

**Around the Reading Workshop in 180 Days:  
Creating Space for Readers & Reading  
Dr. Frank Serafini  
[www.frankserafini.com](http://www.frankserafini.com)**

## **Reading Workshop Institute Day 1**

### **Assertions About Literacy Education**

- No Significant Changes in Instructional Practices will occur until a Parallel Development in Theoretical Understandings takes place.
- We need to create a *Preferred Vision* for the types of readers we want to support, the communities of readers we want to develop and the kinds of learning experiences that will help us achieve our goals.

### **Creating a Preferred Vision Of...**

Organizing a Reading Workshop  
The Role of the Reading Teacher  
A Literate Environment  
Reading Aloud with Students  
Extensive Reading Opportunities  
Interactive Literature Discussions  
Lessons in Comprehension

### **The Reading Workshop (Defined)**

Not a Program or Script to Follow  
An Organizational Framework  
A Structure to Locate Reading Instruction Within  
An Array of Learning Experiences  
A Space for Student Interaction  
A Time for Engaging with Real Texts

### **The Reading Workshop (3 Primary Goals)**

Change the Way We Think and Talk about Texts and Literature  
Expand What it Means to Comprehend  
Support Readers Reading More Complex Texts

### **The Reading Workshop (Essential Components)**

A Supportive, Literate Environment  
Read Aloud Experiences  
Interactive Discussions of Literature  
Extensive & Intensive Reading  
Lessons in Comprehension  
Literacy Assessment

### **The Reading Workshop (Daily Schedule)**

Shared Literary Experiences  
 Reading Lessons  
 Literacy (Check-In) Conferences  
 Workshop Time  
 Reflection Opportunities

### **Workshop Menu**

*Independent and Paired Reading*  
*Listening Center*  
*Author / Illustrator / Genre Studies*  
*Response Experiences*  
*Units of Study*  
Comprehension Strategy Groups  
Literature Study Groups  
 Readers' Theater  
 Connections to Writing Workshop  
 Inquiry Projects Etc...

### **A Preferred Vision: Establishing a Literate Environment**

Designed for Interaction  
 Reading & Discussion Area  
 Comfortable Places to Read  
 Access to Reading Materials  
 Open Access to Supplies  
 Interactive Wall Charts  
 Hidden Teacher Desk

### **Research Suggests...**

Physical arrangements effects the way people interact in those spaces  
 Making a shift from a "radio" arrangement to a "television" arrangement has consequences for interactions  
 Children pick up books they can see the covers of ten times more frequently  
 Readers prefer to choose what they read and where they read it

### **Principles of a Classroom Library**

Accessible / Variety / Relevant / Quality / Up to Date / Organized / Inviting

### **A Preferred Vision: Library Collections**

Easy reading picture books (Dr. Seuss) - Complex picture books  
 All genres of novels - Poetry anthologies - Newspapers & Magazines - Short story collections - Reference books - Riddle-jokes books & comics – Plays - Student authored books - Wide Variety of Non-fiction - Transitional chapter books

### **Building a Classroom Library**

Box a Day Exploration

List - all types of books

Group - common genres and books

Label - designate a label for genres

Investigate other collections and organization schemes

### **Research Suggests...**

Few classroom libraries meet the ALA guidelines of 20-25 books per child

Libraries need to be evaluated for their representations (who is omitted)

Leveling books has created as many challenges as it has provided support.

Funds used for commercial programs drain resources for classroom libraries.

### ***Joyfully Literate Human Being***

Multi-Literate

Shares Reading Life

Conducts Book Talks

Sense of Humor

Enjoys Children

Delectando Monemus

Provides Resources

### ***The Literary Docent***

Has an Extensive Knowledge of Literature and Literacy Processes

Develops Students' Interpretive Repertoires

Challenges Readers to "Go Deeper"

Facilitates Discussions and Inquiry

Keeps Current on Research and Pedagogy

### **Research Suggests...**

Fewer than 6 states in the U.S. require a course in ch lit for initial licensure.

Elementary school teachers rarely take a course in literary theory or criticism.

A majority of classroom teachers are technologically "challenged".

Teachers report difficulties in extending students' discussions about literature and literary elements.

### **A Preferred Vision: Selecting Literature**

Attractive / Appealing

Worth Re-Reading

Provides Opportunities for Teaching and Discussing Significant Topics

Appropriate Conceptually

Relevant to the Lives of Our Students

Doesn't Reveal Itself Immediately

### **A Preferred Vision: Readers in New Times**

Find a Place for Reading in Their Lives  
 Enjoy Reading & Its Challenges  
 Utilize a Variety of Reading Strategies to Make Sense of Texts  
 Are Able to Make Informed Selections  
 Are Emotionally Invested in Literature  
 Read a Wide Variety of Texts  
 Understand that Texts May Possess Meanings Beyond What is Represented  
 Understand Texts are Social Artifacts

### **Why Read Aloud *with* Readers**

Introduces Readers to New Titles, Authors, Genres, Illustrators  
 Sets Expectations for Response  
 Develops Common Vocabulary  
 Demonstrates the Negotiation of Meaning  
 Generates Curriculum  
 Demands a Respect for Literature as a Work of Art

### **Reading Aloud Tips**

Only Read Books You Love  
 Read with Cool Voices!  
 Let Us Talk about the Book  
 Read Non-Fiction Too!  
 Practice Reading Aloud  
 Show the Pictures... Slowly!  
 Let Us Choose Books Sometimes  
 Don't Read Too Fast

### **A Preferred Vision: Supporting Extensive Reading**

*Assessing Readers* - know readers abilities to support selections and strategies  
*Book "Baskets"* - novels, poems, picturebooks, non-fictions, magazines, etc.  
*Accountability* - reader response notebooks, discussions, conferences  
*Connections to Instruction* - support readers independent strategies  
*Access* - opportunities to choose texts that interest readers at levels of manageable challenge  
*Reduce Extrinsic Reward Systems*

### **A Preferred Vision for Responding to Reading**

Talk About Texts  
 Read Another Connected Text  
 Make Suggestions for Other Readers  
 Research a Related Topic of Interest  
 Question the Text / Re-Read Text  
 Reflect in Writing / Write to the Author / Illustrator / Use Ideas for Own Writing

## **A Preferred Vision: Responding to Literature in Classrooms**

### *Talk*

Literature Study Groups  
Class Discussions  
Not-So-Silent Reading

### *Read*

Connected texts  
Re-Read  
Question the Text

### *Writing*

Reader Response Logs  
Book Reviews  
Write to Author  
Authors as Mentors  
*Art / Drama*  
Reader's Theater  
Interpretive Drawings – Sketching

## **Criteria for Evaluating Response Activities**

*Relationship to Literature:* What is the connection between the activity and the reading?

*Time Ratio:* Is the amount of time to respond greater than the time to read?

*Objective / Purpose:* Does the activity become an end in itself?

*Locus of Control:* Do students have any choice in the activity?

*Relevance:* Does this activity remind you of anything that occurs in the world?

*Promotes Thinking:* Does this activity promote thinking or naming and recall?

## **The First Week: Time, Space & Resources**

Reading Aloud to Build Community  
Establish Procedures for Choosing a Text and Independent Reading  
Upack the Classroom Library  
Discuss Reading Workshop Expectations & Roles  
Establish Discussion Expectations  
Conduct Book Talks / Introduce Poem Du Jour

## **The Second Week: Becoming Independent**

Response to Literature Procedures: Blogs, Notebooks and Share Time  
Approaching a Text Lesson  
What does it mean to be a Reader?: Shoebox Autobiographies  
Technology and Reading: ipods, ipads, kindles and the internet – accessibility  
Keep Reading Logs / Establishing Reading Plans

## **The Third Week: Coming to Know Readers**

Running records, interviews, observations, inventories, response notebooks, reading conferences  
Setting parameters for small group instruction  
Collaborative Cloze Lesson – Charts  
Introduce Listening Center  
Author / Illustrator Studies  
Introduce Book Clubs

## **The Fourth Week: Dialogue & Interpretation**

Moving beyond engagement: Literal and Interpretive Responses  
Elements of Literature Charts  
“Up the Ante” on response notebooks  
Reading Buddies  
Comprehension Strategy Lessons  
Picturebooks as a Genre Study

### **An Ethos of Engagement: When Do We Really Listen to Others?**

Respect for Group Members  
 Enough Time to Talk  
 Fits Our Purpose / Needs  
 We Relate to Group Members  
 A Topic of Interest / Importance  
 Space to Talk  
 Knowledgeable Uncertainty

### **An Ethos of Intellectualism: What Do We Talk About?**

The act or process of using the intellect; thinking or reasoning.  
 Beyond Literal Meanings  
 Reject Single Main Idea  
 Question Traditional Interpretations  
 Analysis and Critique  
 Consider Viability of Interpretations  
 Figurative Language & Symbolism

### **Interactive Discussions**

Each student is responsible for Articulating their interpretations & ideas  
 The Lines of Communication are from student to student as well as from student to teacher  
 Readers need to be Active Listeners during the discussion  
 Meaning is Negotiated during the interactions  
 The quality of the discussion is related to the quality of the literature being discussed  
 Utilizes Visual Artifacts & Coding to extend discussions across time  
 Setting Expectations that are Clear, Transparent & Obtainable

### **Setting Expectations for Discussions**

Honestly Reported  
 Listening Well & Thinking is As Important As Talking Well  
 Address Other Students as Well as the Teacher  
 Half Baked Ideas are Accepted and Encouraged  
 Consider What Has Been Offered

### **Interactive Discussion Strategies – Picture Books**

Noticings-Connections-Wonderings  
 Speech Bubbles  
 Insider – Outsider Perspectives  
 Graffiti Boards  
 Story Structures  
 Story Comics

More Interactive Discussion Descriptions Available:

<http://www.frankserafini.com/ClassroomResources/InvDiscussions.htm>

**Noticing**

**What Might It Mean**

**So What?**

**Four (4) Post-Its**

1. One Way a Character Changed
2. Something That Challenged You as a Reader
3. Something You Expected
4. Something that was Missing from the Story


**Working With Novels**

Notetaking – Notemaking – Thinking Trail  
Intertextual Connections  
Character Timelines  
Comparing Covers  
Open Coding  
Reflecting on Codes  
Open Coding – Three Coders  
My Space Characters

**Invested Discussion Techniques**

Raising Hands No Longer Necessary to Enter Discussion - “Getting the Floor”  
1st Person Plural - Reciprocal Objectives  
Notetaking - Post-Its - Coding  
Teacher Gaze - Handing Off  
Exploratory Pausing (Wait Time)  
Taking Up (Uptake) From What is Offered  
First we Thought, Now we Think  
Re-Voicing - So let me understand what you have said so far...

**Leading Interactive Discussions**

Establish An Ethos of Engagement and Intellectualism  
Listen First, Talk Later  
Stop Expecting Students to Guess What is In Our Heads  
Utilize Charts to Move Discussion Forward  
Take Students’ Ideas Seriously  
Learn More About the Books We Discuss  
Become a Reader FIRST, Teacher SECOND



## Reading Workshop Institute Day 2

### Units of Study Framework

*Exposure*

Immersion in the Unit of Study

*Exploration*

Understand the elements and structures of the genre, author theme, topic, ect

*Engagement*

Make Competence Visible

### A Preferred Vision: Units of Study in the Reading Workshop

Selecting the Focus of the Unit – Genre, Topic, Theme, Author, Illustrator etc.

Choose Cornerstone Text

Set Unit Objectives

Design Learning Experiences

Select Resources – Text Sets

Plan for Culminating Experiences

### Theoretical Assertions

- We need to Expand Our Definition of Reading Comprehension Beyond the Recall of Literal Details to Include Interpretation
- What counts as Proficient Reading is defined through the Expectations we set and the Instructional Practices enacted in our classrooms

### Critical Dispositions

Readers understand that reading is a process of making meaning with texts.

Readers assume responsibility for understanding what they are reading.

Readers develop an awareness of their thinking when reading.

Readers are willing and able to recognize confusion.

Readers are willing and able to acknowledge confusion.

### A Preferred Vision: Lessons in Comprehension

Are Focused Demonstrations of Literate Behaviors

Build upon the Knowledge and Prior Experiences of readers

Call Conscious Attention What Successful Readers Do

Are Based on a Gradual Release of Responsibility Model

### Gradual Release of Responsibility / Emerging Expertise Model

Clarify Expectations (Full Disclosure)

Describe Reading Practice (Explicitness)

Demonstrate the Reading Practice (Making It Visible)

Provide Guidance with the Practice (Scaffolding)

Provide Opportunities for Student Application (Independent Reading)

Provide Opportunities for Reflection (Literary Share Circles)

### **Differentiating Instruction: What Makes Learners Different?**

Interests - Preferences  
 Background Experiences  
 Language Experiences  
 Gender  
 Cognitive Abilities  
 Cultural Experiences  
 Purposes for Learning

### **What are We Differentiating?**

1. Text
2. Tasks
3. Teaching
4. Talk
5. Time
6. Contexts

### **Comprehension Lessons in Action: Understanding Reading Strategies**

Choose appropriate text  
 Select words to conceal  
 Have students generate possibilities  
 Ask Two Questions: Sense & Syntax  
 Discuss how they figured out missing words  
 Make list of strategies used for student bookmarks

### **Comprehension Lessons in Action: Approaching a Fictional Text**

Help Students Attend to Extra-Textual Resources (Inside & Outside the text)  
 Set Expectations for Reading / Activate Relevant Prior Knowledge  
 Attend to Visual and Textual Cues / Determining Significance

### **The Lesson Continues ...**

In pairs approach the texts provided in the same manner as was demonstrated.  
 Keep track of what you do, what works, and what challenges arise.  
 Be ready to report to the group about what you did.  
 Make Visual Display of Ideas

### **Instructional Trajectory**

How the lesson will affect reading in the future in the classroom?  
 Look for indicators of use in reader response notebooks  
 Purposefulness / Relevance of strategy  
 Demonstrate continued strategy use during read alouds

### **Comprehension Lessons in Action: Drawing Inferences**

#### *Literary Talk Show*

Students act and respond as characters

Class asks questions & Characters respond

Discuss characters' responses

Were the answers logical and in line with what you thought about the character?

### **Comprehension Lessons in Action: Reader Response Notebooks**

Designed to get readers to share their ideas and reactions

Can become glorified book reports

Need continued response from peers and teacher

Not a writing assessment

Used with Homework Reading

### **Reader Response Notebooks 1**

Title-Author-Date-Genre

Retell What Happened 25% / React to What Happened 75%

### **Reader Response Notebooks 2**

Title / Author / Date / Genre

Noticings / Connections / Wonderings / Additional Thoughts

### ***Engagement***

Able to describe visual images

Follows along with, puts self in place of the characters

Anticipates events in story

Recalls specific events, language and story details

Offers immediate reactions (laughs, worries, etc)

Able to enter the secondary world of the story

### ***Interpretation***

Connects story to other texts, one's experiences, and the world

Seeks meaning beyond the literal level of the text

Understands characters challenges as connected to real world challenges

Inquires about particular motifs, symbols, and events and their meanings

Develops themes and connections to larger ideas and theories

### ***Critical Analysis***

Generalizes from literary experiences to world experiences

Evaluates characters motives

Infers author's intentions / histories / perspectives

Evaluates "quality" of the story

Understands relationship between parts of a story and the whole

Analyzes own responses to stories

Re-examines own worldview

### **Comprehension Lessons in Action: Approaching a Novel**

Help Students Attend to Extra-Textual Resources (Inside & Outside the Text)  
 Set Expectations for Reading / Activate Relevant Prior Knowledge  
 Attend to Visual and Textual Cues  
 Determining Significance

### **Comprehension Lessons in Action: Interplay of Text & Illustrations**

Symmetrical - images parallel the information provided in the text and vice versa  
 Enhancing - illustrations enhance the text and text enhances illustrations  
 Counterpoint - images provide information that is contradicted by the text

### **The Lesson Continues...**

Have picture books available that contain a variety of text-image relationships  
 Have students explore picturebooks noting what relationships they encounter  
 Discuss in whole group what has been learned  
 Create a class chart that supports these understandings

### **Units of Study: Building Curriculum**

What texts will students need to be able to read? (Hold It Up)  
 What are the literate practices associated with these texts?  
 What strategies & skills are essential for understanding and using these texts?  
 What tasks will be required of readers?  
 What lessons and learning experiences support these texts, tasks and literate practices?

### **Theory In Practice: Bringing It All Together**

#### **Critical Literacy Framework: (Lewison, Flint, Van Sluys)**

Disrupting the Common Place  
 Interrogating Multiple Viewpoints  
 Focusing on Socio-Cultural Issues  
 Taking Action

#### **Disrupting the Commonplace**

Identify a Stereotype  
 Read texts that support Stereotype  
 Create list of Characteristics  
 Read Alternative Perspective texts  
 Create New list of Characteristics

#### **Interrogating Multiple Viewpoints**

Reading other versions of Cinderella

**Focusing on Social Issues - Making it Personal**

Scavenger Hunt for Beauty

Create Class Image Set

Contest Traditional Notions of "Beauty"

Focus on What Effects Us

Decide What We Can do to Change Things

**Taking Action**

Don't make fun of the way people dress or wear their hair; the offending student will have to address the class meeting and explain their behavior.

Set up opportunities for boys and girls to play together at lunch and recess

Stop dividing the class into lines by gender for going places around the school.

Watch for stereotypes in the books we read and set up a "Stereotypes in Books" display center in our library for discussions.

Analyze the classroom library for books with stereotypes about gender roles

**My 7 Efficient Reading Assessments**

Teacher Observation - Reader Response Logs - Oral Reading Analyses

Think Aloud Protocols - Reading Conferences - Reflection Logs - Retellings

**For Consideration...**

Explore & Analyze Children's Literature More Deeply

Attend to Purpose, Why We Do Things, Not Procedures or How We Do Things

Maintain the Focus of a Lesson, Beware of "Over-Teaching"

We Don't Want Our Students to have to "Go Underground" as Readers

## **Interactive Discussion Strategies** **Dr. Frank Serafini - Arizona State University**

These strategies are designed to help students and teachers engage in dialogue concerning pieces of literature. They are not designed as assessment devices, nor as products to turn in for a grade. They are designed to be completed by teachers students and used to reflect on one's reading experiences within a community of readers. It's not necessarily the activity itself, it's how it is carried out and used to promote invested discussions.

**Turn, Pair and Share** – After I have read a book to the class, I invite children to turn to a partner and share their ideas. Some children may be reluctant to share their ideas in a large group setting, and often find this “pair share” more inviting. I then ask students to share any ideas that were discussed with the whole class.

**Share Circles** – When students sit in a circle and face one another, they tend to have more to say and are better positioned to listen to each other. I find that when students sit in a traditional arrangement most of the comments are directed towards the teacher, rather than towards each other.

**Word Storm** – Have students write down ten words that come to their minds as you are reading a book aloud. Then each student chooses three words and writes a brief reflection concerning their reasons for choosing those three words. Discuss choices and reasons in small groups or whole class.

**Graffiti Boards** – As you reading aloud a picture book or chapter from a novel, students are invited to write “graffiti” on a large piece of chart paper in small groups. Sometimes it's easier if you read the book twice and students write/draw the second time through. Symbols, words, sketches are all acceptable. Share with class.

**Walking Journals** – Purchase a notebook for students to respond to read alouds. After reading a picture book or chapter in a book, write some ideas, reflections in the notebook and give it to a student to read and respond. The student reads your ideas and then responds. The notebook circulates around the room until the next day when you can use the ideas to begin a new discussion.

**Character webs** – Since so many novels for children focus on characters, have students either independently or in small groups create a web of ideas about a particular character in a novel. These ideas can be shared with the whole class.

**Storyboards** – Either take apart old paperback copies of a picture book, or make color copies of the book and display them in storyboard fashion on the wall. You can discuss the illustrations only, the text only or the interplay between them.

**Letters to Characters** – Have students write letters to a character asking them questions or telling them what they thought about their actions. Give these letters to other students to respond the way they think the character would respond.

**Interview a Character** – Have one student pose as a talk show host and another as an important character in a story. Interviewer asks questions and the student must respond the way they think the character would respond. Student must be able to defend responses based on what is known about the character.

**Sketch to Stretch** – Students are given drawing paper to sketch some ideas that stretch their understandings of the story being discussed. This is not easy to make work. Students want to draw covers and illustrations. This is designed to take students' thinking farther, it is not an art lesson.

**Impressions / Connections / Wonderings Charts** – Create a class chart with the following headings; Impressions – what impressed you about the book, what did you notice; Connections – what literary and personal connections did you make with the story; Wonderings – what questions or wonderings did you have about the story. These charts can be used across books or for individual titles.

**Commentary Bulletin Board** – Have students write down their thoughts about a read aloud on post-its and post on bulletin board. These can be used to extend discussions.

**Illustrated Quotes** – After a book has been read aloud, students are invited to select a particular quote from the story and illustrate what they think goes with the quote. The more abstract the quote, the more interesting the illustrative possibilities.

**Pass a Note** – Have students write back and forth about what they have been reading. No talking is allowed. Students must read each others notes before responding. This slows students down and forces them to attend to other readers' thoughts.

**Visual Story Line** – Using chart paper, have students visually diagram the structure of the story. Demonstrations are essential for success. The hero cycle, multiple storyline books, complicated plot twists work well here. This should be done as a whole class before students do it on their own.

**Jigsaw Reading** – Students are each given a part of a story or poem. They read their part then meet in small groups to explain what their part was about and build interpretations with other students that have read other portions.

**Official Meanings (What would the test ask?)** – In order to help students on standardized tests, we want to help them understand the different things they will be asked on these tests. In a double entry journal, on one side have students list what they think might be asked on a test, and on the other side what they think is important.

**Summary 3-2-1** – After reading a picture book, have students write a three sentence summary, then a two sentence summary, then a one sentence summary. Discuss what was left out each time and how they chose what to include. Look at the Library of Congress summary on the copyright page for more ideas. Discuss why they might be different.

**Element of Literature Chart** – Have students complete a chart that asks them to identify the plot, characters, theme, mood, setting, symbols etc of a book. This chart can be used across several books about the same subject or different versions of the same story.

**Language Games** – Vocabulary knowledge is essential for understanding texts, especially informational texts. Students need to attend to unknown words. Have students keep lists of words that challenge their meaning making processes.

**Multi-Genre Writing Projects** – Have students take a story or poem and transpose it into another genre, eulogy, picture book, poem, calendar, research report, postcard etc. Students' writing must remain true to the story and true to the characters as they interpret them. Then be able to defend your choices.

**Book Music** – Have students select songs that they relate to a particular story or poem. Be able to discuss the connections made.

**Story Scripts** – take a story or poem with dialogue and turn it into a play or skit. Include blocking, stage and set directions and dialogue. This can also work in reverse, have students take a play and write a story.

**Character Psychoanalysis** – Have students talk or write about what is in a characters' head, their motives and reasons for their actions. Discuss psychoanalytic theories to account for actions.

**Gap Filling** – As Iser has stated, writers intentionally leave gaps the reader must fill in to understand the story. Have students take a part of a story that is vague and give details to explain what has been left out.



**Children's Literature Referenced:**

The Library Dragon – Deedy  
 The Library – Stewart  
 Wolf – Bloom  
 The Girl Who Hated Books – Pawagi  
 More Than Anything Else – Bradby  
 Tomas and the Library Lady – Mora  
 Santa's Book of Names – McPhail  
 The Red Book – Lehman  
 Richard Wright and the Library Card  
 – Miller  
 The Three Pigs – Weisner  
 A Walk in the Park – Browne  
 Piggybook - Browne  
 Voices in the Park – Browne  
 Wolves – Emily Gravett  
 Sister Anne's Hands – Lorbiecki  
 Arlene Sardine - Raschka  
 Where the Wild Things Are – Sendak  
 Weslandia – Fleischmann  
 Humphrey's Bear – Wahl  
 Moon Tiger – Root  
 The Salamander Room – Mazer  
 The Paradise Garden – Thompson  
 Edward and the Pirate – McPhail  
 Bears – Krauss  
 There's a Nightmare in My Closet –  
 Meyer  
 Black & White – Macauley  
 The Jolly Postman – Ahlberg  
 What's Wrong With This Book? –  
 McGuire  
 The Stinky Cheeseman – Sczieska  
 Bright & Early Thursday Evening –  
 Wood  
 Tuesday – Wiesner  
 Come Away from the Water, Shirley -  
 Burningham  
 The Pigeon Finds a Hot Dog –  
 Willems  
 Kitten's First Full Moon – Henkes  
 The Boy Who Looked Like Lincoln –  
 Reiss  
 Alice the Fairy – Shannon  
 Hop on Pop – Seuss  
 Chocolate Moose for Dinner –  
 Gwynne  
 Into the Forest – Browne  
 Zoo – Browne  
 Gorilla – Browne  
 Look What I've Got – Browne  
 Kirsty Knows Best – Browne  
 The Tunnel – Browne  
 Rosie's Walk – Hutchins  
 Hansel and Gretel – Browne  
 The Bunyip of Berkeley's Creek –  
 Wagner  
 Changes – Browne  
 The Visitors Who Came to Stay -  
 McAfee  
 Do Not Open This Book - Muntean  
 The Big Bad Wolf and Me - Perret

## Children's Books by Frank Serafini

- Serafini, Frank. (2010). *Looking closely: Around the Pond*. Toronto, ON: Kids Can Press.
- Serafini, Frank. (2010). *Looking closely: Into the Rainforest*. Toronto, ON: Kids Can Press.
- Serafini, Frank. (2009). *Looking closely: Across the desert*. Toronto, ON: Kid Can Press.
- Serafini, Frank. (2009). *Looking closely: Inside the garden*. Toronto, ON: Kid Can Press.
- Serafini, Frank. (2008). *Looking closely: Along the shore*. Toronto, ON: Kids Can Press.
- Serafini, Frank. (2008). *Looking closely: Through the forest*. Toronto, ON: Kids Can Press.
- Devlin, Ruth & Serafini, Frank. (2004). *Desert seasons: A year in the Mojave*. Las Vegas, NV: Stephens Press.

## Professional Books by Frank Serafini

- Serafini, Frank. (2010). *Classroom Reading Assessment: Making Assessment Efficient*. Portsmouth, NH: Heinemann.
- Serafini, Frank. (2009). *Interactive Comprehension Strategies: Fostering Meaningful Talk About Texts*. New York: Scholastic
- Serafini, Frank, & Youngs, Suzette. (2008). *More (advanced) lessons in comprehension: Expanding students' understanding of all types of texts*. Portsmouth, NH: Heinemann.
- Serafini, Frank, with Youngs, Suzette. (2006). *Around the reading workshop in 180 days: A month by month guide to effective instruction*. Portsmouth, NH: Heinemann.
- Serafini, Frank. (2004). *Lessons in comprehension: Explicit instruction in the reading workshop*. Portsmouth, NH: Heinemann
- Serafini, Frank, & Giorgis, Cyndi. (2003). *Reading aloud and beyond: Fostering the intellectual life with older readers*. Portsmouth, NH: Heinemann.
- Serafini, Frank. (2001). *The reading workshop: Creating space for readers*. Portsmouth, NH: Heinemann.

## Recommended Professional References

- Tell Me – Chambers
- Reading Images – Kress & van Leeuwen
- Picture This – Bang
- Reading Contemporary Picture Books - Lewis
- Grand Conversations – Peterson & Eeds
- Talking, Listening, Learning – Myhill, Jones, & Hopper
- Making Meaning with Texts – Rosenblatt
- Children Reading Pictures – Arzipe & Styles
- Looking at Picture Books - Doonan
- Critical Encounters in High School English - Appleman