A KINDERGARTNER'S EMERGENT STRATEGY USE DURING WORDLESS PICTURE BOOK READING

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Wordless book reading can be a rich context for exploring children's emerging comprehension strategies. These authors discuss strategy use in one child's wordless book reading and share instructional possibilities.

Kindergarten has changed. Gone are the days when children came to kindergarten to be socialized into the world of school, learn to play with others, and hear stories (Goldstein, 2007; Hatch, 2002). In many schools across the country, kindergarten is now a fully academic year—one in which children are expected to become readers. While this "pushdown" of academic curriculum is bemoaned by many, those from emergent literacy perspectives have long noticed and embraced the idea that children are actively engaged in becoming literate from birth, and in many classrooms around the world, children read at the age of 5 and 6.

So what is it that is troublesome about the "new kindergarten"? Perhaps it is not the pushdown itself but *what is being pushed* that is problematic. An early overemphasis on specific aspects of print processing and reading subskills may crowd out opportunities for children to develop more broadly as meaning makers (Lysaker & Miller, 2013; Dooley & Matthews, 2009; Paris & Paris, 2003). The intensity of a code emphasis reflects the assumption that print reading is a completely new experience, demanding a distinctly different set of strategies, separate from the meaning making children have been engaged in since birth.

However, what if working with print could be seen as an extension of the meaning making children were already doing instead of a wholly different kind of work? Indeed, Teale (1995) suggests that emergent

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literacy perspectives stress continuities between "emergent and conventional reading" (p. 124). In a related way, Dooley and Matthews argue that the early meaning making that children do encompasses the "period when young children, prior to conventional reading, engage in meaningful experiences that stimulate the development and use of meaning-making strategies *with potential to affect later reading comprehension*" (Dooley & Matthews, 2009, p. 273, emphasis added). Finding continuities between early meaning-making practices and later conventional reading strategies could inform early reading instruction and help children make important connections between meaning making in nonprint and print-related tasks. In this article, we first review important literature on emergent and early reading as well as the special demands of image reading. We then present an analysis of one child's wordless book reading in order to demonstrate the use of emergent meaning-making strategies prior to working with conventional print.

"Finding continuities between early meaning-making practices and later conventional reading strategies could inform early reading instruction."

Pause and Ponder

- Where do you have opportunities to observe children's emergent reading strategy use in your teaching day? How do you currently record these strategies?
- Could your classroom environment and literacy schedule be revised to allow time for meaning-making practices that don't require attention to decoding? What would this look like? How would children's engagement in these practices support their literacy development in ways that are different from what you do now?
- What possibilities for knowing your young readers might come from creating a special place for wordless versions of picture books in your classroom?

What We Know About Reading and Young Children

Emergent Reading

Decades of research in emergent reading have led to a well-developed research base documenting how children read picture books prior to schooling. Sulzby's (1985) seminal work examined the kinds of stories children create when reading favorite storybooks. Her storybook-reading classification scheme illustrates a continuum of how children reconstructed stories from favorite picture books, moving from early "story-governed" readings to more sophisticated "print-governed" readings. Sulzby's work provides useful insights into the kinds of resources children used (oral language versus print) and the ways they used them to produce stories from picture books. Similarly, Elster (1994) documented patterns of strategies used in preschoolers' emergent reading of familiar picture books. Elster noted that preschoolers demonstrated strategies such as labeling and commenting on pictures. Beyond this, he documented other early book-related meaning-making strategies such as following the plot of the story, using dialogue, and invoking written language genre during emergent readings of picture books.

Studies have also documented children's readings of wordless picture books. In their review of the literature on wordless book reading, Crawford and Hade (2000) outline the contributions of this research. Wordless book research has documented children's early comprehending abilities, including how they respond to images by making inferences, which is important to the larger task of understanding narrative (Jett-Simpson, 1976; Lysaker, Tonge, Gauson, & Miller, 2011; Lysaker & Miller, 2013; Paris & Paris, 2003). Notably, Paris and Paris (2003) studied kindergarten children's wordless book readings to develop a way of assessing these narrative understandings. In another vein, Purcell-Gates (1988) used wordless picture books to examine children's use of written language register when narrating as well as the impact of literacy environment on these developing narrative abilities (Purcell-Gates, McIntyre, & Freppon, 1995). For a list of wordless books commercially available, see Table 1.

Reading Images

As much of the work on early picture book reading and wordless book reading suggests, prior to formal schooling, children rely heavily on the reading of images to make sense of picture books. Image reading is therefore of interest when considering the kinds of meaning making children do with books prior to conventional reading. Importantly, reading images is thought to involve different processes than the reading of print. Kress (1997) suggests that reading images is not linear, the way reading

Table 1 Selected Wordless Books for Young Readers

Briggs, R. (1978). *The snowman.* New York, NY: Random House.
DePaola, T. (1978). *Pancakes for breakfast*. New York, NY: HMH Books for Young Readers.
Lee, S. (2007). *The zoo.* La Jolla, CA: Kane/Miller Publishers.
Liu, J. (2002). *Yellow umbrella.* La Jolla, CA: Kane/Miller Publishers.
Mayer, M. (1969). *Frog, where are you?* New York, NY: Dial Books for Young Readers.
Mayer, M. (1971). *A boy, a dog, a frog, and a friend.* New York, NY: Dial Books for Young Readers.
Mayer, M. (1973). *Frog on his own.* New York, NY: Dial Books for Young Readers.
Mayer, M. (1974). *Frog goes to dinner.* New York, NY: Dial Books for Young Readers.
Mayer, M. (1975). *One frog too many.* New York, NY: Dial Books for Young Readers.
Pinkney, J. (2009). *The lion and the mouse.* New York, NY: Little, Brown Books for Young Readers.
Rathmann, P. (1996). *Good night, gorilla*. New York, NY: Putnam Juvenile.
Schories, P. (2004). *Jack and the missing piece.* Honesdale, PA: Boyds Mills Press.
Schories, P. (2004). *Breakfast for Jack.* Honesdale, PA: Boyds Mills Press.
Schories, P. (2006). *Jack and the night visitors.* Honesdale, PA: Boyds Mills Press.
Schories, P. (2008). *Jack wants a snack*. Honesdale, PA: Boyds Mills Press.
Turkle, B. (1992). *Deep in the forest.* New York, NY: Puffin.
Wiesner, D. (1988). *Free fall.* New York, NY: Morrow.

print is, because images are arranged spatially, not in strict sequence. A reader of images is drawn to and interprets "salient" aspects of the image (Kress, 1997), where the reader of text must begin at a particular point and proceed in a particular direction. As readers of picture books, young children become adept at understanding the "logic" (Kress, 1997) of image reading.

Taken together, research in emergent reading demonstrates that children don't come to print reading as if it were a new activity; they bring with them experiences and practices that are like print reading (Doake, 1985; Paris & Paris, 2003). Children navigate books as objects to be read, employ comprehension capacities like making inferences, and use images and personal experiences to create oral narratives. Importantly, this work also shows that young children are strategic; they select and use language for specific purposes such as labeling and commenting on images, making inferences, creating dialogue, and following narrative action as they engage in early book-related meaning-making events.

Early Print-Related Strategies

In addition to this knowledge base in emergent reading, research in early reading has documented what children's early print work looks like. Observational research of children in the early stages of working with print has yielded fine-grained descriptions of print-related strategies that show distinct differences between print work and emergent reading strategies (Clay, 1993; Goodman, Watson, & Burke, 1987; Owocki & Goodman, 2002). While many have documented early reading, the work of Marie Clay in particular (1993, 2005) points to young children's specific's cognitive and metacognitive strategy use during early print reading. These meaning-making strategies include searching, cross-checking, rereading, and self-correcting—all of which reflect the larger goal of monitoring (Clay, 2006). That is, when children are working with print, they continually oversee their own thinking (strategy use) in order to construct meaning with the new resource of printed text. These strategies, though categorized and labeled as separate, are dependent on one another and used in an integrated way during reading (Clay, 1993). We briefly describe four of these strategies here.

Searching. When children begin reading a page of text, they gather information from multiple sources—print, image, background knowledge and experience—and then select elements of what is gathered to construct a coherent whole. This is often visible as the reader pauses and scans the page for more information.

Cross-Checking. During print reading, children also "check" or compare their meaning construction with print by "applying their theories of the world and of written language" (Clay, 1993, p. 39). Of course, a reader's "in the head" activity of cross-checking print with experience and background is impossible to directly observe and relies on the observer's interpretation of children's activity during reading (Schmitt, 2001). For example, children may read a phrase and then pause, as if thinking about or visualizing this bit of information and confirming or rejecting its validity against what they already know about language or the world. Cross-checking may result in changing the reading (self-correction) or simply reading on, if the reader's initial meaning making is confirmed.

Self-Correction. Searching and cross-checking can result in self-correction. When children self-correct, they change an already articulated part of their reading in light of new information. Self-correction can involve changing a letter/sound, word, phrase, or whole sentence and is a response by the reader to a discrepancy between what was read and the new information. The decision to self-correct results in more coherence or improved alignment with the

language structure already rendered during the reading.

Rereading. Finally, children use rereading as a strategy to support meaning making. Clay (1993) suggests that children reread in an effort to regain momentum, gain time for thinking, and "re-gather" the meaning they are constructing. This can sometimes be seen when dialogue is present. At first, a child may attempt to read a section of text in a monotone or a deliberate manner. However, upon noticing the quotation marks a few words into a sentence, children may go back to the beginning of the sentence to build momentum or adjust intonation to make the reading sound like talking. Rereading in this manner provides opportunities for deeper comprehension.

The honing of these early print strategies is critical to becoming a proficient reader. Yet we know that good instruction effectively builds upon what children already know and can do. It is important, therefore, to connect the strategies children are already using in wordless and picture book reading to these early print strategies. In this article, we suggest that children's emergent readings of wordless books provides a context within which they can continue to use their image-based oral rendering of stories while simultaneously developing strategies very much like what they will need when they encounter print. To demonstrate how children might do this, we present one kindergartner's wordless book reading taken from a larger study.

Meet Maya

Maya (pseudonym) was 6 years old at the time of the study, in the fall of her kindergarten year, and her teacher reported that she was developing typically as a literacy learner. Data from the Critical Reading Inventory (Applegate, Quinn, & Applegate, 2008) showed that Maya knew 5 out of 20 words on the preprimer word list and could answer half of the preprimer listening comprehension questions. She scored 13 out of 23 on a Concepts About Print assessment and reported during a reading interview that her mom, dad, and older sister read to her, that she liked reading, and that she had a brother, a sister, and two dogs.

Maya read the wordless book *I Had Measles* (Wright Group, 1987), which we video recorded and transcribed (see Table 2). In order to capture the full extent of Maya's meaning making, we viewed the video in conjunction with the transcript and recorded Maya's movement and gaze alongside the transcribed narration. Both researchers made notes where Maya demonstrated identifiable meaning-making strategies. For example, hesitation indicated in the transcript was further understood by

Table 2 Maya's Emergent Reading of *I Had Measles*

Page	Narration	Book Description
2–3	Maya: "Her, um, her little brother is trying to wake her up, and her crying, and her little dog's trying to wake her up too."	Sick child in bed rubbing her eyes while a younger child comes with a puppy, apparently to wake her up.
4	Maya: "Her get—her got polka dots all over her."	Sick child lifting up her shirt and showing her spotted torso to a woman.
5	Maya: "And maybe her's sick and her has to stay in bed."	A woman and younger sibling are leaving the room of the sick child, who is sleeping in the bed.
6	Maya: "Her has to take her temperature, her have to stay in her bed."	The doctor is taking the child's temperature.
7	Maya: "Him bringing her some—her bring, um, him bringing her some iced tea."	A man appears with toys and a drink.
8	Maya: "Her drinking it."	Sick child sitting up in bed drinking.
9	Maya: "Her going sleep."	Sick child lying in bed, eyes closed, while the younger child and dog are in the doorway.
10–11	Maya: "Her woke up."	Woman entering the room, gesturing to the child in bed to get up. Sick child on knees in bed.
12–13	Maya: "Her got out of bed, her dog was sniffing the ground, then brother and then dad was playing with the, um, he's pushing, um, the little brother."	Sick child looking out of the window to the yard below. A man is pushing the younger child on a swing. The man is looking up at the child in the window.
14–15	Maya: "The little brother coloring and the dog's—the dog's trying to sniff it."	The younger child is coloring a picture with the puppy nearby.
16	Maya: "Them reading a book to her and the dog going to sleep, it's like, uh, and the—the dog going to sleep and the little, and the big sister's trying to go to sleep 'cause her sick."	The younger child sits in the man's lap alongside the bed of the sick child, who is resting. The puppy is sleeping on the bed. The man is reading a book to the children.

observing the child scanning the page back and forth.

At first, we did not try to apply Clay's language of strategy use. However, using insights gleaned from prior research (Lysaker & Miller, 2013), we began to notice and name meaning-making strategies in the videos that seemed consistent with Clay. From these observations, Clay's research, and our own prior work, we identified a set of reading strategies and adapted Clay's definitions to apply them to wordless book reading. We then returned to Maya's transcript and video to study her reading using the adapted definitions.

Maya's Strategy Use During Wordless Book Reading

Searching and Cross-Checking

In conventional reading, searching and cross-checking involves careful processing of letters and sounds, syllables, and words, then comparing that print information to the ongoing meaning making. Yet in wordless book reading, in the absence of print, we observed searching and cross-checking happening two ways. First, Maya searched across images, seen in shifts in her gaze. Second, Maya appeared to search her own experience and knowledge, made apparent through pausing and shifting her gaze upward as if looking up "into her head," a common kind of expressive move when people are thinking or remembering something (Dilts, 1998). This information gathered from images and from Maya's background and experiences was then cross-checked against the narrative as she was constructing it.

For example, on the first two-page spread of *I Had Measles* (Wright Group, 1987), the illustration depicts a young boy seemingly trying to wake his older sister, who appears to be sick in bed. Maya searched the page before beginning to read. With her eyes on the left side of the page, looking at the sick girl, she started with "Her…" and then paused using *um* to gain time to continue searching back and forth across the pages, made apparent by shifts in gaze. She then added, "…and her little brother is trying to wake her up." Here, Maya appears to have begun her narration with the character on the left side of the spread, indicated by her use of the female pronoun *her*. Both her gaze, landing on the sick girl on the left, and her consistent use of *her* as a first-person pronoun throughout the reading suggests that Maya was referring to the girl. She abandons that as a beginning, however, moving her gaze quickly to the right, where the young boy is tugging on the covers. She reads, "Her little brother is trying wake her up, and her crying, and her little dog's trying to wake her up too." This is an instance of searching the text and cross-checking against her ongoing meaning making. In this case, cross-checking leads to self-correction.

Maya's decision to change the first word of her narration, "Her," and begin her story with the character of the boy on the right instead of the girl on the left may reflect her use of the logic of image rather than that of print. The illustration of the boy makes him appear more animated compared to the sick girl. His eyes are open, hers are closed; he appears to be in motion, she is still; and he has a lively-looking puppy beside him. Maya's shift to the boy as the place to begin her narration is a result of cross-checking information in the images against her own meaning making.

> *"In wordless book reading, in the absence of print, we observed searching and cross-checking happening two ways."*

> *"Pausing gives her time to do important work."*

Pausing also gives her time to name the character "little brother," which may reflect her application of story knowledge in which characters are often identified. In Clay's terms, this could be seen as an example of a child searching her understanding of language and story to inform her reading. Pausing gives her time to do this important work. In addition, Maya is likely using her knowledge of the world; younger boys in families are often little brothers. The use of *um* seems an indicator of this searching and cross-checking effort as Maya constructs meaning with image and her own experience.

While this searching and cross-checking of Maya's consciousness is less visible, searching the page for information was quite visible. For example, before Maya adds "and her crying, and her little dog's trying to wake her up too," video shows her eyes moving from the right page, where the image of the boy is located and where she has narrated "and her little brother," back over to left, where images of the sick child and the dog are located. Though the direction of the movement is the opposite of that used in print reading, the action itself is very similar to the return

sweep that readers use as they move through a linearly ordered print text.

Another example of searching occurs on page 5, where Maya reads, "And maybe her's sick and her have to stay in bed." On the left side of this two-page spread, the sick girl is showing measles on her tummy to her mother, and on the right side, there is a picture of the sick girl sleeping in her bed as the mom, little brother, and dog are leaving the room. As Maya narrates the first phrase, "and maybe her's sick," her eyes are first focused on the left side. Then they move across the two-page spread to the right, as if searching for information that confirms Maya's hypothesis, as she reads "and maybe her have to stay in bed." Interestingly, her gaze lands on the mother as she runs her fingers back and forth at the bottom of the page in rhythm with her words, "and maybe her have to stay in bed." This made us wonder if she were emphasizing this point with gesture as a mother would to a sick child, indicating experience with being sick in bed. In addition, Maya's use of the word *maybe* two times may indicate a strategy of gaining time to cross-check the information gathered in her searching of the page with her own memories of being sick.

Self-Correcting

In conventional print reading, self-correction occurs when the reader changes what has already been read in light of new information presented in the text in order to sustain meaning or align with language structures. In Maya's wordless book reading, we saw her change her oral narration in light of new information presented in the images. For example, on page 4, the sick girl is pulling up her shirt so a woman (apparently the mother) can check the condition of her spotted tummy. Maya reads, "Her get—her got polka dots all over her." In this utterance, she quickly determined that *her get* didn't sound right according to her knowledge of oral language structure, so she self-corrected, changing *her get* to *her got*. Though Maya makes this syntactic change readily, it is interesting that the use of *her* as a first-person pronoun is never corrected, indicating comfort with using this grammatical form in oral language.

"Maya orchestrates image-reading strategies to create a well-sequenced meaningful narrative."

Later, on page 7, Maya read, "Him bringing her some—her bring, um, him bringing her some…." Here, the left-side illustration shows the sick girl in bed with one woman opening the curtains and another woman wearing a stethoscope (apparently a doctor) at the bedside. There is a thermometer in the sick child's mouth. The right side depicts a man (apparently the father), foregrounded with his face fully visible. He has one arm outstretched and is holding a drinking glass full of some kind of liquid, and his other arm is filled with toys. Video shows Maya's eyes scanning both pages as she narrates the spread. She begins with the character on the right by reading "him bringing her some" but quickly changes this to "her bring" as she scans to the left, gazing at the image of the two women taking care of the sick child. Maya may have been trying to read from left to right by shifting her pronoun use to reflect the female characters on the left side of the spread. But this doesn't make sense with the action, which is visually more salient and which she seems most interested in narrating. She buys time using *um*, glances over to the right again, where the man is standing, and proceeds with her reading: "him bringing her some iced tea." This is an interesting example of how Maya orchestrates image-reading strategies to create a well-sequenced meaningful narrative.

Rereading or Repeating

Early readers working with print will often reread a phrase or section of text to build up momentum or gain thinking time. Working with a wordless book, Maya did much the same thing. She demonstrates this when she encounters the page that shows the little brother coloring a picture. She reads, "The little brother coloring and the dog's—the dog's trying to sniff it." In her narration, she repeats the short phrase *the dog's* as if using the repetition to gain some time to figure out what the dog is doing. She then invokes a phrase from earlier in her reading, when the little boy, the dad, and the dog are outside and she had read, "the dog was sniffing the ground." Here, the rereading allows Maya time to apply her earlier understanding and explanation of dog behavior to the present situation.

Teaching Implications

Maya's searching, cross-checking, self-correcting, and rereading/repeating words are all evidence of her ability to make meaning with text prior to print reading. Recording these strategies as they occur, much like taking a Running Record, can help teachers apprehend what readers are doing moment by moment and provide a basis for making meaningful, personally relevant instructional decisions (Clay, 2005). In this section, we offer an interpretation of

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Maya's strategy use in terms of how a classroom teacher might respond.

Searching and Cross-Checking

On page 5, Maya reads, "And maybe her's sick and her have to stay in bed," and it's clear in the video that Maya is searching across the pages to gather more information. Earlier, we suggested that Maya used the word *maybe* to gain time to cross-check between her own experience and what she sees in the images. Making personal connections and using past experiences are very useful comprehension strategies used during print reading. Teachers could make use of this observation by finding out more about what Maya is thinking and extending that thinking. For example, in a reading conference with Maya, a teacher could ask, "What makes you think that she's sick?" and follow up with, "You said, 'And her have to stay in bed.' Why would she need to stay in bed? What makes you think that?" As Maya explains her thinking, her teacher could take notes to confirm or disconfirm her use of personal connections and past experiences to make sense of this wordless picture book. If the teacher learns that she is not using personal experience, it might be that Maya would benefit from interactive read-alouds during which the teaching provides demonstrations of this strategy (Fisher, Flood, Lapp, & Frey, 2004). However, if Maya makes it clear that she is using personal experience and knowledge, a teacher could note this evidence of strategic reading and watch for other evidence of Maya's developing strategies over time and texts (Afflerbach, Pearson, & Paris, 2008).

Self-Correcting

Maya used self-correction in reading in the line "Her get—her got polka dots all over her." This self-correction suggests that Maya is beginning to notice standard language structure, specifically verb tense, which is valuable information for the teacher early in the kindergarten year that may not be visible through other assessments (e.g., DIBELS, IREAD-K). To make use of Maya's self-correction, Maya's teacher could ask, "I noticed while you were reading that you changed something. You started to say *her get* but then quickly changed it to 'Her got polka dots all over her.' What made you change your reading?" As Maya responds to the teacher's question about her decision making, the teacher could make note of her use and awareness of this metacognitive strategy. By praising Maya for monitoring her reading and noticing that what she said didn't sound like how a book sounds, the teacher is drawing attention to her use of this strategy, making it more likely that Maya would utilize it "as a strategic option for the new situation" (Johnston, 2004, p. 15).

To further Maya's literacy learning and build on this instance of self-correction, a teacher could turn to the places in the reading where Maya never changed *her* to *she*. By making note of this, along with the observation that she does notice language structure in some instances, a teacher could ask Maya to listen as he or she repeats what Maya read and see if she thinks it sounds like how a book would sound.

Rereading or Repeating

When a student rereads what he or she is reading and *doesn't* make a self-correction, the reader may be rereading to gather momentum and make the reading sound more fluent or to confirm that what he or she read initially makes sense with prior use in the text. Close observation can help teachers identify which of these strategies a reader is using, which can then inform instruction.

For example, at one point, Maya read, "the dog's—the dog's trying to sniff it." Based on video analysis, we notice that Maya's fluency of the phrase "the dog's trying to sniff it" was not any smoother, faster, or expressive in her second attempt, and so we can hypothesize that Maya's purpose for rereading was not to gain momentum or sound more fluent. On the previous page, Maya had read that "the dog was sniffing the ground." When she turned the page and she saw the dog again, she takes the time to pause. It is possible that she's confirming in her mind that the dog's action in the previous picture is similar to the dog's action in this picture and she applies that thinking to the current page. Of course, this is only a hypothesis, which could be affirmed by asking Maya. During a conference, her teacher might say, "I noticed that when you started to read this page, you said, 'the

"This self-correction suggests that Maya is beginning to notice standard language structure."

dog's—the dog's trying to sniff it.' What were you thinking when you took a pause and you said *the dog's* two times?" From here, we get insight into whether Maya was confirming the action of the dog with what she previously read or was considering a self-correction but changed her mind.

Closely observing Maya's reading of a wordless picture book and recording her strategy use is an important first step in furthering her strategic reading. Responding specifically to her strategy use during a conference as well as building on her developing strategies in other instructional contexts could be effective ways of helping Maya bring what she already knows about reading into the new world of print.

What We Learned From Maya

Maya's wordless book reading suggests that early print strategies identified by Clay— including monitoring, searching and cross-checking, rereading, and self-correcting—are emerging in the early nonprint experiences of wordless book reading. Her narration of the wordless picture book shows developing meaning-making strategies that will serve her well in print reading. Though Maya might appear less capable based on traditional assessments like Concepts of Print and sight-word reading, Maya demonstrated persistent monitoring of meaning construction, evidenced by searching, cross-checking, rereading, and self-correcting. Monitoring activity included sophisticated orchestration of image reading, in which directionality was at times abandoned in favor of visual elements such as salience, all the while sustaining chronology of the narrative.

Our goal in this article was to illustrate the meaning-making strategies children use early in their kindergarten year as they engage in wordless book reading. We studied Maya's reading using both the transcript and video of her wordless book reading for evidence of reading strategies more commonly regarded as print-based in an effort to illustrate continuities between emergent comprehension and later print reading. Clearly, young children come to kindergarten with many literate accomplishments, including general book knowledge, image-based meaning-making strategies, and early approaches to print. Yet, frequently, children's emerging literacy practices are set aside when print is introduced because of the perceived importance of code-related skills and subskills. When emergent reading strategies are not specifically built upon, the introduction of print strategies may feel like an enormous shift away from what children already know and are able to do and may be particularly detrimental to their development of these print strategies. In addition, if image-reading strategies are not given time

Table 3 Recording Sheet for Comprehending Strategy Use During Wordless Book Reading

Child's Name: ______________________________ Date: ______________

Book Title and Author: ______________________________

Page	What Reader Says (narration)	What Reader Does (gesture, gaze, inflection, pausing)	Meaning-Making Strategy (searching, cross-checking, rereading, self-correcting)

and attention, children will lack the opportunities necessary to develop these critical interpretive skills needed for accomplished reading comprehension. Maya's reading demonstrates that wordless books may be excellent contexts for unearthing, talking about, and building upon important reading comprehension strategies already being used by emergent readers prior to print reading.

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TAKE ACTION!

1. Invite a young reader to read a wordless book as you listen and record strategy use using the recording sheet in Table 3. Video-record the reading for further study or follow-up activities.

2. When the child finishes, informally discuss the reading, offering praise for something the child has done well (e.g., providing strong detail or making characters sound like they're talking).

3. Using the information you have documented on the recording sheet, decide on an instructional move.

4. Talk with the child about what you notice in the reading in terms of meaning-making strategies such as self-correcting. Name them, and show children where the strategies were used during reading. Invite children to talk about what they did and why.

5. End the conference by summing up what you want the child to remember about reading strategies and encouraging the child to use these strategies during independent reading.

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