabriel Alborozo
<i>A Little Bit of Oomph!</i> by Barney Saltzberg	<i>Mix It Up</i> by Herve Tullet
<i>Sky Color</i> by Peter Reynolds	<i>Press Here</i> by Herve Tullet
<i>The Dot</i> by Peter Reynolds	<i>I Absolutely Must Do Coloring Now or Painting or Drawing</i> by Lauren Child
<i>Ish</i> by Peter Reynolds	<i>Perfect Square</i> by Michael Hall

Color	
<i>Little Blue and Little Yellow</i> by Leo Lionni	<i>The Day the Crayons Quit</i> by Drew Daywalt
<i>Harold and the Purple Crayon</i> by Crockett Johnson	<i>The Wonders of the Color Wheel</i> by Charles Ghigna
<i>Color Zoo</i> by Lois Ehlert	<i>My Many Colored Days</i> by Dr. Suess
<i>Making Colors</i> by James Diaz	<i>Monsters Love Colors</i> by Mike Austin
<i>Color Dance</i> by Ann Jonas	<i>A Color of His Own</i> by Leo Lionni

Drawing	
<i>Ed Emberley’s Drawing Book: Make a World</i>	
<i>Ed Emberley’s Drawing Book: Animals</i>	
<i>Andrew Drew and Drew</i> by Barney Saltzberg	

Technique

Illustrator techniques

- *Artist to Artist* by Eric Carle Museum (2007, various illustrators talk to children about their art)

Watercolor

- Sue Williams/Julie Vivas, *I Went Walking* (1992)
- Uri Shulevitz, *Dawn* (1988)
- Allen Say, *Grandfather’s Journey* (1993)

Pastel chalk

- Judith Hendershot/Thomas Allen, *In Coal Country* (1987)

Pen and ink

- Chris Van Allsburg, *Two Bad Ants* (1988)
- Mercer Mayer, *Frog Goes to Dinner* (1977)

Acrylic paints

- Donald Hall and Barbara Cooney, *Ox-cart Man* (1984)

Airbrush

- Donald Crews, *Freight Train* (1978)
- Leo and Diane Dillon, *Why Mosquitoes Buzz in People's Ears* (1983)

Collage

- Eric Carle, *The Very Hungry Caterpillar* (1969)
- Ezra Jack Keats, *The Snowy Day* (1962)
- Lois Ehlert, *Rrralph* (2011)
- Lois Ehlert, *The Scraps Book: Notes from a Colorful Life* (2014)
- William Wegman, *Flo & Wendell* (2013)

Resist

- Roni Schotter and Marcia Sewall, *Captain Snap and the Children of Vinegar Lane* (1988)
- Margaret Mahy and Patricia MacCarthy, *Seventeen Kings and Forty-Three Elephants* (1993)

Linoleum or block prints

- Gail Haley, *A Story, A Story* (1988)
- Ashley Wolff, *A Year of Birds* (1984)

Photography

- Tana Hoban, *A Children's Zoo* (1985)
- Dav Pilkey, *Dogzilla* (1993)

Oil paint

- Hans Christian Anderson and Thomas Locker, *The Ugly Duckling* (1985)
- Paul O. Zelinsky, *Rumpelstiltskin* (1986)

Plasticine

- Joanne Oppenheim and Barbara Reid, *Have You Seen Birds?* (1988)
- Barbara Reid, *Two by Two* (1993)

Fibers

- Mac Barnett, *Extra Yarn* (2012)

Compiled from:

- Isenberg, J. and Jalongo, M. (2018) *Creative Thinking and Arts-Based Learning: Preschool through Fourth Grade*, 7th Ed. New York: NY, Pearson.
- https://www.hellowonderful.co/post/THE-BEST-ART-BOOKS-FOR-KIDS-AGES-3-6/#_a5y_p=4058780
- <https://www.kitchentableclassroom.com/childrens-books-about-art-elements/>
- <https://boymamateachermama.com/2014/06/17/book-mama-books-about-colors/>

Appendix G: Resources for Creative Arts

Art

- **The Art Institute of Chicago** - www.artic.edu/collection
Large online database of images searchable by artist, culture, theme, or keyword.
- **The Smithsonian** - www.si.edu
Art, design, history and culture, science, and nature.
- **The National Museum of African Arts** - <https://africa.si.edu/>
Searchable by region, industry, country, ethnic group, or artist.) Teacher and classroom resources.
- **Solomon Guggenheim Museum** - www.guggenheim.org
Online collection indexed by artist with high-resolution, downloadable images, and information about the artwork. Curriculum materials, lesson plans, and “Inquiry with Art” portal.

Music and Movement/Dance

- **Music Together** - www.musictogether.com
Research-based curriculum for use in centers or classrooms (infant-kindergarten).
- **New York Philharmonic Kidzone** - www.nyphilkids.org
- **Songs for Teaching** - www.songsforteaching.com
- **SphinxKids! Classical Music Interactive Learning Games** - www.sphinxkids.org
Contains resources for children to invent their own rhythm band, explore an orchestra station, composer, and instrument galleries, and play interactive musical games.

Drama

- **Aaron Shepard’s Readers Theater** - www.aaronsherp.com
- **Center for Puppetry Arts** - www.puppet.org
Downloadable educator resource guides related to past performances and numerous links for puppetry.
- **Drama GAMES for Kids - Beat by Beat Press** - www.bbbpress.com/dramagames
Comprehensive resources for warm-ups and other creative drama games, plus teaching tips for classroom teachers.
- **Seattle Children’s Theater** - www.sct.org
Resources for teachers to connect drama to children’s literature.

Resources from Isenberg, J. and Jalongo, M. (2017). *Creative Thinking and Arts-Based Learning: Preschool through Fourth Grade*, 7th Ed. New York: NY, Pearson.

Appendix H: Types of Learning Promoted Through the Arts

Types of Learning Promoted Through the Arts From Isenberg & Jalongo (2006). <i>Creative Thinking and Arts-Based Learning</i> 4 th ed., p. 93-94.	
Knowledge about the arts is developed by:	<ul style="list-style-type: none"> • Sensory experiences and exploring materials • Meeting real, live artists and watching them at work • Thoughtful examination and discussion of works of art
Skills in the arts are developed by:	<ul style="list-style-type: none"> • Experimenting with art materials, tools, and processes in a low-risk environment • Gentle guidance from others who have already acquired the skills • Trial and error; making and learning from mistakes; resiliency
Disposition toward the arts is developed by:	<ul style="list-style-type: none"> • Interactions with role models: more competent peers, teachers, and professional artists • Participating successfully in the arts
Feelings about the arts are developed by:	<ul style="list-style-type: none"> • A sense of belonging to a community and feeling supported by the group. • Opportunities to respond to works of art created by others. • The sense of efficacy that results when a child's artistic efforts evoke a positive response from others.

Appendix I: For Further Reading and Additional Resources

Chapter 1:

Arnold, Johann Christoph. (2014). *Their Name Is Today: Reclaiming Childhood in a Hostile World*. Walden: New York: Plough Publishing House.

Smalley, Gary, & Stageberg, Carrie Trent. (2019). *The Blessing: Giving the Gift of Unconditional Love and Acceptance*. Nashville: TN. Thomas Nelson.

Chapter 2:

Sidebothan, Peter. "Growing Up—in Wisdom and Stature and in Favour with God And Men." *Christian Medical Fellowship*. Retrieved on Nov. 18, 2019.
<https://www.cmf.org.uk/resources/publications/content/?context=article&id=1017>.

Chapter 3:

Center on the Developing Child, Harvard University:
<https://developingchild.harvard.edu/science/key-concepts/executive-function/>.

The Collaborative for Academic, Social, and Emotional Learning (CASEL):
<https://casel.org/about-2/>.

Center on the Social and Emotional Foundations for Early Learning (CSEFEL):
<http://csefel.vanderbilt.edu/>.

ACSI Principals and Practices of Christian Early Education: www.acsi.org/ee.

Chapter Four:

Enriquez, G., Clark, Summer, D., & Della Calce, J. (2017). Using Children's Literature for Dynamic Learning Frames and Growth Mindsets. *The Reading Teacher*. 70(6), p. 711-719.

Mogel, Wendy. (2001). *The Blessing of a Skinned Knee*. New York: Simon & Shuster.

Souers, K. (2016). *Fostering Resilient Learners: Strategies for Creating Trauma-Sensitive Classroom*. Alexandria, VA: ASCD.

Chapter 5

NAEYC Position Statement on Developmentally Appropriate Practice:
<https://www.naeyc.org/sites/default/files/globally-shared/downloads/PDFs/resources/position-statements/PSDAP.pdf>.

Katz, Lilian, Chard, S. & Kogan, Y. (2015). *Engaging Children's Minds: The Project Approach*. Praeger Publishers.

Chapter 6

Hunt, Gladys. (2002). *Honey for a Child's Heart*. Zondervan.

Trelease, Jim. (2001). *The Read-Aloud Handbook*. Penguin Publishing Group.

Shillday, Amy. (2014). *Spotlight on Children: Exploring Language and Literacy*. Washington, D.C.: NAEYC.

Chapter 7

Dawes, Lyn & Sams, Claire. (2017). *Activities for Teaching Oracy with Children aged 4-8*. New York: New York: Routledge.

Jalongo, Mary Renck. (2015). *Literacy for All Young Learners*. Lewisville: NC. Gryphon.

Jalongo, Mary Renck. (2007). *Learning to Listen, Listening to Learn: Building Essential Skills in Young Children*. Lewisville: NC. Gryphon.

Middendorf, Cindy. (2009). *Building Oral Language Skills in PreK-K*. New York, NY: Scholastic.

Chapter 8

Baratta-Lorton, M. (1995). *Mathematics Their Way: An Activity-Centered Mathematics Program for Early Childhood Education*. Anniversary Edition. Menlo Park, CA: Addition Publishing Company.

Kamii, Constance. (1982). *Number in Preschool and Kindergarten*. Washington, D.C.: NAEYC.

Moomaw, Sally. (2011). *Teaching Mathematics in Early Childhood*. Baltimore, MD: Paul H. Brookes Publishing.

Chapter 9

Christakis, Erika. (2016). *The Importance of Being Little: What Preschoolers Really Need from Grownups*. New York: Viking.

Edson, Marcia T. (2013). *Starting with Science: Strategies for Introducing Young Children to Inquiry*. Portland, ME; Stenhouse.

Heard, G. & McDonough, J. (2009). *A Place for Wonder: Reading and Writing Nonfiction in the Primary Grades*. Portland, ME: Stenhouse.

Project Learning Tree trains teachers for engaging students in learning about and in the natural environment. The curriculum includes experiential learning activities for indoor and outdoor use. Online training is available as well as professional development workshops, which provide teaching materials and teacher training with a special emphasis on early childhood. See www.plt.org/?s=early+childhood for more details.

Project Wet Foundation provides teacher training and curriculum for action-oriented learning. Their guide, *Getting Little Feet Wet*, is designed for early childhood. See <https://www.projectwet.org/earlychildhood> for a description and additional resources.

Project WILD has designed an excellent early childhood activity guide, *Growing Up WILD: Exploring Nature with Young Children*, featuring 27 field-tests thematic Units for early childhood. This guide is produced by the Association of Fish & Wildlife Agencies. See fishwildlife.org/projectwild/growing-wild/guw-is for more details.

Seefeldt, C. & Galper, A. (2007). *Active Experiences for Active Children: Science*. Upper Saddle River, NJ: Pearson Prentice Hall, 2007.

Chapter 10

Expressing Creativity in Preschool, from the editors of Teaching Young Children, NAEYC. 2015.

This is such a useful book for preschool! It provides ideas for art, music and movement, and dramatic play. It makes suggestions for low-cost activities that are so practical and doable.

Kelner, Lenore Blank. (1993). *The Creative Classroom: A Guide for Using Creative Drama in the Classroom, PreK-6*. Portsmouth: NH, Heinemann. Filled with activities for content integration.

Paley, Vivian Gussin. (1981). *Wally's Stories*. Cambridge: MA, Harvard University Press.

Storytelling and story acting in her own words.

The Status of Arts Standards Revision in the United States Since 2014: A Publication of the National Coalition for Core Arts Standards:

<https://www.nationalartsstandards.org/sites/default/files/The%20Status%20of%20Arts%20Standards%20Revisions%20in%20the%20United%20States%20Since%202014%20FINAL.pdf>.

Chapter 11

PE Central: What Works in Physical Education.

This online resource is an all-things-movement website that includes a full range of activities or lessons.

<https://www.pecentral.org/lessonideas/pelessonplans.html>. Retrieved on Nov. 18, 2019.

Graham, George, Holt-Hale, Shirley & Parker, Melissa, et.al. (2019). *Children Moving: A Reflective Approach to Teaching Physical Education*. 10th edition. New York: New York: Houghton Mifflin Higher Education.

This resource includes a movement analysis wheel referencing the progression (scope and sequence) of the fundamental movements from immature to mature.