

Give Young Readers “Books that Sing and Rhyme:” Build Confidence and Fluency

All young children deserve to experience a collection of books that they can enthusiastically sing and read from cover to cover – books that are a part of our shared cultural heritage. Singing songs and playing with the sounds of language is a powerful strategy for developing phonemic awareness – the ability to hear and manipulate individual sounds. Strong phonemic awareness facilitates phonics instruction and prevents many early reading difficulties. **Incorporating song picture books or “Books that Sing and Rhyme” into the early literacy program is simply the most efficient and engaging way we have to develop English syntax, accelerate fluency with oral language, and teach children concepts about how print works.** Using familiar songs and picture books allows us to develop language and reading skills simultaneously while fostering a love of literacy and honoring diverse learners.

The only things we carry into adulthood with word-for-word accuracy are songs. Our brains are uniquely designed to remember language through music. The musical brain chunks large amounts of information (the entire ABC song) into a single memory space. **Group singing connects fluent phrases, satisfying meanings and memorable melodies into a joyful social experience.** This accelerates acquisition of language by taking advantage of how the brain learns best. For those children who enter school with limited prior book-reading and language experiences, we must build a strong oral language foundation in the most brain-friendly, delightful way possible, so that children can hear, speak and manipulate the sounds of English. **It is the familiarity with patterns of English language that will allow the child’s decoding to be error-free and reading to be fluent.** Singing, memorizing, and reading song picture books is a powerful strategy that children delight in as they connect spoken and written words and begin the reading process. When children associate learning to read with pleasure and feeling of success, they have more motivation to build stamina as readers.

Systematic use of “Books that Sing and Rhyme” builds the oral language foundation necessary for success with phonics instruction, concepts about print, vocabulary development and comprehension. Young children have a natural desire to role play themselves as successful readers. We can breathe life into that desire by providing song picture books that facilitate this “magical memory reading” experience – joyfully bridging oral language into print. When we bring children into a supportive learning community where the entire class is singing and reading together, **every child participates at their own level, allowing even the least-experienced readers to perceive themselves as successful.** The child feels the security of belonging and begins building a confident “I can read!” attitude. Their desire to be a part of a community of readers allows teachers to more easily scaffold instruction to each child’s needs. **When children are singing, they are joyful, focused, and engaged – the optimal state for language learning.** Incorporating “Books that Sing and Rhyme” into the daily literacy framework provides all children with “Just Right: I Can Read!” books (a.k.a. “good-fit” books) that can be independently read with high levels of accuracy. **This multisensory, instructional practice is respectful of English Language Learners** and often a missing component in differentiated and balanced early literacy programs.

Unique Features of Shared Literacy Experiences with *Read and Sing Big Books, Little Books and Song Language Charts*

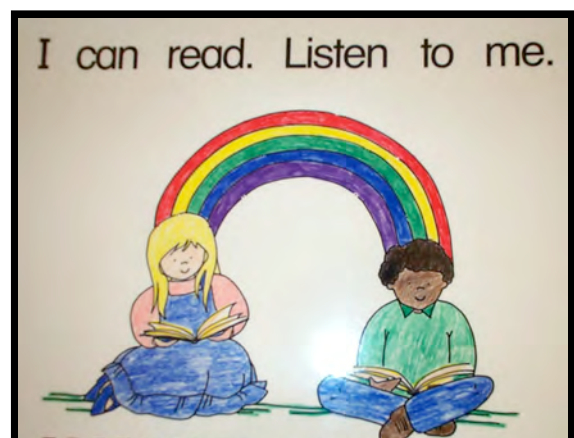
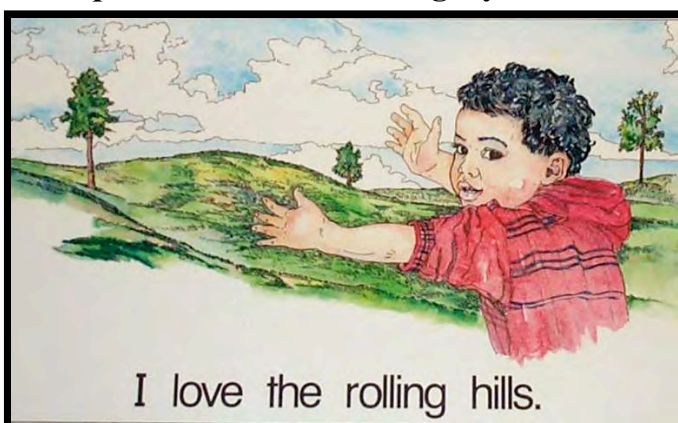
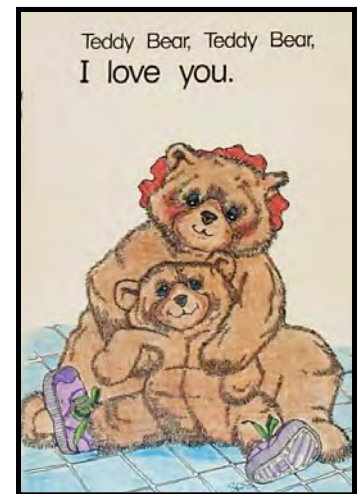
Accelerating language and reading skills simultaneously through singing, dramatizing, and signing songs is a multisensory learning experience that takes advantage of how the brain learns best! It is musical, personally engaging, and incorporates many “best practices”:

- Uses instructional strategies that **help children acquire positive attitudes about reading.**
- The rhythm, rhyme, and repetition support language learning and provide the **optimum context to develop phonemic awareness and vocabulary and teach concepts about print.**
- **Accommodates multilevel, differentiated instruction** while allowing all children (even the least experienced) to participate and perceive themselves as successful.
- **Is joyful and engaging, so the brain is most receptive to language learning.** The first shared singing and reading experience is an active and dramatic encounter to “hook” children emotionally into the language and its inherent meaning.
- Invites children to **memorize, recite, sing, sign, dramatize, and perform language, thus simultaneously building speech communication skills and early reading fluency.**
- **Enhances and extends phonics instruction through multisensory ABC and phonics immersion, integrated word study, daily “kid writing”, focused phonics games, word matching with language experience, and book-making activities.**
- **Uses the research-proven Neurological Impress Method** (a gradual release of responsibility model) to simultaneously build oral language and reading fluency.
- **Is initially a collaborative group activity, recognizing that academic success** is enhanced by social-emotional competence and a feeling of belonging.
- **Extends children’s vocabulary and personal oral language repertoire** of traditional, well-loved songs and rhymes that are part of our shared cultural heritage.
- **Teaches and reinforces high-frequency words** early on for reading mastery.
- **Builds comprehension** through drama, imagery, movement, mime, dance, and sign language, thus keeping children actively engaged and focused.
- **Explicit, systematic phonics instruction** (for children needing early intervention) is **placed in a meaningful context that builds on what the child can do.**
- **Allows us to demonstrate and model the strategies that successful readers use** within a noncompetitive environment that is predictable, playful, caring, and emotionally safe.
- **Builds essential literacy skills using language that children already know and love.** Children want to sing, chant, dance, sign, and role-play themselves as successful readers over and over again. **This initial group experience of “magical memory**



reading” begins developing the neuropathways for reading success while building a supportive community.

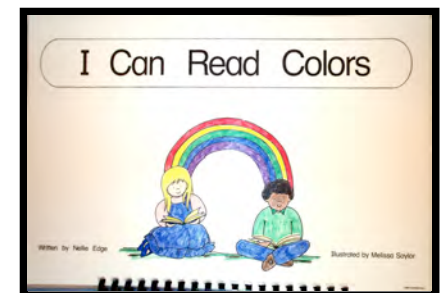
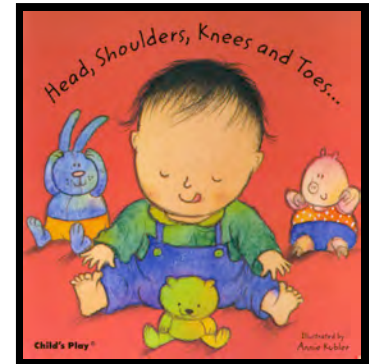
- Encourages integrated, meaningful instruction and skill development—not isolated, meaningless drill. (There is no ditto machine hiding away!) **High self-motivation, enthusiasm and confidence lead to reading independence.**
- Right from the start, children learn to read by being engaged in **authentic literacy experiences** with **Parents as Partners** in the process.
- **Teaches children to read in expressive “chunks of meaning.”** Builds fluency, confidence, and intrinsic motivation to read and reread memorable language.
- **Does not “ability group” children. Allows all children to feel a true sense of “belonging”** while developing literacy skills at their own individual levels, from memorizing the sounds of language to fluent independent reading.
- Uses positive instructional strategies to provide the balance needed to teach **reading decoding skills and reading as a satisfying language and comprehension experience.**
- Develops the vital **oral language foundation** necessary for **supporting all cueing systems**:
 - *Graphophonics* (shapes and sounds of letters)
 - *Semantics* (meaning)
 - *Syntax* (grammar, sounds of the language)
 - *Schema* (experiences and prior knowledge that influences the use of all other cues and is **dependent on oral language**)
- **Takes advantage of how the brain learns best.** Our brain is uniquely programmed to effortlessly learn language through songs and to build neuropathways that support reading success long before children have mastered all of the beginning reading skills.
- Allows more **experienced readers** to expand their vocabulary and be **challenged**.
- **Honors English language learners** and multi-ethnic learning communities; **respecting the unique and diverse learning style** each child brings to school.



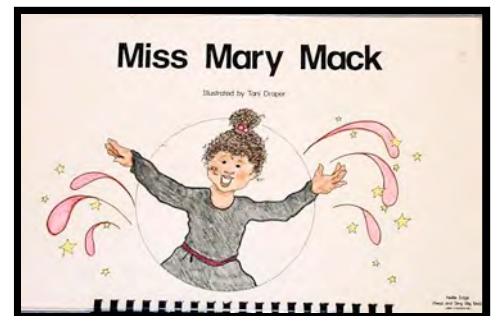
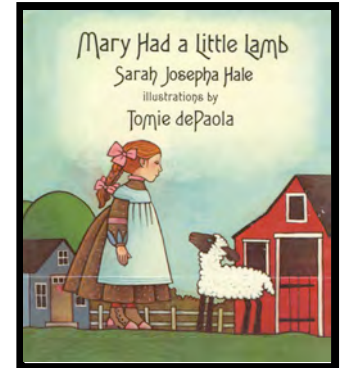
Fill Your Class Library with “Just Right: I Can Read” Books That Sing and Rhyme

Favorite classic song/picture books and new titles that support early reading independence:

- **ABC Phonics: Sing, Sign and Read!** Nellie Edge, Sign2Me®/Northlight Communications, 2009.
- **All the Pretty Horses**, Susan Jeffers, Scholastic, Inc., 1974 (BB).
- **America the Beautiful**, Katherine Bates, Atheneum Books, 1993.
- **Baby Beluga**, (Raffi Songs to Read), ill. Ashley Wolfe, Crown, 1987 (board book).
- **Bill Grogan’s Goat**, Mary Ann Hoberman, ill. Nadine Bernard Westcott, Little, Brown and Company, 2002.
- **Chicken Soup with Rice**, Maurice Sendak, Scholastic & Harper & Row, 1962 (BB).
- **Cumbayah**, Floyd Cooper, Morrow, 1998.
- **De Colores**, A Spanish “Nellie Edge Read and Sing Big Book”™, Nellie Edge Resources, Inc., 1996.
- **De Colores Bright With Colors**, pictures by David Diaz, Marshall Cavendish Children, 2008.
- **Do Your Ears Hang Low?**, Caroline Jayne Church, Scholastic, 2002.
- **Down by the Bay**, A “Nellie Edge Read and Sing Big Book”™, Nellie Edge Resources Inc., 1988.
- **Down on Grandpa’s Farm**, A “Nellie Edge Read and Sing Big Book”™, Nellie Edge Resources Inc., 1994.
- **The Farmer in the Dell**, Alexander Wallner, Holiday House, Inc., 1998.
- **Farmyard Song**, Carol Morley, Simon & Schuster, 1995.
- **Finger Plays and Action Rhymes**, A “Nellie Edge Read and Sing Big Book”™, Nellie Edge Resources, Inc., 1988.
- **Five Little Ducks**, (Raffi Songs to Read), ill. Jose Aruego and Ariane Dewey, Crown, 1989.
- **Five Little Pumpkins**, A “Nellie Edge Read and Sing Big Book”™, Nellie Edge Resources, Inc., 1988.
- **Five Little Speckled Frogs**, A “Nellie Edge Read and Sing Big Book”™, Nellie Edge Resources, Inc., 1988.
- **The Fox Went Out on a Chilly Night**, Peter Spier, Doubleday, 1961.
- **Frog Went A-Courting**, Wendy Watson, Lathrop, Lee & Shepard, 1990.
- **Go Tell Aunt Rhody**, Alike, Macmillan, 1986.
- **Goodnight Irene**, Buenas Noches Irene, A “Nellie Edge Read and Sing Big Book”™, Nellie Edge Resources, Inc., 1988.
- **Head and Shoulders, Knees and Toes**, Illustrated by Annie Kubler, Child’s Play Ltd., 2003.
- **He’s Got the Whole World in His Hands**, Kadir Nelson, Dial Books for Young Readers, 2005.
- **Here We Go ‘Round the Mulberry Bush**, Sophie Fatus and Fred Penner, Barefoot Books, 2007.
- **Hush Little Baby**, Alike, Prentice-Hall, 1968. (The Classic!)
- **Hush Little Baby** (adaptation), Sylvia Long, Chronicle Books, 1997.
- **I Am Freedom’s Child**, Bill Martin Jr. and John Archambault, DLM Teaching Resources, 1987 (BB).
- **I Can Read Colors**, Se Leer Colores, A “Nellie Edge Read and Sing Big Book”™, Nellie Edge Resources, Inc., 1988.
- **I Can Spell Cat**, A “Nellie Edge Read and Sing Big Book”™, Nellie Edge Resources, Inc., 1994.
- **If You’re Happy and You Know It!**, Jane Cabrera, Holiday House, 2003.
- **I Have A Cat**, Yo Tengo Un Gato, A “Nellie Edge Read and Sing Big Book”™, Nellie Edge Resources, Inc., revised 2003.
- **I Know an Old Lady**, Rose Bonne, Scholastic, 1961.
- **I Love the Mountains**, Amo Los Montes, A “Nellie Edge Read and Sing Big Book”™, Nellie Edge Resources, Inc., 1994.
- **If I Could Be An Eagle**, Jolene Griffith, The Learning Workshop (800.752.0663), 1999.
- **In a Cabin in a Wood**, adapted by Darcie McNally, Dutton, 1991.
- **Inch by Inch**, The Garden Song, David Mallett, Harper Collins, 1995.

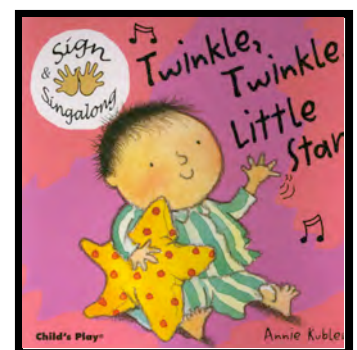
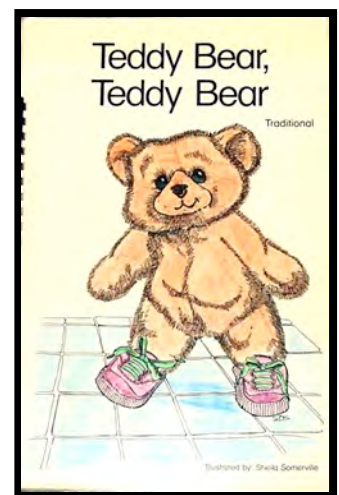
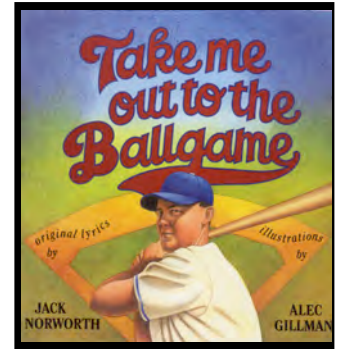


- *The Itsy Bitsy Spider*, by Lorianne Siomade, Boyds Mills Press, 1999.
- *It's a Very Good Day*, by Tom Hunter A "Nellie Edge Read and Sing Big Book"™, Nellie Edge Resources, Inc., 1995.
- *I've Been Working on the Railroad*, Nadine Bernard Westcott, Hyperion, 1996.
- *Jack-O-Faces*, A "Nellie Edge Read and Sing Big Book"™, Nellie Edge Resources Inc., 1988.
- *The Lady with the Alligator Purse*, Nadine Westcott, Little, Brown, 1988.
- *Little White Duck*, Walt Barrows, Little Brown & Co., 2000.
- *Magic Penny*, Malvina Reynolds, A "Nellie Edge Read and Sing Big Book"™, Nellie Edge Resources, Inc., 1988.
- *Las Mananitas*, A Spanish "Nellie Edge Read and Sing Big Book"™, Nellie Edge Resources, Inc., 1996.
- *Mary Had a Little Lamb*, ill. by Tomi dePaola, Holiday House, 1984.
- *Mary Wore Her Red Dress*, A "Nellie Edge Read and Sing Big Book"™, Nellie Edge Resources, Inc., 1988.
- *Mary Wore Her Red Dress*, Merle Peek, Clarion Books, 1985 (carry-along book and cassette).
- *Miss Mary Mack*, A "Nellie Edge Read and Sing Big Book"™, Nellie Edge Resources, Inc., 1994.
- *Mi Rancho*, A Spanish "Nellie Edge Read and Sing Big Book"™, Nellie Edge Resources, Inc., 1996.
- *The More We Get Together*, Entre Mas Nos Reunimos, A "Nellie Edge Read and Sing Big Book"™, Nellie Edge Resources, Inc., 1994.
- *Morningtown Ride*, Malvina Reynolds, ill. by Michael Leeman, The Crossing Press, updated 1995.
- *My Aunt Came Back*, A "Nellie Edge Read and Sing Big Book"™, Nellie Edge Resources, Inc., 1988.
- *My Favorite Things*, ill. by Renee Graef, HarperCollins, 2001.
- *Oh, A-Hunting We Will Go*, A "Nellie Edge Read and Sing Big Book"™, Nellie Edge Resources, Inc., 1988.
- *Oh A-Hunting We Will Go*, John Langstaff, Atheneum, 1974.
- *Old MacDonald Had a Farm*, ill. by Rosemary Wells, Scholastic, 1998.
- *On Top of Spaghetti*, by Tom Glazer, Doubleday & Company Inc., 1963.
- *One Elephant Went Out to Play*, Un Elefante Se Balanceaba, A "Nellie Edge Read and Sing Big Book"™, Nellie Edge Resources, Inc., 1988.
- *The Opposite Song*, La Cancion de Opuestos, A "Nellie Edge Read and Sing Big Book"™, Nellie Edge Resources, Inc., 1988.
- *Over in the Meadow*, A "Nellie Edge Read and Sing Big Book"™, Nellie Edge Resources, Inc., 1988.
- *Over in the Meadow*, Ezra Jack Keats, Scholastic, Inc., 1971.
- *Over the River and Through the Woods*, Brinton Turkle, Coward-McCann, 1974.
- *Peanut Butter and Jelly*, A "Nellie Edge Read and Sing Big Book"™, Nellie Edge Resources, Inc., 1988.
- *Peanut Butter and Jelly*, ill. by Nadine Westcott, Dail Dutton, 1987.
- *Playmate*, A "Nellie Edge Read and Sing Big Book"™, Nellie Edge Resources, Inc., 1994.
- *Puff, the Magic Dragon*, Peter Yarrow and Lenny Lipton, Sterling Publishing, 2007.
- *Los Pollitos*, A Spanish "Nellie Edge Read and Sing Big Book"™, Nellie Edge Resources, Inc., 1996.
- *Roll Over*, Mordicai Gerstein, Crown, 1984.
- *Shake My Smiles Out*, (Raffi Songs to Read) ill. by Davis Allender, Crown, 1987.
- *She'll Be Comin' Round the Mountain*, Emily Coplon, Garth Stevens, 1997.
- *Silent Night*, ill. by Susan Jeffers, E. P. Dutton, 1984.

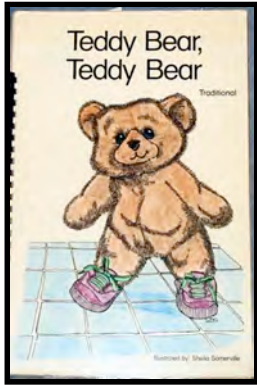


- *Simple Gifts*, Chris Raschka, Henry Holt & Co., 1998.
- *Sing a Rainbow*, Aurthur Hamilton, A “Nellie Edge Read and Sing Big Book”™, Nellie Edge Resources, Inc., 1988.
- *Sing a Song of Sixpence*, Tracey Campbell Pearson, Dial, 1985.
- *Six Little Ducks*, A “Nellie Edge Read and Sing Big Book”™, Nellie Edge Resources, Inc., 1994.
- *Skip to My Lou*, Nadine Westcott, Little Brown & Co., 1989.
- *Songs and Rhymes for a Rainy Day*, A “Nellie Edge Read and Sing Big Book”™, Nellie Edge Resources, Inc., 1988.
- *The Star Spangled Banner*, Peter Spier, Dell, 1992.
- *Take Me Out to the Ballgame*, Jack Norworth, Simon & Schuster, 1993.
- *Teddy Bear, Teddy Bear*, Osito Osito, A “Nellie Edge Read and Sing Big Book”™, Nellie Edge Resources, Inc., 1988.
- *Teddy Bear’s Picnic*, Jimmy Kennedy, Green Tiger Press, 1983.
- *The Bear Went Over the Mountain*, Rosemary Wells, Scholastic, 1988 (board book).
- *The Teddy Bear’s Picnic*, ill. by Bruce Whatley, Harper Trophy, 1996.
- *There Was an Old Lady Who Swallowed a Fly*, Simms Taback, Viking, 1997.
- *There Was an Old Lady Who Swallowed a Trout*, Teri Sloat, Henry Holt & Co., 1998.
- *This Land is Your Land*, Woody Guthrie, Little, Brown, and Company, 1998.
- *This Little Light of Mine*, adapted by Rachel Lisberg, Scholastic Inc., 2005.
- *This Old Man*, Carol Jones, Houghton Mifflin, 1990.
- *Tingalayo*, Raffi, Crown Publishers, 1989.
- *The Twelve Days of Christmas*, Jan Brett, Dodd, Mead and Company, 1986.
- *Twinkle, Twinkle Little Star*, ill. by Michael Hague, Books of Wonder, Morrow Junior Books, 1992.
- *Twinkle, Twinkle Little Star*, sign and sing-along board book, Annie Kubler, Child’s Play, 2004.
- *We’re Going on a Lion Hunt*, David Axtell, Henry Holt and Co., 1999.
- *What a Wonderful World*, George David Weiss & Bob Thiele, ill. by Ashley Bryan, Atheneum Books, 1995 (BB).
- *What Will You Wear, Jenny Jenkins?*, ill. by Bruce Whatley, Harper Collins, 2000.
- *The Wheels on the Bus*, A “Nellie Edge Read and Sing Big Book”™, Nellie Edge Resources, Inc., 1988.
- *Wheels on the Bus*, (Raffi Songs to Read), ill. by Silvie Wickstrom, Crown Publishers, 1988.
- *Yankee Doodle*, ill. by Steven Kellog, Simon & Schuster, 1996.
- *You Are My Sunshine*, adapted by Steve Metzger, Scholastic Inc., 2001.

* (BB) Big Book also available.



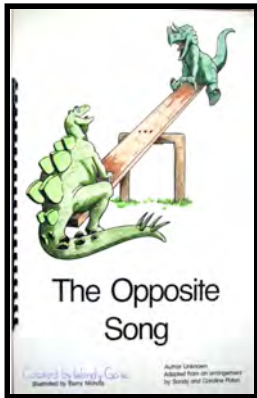
Sing, Sign and Read: Accelerate Spanish and English



Osito, Osito
Nellie Edge's endearing version of this jump-rope jingle deserves a place in every classroom library. Adults and children alike can't resist this huggable bear. "Teddy Bear, Teddy Bear, I love you..."



Entre Más Nos Reunimos
Our favorite song to sing as children gather together. It affirms friendships and builds the sense of community. "For your friends are my friends and my friends are your friends..."



La Canción de Opuestos
Our perfect Big Book to develop the concept of "opposites" while providing a joyful emergent reading experience. Invite the children to sing and mime the action. "I can say up and I can say down/I can say smile and I can say frown."



I Love the Mountains
Every child deserves the delight of "owning" this lovely folk song. Sung by generations of young campers and scouts, the lovely, repetitive phrases and melody combine to make it a perfect Big Book.



Buenas Noches Irene
"Foxes sleep in the forest..." So begins this endearing adaptation of our favorite "love-a-bye." This animal version of the original Ledbetter song is sure to become your classroom favorite too. Children's version by Raffi and D. Pike.



Se Leer Colores
"Orange is an orange/Yellow is the sun." This simple musical rhyme uses color words in a meaningful context. Illustrations enhance and support the meaning of the text. Success is reinforced by the final phrase, "I can read. Listen to me."



Yo Tengo Un Gato
"I have a cat/My cat wears a hat..." Children love to chant and sign this charming, catchy rhyme. Ideal pattern for a variety of text innovations.

These Nellie Edge Read and Sing Big Books™ are signed on the original DVD: *Magic of Signing Songs* and accompanying ASL guide sheets.

All Children Deserve “Magical Memory Reading” Experiences with Familiar Songs: Oral Language Fluency Precedes Reading Fluency



“Magical memory reading” builds oral language fluency and a foundation for reading success. After many shared experiences dramatizing and signing songs and rhymes from big books and language charts, young children develop a memorable sense of the oral language. Then they begin practicing reading-like behavior and noticing details about print while the teacher tracks the words. For less experienced language learners this initial reading practice may be “magical memory reading.” The next step is to provide all children with their very own Little Books. **Now the children can transition from “magical memory reading” to guided and independent reading behavior at their own developmental levels.** Guide the children’s reading by saying, “Read with your eyes and mouth, and touch each word with your finger.” The child’s self-image as already being a reader supports phonics acquisition and high-frequency word work. Motivation is high when the child is engaged in real books.

Children learn concepts about print. Directions like “Point to the first word of the title,” “Let’s read the title together,” “Turn to page 1,” and “Point to the first word we will read on this page” support emerging reading behavior. Guide the children in reading out loud in unison, page-by-page and sentence-by-sentence, through the Little Book until each child proudly reads: “The End.” The more positive and intentional these reading sessions are, the more easily and naturally children will begin to internalize reading behaviors such as moving their eyes from left-to-right with a return sweep and top-to-bottom along each page. **Watch their delight as children connect their oral language to print and realize: “I can read!”** After several guided reading sessions with the entire class, you may choose to give some children additional one-on-one assisted practice as you read together and hand-in-hand guide their finger under each word of the Little Book. It is important to train parents and older reading buddies in how to use this type of Neurological Impress Method. Then send home a copy of the Little Book for continued singing and reading practice with families. These books get stored at home in the child’s “treasure box” of predictable books that they delight in reading over and over again. In library edition these also become the “Just Right: I Can Read!” choices for individual student book boxes.

We cannot emphasize enough the importance of honoring memory reading as a bridge to traditional guided reading with personal Little Books. Children delight in reading little books of songs and rhymes at their own level of success, from developing the sounds of language to independently reading word-for-word in fluent phrases. Opportunities to feel validated for memory reading must precede traditional small group guided reading instruction, especially for children who have not had years of repeated “magical memory reading” experiences at home or who are English language learners. Shared literacy experiences with familiar songs and rhymes provide this practice while allowing all children to perceive themselves as readers. It builds a sense of community, where every child feels they belong. **When children are singing and reading familiar songs and rhymes together, even the least-able language user perceives herself as successful.** The rhythm and sounds of language support all of the children as readers. This gives each child the confidence to begin engaging in reading-like behavior and practice the skills fluent readers use.

“Magical memory reading” is an important phase that most young children go through early on as they construct their knowledge of how print works. It builds the language foundation that helps the child to focus more attentively during shared reading experiences. This prepares the child for guided reading instruction and for the accelerated literacy gains that result from the Neurological Impress Method of oral read-along practice.

Parents: How to Use the Neurological Impress Method to Accelerate Reading Fluency with “Books That Sing and Rhyme”

Providing repeated reading experiences using the Neurological Impress Method (N.I.M.) is a simple, research-proven, strategy for developing fluent readers. It was originally devised and researched by R.G. Heckelman, PhD in the 1960’s using a **gradual release of responsibility model**. This approach of oral read-along practice provides one-on-one language modeling using a fluent reader in a relaxed, non-threatening environment. **It is ideal for our “parents as partners” nightly reading at home – especially with the predictable literature of songs, poems, and rhythmic rhyming language.**

Your child will already have experienced several shared reading experiences with these books, or with the songs and rhymes in their “I Can Read” notebook. We have used this language to develop oral language fluency, reinforce phonics skills, and teach high-frequency words. Your child may have dramatized the language, danced to the rhythm, or sang and signed the lyrics. You will probably find that your child already has a memorable sense of at least part of the print.

Now you can help train your child’s eyes to sweep across the page, as his finger movements and voice are all synchronized to the words. Your child will greatly benefit from repeated readings of the familiar language along with your voice as a model. Soon he will be able to independently perform the reading with fluency, expression, confidence, and delight.

How to do it:

- **Dr. Heckelman recommends that the reading tutor or parent sit to the right of the child,** with the child slightly in front so the parent’s voice can be close to the child’s ear. We think it is equally important to be in a comfortable and relaxed setting.
- **Let your child choose the song picture book or anthology pages** of poems and rhymes that they want to practice reading with you.
- **Read the material with your child, using a little louder voice** and reading with fluency, careful articulation, and enthusiasm.
- **Move your finger and your child’s under the spoken words in a smooth continuous manner,** matching the precise speed of the verbal reading. Help the child gradually take over the tracking.
- **Pay special attention to the end of a line.** Move the finger rapidly back to the beginning of the next line to train the eye. Keep everything synchronized. Reread a line, page, or section of a book repeatedly to build fluency.
- **At no point should you correct, teach the child, or ask questions.** The focus is on the fluency of language and making the voice-to-print match.
- You might call this “practice for performance reading.” **Keep these “read together” sessions short and enjoyable.** This should only take 5 to 10 minutes of your nightly reading time.
- **Compliment your child for their effort and progress.** Soon they will be able to perform the reading of this book or poem for any appreciative audience.
- From time to time we will send home audiocassettes with accompanying books. **Reading aloud with an audiocassette also produces accelerated reading gains.**

Use the Neurological Impress Method and Help the Child Gradually Take Over the Tracking and Reading



Start with the repetitive language of a highly predictable book. **Give your child positive encouraging feedback:**

- “Let’s read that together again.”
- “That sounds so good, let’s read it again.”
- “Now I bet you can read this page all by yourself.”
- “Listen to you – you are learning to read!”
- “Let’s go read it to Dad!”

Train your kindergarten parents and “Reading Buddies” to value “magical memory reading” and transition into “touch reading” and later independent reading using the Neurological Impress Method.

Build a Parent Lending Library of Predictable Literature

Consider building a parents’ library with multiple copies of your favorite predictable books to send home with families at the beginning of the year. Some of these may be the same books you use for shared literacy. (See page 184 for a list of quality literature with high picture and text support for emergent readers.)



Ryan is proudly reading *I Can Read Colors* (by Nellie Edge) with his Mom.

This method also works well using poetry “I Can Read” Notebook pages, and the clear word-for-word adult underwriting that is underneath the child’s “kid-writing.”

Give Children The Affirming Language of “Reading is Fun!”: Build a Culture for Kindergarten Reading



As children transition from “magical memory reading” to paying focused attention to print, they need a structured time everyday to practice their reading skills because “**The more you read, the better you read, so read, read, read!**”

Many of our kindergarten colleagues have found the workshop model described in the book and DVD *The Daily Five: Fostering Literacy Independence in the Elementary Grades*, by Gail Boushey and Joan Moser (Stenhouse, 2006), to be a powerful literacy framework to develop “stamina” and independent reading behaviors. We highly recommend this book and DVD.

Literacy Ritual

The kindergartners at Mary McCarthy’s school have turned this rhyme into a playful literacy ritual. One child chooses a character to personify, and leads the class expressively reciting:

“The more I read.”

The class responds (in similar character and voice inflection):

“The smarter I get!”

This is repeated several times as the children take turns becoming animated characters with different voices. Then the entire group chants “*Reading is Fun...*”

The wisdom of this rhyme makes it worth repeating over and over again. Sign the language, clap and handjive to the steady beat. Let the children “play with the language” exploring **unique voices and emotional expressions**:

- An old man’s voice
- A timid elf’s voice
- A happy and/or sad giant’s voice
- A teeny tiny voice
- Accelerated speed and/or slow motion
- An underwater voice
- A high operatic voice
- An echo voice
- A monotone voice
- A munchkin’s voice

Children who learn to recite with expression – read with expression.