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Using Wordless Picture Books to Develop Writing Skills in First Grade

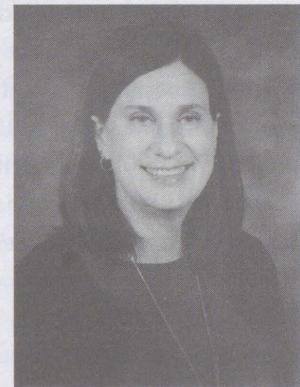
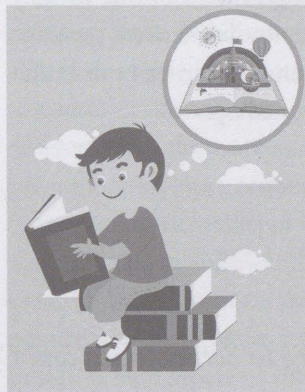
by Reneé M. Lefevre

Introduction

Language is one of the most important methods by which we ponder, remember, and share information. James Britton, a well-known British educator, declared, “reading and writing float on a sea of talk” (Britton, 1970, p. 164). As teachers, we need to encourage and support purposeful talk in our classrooms. Teacher talk, however, is not the type of talk that will assist students in growing their oracy and in turn their written expression. Students must be involved in meaningful dialogue in order to enrich their academic oral language; talk is the foundation for literacy, including writing (Arizpe, 2013; Calkins, 1986, 2013, 2014; Cleaveland, 2016; Ray, 2010; Ray & Cleaveland, 2004; Schickedanz & Collins, 2013). Through further development of oral language, student writing can also be positively impacted; students’ thoughts and verbalizations have a profound influence on their written expression (Arizpe, 2013; Calkins, 1986, 2013, 2014; Cleaveland, 2016; Ray, 2010; Ray & Cleaveland, 2004; Schickedanz & Collins, 2013). Children need opportunities to have purposeful, authentic conversations with each other. Wordless picture books are one means by which a framework can be provided to support and guide these critical conversations.

Writing Development

A young writer’s development does not generally follow a linear progression. It is more of a spiral, where the learner is exposed to, investigates, and applies what is gleaned from quality literature to his or her own work (Calkins, 1986; Graves, 1983; Routman, 1991). The writing process is not a simple progression; “since the 1980s, literacy researchers and practitioners have highlighted its complexity, recognizing that children travel through stages of development as they gain an understanding of the processes of reading and writing” (Stribling & Kraus, 2007, pp.1–2). As such, it is important



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to nurture children’s approximations and individually support and guide them forward in their attempts.

Historically, the teaching of writing and writing development referred to student learning of conventional spelling and proper handwriting practices, with little importance placed on the process children undergo when learning to write (Gentry & Gillet, 1993). Because of the work of numerous educators and researchers, such as Donald Graves, Lucy Calkins, Katie Wood Ray, Regie Routman, and Judith Schickedanz, much progress has been made in understanding the development of the writing process. The process of writing begins much like the process of speaking. Just as a baby will begin to jabber in an attempt to speak, children produce marks on paper as they begin to explore the written language process (Calkins, 1986).

In their 2013 National Association for the Education of Young Children book, *More Than the ABCs: The Early Phases of Reading and Writing*, Schickedanz and Collins (2013) lay out three stages of writing development (Table 1), and stress that the timeframes are not strictly exclusive, and much development occurs within each stage. It is imperative that teachers of emergent writers understand that although there are distinct stages of writing, the progression through these stages is not necessarily linear in nature (Schickedanz & Collins, 2013). As children continue to develop as writers, they move

back and forth between the stages. Their experimentation with the written word impacts their growth in how to use the information they have gained. Teachers of writing, especially those of young children, must understand writing development progression in order to fully guide, support, and contribute to their writers' growth (Calkins, 1986). This understanding can be both built and built upon in a writer's workshop.

Writer's Workshop

In a classroom, the writing process and the work produced are immensely affected by the inspiration provided through examples of quality literature, including the illustrations (Calkins, 2014). The objective is not to present a great deal of material, but to allow for in-depth study. Literature that showcases certain writing and illustrative craft components supports

Table 1

Stages of writing according to Schickedanz and Collins (2013).

Emergent Stage	Beginning Conventional	Mature Conventional
Three substages:	Child typically enters as early as kindergarten through third grade	Takes years of guidance, practice and effort to achieve
Pre-conventional		
Begins at one year old	Younger writers use little or no planning prior to writing	Writing is complex in length and depth
Child experiments making marks		
Intentional representation with multiple symbol systems	Older writers devote more time and thought to story development and revisions	Well developed, intentional and descriptive vocabulary
Message begins to contain meaning		Writer's message clearly articulated
Intentional representation with more balance symbol systems		
Increases in complexity		
More conventionally spelled words		
Spaces between words		

students to guide them in transforming their writing. It is essential to share these stellar exemplars in an inquiry manner to have the greatest impact on student writers (Fletcher, 2017; Ray, 2006). Increasing students' competency in writing takes explicit and strategic instruction. It is imperative that the students do the work of observing and figuring out what the illustrators and authors have done to set their work apart from the work of others (Routman, 1991). This is how the students will best grasp the concept that they must decide not only what they will write about, but also *how* they will write with skill and knowledge (Calkins, 2014; Calkins & Ehrenworth, 2016; Calkins, Ehrenworth, & Lehman, 2012; Mantei & Kervin, 2015).

Guiding students in their explorations of literature develops their skills as observers of what distinguishes quality work from the rest, and encourages students to ask, "authentic questions about authentic work," which "promote[s] an exceptional grasp of the writing craft" (Ray, 2006, p.58). They learn to examine work through the eyes of a writer. Through scrutinizing a variety of texts and discussions with a teacher expert and peers, students acquire valuable knowledge of writers' craft, which they can in turn use in their own writing (Laminack & Wadsworth, 2015; Tompkins, 2017). The more students explore and observe, the more they are inspired and absorb these ideas. They become writers who truly perceive themselves as writers (Ray, 2006; Ray & Cleaveland, 2004; Walther & Fulher, 2008).

The Value of Wordless Picture Books

Although writing is one way in which authors communicate, it is not the only way. Authors also use rich illustration to convey meaning, and composition of illustrations is no less important than composition of words in the authoring process. Wordless picture books open the door for engaging classroom discussions on plot, character, setting, story events, problems, and sequence. "Unlike books with written text, which confident readers might erroneously feel they can understand with very little effort, wordless picture books require that the reader constantly ask questions to be

able to make sense of the story" (Hicks, 2016, p. 16). The presence of so much possibility can help even our most tentative students take the risk to offer their interpretations of what they see before them (Hicks, 2016). According to Brodie (2011), the lack of restrictions resulting from the absence of text and children being able to use their imaginations allows the opportunity to add their voices to the story. In addition to language development, there are additional benefits of wordless picture books: story sequence and plot, understanding characters, enrichment of vocabulary, and furthering comprehension abilities. Engaging in learning about these important aspects through the lenses of wordless picture books can assist students in more fully understanding each aspect as there is still visual support for their thinking.

Wordless picture books can also be enjoyed as a source for writing activities after children have had multiple exposures to reading them, both on their own and with classmates (Brodie, 2011). An invaluable benefit of wordless picture books is the ease with which they can offer support to emerging writers. Wordless picture books help to raise the confidence of these learners first as oral storytellers. As they persist in creating and developing their sense of story through the scaffold of wordless picture books, these emergent writers grow in their knowledge of story sequence and organization (Jalongo, Dragich, Conrad, & Zhang, 2002). Wordless picture books can ease the multi-tasking burden that is placed on emerging writers. A student was overheard commenting, "I love being able to focus on the words I want to use because the pictures are already there." When further questioned, she shared that she really enjoyed thinking about the words without the worry of drawing the pictures and that made writing enjoyable for her.

Since writing is about communicating and making meaning, it is essential that teachers understand the progression of emerging writing skills. Then, they can support writing development, both visually and verbally through the use of wordless picture books. The main characteristics of what constitutes good writing are presented clearly through illustrations: ideas, voice,

learning experience. Wordless picture books can also assist in students' understanding of inferring character emotions, based only on what can be observed in the illustrations (Serafini, 2014). Finally, as multiple interpretations are possible, with no wrong answers, interpretation of the meaning of wordless picture books can help students build confidence in the classroom (Serafini, 2014).

Purpose of Study

The purpose of this study was to determine whether incorporating wordless picture books into a first-grade writer's workshop would enrich the narrative story development of student writing. Based on previous research, I hypothesized that students would show growth in areas such as language, character development, story sequence, and plot. The participants were 25 first-grade students, ages six and seven. The

study took place in a Title I school in a western suburb of Chicago, which has 412 students, including 78 first-grade students (Table 2). Writer's workshop occurred daily in the first-grade classroom, per state and district expectations.

Launch of Study

Over the course of 30 plus years of teaching kindergarten and first grade, I have noted that students find it challenging to put their thoughts into words. I decided it was necessary to provide thoughtful and engaging opportunities for students to practice this skill. The study began in September with the sharing of visual images or photographs to stimulate conversation amongst the classroom members. In the beginning, the images shared were single images, which gradually progressed to a series of images culminating with the use of wordless picture books. The students were first invited to share their thoughts orally, and then were slowly introduced to responding in written form using class charts (shared writing), individual sticky notes, and shared written responses, in both whole group and small collaborative groups. Students participated in classroom discussions after the sharing of various visual images and wordless picture books. They were then encouraged to write individual responses to the aforementioned visual images and wordless picture books. Collaborative small groups were assigned to ensure that positive and appropriate interactions occurred between students. The study was scaffolded in this manner to grow student confidence first in oral storytelling and then in writing. The purpose was to enrich language and vocabulary and to expand upon student understanding of the meanings implied in the visual images. When oral language is encouraged and supported, it can lead to the development of more detailed and descriptive vocabulary use in student writing (Cleveland, 2016).

Student Surveys and Rubrics

In order to gauge students' self-perceptions as writers, they filled out surveys regarding their feelings about writing, both at the beginning and conclusion of the study. The surveys were developmentally appropriate and incorporated simple drawings for students to color

Table 2

School Demographics

Demographic Indicator	Percentage of Population
White	76.9%
Black	0.7%
Hispanic	18.4%
Asian	2.7%
Native Hawaiian/ Pacific Islander	0.0%
American Indian	0.0%
Two or more races	1.2%
Low Income	14.8%
Limited English Proficient	8.0%
IEP	15.8%
Homeless	0.2%
Chronic Truancy Rate	0.5%
Attendance Rate	95.9%

structure, organization, details and elaboration (Brodie, 2011; Calkins, 1986, 2013, 2014; Jalongo, et al., 2002; Ray, 2006; Ray & Cleaveland, 2004; Walther & Fulher, 2008). In a wordless picture book, the story is visual and typically accomplished through sequential illustrations. Images may be full-page or panels, as in graphic novels. Wordless picture books can be complex; and young writers need to understand these texts as readers before they can view them as models for writing. To ensure that students are ready to be immersed successfully into wordless picture books, there are skills that must be addressed. These skills are learned best through the modeling and guidance of an experienced writer, such as the teacher (Calkins, 2014). The first skill involves students' participation in the story through verbalizing the sequence of the illustrations. This assists the students in distinguishing between the beginning, middle, and end of the story sequence (Serafini, 2014). Wordless picture books, particularly those with predictable patterns, provide an exceptional exemplar to use when teaching organization to beginning writers (Paquette, 2007). Another necessary skill is inferring character's emotions and feelings without supporting text (Serafini, 2014). This can be a difficult skill for young students who are still learning how to accurately read and react to the facial expressions of their peers (Serafini, 2014). Finally, it may be difficult for students to understand and recognize that there are different interpretations for the same story. Developmentally, young learners are typically egocentric and can find this concept challenging to comprehend (Serafini, 2014). Encouraging children to speculate on occurrences in a story requires higher-level thinking skills such as predicting and inferring (Serafini, 2014).

In addition to the types of explicit instruction and modeling noted above, children need time with books to practice their emerging comprehension skills. Exposing children to a wide selection of illustrative methods aids in their understanding of the message conveyed by the illustrator (Ray, 2010). In turn, it can also open a world of possibilities in their own work as writers. Hopefully, they will envision and produce their own work based upon their observations from mentor authors and illustrators (Ray, 2010). Thus, it is critical

that students have enough time to interact with wordless picture books. They need to connect with the text and be allowed to read, re-read, and ponder both by themselves and with others before sharing their understanding of the story (Arizpe, 2013).

Once children have some experience in creating meaning from wordless books as readers, they need to have scaffolded experiences to support their growth towards using wordless picture books for writing. Using visual images such as drawings, photographs, and paintings initially to introduce children to the process will bolster their use of oral language. Eventually this will translate to their writing (Arizpe, 2013). When incorporating visual images, it is best to begin with the teacher first modeling her observations aloud. This practice will assist children in beginning to voice their own interpretations aloud as well (Arizpe, 2013). These images can be chosen by the teacher, keeping in mind the interests of the children, and can be from the internet or printed materials located and chosen by the teacher. By their very nature, wordless picture books compel children to slow down and truly investigate the fine points and specific evidence provided in the illustrations. Meaning is inferred, as there is no text to support the illustrations. Even more so than in books with text, students "must actively participate in the construction of the narrative and cannot rely simply on the literal decoding of written text" (Serafini, 2014, pp. 26–27). It is expected that engaging students in meaningful conversations utilizing wordless picture books would have a positive impact on their written expression because of the opportunities to first verbalize their thoughts. The goal would be student writing that is more interesting and detailed.

Application

Wordless picture books can provide young writers with a non-threatening avenue of gaining knowledge of story structure. Commencing with oral story telling using the illustrations, young writers can build understanding of the beginning, middle, and end of story sequence, which can aid in the development of story organization skills (Serafini, 2014). As the purpose of writing is to communicate a message with meaning, wordless picture books can be used to provide a scaffolded

in order to signify their feelings in response to the questions (Appendix A). On-demand writing samples were collected at the beginning of the study in August and again in December to assess student growth in writing. The rubric used to assess the writing samples was Lucy Calkins' Narrative Writing Rubric (Calkins, 2013), which assesses student writing growth in a variety of areas. Particulars of the Calkins rubric can be found in the Results section later in this article.

Introducing Wordless Picture Books

Wordless picture books were intentionally incorporated into instruction with the hope that doing so would increase students' confidence, and, in turn, positively impact writing productivity, boost diverse vocabulary usage, as well as inspire significantly more descriptive language in their writing. Each of these areas are assessed in the Calkins Narrative Writing Rubric. In my experience, many first-grade writers are hesitant to write without support from an adult. Many of my

students typically look to me, as their teacher, for reassurance that they are "doing it right." Some students tend to simply sit and wait to begin writing until an adult comes to sit beside them to assist. In addition, many students are extremely concerned with spelling words correctly. This focus on spelling seems to 'drive the boat' and prevents students from feeling confident to freely create their own innovative stories. The goal of introducing wordless picture books was to help students open-up and express themselves orally first, without needing to worry about only using words they could confidently spell.

Prior to introducing the wordless picture books, children were shown a variety of photographs using our classroom projector. They were invited to share what they noticed in the pictures. In addition, students were asked if the pictures reminded them of anything they had ever experienced personally. Beginning with single photographs was intended to get them warmed up to the idea and practice of sharing their observations and

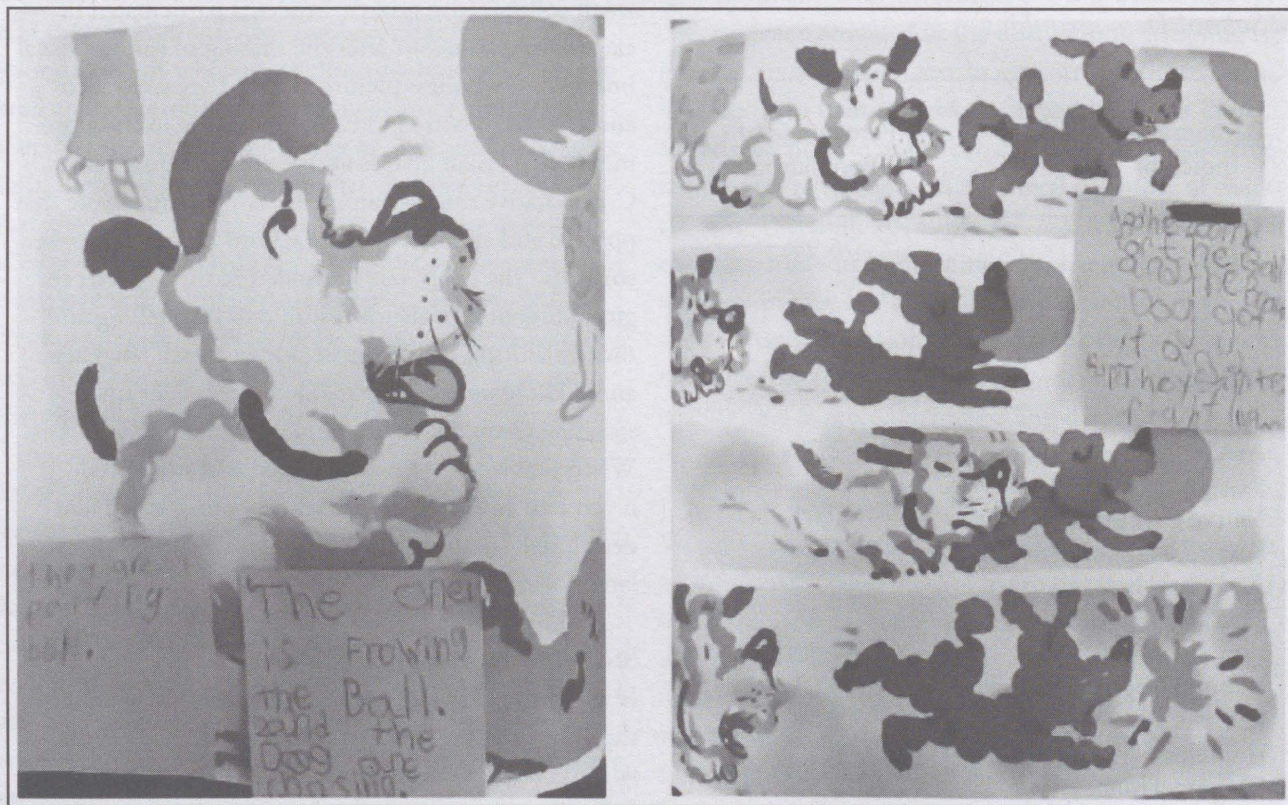


Figure 1. Addition of writing to oral storytelling.

thoughts orally. Modeling was provided for students, and I gradually spoke in more complex and detailed sentences, encouraging them to do the same.

Next, the progression was to introduce wordless picture books, such as *A Ball for Daisy* by Chris Raschka (2011) and *Beaver is Lost* by Elisha Cooper (2010). The illustrations and likely storyline are not complex, allowing young writers to feel and be successful in their interpretation. At this point, the transition to adding writing to oral story-telling sessions was initiated. This was accomplished by asking students to dictate a short sentence, which I wrote on a sticky note and then placed in the book. The children enjoyed rereading the stories we created together. See Figure 1 for an excerpt.

The children continued to explore wordless picture books with increasingly more complex illustrations, with teacher support. Some writers became overwhelmed when attempting to verbalize a story with illustrations containing more details. It was difficult for them to organize their sequence of events when faced with numerous options. Pairing them with a writer experiencing less difficulty helped alleviate this situation; however, it did not completely resolve it. There was a need to continue to provide wordless picture books with less detailed, more overt illustrations to meet the needs of all writers in the classroom. For tips to guide the introduction of wordless picture books in your classroom, see Figure 2.

This observation led to the next moment of realization. In the course of our work together, I had assigned the first-grade writers to author stories for these wordless picture books. However, the typical children's wordless picture book is 32 pages, and it quickly became clear that this was too long even for the most capable emergent writers. Initially, this circumstance presented a stumbling block; however, access to Reading A - Z, an online subscription source for leveled readers (<https://www.readinga-z.com/>) that typically contain only 8-12 pages, provided a resolution. One of the options on the site includes printing any story with the illustrations only. Relief, eagerness, and enthusiasm inspired making use of this resource. The first choice was a version of

- Begin with simple visual images and model sharing descriptions with your students.
- Invite students to share their verbal descriptions of shared images.
- Introduce adding/using more detailed and descriptive vocabulary.
- Transition to adding words to images using sticky notes with teacher modeling first.
- Invite students to add words to images using sticky notes and share with classmates.
- Repeat process with sequential images prior to progressing to wordless picture books.

Figure 2. Tips for introducing wordless picture books in your classroom.

The Three Little Pigs by Alyse Sweeney (2017). Using a familiar tale would likely help the young writers feel more comfortable and at ease. There was no further disappointment as the children enthusiastically penned their own hilarious tales, which they were keen on sharing with their classmates and families.

The familiar tale was followed up with several more stories: *Christmas Cookies* by Harriet Rosenbloom (2017), *Christmas Eve* by Anthony Curran (2017), and *Runaway Snowball* by John Rousselle (2017). As the holiday season and winter were quickly approaching, these books proved to be of high interest to the young writers. The *Runaway Snowball* (Rousselle, 2017) was a particular favorite, with its comical and entertaining illustrations. The budding writers embellished their stories through the use of a variety of writing conventions to which they had been introduced during mini-lessons incorporating a wide variety of children's picture books: bold words, ellipsis, thinking and talking bubbles as well as onomatopoeia. The opportunity to interact with each other as they wrote also positively impacted the writing they produced. Students gave each other feedback and suggestions as they worked through the writing process. Comments such as the following were overheard during writer's workshop: Can you show me the book where you got this idea from? Your illustrations make me laugh! Your story makes sense

to me. How do you know how to spell those tricky words—can you show me? I don't know what to write about—can you help me think of an idea? I like how you used talking bubbles in your illustrations. Maybe you could add some more details in this part to make it even more interesting? I think it would really make it more exciting if you made these words bold.

Results

Prior to beginning the study, students were asked to compose a narrative writing sample, which was scored using Lucy Calkins' Narrative Writing Rubric (Calkins, 2013). The school district in the study mandates the use of this rubric as a measure of student growth, and it measures story production overall, lead, transitions,

ending, organization, elaboration, craft, spelling, and punctuation. Within each area, there are sub-areas to assist in scoring student writing. Upon conclusion of the wordless picture book unit, another narrative writing sample was collected and scored. Though an increase in scores is always expected over a three-month span of instruction, the growth that occurred while this strategy of instruction was in place was dramatic, and inclusive of all the student writers (Figure 3). While it is not possible to separate out factors of maturation and instruction, it is likely that this growth can be attributed, at least in part, to the numerous opportunities given to students to verbalize their stories orally prior to writing and the scaffolded verbal experiences, modeling, and feedback from their teacher.

Table 3

Writing Survey Results

	Pre-Intervention			Post-Intervention		
	😊	😐	😞	😊	😐	😞
Statement 1: I enjoy writing in school.	14	9	3	19	6	1
Statement 2: I think I'm a good writer.	13	8	5	23	2	1
Statement 3: It's easy to think of things to write about.	8	12	6	15	9	2
Statement 4: I like to read my writing to other people.	8	10	8	17	7	2
Statement 5: I like to write about things I care about.	9	8	9	21	5	1
Statement 6: I get stuck a lot when I'm writing.	8	13	5	15	10	1
Statement 7: I do a good job of spelling words and using ending marks.	8	12	6	21	5	1

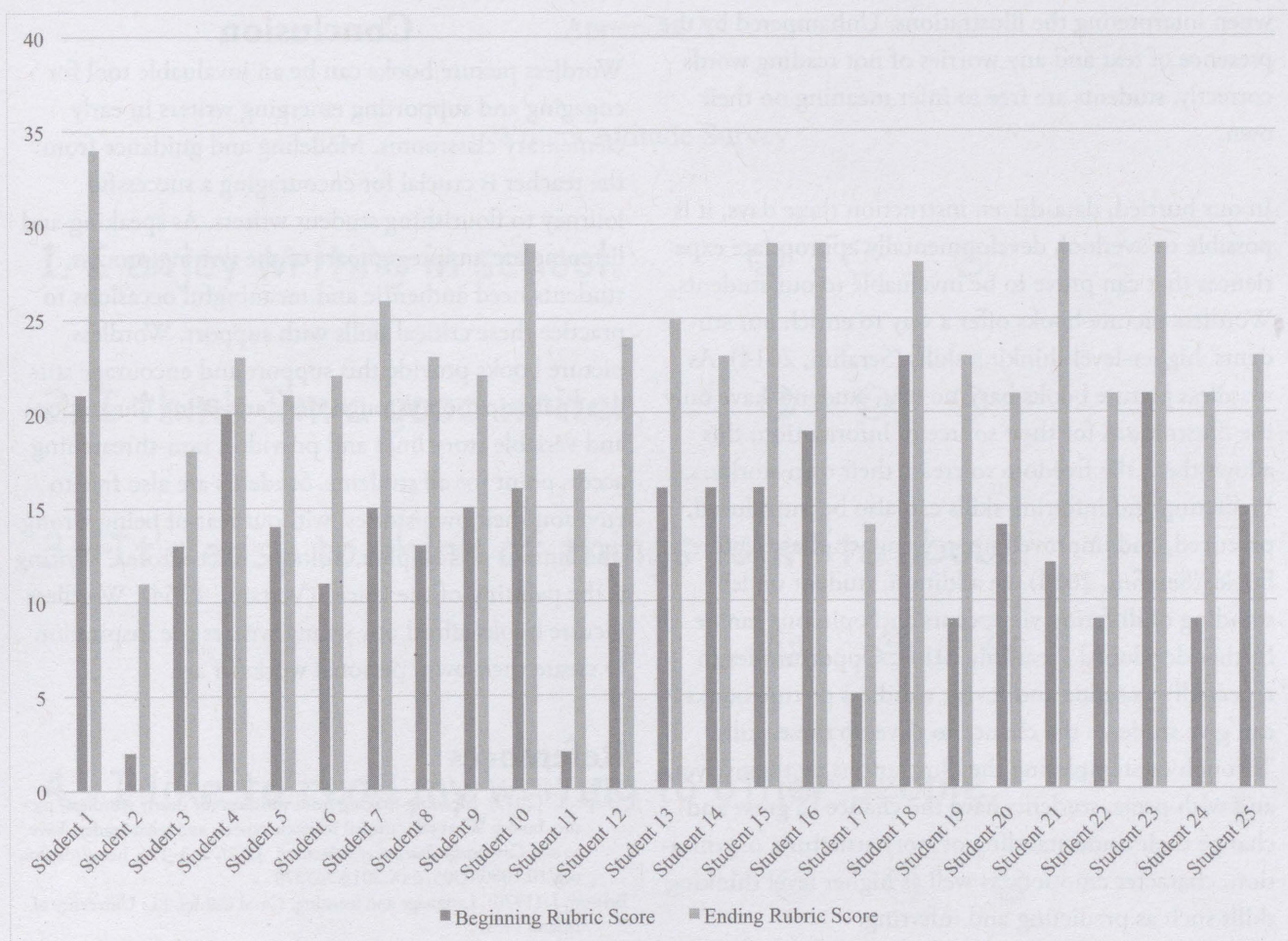


Figure 3. Beginning and ending writing rubric scores.

Students' perceptions of themselves as writers also improved markedly over the course of this study. As an educator, this aspect is of utmost importance; for students to expand their aptitude in any area, they must first believe in themselves. Students were given a Writers Attitude Survey (Appendix A), both at the beginning and conclusion of the study. Students were asked to respond to statements about writing using a simple response format using a happy face, straight face, or a sad face. Results of the surveys show an increase in students' perceptions of themselves as writers, as well as an overall increase in their enjoyment of participating in writing. Fewer students reported feeling stuck while writing or having difficulty thinking of things to write about; while there was an increase the number of students who felt positive about spelling words,

using ending marks, and reading their writing to others (Table 3).

Implications

Best literacy practices for elementary students include speaking and listening opportunities in addition to reading and writing opportunities (Calkins, 1986, 2013, 2014; Cleaveland, 2016; Ray 2006, 2010; Ray & Cleaveland, 2004). For young writers to engage fully in the writing process, they need guidance, support, and scaffolded learning experiences. Wordless picture books are a tremendous resource, well-suited for this purpose, and can provide an authentic, engaging, and motivating springboard for these young writers. Students can utilize their own background knowledge and experience

when interpreting the illustrations. Unhampered by the presence of text and any worries of not reading words correctly, students are free to infer meaning on their own.

In our hurried, data-driven instruction these days, it is possible to overlook developmentally appropriate experiences that can prove to be invaluable to our students. Wordless picture books offer a way to enrich our students' higher-level thinking skills (Serafini, 2014). As wordless picture books have no text, students have only the illustrations for their source of information; this allows them the freedom to create their own stories. Predicting and inferring skills can also be introduced, practiced, and improved upon using wordless picture books (Serafini, 2014). In addition, student understanding of differing viewpoints and opinions can be further developed (Serafini, 2014). Opportunities to repeatedly examine and revisit wordless picture books can give students the chance to develop these skills. Through contemplating the illustrations by themselves and with peers, students have the chance to grow and change their understanding of story structure, organization, character emotion, as well as higher level thinking skills such as predicting and inferring.

Although lengthier wordless picture books were useful for enriching oral language and story sequencing with these young students, it was prohibitively challenging for them to write their own stories to accompany books of such length. Fortunately, access to an online resource, Reading A – Z, affords an appropriate alternative. With this caveat in mind, the addition of wordless picture books to any classroom would be invaluable and need not be an expensive endeavor. School and public libraries are excellent resources for borrowing wordless picture books while you are expanding your own collection. See Appendix B for suggested titles. Incorporating the use of wordless picture books into classroom read aloud routines is an obvious next step to enriching student speaking and listening opportunities, with the end goal being growth and confidence in their writing skills.

Conclusion

Wordless picture books can be an invaluable tool for engaging and supporting emerging writers in early elementary classrooms. Modeling and guidance from the teacher is crucial for encouraging a successful journey to flourishing student writers. As speaking and listening are an integral part of the writing process, students need authentic and meaningful occasions to practice these critical skills with support. Wordless picture books provide this support and encourage student participation through their appealing illustrations and variable story lines and provide a non-threatening access point for all students. Students are also free to envision their own stories, without fear of being wrong. The famous philosopher, Voltaire, once wrote, "Writing is the painting of the voice" (Voltaire, 1764). Wordless picture books afford our young writers the inspiration to create their own, personal works of art.

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Appendix A

Writers Attitude Survey

1. I enjoy writing in school. 😊 😐 ☹️

2. I think I'm a good writer. 😊 😐 ☹️

3. It's easy to think of things to write about.

😊 😐 ☹️

4. I like to read my writing to other people.

😊 😐 ☹️

5. I like to write about things I care about.

😊 😐 ☹️

6. I get stuck a lot when I'm writing.

😊 😐 ☹️

7. I do a good job spelling words and using ending marks.

😊 😐 ☹️

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- Rosenbloom, H. (2017). *Christmas cookies*. <https://www.readinga-z.com/>
- Rousselle, J. (2017). *Runaway snowball*. <https://www.readinga-z.com/>
- Sweeney, A. (2017). *The three little pigs*. <https://www.readinga-z.com/>
- Weisner, D. (2006). *Flotsam*. New York, NY: Clarion Books.

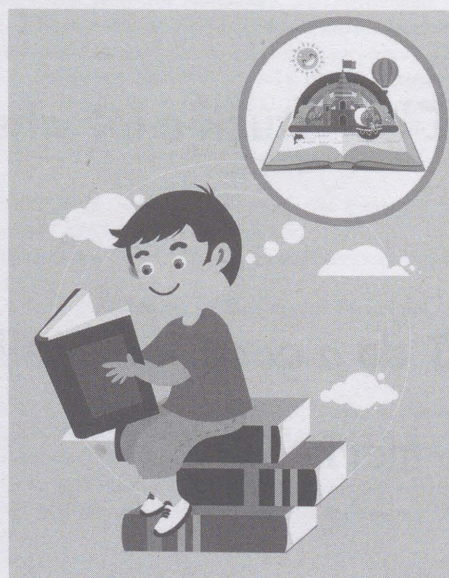
Author Biography

Reneé M. Lefevre is a veteran elementary educator with 33 years of experience shepherding the kindergarten and first-grade students entrusted to her care; while constantly searching for engaging literature and literacy practices for her young learners. She recently completed a second Master of Education degree, a Master of Education in Literacy, at Judson University in Elgin, Illinois. She can be reached at rlfevre@geneva304.org.

Appendix B

Wordless Picture Books

- Boyd, L. (2014). *Flashlight*. San Francisco, CA: Chronicle Books.
- Briggs, R. (1978). *The snowman*. New York, NY: Random House.
- Cooper, E. (2010). *Beaver is lost*. New York, NY: Schwartz & Wade Books.
- Day, A. (1985). *Good dog, Carl*. New York, NY: Simon & Schuster Children's Publishing.
- DePaola, T. (1978). *Pancakes for breakfast*. Orlando, FL: Harcourt, Inc.
- Dotlich, R. K. (2015). *One day the end*. Honesdale, PA: Boyd Mills Press.
- Idle, M. (2016). *Flora and the peacocks*. San Francisco, CA: Chronicle Books.
- Idle, M. (2014). *Flora and the penguin*. San Francisco, CA: Chronicle Books.
- Judge, L. (2011). *Red sled*. New York, NY: Atheneum Books for Young Readers.
- Keats, E. J. (1982). *Clementina's cactus*. Tokyo, Japan: Holp Book, Co Ltd.
- Kerascoët. (2018). *I walk with Vanessa: A story about a simple act of kindness*. New York, NY: Schwartz & Wade Books.
- Lee, J. (2013). *Pool*. San Francisco, CA: Chronicle Books.
- Lee, S. (2008). *Wave*. San Francisco, CA: Chronicle Books.
- Lehman, B. (2004). *The red book*. Boston MA: Houghton Mifflin Company.
- Lehman, B. (2006). *Museum trip*. Boston, MA: Houghton Mifflin Company.
- Lehman, B. (2007). *Rainstorm*. Boston, MA: Houghton Mifflin Company.
- Lehman, B. (2011). *The secret box*. New York, NY: Houghton Mifflin Company.
- Pett, M. (2014). *The girl and the bicycle*. New York, NY: Simon & Schuster Children's Publishing.
- Raschka, C. (2011). *A ball for Daisy*. New York, NY: Schwartz & Wade Books.
- Rathman, P. (1994). *Good night, gorilla*. New York, NY: G.P. Putnam's Sons.
- Sis, P. (2000). *Dinosaur!* Singapore: Greenwillow Books.
- Walsh, L. F. (2016). *Fish*. New York, NY: Roaring Brook Press.
- Wiesner, D. (2013). *Mr. Wuffles*. Boston, MA: Clarion Books.



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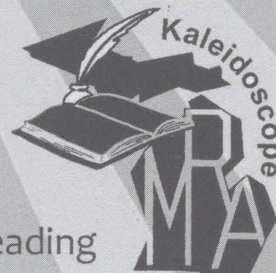
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