

*This unedited transcript of a SpeechPathology.com webinar is provided in order to facilitate communication accessibility for the viewer and may not be a totally verbatim record of the proceedings. This transcript may contain errors. Copying or distributing this transcript without the express written consent of SpeechPathology.com is strictly prohibited. For any questions, please contact [customerservice@SpeechPathology.com](mailto:customerservice@SpeechPathology.com).*

Once Upon a Time:  
Reimagining Shared Book Reading Online  
Recorded September 8th, 2020

Presenter: Susan Hendler Lederer, PhD, CCC-SLP  
SpeechPathology.com Course #9456

- [Amy] Once again, welcome to our webinar today, Once Upon a Time: Reimagining Shared Book Reading Online. And our presenter today is Dr. Susan Hendler Lederer from Adelphi University and also a children's book author. Suzy, we're thrilled to have you here with us. Welcome. And I'm gonna turn over the mic to you.

- [Susan] Thank you, Amy. Hi everyone. Thank you so much for choosing to share another hour of your time online. I know that we're all finding ourselves in the virtual environment way more than usual. So to choose this hour to spend online with me, I'm really very grateful and I hope that when we're finished, you will find something new to try when you go back to work tomorrow. So as quickly as I shall requires in terms of disclosures, I have no financial disclosures here other than the honorarium that I received for this course. So here are the learning outcomes. By the end of this presentation, as a result of this course, you will be able to describe how to select books for virtual shared book reading that will gain and sustain visual and auditory attention. Describe how to select books for virtual shared book reading that will engage children physically and verbally.

And describe how to engage caregivers in supporting shared book reading. We're going to begin with the new reality because once upon a time is starting now. We'll talk about choosing books. And specifically, I wanna talk about looking at books from the perspective of whether they will help gain and sustain visual attention, whether they will gain and sustain auditory attention just by virtue of the nature of the book. So we're going to be looking at books that many you may be familiar with. Hopefully some of them are new and just looking at them with a different eye than we typically do to make our choices. I'm also going to talk about books that stimulate engagement, both motor engagement, and also speech engagement. We'll do a section on how we read and adapt books and working with families. And finally, I have some resources that I've been gathering since I've been thinking about this topic that I'm going to share with

you. So here we are chapter one, page one, "Once upon a time..." there was a pandemic. And our story starts as follows. The COVID-19 pandemic of 2020 has challenged us to reimagine therapy in the virtual environment. We must reconsider our goals, therapy strategies, activities, and family involvement. Each day, we wonder which children will arrive in our online therapy room and how they will show up. Are they ready to learn? We find parents who want their children to perform, siblings who want attention, and children who don't understand where you are in time and space. And everyone has different technology skills and issues.

Does this sound familiar? I see virtual head nods. So what do we do about that? Well, we do what we always do, which is each day a child shows up in our room, we assess the environment. We assess the child's readiness to learn on this day. We assess our space. Is it conducive to learning and to the goals that we wanna facilitate? And although we always have our goals, we do adjust our expectations on a day-to-day basis. So this doesn't really change for the virtual environment. We're still going to adjust our expectations based on our assessment. It's just that the environment may throw additional wrenches into the child's readiness.

We certainly, as we always do, are going to embrace families, but now unless you serve in early intervention, we have more access to the families than ever before. And we're going to meet people where they are. We understand that families come as you all may be parents as well, or family members who have other responsibilities in this virtual environment. We do need to meet people where they are. Thinking about who they are and what the demands are for those families, whether it's childcare or whether it's issues of poverty or anything in between. But most of all, we need to be kind to ourselves, which includes having Pepto-Bismol on hand for when the kids jiggle the phone. So I wanna come back to this idea of adjusting expectations. And I think of Todd Parr's book, which I love. So Todd Parr has a book called "It's Okay to be Different". And I'm obsessed with Todd Parr for his graphics and for his themes of his

books. So as I was preparing this slide, I said, "Okay, so how do we adjust our expectations?" And I'll start with Todd Parr, who says, "It's okay, to." So it's okay for us to prioritize attention and engagement over specific language goals. Here again, I'm talking about readiness. You could write the best session plan ever. You can have the best activities planned. You could have chosen the best book ever, but if it doesn't gather the child's attention and then engagement to gain and sustain interaction, then you're not gonna get to your goals. So it's okay to prioritize visual and auditory attention in motor and verbal engagement.

And it's okay to coach families. So what we're working on and how versus directly serving the kids. It's okay to take some time that you would typically be interacting with a child or with children to talk to family members. Because we all know that the families are spending way more time with the children than we are. And if we have fewer goals and even I'm going to argue one goal of the day, then we can probably have more success with our families carrying over the work that we're doing. And I think of this one goal of the day, like Sesame Street, that's "Brought to You by the Letter C".

I feel like that would be a great way to start the session, end the session and all of the activities within the session are focused on that goal. The parents, the families, even older siblings will be able to walk away and easily describe, "Hey, this is what my sister or my daughter is doing today. This is what I can do." And it's okay to review learned skills in new in this case, the online environment. And so, when we assess kids, I always think of asking parents. So tell me about what your child says at home or how your child plays at home. And then I don't see that in class. And I run a mommy and me's for late talking toddlers called Tot Talk at Adelphi and Me Alones called Kid Talk. So I always talk to the students about whether or not we want to actually work on goals that the parents say the children have already mastered at home. And my answer is typically yes, in these two. So we wanna do new things to push the kids along, but

we also want to do old things in new environments. And certainly the online environment would be a novel place for children to generalize their skills. And finally, it's okay to allow kids to listen and not join in. To expose the kids versus eliciting. We know, for example, from focused language stimulation, which is one of my favorite go-to language facilitation techniques that the mere act of bombarding the kids with the target form that you're looking at to help them acquire, can in fact help them acquire those skills without you even eliciting an output from them. So those are sort of our principles, our guiding principles.

And now let's talk about more specifics. We need to start with the big question. Why shared book reading? And we all know the answer to this. "The single most important activity for building the knowledge required for eventual success in reading is reading aloud to children, especially so during the preschool years." That was 1985, The National Commission on Reading. And Towson and Gallagher did a really nice job of reviewing the literature of literacy in kids with disabilities. But this goes way back where we, in our field have been talking about the benefits of cross training language and literacy and using shared book reading as the activity.

So we are going to begin with choosing books in the visual and auditory attention arena, and also in the motor and speech engagement. Here we go. So think about how you choose books. I think that you are thinking about choosing a book that a child would be interested in, or that matches with some kind of experience the child has had. You're also probably choosing books based on books that you really like, or that you know have worked really well either with your kids or with your own families. We can still choose books based on those concepts. We can still choose books based on what's happening in the classroom. The classroom theme. If the classroom is exploring musical instruments, we can choose a book. And I'm gonna talk about some books about drums that I love. We certainly are thinking about a child's language level when we choose a book, but I'm going to argue that perhaps that is less important at this

juncture. And we're going to think about the language goal. So if our goal is some sort of grammatical form, like -ing, we're gonna choose a book where there's a lot of -ing verbs, for example. And we can still choose a variety of books. I love this article by Lennox in 2013, where she argues that different genres actually facilitate different linguistic experiences. So for example, we know that a little narrative book like "The Carrot Seed" helps kids learn sequencing skills, telling stories, understanding stories. But an expository text, for example, one about dinosaurs is going to help kids learn some content about dinosaurs and maybe some specific vocabulary related to different dinosaurs and how they eat. Or an "ABC book" which is designed to facilitate learning the alphabet and phoneme grapheme relationship. So we still are choosing books from different genres. But online, I'm asking you to reconsider this acronym K-I-S-S, keep it short and simple. By short, I'm talking about choosing books that are shorter in general, editing out pages, or just telling the story.

And this is something that we also do live. But I think it's more important in the online environment to keep it short. "The Hungry Caterpillar", you can summarize all the beginning pages in one sentence. Once upon a time there was a caterpillar and he was hungry. And at the end, he ate so much, he fell asleep. And when he woke up, he was a butterfly. And I think these are things we do already, but again, just trying to focus us on the best practices that we have in our toolbox and which ones to choose, specifically for the online environment. And the other S in K-I-S-S is to keep it simple. And by simple, I mentioned before that it could be below a child's language level. The skills, again, could be skills that I've already acquired. Maybe I can already do -ing, but maybe I haven't done it in the online environment. The flip side of that is if the book is at a child's linguistic level, or even a little bit higher, a little bit more challenging, I may totally lose attention because I'm struggling. Here, we wanna make things as accessible as possible. So choose easy to follow plots. "The Carrot Seed". What I love about "The Carrot Seed" is that the little boy plants the seed, he waters it, the sun shines and his family says it won't come up. And then he waters it. And the sun shines

and his family says it won't come up. This is a very easy sequence. And ultimately, of course it does come up. A very easy sequence that gets repeated. So we have the benefit of repetition and we have the benefit of the very simple narrative. Or I'm really, I love books that have no plots. SeeSaw books like sometimes "It Looked Like Spilt Milk", but it wasn't spilled milk. Where there is no plot. And so we're paying more attention to the specific language each page that gets repeated. So let's draw it with visual attention. First and foremost, you need to think about the cover. The first thing we do is we show the cover and the cover should be awesome. It should really capture a child's attention. What captures a child's attention?

Bright, big, illustrations, bold, black outlines. Here I'm mentioning "Hooray for Fish". This is a Lucy Cousins book. You may be familiar with "Maisy" if you don't know about "Hooray for Fish", take a look. The colors are amazing. And it's bright, and it's bold, and there's just one big fish and one little fish on the cover. So it's not busy. Todd Parr is also a master of the bright colors and all of his characters are kind of alien-looking. They have bright orange and green and fuchsia faces with bold outlines. That's very, very attractive. Think about books that have more illustrations and less texts, but the illustration should not be so busy.

You can also think about fonts. So the font size, large, small, the shapes, zig-zaggy where it's located on the page. It could be in a vertical position. It could be in a speech bubble. It's a sidebar, for example, compared to the text. The color. So for example, I can read with my eyes shut. If you can imagine that these colors are in the actual color when the slides were transferred onto this platform, I lost my color coding here. So I can see in red, I can see in blue, I can see in pickle color too. So here the kids see the word red, they see the color red and they can make that association, but even having different color fonts makes me pay attention a little more. Like, "There's something here that I'm not expecting. I'm expecting black type face." Another visual tool that captures kids' attention is the speech bubble. So are you familiar with, "We Are In A

Book!"? This is a Mo Willems book. He's the pigeon, "Don't Let the Pigeon Drive the Bus". "We Are In A Book!" Piggie and Gerald are featured and they are actually talking about being in a book. By the way, this is called metafiction. So when characters talk about the fact that they're in a book, they're kind of breaking the third wall and there is. If you're interested in metafiction, I did do another webinar for SpeechPathology.com. You might wanna check out, M is for metafiction. But the speech bubbles are great. And actually what I love about "We Are In A Book!" and I'm gonna show you on the next slide is that Piggie is pink and Gerald is gray. Gerald's an elephant. And the speech bubbles are the same color as the speakers.

So this again, can attract our attention. Who's speaking looking at the speech bubbles? And illustrations then includes street or building signs or logos. Todd Parr's reading makes you feel good, has a page like that. Some books have more or less, but it's something that you might want to look for in the books that you love. And finally, we can look at illustrations in terms of whether or not they help us understand the story, whether they help us make predictions or whether or not they really are the story. So they're ambiguous. In "Brown Bear", for example, we know that before we get to see what the animal is seeing on the next page, we get a tail. So we get the duck's tail before we get the whole duck.

So the pictures help with prediction. This gets me excited. I'm watching, I'm reading the book. I'm so excited. But then we have pictures and stories that contradict each other. So "Duck Rabbit", for example. Who's duck rabbit? Is it a duck or is it a rabbit? And again, this is gonna capture my visual attention because it is ambiguous. So here's "Hooray for Fish". And here's a page from "We Are In A Book!" and I love this. You can make the reader say a word if the reader reads out loud. So those are some thoughts about looking at books now from the perspective of whether they grab visual attention and whether they can keep visual attention. On the other side of the coin is books that get and keep auditory attention. So just like we saw with Piggie and Gerald, we have



characters who are talking to each other. And when we're reading, we're reading with voices. But what I love about certain books, the metafictional books is that they actually talk to the reader. So here, what happens next is Piggie says, "I can make the reader say a word by putting it in a speech bubble." And if the reader reads out loud and he puts in the word bananas.

So, you're reading and you're gonna say bananas and they crack up, they think it's hysterical. In "This Book Just Ate My Dog!" all of the characters disappear in the binding and Bella, who's the star of this story, appeals to the reader to help her get them out by shaking the book, for example, to get them out of the binding. For auditory tension, I like repetitive refrains. I did a little spilt milk for you before. Sometimes it looked like spilt milk, but it wasn't spilt milk. Sometimes it looked like a mitten, but it wasn't a mitten. Sometimes it looked like a tree, but it wasn't a tree. The thing about these repetitive refrains is it catches my auditory attention because I can now predict what's coming and perhaps I can join in. They also have a sing-song quality. They have the same rhythmicity. And when the same rhythmicity is there, it also is very captivating.

So we can actually choose books that are based on songs. So Raffi, for example, has done "Five Little Ducks" as a book. Auditory tension is also grabbed when we have animal sounds and sound effects. So the "Seals on the Bus" by Lenny Hort, for example. And they get repeated, "The seals on the bus go 'errp, errp, errp errp, errp, errp errp, errp, errp.'" And we can sing it. So you see this, an intersection here among some of these different characteristics of what gets and keeps auditory attention. "We're Going on a Bear Hunt" has great sound effects, by Oxenbury. For kids with more limitations, though, when I'm thinking about "The Seals on The Bus", I'm probably not choosing it. The same with a book like "Polar Bear, Polar Bear, What Do You Hear?" It's a fabulous book for maintaining auditory tension for kids with certain cognitive skills. But for kids with more compromised cognitive linguistic skills, it's too

many animals. So think "Five Little Ducks" versus "Polar Bear" or "The Seals on The Bus". Easy to follow stories. I already did my "Carrot Seed" rendition. And silly books. I mentioned "This Book Just Ate My Dog!", "Is Everyone Ready for Fun?" This is a Jan Thomas book. And these are all the metafictional books that ask you, as a reader to be engaged. Take a look at this. So here's a page from Jan Thomas's book. "It's time to jump up and down, up and down. Let's all jump up and down." "On chicken's sofa". "Wait a minute. There's no jumping on my sofa." "Oh, okay. Chicken." "We won't jump on your sofa anymore." Look at all the things that are going on in this. I picked the example for its auditory attention. It has that sing-song quality. It has a lot of repetition. But look at it from a visual perspective, too. We have the speech bubbles. We have the really bright colors.

The contrast with the background. It's not too busy. This is really a great book for reading online. And finally, I want to recommend that we choose books in which kids can hear and see themselves. And the story is relatable. So books with multiethnic and multiracial characters is really lovely. This on the left is "My Daddy is a Pretzel" by Baron Baptiste. It's actually a yoga book. So I'm gonna talk about it a little bit later, but here we have a bunch of kids sitting around and the teacher is going to be teaching yoga to them. And here's "Lola Loves Stories".

So Lola is actually a series of books. She goes to the library and this one, she and dad read a book at night and the next day she pretends she's the lead character. So if it's a book about fairy princesses, the next day, she's a princess or a pilot the next day, she's a pilot. I like "The Drum". "The Drum" is really cool because "The Drum" you can actually set to a beat. "This is a drum. This is the beat. Clap your hands, stomp your feet." And the setting is in West Africa. The drums are Congo drums, and the kids can drum along. But as we're talking about drumming from different cultures, we also can talk right about an urban situation where the kids may not have access to any drums. And so there's a great book called "Drum City" in which the kids start a parade and

they make drums out of whatever they can find. "Bringing The Outside In" also has a variety of characters represented from different ethnicities and races. And I mentioned this book, take a listen. "We're bringing the outside in, Oh, we're bringing the outside in, sea in our towels, shells in our pails, sun on our shoulders, sands in our tails." So again, we have a variety of characters where we can see ourselves in the book, but also this has a sensory component where you can bring in, or the kids can have something for them to touch and feel and have these sensory experiences that travel throughout the book. That's auditory and visual attention.

And now let's switch our focus to choosing books that engage. And by engagement, we're talking about motor engagement or interactive doing and speech engagement or interactive speaking, or communicating, I'm going to talk about books where we can play along and those where we can pretend play along, gross motor, dance, and yoga books, fine motor and facial motor books and books that include sign language, baby signs, keyword signs. On the speech side, we've already mentioned repetitive refrain, singing along in sing-song cadence, sound effects.

But here's question and answer books. I love question and answer books because they automatically engage kids. For example, yes, no books or books, again that have repetitive refrains. And here we can use caregivers or siblings as partners to join in as well. So we can use techniques like echo reading, where I read a line and you read a line. Same line, the child reads the same line and the parents read the same line. Or I read a line and the parents and the children read or have memorized the next line. But to get kids involved, motorically we have to be a little creative because we're not in the classroom together. So for example, I lift the flap book, which is awesome for getting kids involved. Live, we can't do that. So how about if they knock on the door, knock, knock, knock. When the character, Bella asks to shake the book, the kids can shake their hands. They can shake their bodies, or I'm going to even recommend for a little fine motor fun they just shake one finger. When the book asks us to tap it, we can tap

the screen or the table. And since the kids can't turn the pages live, how about if they clap their hands to let us know, it's time to turn the pages. One thing that I do is I actually scan the books in, or I take photos and then I use the share feature on Zoom so that I'm not holding the book. And I don't have to make sure that the book is being held and I'm pointing it correctly. So you can put it up as a PowerPoint slide and you can use different pointers and different tools to highlight anything you wanna highlight. And here again, while most kids like to be actively engaged in shared book reading, let's respect kids who like to actively listen and can learn that way. So pretend play is my favorite subject. It was the topic of my dissertation.

And there are many books in which the characters are pretending or asking us to pretend. So "Maisy". I mentioned the "Maisy" books earlier, Lucy Cousins. Here in this one, "Maisy Goes Shopping". She and her friends go to the supermarket. You can either send a note home to the parents to gather some of the food items she's shopping for. Or you can have pictures that you send and the parents can cut out and have the pictures ready. And the child can then interact with the props. I mentioned that Lola in her books gets to pretend to be different things. Again, some planning ahead could make that possible for the kids at home.

So Amy mentioned at the beginning that I am the author of a number of children's books and Dynamic Resources publishes them. This one is "I Can Play That!" So this is a book about a tea party. And before we play the video, I just want to tell you that this is a professional actor. So I'm very excited that my books have been recorded, read by professional actors through a nonprofit called Early Childhood Educational Alliance in Ohio, in a project called DiscoverREAD. And there's something to be said for outsourcing our readers to professional actors. Here's some interactive books where you're playing along with the books and it's not pretend play. So lift the flap books. "Open the Barn Door" by Santoro is a lift the flap book. "Wacky Wednesday" by LeSieg. Where we're actually finding things that are hiding that are ridiculous, like "A

Shoe on a Wall" and other "I Spy" or "Where's Waldo?" type books. But this book, I don't know if you're familiar with. This is "On The Spot" by Amy Krouse Rosenthal. And this is Mad Libs-style. Remember when we were kids and we did Mad Libs where there were blanks and you just filled in the blank. So in this book, it starts like this. "When I woke up this morning, what did I see? A sweet little blank chirping at me. I headed to the kitchen to fill my rumbling tummy. I poured a big ball of blank. Super-duper yummy." So here again, kids can play along by bringing their favorite toys, by bringing, perhaps if you are working on a specific sound in articulation therapy, that you can have them bring only toys that start with their target sound.

Same thing for phonemic awareness. If you're working on a particular letter and its cognate sound. If you are working on, for example, in the classroom, if they're doing a unit on something like dinosaurs, you can bring different dinosaurs. And so what happens here is the kids choose what goes on the spot before you read the page, and then you read the page and it's ridiculous. How about gross motor? So gross motor. We know "Head to Toe" Eric Carle's book. "I am a penguin and I can turn my head. Can you do it? I can do it." And the kids now are able to participate. And here's "My Daddy is a Pretzel". "My Daddy is a Pretzel". "So here is Cheng. Cheng says his mom's an architect.

Sometimes my daddy is a triangle." And here are the instructions. So you do not need to be a Yogi to do yoga with kids. And just as a side note, I just want to let you know that kids yoga is not meant to look exactly like that picture of the full expression of the pose. Even for adults, yoga is a practice. So for kids, we just wanna get their bodies moving. And the full expression of the pose is really not necessary. Their version of the pose is fabulous just the way it is. That's thing I wanna say about yoga. Another thing that I wanna say about yoga is that what's really important with yoga is linking the breath to the movement. Well, first breathing so that breathe in through your nose and out through your nose. Breathe in through your nose and out through your nose. And

then you can go into the pose. And while you're in the pose, you can do a couple of rounds of breathing. So honestly, breathing we know has self-regulation affects. It helps the system balance out. So kids who have too much energy, it brings the energy down, kids who don't have enough energy, it brings the energy up. And this is all a good thing because our theme here is ready to learn, right? So if you can get a little bit more fancy with this, I would encourage you to have them inhale and move, exhale and move, inhale and move, exhale and move. So you can see the illustrations here on the right, give you an opportunity to break down the pose into its component movements. I mean, think about downward facing dog. Everybody knows that. You're on all fours, inhale, exhale, downward facing dog, inhale, all fours, exhale, downward facing dog. So you might wanna try that. I think yoga is really, so mainstream right now that you wouldn't be catching most people by surprise.

What about fine motor? So here's some ideas that I had "Harold and His Purple Crayon". The kids could trace the purple crayon with their finger on the screen. They could draw their own line and it can bend and twist with a purple crayon, and trace it themselves. Are you familiar with "Press Here"? This is Hervé Tullet. His books are fabulous. Really interactive. Starts with a big dot and the kids are asked to rub, tap, press, blow, and clap. And the dots grow, and they shrink, and they multiply, And they do all kinds of things as a consequence of what the children do. And the kids really, really get excited. Here's "This Book Just Ate My Dog".

And I told you that they all disappeared into the binding. So maybe for fine motor, the kids can just shake with one finger. They can just shake with one finger. And "Don't Push the Button". One finger to push the button. Here's facial expressions. "Can You Make a Scary Face?" This is a Jan Thomas book. Again, I love her books. She's the same one who had the cows jumping on chicken sofa, right? And here she's asking you to wiggle your nose and to make a scary face. Mom can take a picture and save it. Or dad or the caregiver. Here's two more books that I've written. So I wrote, "I Can

Play That, I Can Do That, I Can Say That" which is animal sounds. And "Hey! Hey! Let's All Say!" which is first words. And on each page, the character is doing the sign. So for example, "This is a boy, a boy loves to eat. Let's pretend to eat a treat. And on the next page, the boy is signing. Eat, eat, eat again, eat, eat, eat. This is a girl. A girl loves to drink. Let's pretend to drink something pink drink, drink, drink." So you know, with the signs. "Hey! Hey! Let's All Say!" also has signs embedded. And this is the first words. "So the mommy says, hi, the baby says hi. Hey, Hey, let's all say hi, hi, hi. Give it a try. Hi, hi, hi." And all of my books can be sung. So the tips at the end tell you what tunes that you could use.

- Welcome to DiscoverEAD. A series of videos created to prepare children for reading success. Hi, I'm Natalie. And the title of the story today is "I Can Play That! The Tea Party". The author is Dr. Suzy Lederer. That's the person who wrote the book. The illustrator is Jenny Loehr. That's who drew the pictures. The story emphasizes the language concepts of repetition and build skills for listening, talking, pretending, thinking, and reading. Let's get reading. The Tea Party. Let's have a tea party. A tea party? Pretend to have a tea party. Teddy, you and me. Tea Time. First. First, it's time to make the tea. Make the tea? Make the tea. First, pretend to make the tea, Teddy you and me. Next. Next, it's time to pour the tea.

Pour the tea? Pour the tea. Next, pretend to pour the tea, Teddy, you and me. And then. And then, it's time to blow on the tea. Blow on the tea? Blow on the tea. And then, pretend to blow on the tea, Teddy, you and me. Last. Last, it's time to drink the tea. Drink the tea? Drink the tea. Last, pretend to drink the tea, Teddy, you and me. Cake time. First. First. First, it's time to cut the cake. Cut the cake? First, pretend to cut the cake, Teddy, you and me. Next. Next it's time to eat the cake. Eat the cake? Eat the cake. Next, pretend to eat the cake, Teddy, you and me. And then. And then, it's time to wash the plates. Wash the plates? Wash the plates. And then, pretend to wash the plates, Teddy, you and me. Last. Last, it's time to wave goodbye. Wave goodbye?

Wave goodbye. Last, pretend to wave goodbye, Teddy, you and me. I love you Teddy Bear. The end. "I Can Play That! The Tea Party"

- [Narrator] We wish to thank Dr. Shari Robertson for generously donating the books and allowing us to use them in the series. For information on where to purchase these books, go to [dynamic-resources.net](http://dynamic-resources.net). At the end of each book, our tips about how you can help enhance your child's language skills.

- [Susan] Let's just get back to our slides. Thank you so much, Kathleen and technology for finding that video. And like I said before, you can sing it. "First it's time to cook the tea, cook the tea, cook the tea. First, pretend to cook the tea, Teddy, you and me." So, you know, we're looking at visual attention. The illustrations, Jenny Loehr is a speech language pathologist. And she's amazing. The fonts, you saw, there were different colors for the keywords. In this case, the sequencing words. You can see that it can be sung. It was rhythmic. And then the kids can play along by bringing the Teddy and a tea set. And if it's not a play tea set, a real cup. The second story is about cake. Question and answer and repetitive refrains. "Have You Seen My Cat?" Eric Carle. That is not my cat back and forth. Cats from all over the world. "Animal Kisses". "Do you like scratchy, cat kisses? Do you like fuzzy bear kisses?" And the kids can answer yes or no. In "Hooray for Fish" I repeat. Hello, hello, hello fish. Even though sometimes it just says, hello, fish. So again, we can get the kids involved in this case just by joining in. So we have choral reading, we do it together. We have echo reading, I say it, you say the same thing. And we have call and response reading, I read a line, you read the next line. Animal sounds and sound effects. Here's my book. "I Can Say That" that's animal sounds. "We're Going on a Bear Hunt" I mentioned. "The Seals On The Bus" I mentioned. Take a look at, "Say Zoop!" Do you guys know this book? So this is another Hervé Tullet book. And on this page, we are introduced to a blue dot that says, "Oh!" In the middle picture, we are introduced to a new friend, a red dot that says, "Ah!" And in the third picture, we have a conversation. It says, "Now in your best robot



voice. Oh, oh, ah, ah, oh, oh, ah." But the cool thing is that the kids can touch each one of the squares or circles and they are challenged to call the Oh on the blue and call the ah, on the red. And they can follow the blue conversation up where it starts, blue, blue, blue. So oh, oh, oh, and courses over to the right towards the red guy. Then we get, ah, oh, ah, oh, ah, oh. So a higher level here, a lot more cognitive challenge, but something that really can get the kids interacting, not just verbally, but cognitively as well. And wordless books, of course wordless books are amazing. "A Boy, a Dog, and a Frog" by Mercer Mayer. So in this book, the boy and the dog go out to play in a pond. They're trying to catch a frog. They can't catch the frog. They give up. They come home at the end of the day, they jump in the bath to clean off and guess who jumps in the tub with them? The frog. And "Flora and the Flamingo".

These are beautifully illustrated where this girl, Flora is dancing along with the Flamingo. Kids can do this at home. What I love about wordless books is that for parents who may not speak English, read English or read, wordless books are a fabulous opportunity for families to interact with books. So I'm gonna take a break here. Have I inspired you to think differently about some of the books on your shelves? Do you have any books that you wanna recommend to the participants who are joining us today? Corrina is putting in a website [booksharetime.com](http://booksharetime.com) [booksharetime.com](http://booksharetime.com). Higher level books, "Drummer Hoff" sound in repetition. "Hungry Bear", "Sleepy Bear", "Noisy Bear" the series. Thank you. Of course, all books Susan with sound effects. I agree. All things Eric Carle, Joanne, I totally agree. And Kathleen says, I'm sorry I missed that. "Way Down Deep in the Blue Sea", Laura, Robert Munsch. I liked them for older kids too, yes. "Llama Llama". Of course. "Bear Wants More" great for sign language. "Mr. Brown can Moo!" It's on my floor right next to me, Mary Jo. And Heather's asking if I have examples for books in Spanish. That's a really fabulous question and challenge. And sadly, I have to say no. When I originally published my books, they were translated into Spanish, but that publisher is no longer in business. I am working currently with Dynamic to perhaps translate my books. We'll see what

we're gonna do with that. But it's a very important question and I'm sorry, I don't have a yes for that. Christian says, "Lola", thank you, Christian. "Lola" is in Spanish, all the Lola books. Or Sandra Boynton, "The Red Lemon" Susan says. "Tacky" good for idioms. Christian put in a website Penguin, but I don't see the rest of it. I'm sorry, I can't share that. Alison loves "The Gigantic Turnip" by Linguistics. Alison also says by Linguistics where "Spot loves Sport". Cause the answer is no to everything, right? Is he in the closet? "Tacky the Penguin". "Lupe Lupita, Where Are You?" Good Spanish book for positions. Hey guys. Thank you so, so much for sharing. I really appreciate it. "The Napping House". We could go on and on. It's 52 minutes in.

So I'm gonna say thank you. And maybe Amy or Kathleen who are hosting today can put together that list of books that we recommended along with the books that I recommend. And maybe I can get that posted for you to have one master list. We'll see if we can get that done. In terms of reading books, I just have to take two minutes to talk about ready to read. I also did a webinar for SpeechPathology.com called Mindful Shared Book Reading. So you could have followed all of the parameters that we just listed and still the kids aren't paying attention. So, I like to do things like ready to look with a glitter jar to get kids' attention, ready to listen with chimes, close your eyes and raise your hand when you don't hear this anymore. I like to sing "These are my glasses" with Laurie Berkner to get us ready to read, Or a whole body listening with Elmo. He has a video on YouTube.

Or breathing with a breathing ball. So you might want to do those things before you start to get the kids settled and ready to read. I actually spoke about a number of these things as we were going through the books. Reading live, animating with stuffed animals or stick puppets, using voices and facial expressions, read loud, read slowly, check your volume settings, or you could outsource it. So VOOKs is a subscription. There's celebrity read alouds on storyline online, operation storytime. You have authors reading their own books like Todd Parr. But this is really cool. So the book "I Want My

Hat Back!" some kids actually made a movie, a live action movie of this book. Then there's a theatrical performance of this. And unfortunately, since I sent these slides last week, this video has been taken down. But "I Want My Hat Back!" if you look up the, hold on, I wrote it down for you. The Blunts. "I Want My Hat Back!" The Blunts, you'll see a theatrical performance where there's like a stage and the characters are cutouts, but it's done as a theatrical performance, as opposed to the animated characters. I wanna call your attention to Little Angel Theater, which does theatrical performances of other books. It's okay to read the same book.

It's okay to read the book, tape yourself, send it home, and have the kids doing it asynchronously before you read the book in class or after you read the book in session. We talked about oral storytelling. We talked about the props. We talked about all of this fun stuff. Bookmaking. That "On The Spot" I thought was really amazing. It's something that I'm planning to do this semester. You can make your own book by putting a spot over some keywords. You can paste Boardmaker pictures over keywords so the kids aren't reading necessarily, but they could say the name of whatever the word is, that's coming up. You can have kids author their own versions of a book with just new fill-ins their on page.

So for a Monday he ate through one, and the kids can choose. So bookmaking is one of my favorite activities. I'm sure it's one of yours. You don't have time for your tips, but think about it. And you're welcome to send them to me. Maybe if we get enough of them, we can add to the list. And just for the last couple of minutes, I wanted to give you some resources working with families and caregivers. If you're not familiar with the Hanen Center, here's some links. They are a center in Canada in Toronto that actually trains parents as opposed to working directly with kids. And their work is beyond phenomenal. I can't recommend them highly enough. And here's a couple of links on shared book reading and having fun. We wanna ask parents what their ideas are. Maybe they'll come up with something that we didn't even find. The idea for the

puppet show for, "I Want My Hat Back!" came from a parent. Or books kids love. Respect oral storytelling cultures. That's one other piece in terms of the wordless book. That it can just be with no pictures at all. And in some cultures that is the most respected form of literacy. Go back to our "It's Okay to Be Different" one goal for the day at the beginning of the end. And here's some helpful links. So the first link is actually an affiliate of NPR and they have nice articles. There's one on online book reading. But if you scroll through that page on the link, you'll actually come to what I found to be a more interesting article on ASL books for kids. And here's 15 tips to making a video if you are the tech savvy person. And ALA is the American Library Association. Here's an answer to your question. The New York Public Library actually has Multilingual Storytimes. And those would be great to tap into them. And here's really important. The publisher's guidelines for using their books during COVID-19. And they have really released their hold on their copyright infringement. And for educational purposes, they have become much more lenient in terms of what you can and can't do. I selected references for you. And not the end. Let's keep the conversation going. And here's my email. So if there's any last minute questions I can answer for you, I'm happy to do that in our last minute or so.

- [Amy] Thank you so much Suzy, I'm gonna give it a minute here to see if there are any questions that come in from our participants. I did wanna let you know that we have taken what the suggestions that the audience members put in. As far as book suggestions, we're gonna try to make a big fat list of those for everybody. And we can email it out to the participants who are here today, and then we can attach it to the recorded course that we make from this webinar. Just so you know. So it might take a couple of days, so do be patient, but we will get a list to all of you. I'm not seeing any more questions come in, Suzy. Thanks so much. It's always entertaining to have you here with us and so informative. I love to hear you talk about ways to use books creatively. And this is a very timely topic, obviously. So thank you for being here to present to us.

- [Susan] You're welcome. Thank you everybody for sharing the hour with me and my email is there. If you have any inspiration, feel free to reach out to me.