

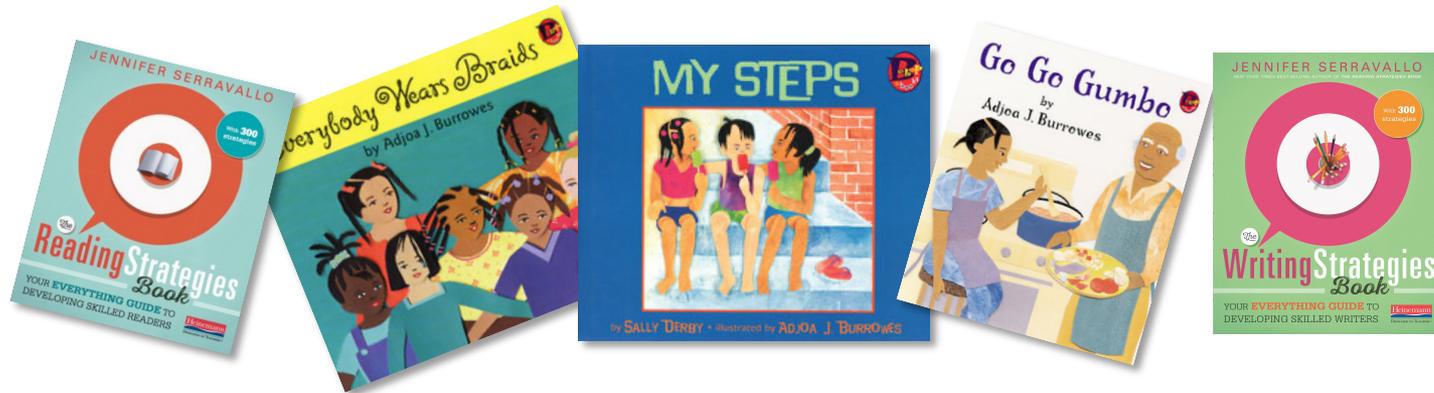
## Diversity in Books for Beginning Young Readers: Independent and Instructional Reading and Writing in the Early Grades

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Jennifer Serravallo, NY Bestselling author of *The Reading Strategies Book* and *The Writing Strategies Book*, renowned literacy consultant and leader of professional learning

Adjoa J. Burrowes, award-winning author of *Grandma's Purple Flowers* and art educator

Moderated by: Katie Potter, Senior Literacy Specialist at Lee & Low Books



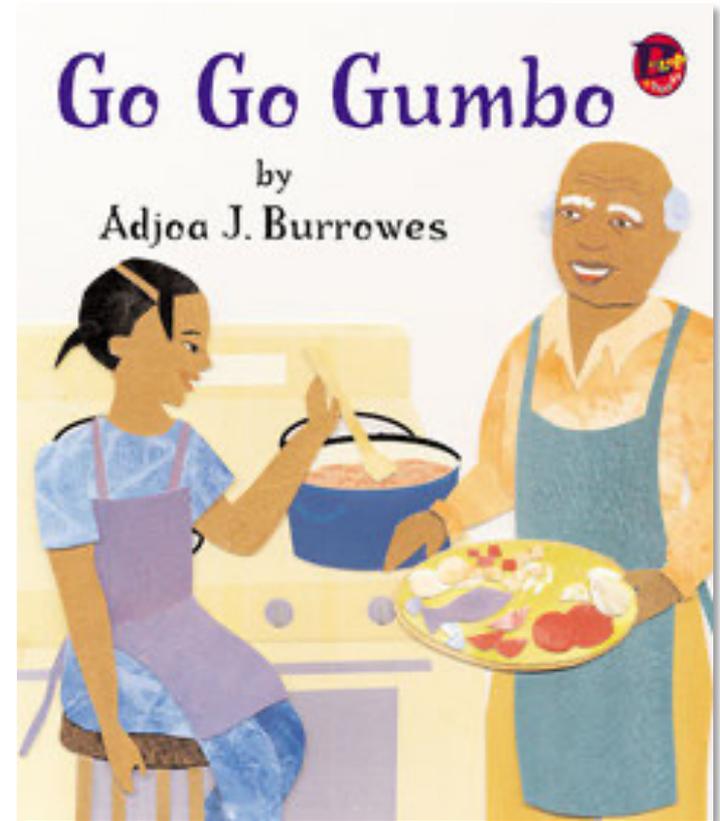
## Diversity in Books for Beginning Young Readers: Independent and Instructional Reading and Writing in the Early Grades

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This is a live only webinar- there will be *no* recording. The slides and resources will be shared within the week. Please contact [kpotter@leeandlow.com](mailto:kpotter@leeandlow.com) for a certificate of completion.

# Agenda

- Bios/Introductions
- Big Picture: Where does diversity fit into your reading instruction?
- Author/Illustrator Perspective: Adjoa J. Burrowes and Creating Books
- Literacy Block: How can I use beginning reader books during reading and writing instruction?
- Example Bebop Books and Spreads
- Question and Answer



*Go Go Gumbo (also available in Spanish)*  
written by and illustrated by Adjoa Burrowes  
[leeandlow.com/books/go-go-gumbo](http://leeandlow.com/books/go-go-gumbo)



**Katie Potter** is the Senior Literacy Specialist at Lee & Low Books. She is responsible for writing and developing the rigorous Teacher's Guides for all frontlist titles and overseeing Lee & Low's popular webinars for professional development. She works with universities and nonprofits on how to incorporate diverse, multicultural literature into curriculum and how children's literature can be used for Social and Emotional Learning. Prior to Lee & Low, Katie worked as an educational researcher, teacher, and literacy instructor. Katie has a dual Bachelor's Degree in Psychology and Spanish from Skidmore College and a Master's Degree in Childhood General Education Grades 1-6 and Literacy from Bank Street College of Education.



**Jennifer Serravallo** is a literacy consultant, speaker, and the author of several popular Heinemann professional books, including the New York Times bestselling *The Reading Strategies Book*. Her resources help teachers make goal-directed, responsive strategy instruction, conferring, and small group work doable in every classroom. Within the last year, she authored *Connecting with Students Online: Strategies for Remote Teaching & Learning* and the brand-new *Teaching Writing in Small Groups*. Jennifer was a Senior Staff Developer at Teachers College Reading and Writing Project and taught in NYC public schools. Learn more at:  
Twitter: @jserravallo  
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Web: [www.jenniferserravallo.com](http://www.jenniferserravallo.com)



**Adjoa J. Burrowes** is a visual artist, author, and art educator. She earned a B.F.A. in printmaking from Howard University and an M.A. in Art Education at Corcoran College of Arts and Design at The George Washington University. Burrowes has authored three published children's books and has illustrated over a dozen. As an educator, she has designed and implemented a series of art and writing workshops and residencies for cultural institutions throughout the nation including the John F. Kennedy Center for The Performing Arts, the National Museum of Women in the Arts, and the National Civil Rights Museum. Learn more at [adjoaburrowes.com](http://adjoaburrowes.com).

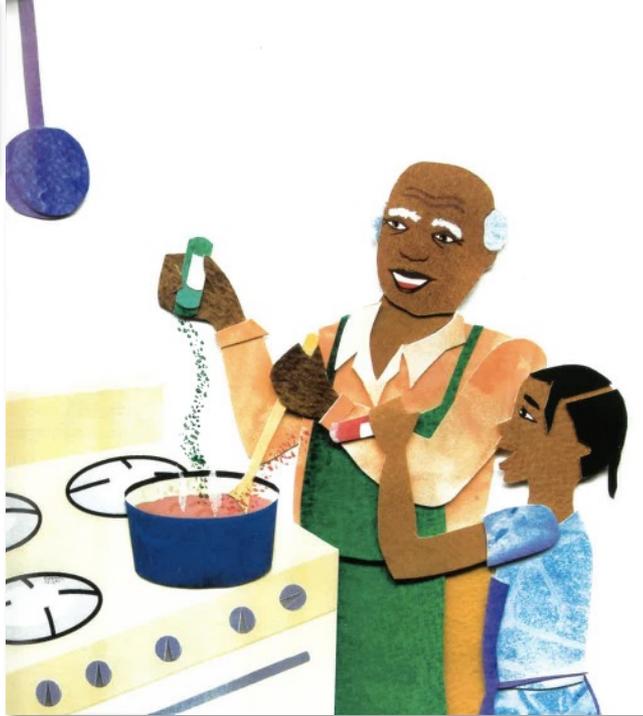
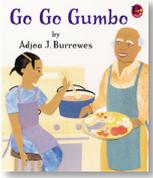
# Big Picture: Where does diversity and identity fit into your reading instruction?

- How is diversity important in **both** independent and instructional texts? Why is it important to have broad diversity in the collections that we offer?
- Think about **who** is represented: avoiding the single story and making sure that we have a wide variety of diversity in our collections and libraries
- Be ready and equipped to talk about topics that arise



[leeandlow.com/books/destiny-s-gift](http://leeandlow.com/books/destiny-s-gift)

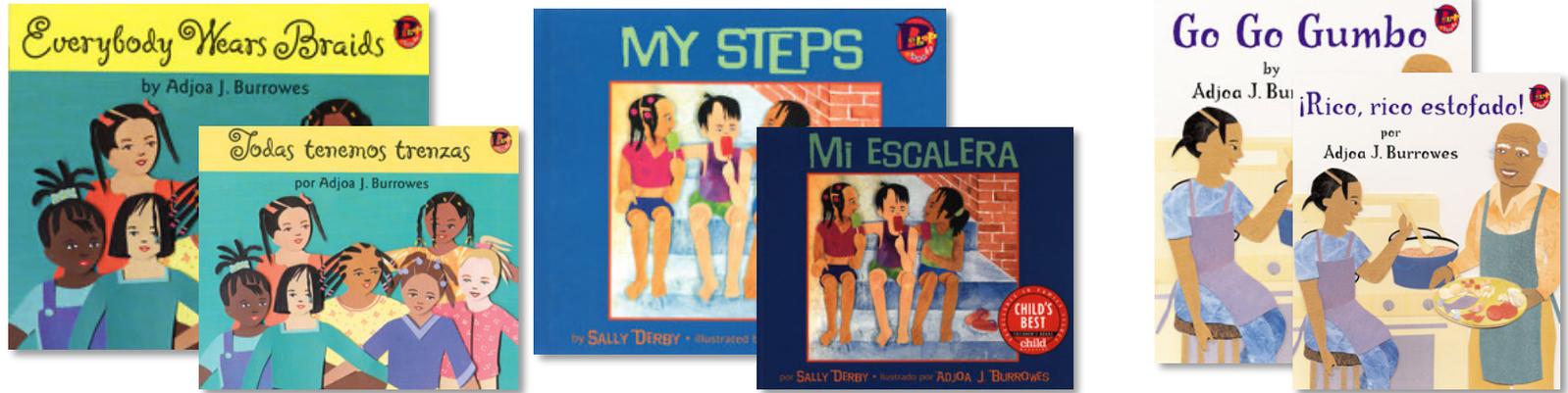
# Big Picture: Where does diversity and identity fit into your reading instruction?



[leeandlow.com/books/go-go-gumbo](http://leeandlow.com/books/go-go-gumbo)

- Bebop Books, Lee & Low's leveled reading imprint, feature BIPOC kids doing everyday things: critical for young readers to see children of all backgrounds in their books
- How can you diversify a collection on a minimal budget?
- How can you convince other educators and administrators to diversify their collections?

# The Creation of a Book for Young Readers: Adjoa J. Burrowes

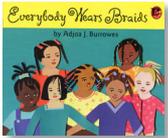


Bebop Books



Lee & Low Picture Books

# The Creation of a Book for Young Readers: Adjoa J. Burrowes



2

I have seven braids.



6

I have three braids.

[leeandlow.com/books/everybody-wears-braids](http://leeandlow.com/books/everybody-wears-braids)

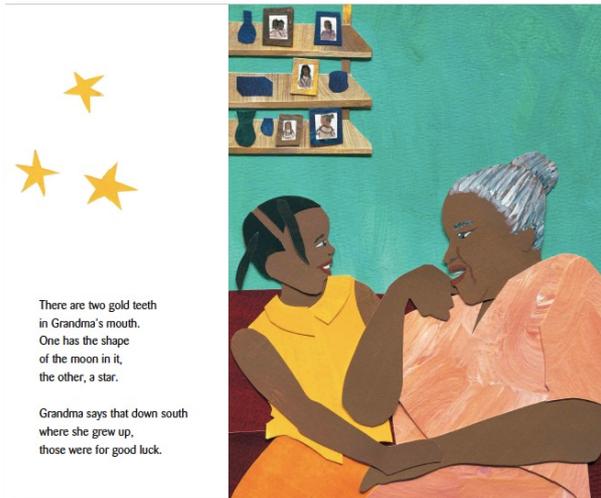
- Simplification is key
- For Bebop titles, writing comes first
- Having an age group in mind is critical: thinking about specific skills, like repetition of words and including recognizable and familiar words
- Books, whether they are picture books or books for young readers, can be used to talk about difficult topics

# The Creation of a Book for Young Readers: Adjoa J. Burrowes

- Conveying both serious and happy moments through text and art
- Important to demonstrate a variety of experiences, not just a one dimensional world
- Connections in art class and the literacy block: incorporating both into their respective areas
- Art and literacy have such a natural connection
- Addressing concepts through books
- Different strategies presented in every text



Grandma passed away that night.  
When Momma tells me  
the next morning, I cry and cry.  
I want to stay in my room  
for the rest of the winter,  
but Momma won't let me.



There are two gold teeth  
in Grandma's mouth.  
One has the shape  
of the moon in it,  
the other, a star.

Grandma says that down south  
where she grew up,  
those were for good luck.

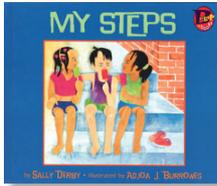
[leeandlow.com/books/grandma-s-purple-flowers](http://leeandlow.com/books/grandma-s-purple-flowers)

# The Creation of a Book for Young Readers: Adjoa J. Burrowes



Photo Credit: Adjoa Burrowes

# The Creation of a Book for Young Readers: Adjoa J. Burrowes



[leeandlow.com/books/my-steps](http://leeandlow.com/books/my-steps)

# Literacy Block:

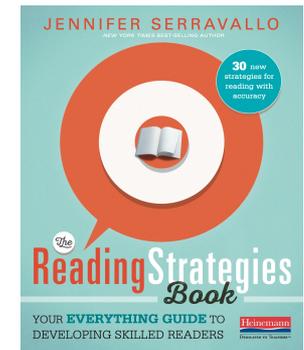
How can I use beginning reader books in reading and writing instruction?



LEE & LOW BOOKS

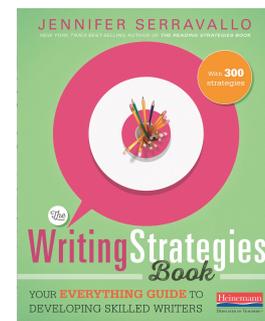


# Determining Where to Start: A Hierarchy of Possible Reading Goals



<https://www.heinemann.com/products/e07433.aspx>

# Determining Where to Start: A Hierarchy of Possible Writing Goals



<https://www.heinemann.com/products/e07822.aspx>

# Everybody Wears Braids



by Adjoa J. Burrowes

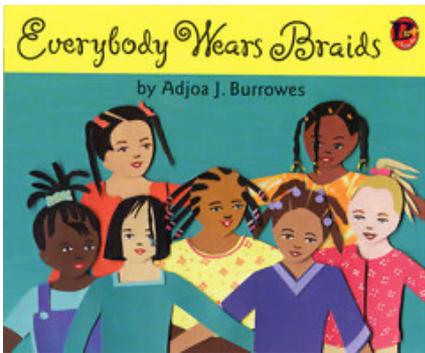
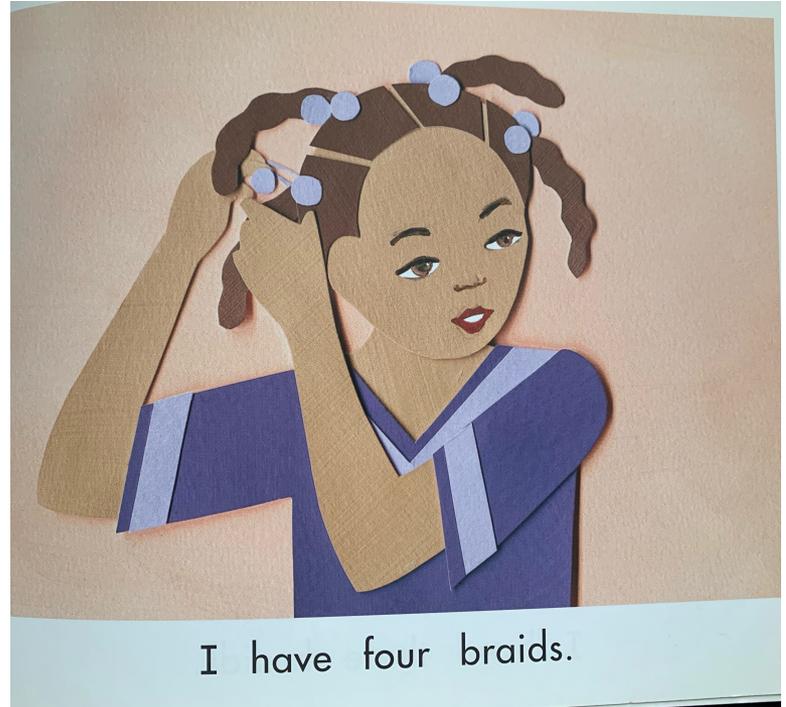
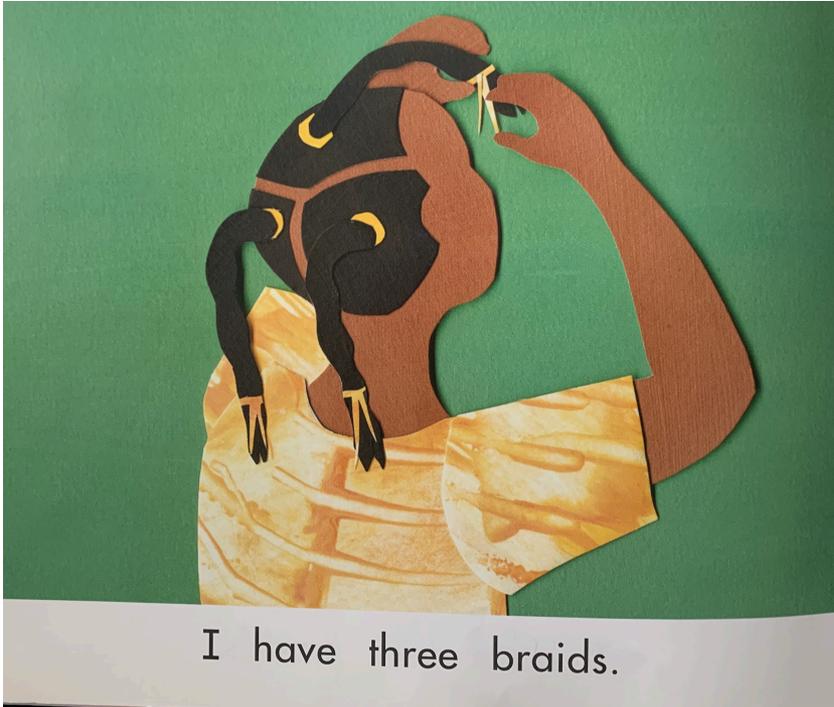


[leeandlow.com/books/everybody-wears-braids](http://leeandlow.com/books/everybody-wears-braids)



LEE & LOW BOOKS

30  
Years  
EST. 1991



# ...as readers

## 3.17 Watch Out for Vowel Influencers

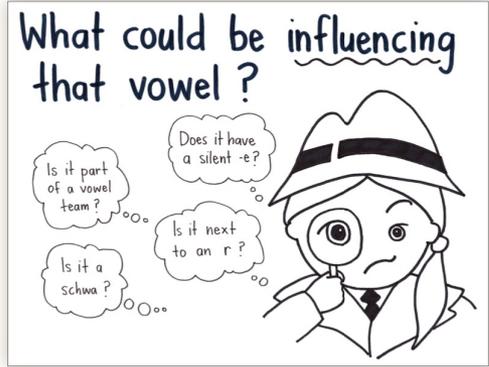
<i>Who is this for?</i>	
PHASES	full alphabetic–early consolidated alphabetic
GENRE / TEXT TYPE	any
SKILL	decoding

**Strategy** Look past the vowel (for an *r* or an *e* after a consonant, or another vowel immediately after it). Think about what you know about how the other letter impacts whether the vowel is long, short, or sounds like /r/ or a schwa. Blend the sounds together.

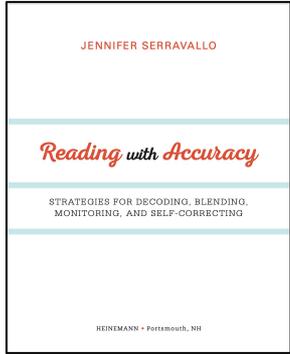
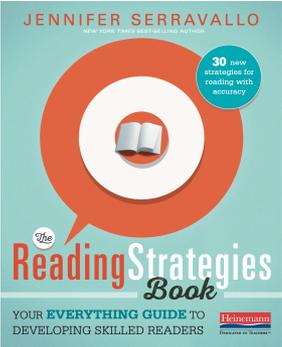
**Lesson Language** *When you are matching a sound to a vowel letter, remember that sometimes the letters after the vowel letter can change the sound it represents. It can help to look through the word, beyond the vowel, and then return to it to decode.*

**Teaching Tip** This is a repertoire strategy, asking children to remember what they know about *r*-controlled, vowel teams (digraphs and diphthongs), silent *e*, and schwa. If you haven't yet taught those during phonics, do that first, and return to this to help children think about which situation applies with the word they are working to decode.

- Prompts**
- Do you see an *r*, silent *e*, other vowel?
  - Could the [vowel] represent a schwa sound there?
  - What other sound could that vowel letter represent?
  - What's the influencer? Now say the sound that vowel letter represents.



<https://www.heinemann.com/products/e07433.aspx>



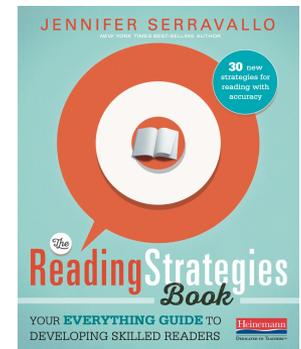
(accuracy)



What could be influencing  
that vowel?



have  
braid  
wear  
five  
four



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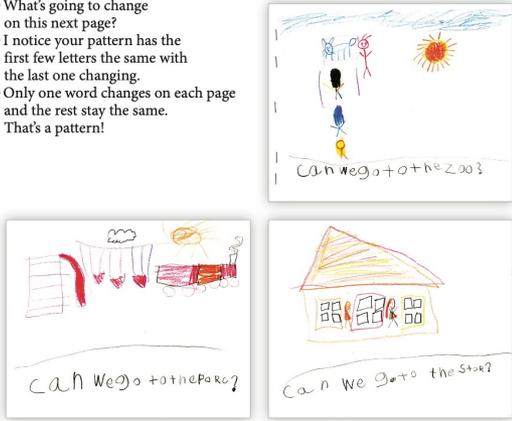


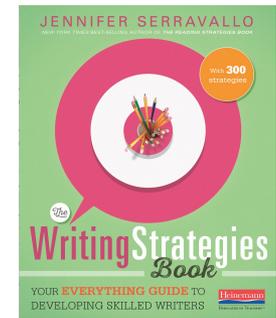
LEE & LOW BOOKS



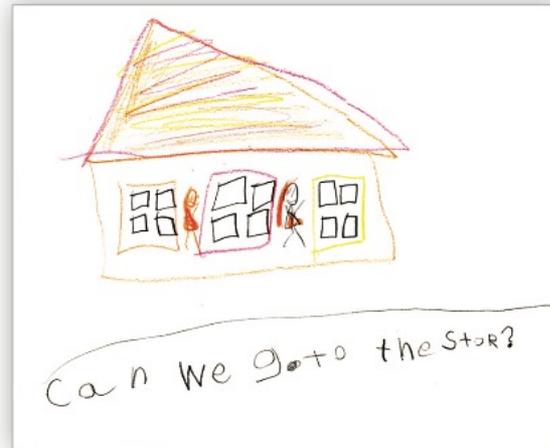
# ...as writers

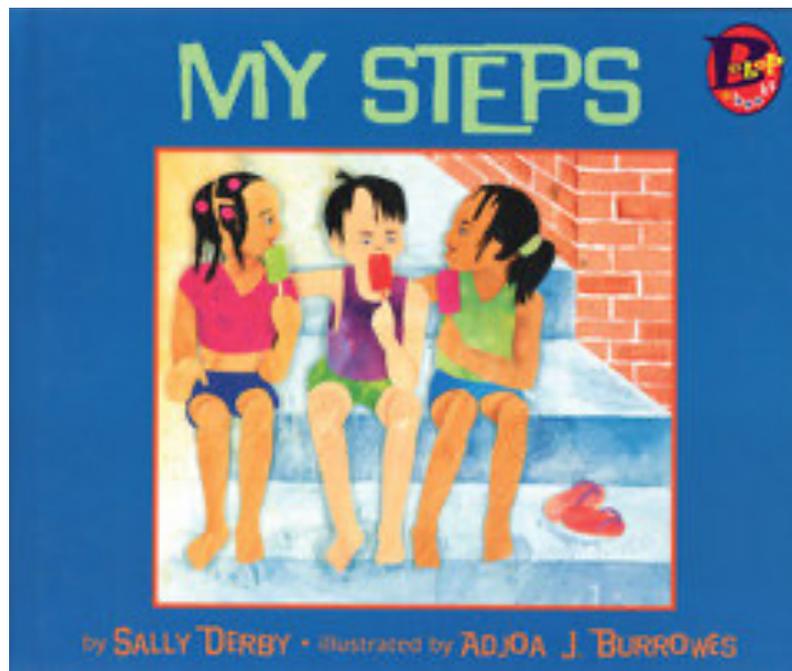
(structure & org)

5.1 Pattern Books	
<i>Who is this for?</i>	
LEVELS emergent-1	
GENRE / TEXT TYPE list/pattern books	
PROCESS drafting	
	<p><b>Strategy</b> When you know how to write a few sight words that can be put together to make the beginning of a sentence, you can make a pattern book. Think about what you want your pattern book to be about. Use some of the same words on each page, but change at least one. Make sure your pictures match your words.</p> <p><b>Teaching Tip</b> This book structure helps reinforce sight words and supports children who are almost ready to be reading level A, B, or C books. If you're teaching this strategy to the class, you can differentiate by varying the options for patterns. Some children can change the word in the middle (e.g., "The frog is green. / The leaf is green."), some children can change the last few words (e.g., "Is that a brown bear? / Is that a yellow duck?"), and still others can try a pattern that goes across two pages (e.g., "I see a dog. He says woof. / I see a duck. He says quack"). Consider creating these during interactive or shared writing before offering the idea for children to make their own. You'll also want to make sure you've introduced some high-frequency words and they are available on a word wall or chart in your classroom.</p> <p><b>Prompts</b></p> <ul style="list-style-type: none"> <li>• What words will stay the same?</li> <li>• Check the word wall to help you spell those words.</li> <li>• What's the pattern?</li> <li>• What's going to change on this next page?</li> <li>• I notice your pattern has the first few letters the same with the last one changing.</li> <li>• Only one word changes on each page and the rest stay the same. That's a pattern!</li> </ul>
<p> <b>Hat Tip:</b> <i>Units of Study in Opinion, Information, and Narrative Writing, Grade 1</i> (Calkins and colleagues 2013)</p>	
168	THE WRITING STRATEGIES BOOK



<https://www.heinemann.com/products/e07822.aspx>



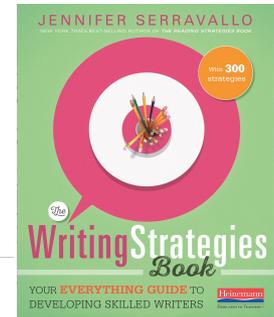


[leeandlow.com/books/my-steps](http://leeandlow.com/books/my-steps)

# ...as writers

(generating ideas)

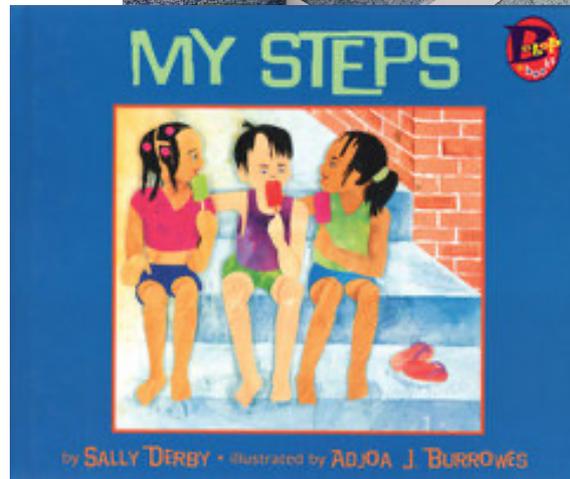
3.17 Get Sparked by Setting	
<i>Who is this for?</i>	
LEVELS 3-8	
GENRE / TEXT TYPE any	
PROCESS generating and collecting	
 <b>Hat Tip:</b> <i>Help! for Writers: 210 Solutions to the Problems Every Writer Faces</i> (Clark 2011)	
110	
	<p><b>Strategy</b> Sit still, quietly, in a place (or imagine a place in your mind or look at an illustration or photograph of a place, imagining yourself there). Jot down what it's like there, using all of your senses. Think about the emotions it brings up for you, and what might be important about the place you're in. When you feel inspired, start writing!</p> <p><b>Teaching Tip</b> If you want students to experience being in a place, this strategy can work as a class field trip or can be advice you give to writers to use for their writing life outside of school. Photos, illustrations, and copies of paintings with striking settings can also be a nice addition to your writing center.</p> <p><b>Using a Mentor</b> Consider sharing examples of books with children where the place is such a crucial part of the story, it is almost a character. And think together about how the writer may have been inspired first by the place. See, for example, <i>Sarah Plain and Tall</i> or <i>Skylark</i> by Patricia MacLachlan (1985, 1994).</p> <p><b>Prompts</b></p> <ul style="list-style-type: none"><li>• Where do you plan to observe?</li><li>• Let's observe right here. Say what you notice.</li><li>• What feelings does this place bring up for you?</li><li>• Try not to get distracted. Be here, and notice your environment.</li></ul> <div data-bbox="946 821 1381 1199"><p>Get Sparked by Setting</p><p>I'm sitting here on the booth in the kitchen. The smell of my mom's bran muffins baking wafts through my nose. The crinkle of aluminum foil as my mom gets her vitamin, and the relaxing sound of the running water as my mother does the dishes fill my ear. I can almost feel the soothing warm water on my hands. My brother's toys are dotted around the kitchen - puzzles, trucks, cars. The kitchen brings me happiness, because my family is always in it. My kitchen is important because it provides us food, and brings our family together.</p><p>But my kitchen doesn't just bring me happy memories and feelings. There's the hopeful look at the clock above the oven, seeing if our family's late (which we almost always are). There's the high-pitched screams of my little brother as he enters his meltdown mode. The smell of burnt toast that we never take out soon enough.</p></div>
	THE WRITING STRATEGIES BOOK



<https://www.heinemann.com/products/e07822.aspx>



Sometimes on summer afternoons  
when the cement is  
hot through your shoes,  
the firemen open up  
the hydrant near my steps.  
The water shoots out and  
splashes down the street.  
Kids I don't even know come running,  
till my ears are full of  
shouting and laughing.  
We get our clothes wet  
and our faces wet  
and our hair wet  
and we kick and splash and run  
till the firemen close the hydrant.



[leeandlow.com/books/my-steps](http://leeandlow.com/books/my-steps)

# ...as writers

(elaboration)

## 6.13 Show, Don't Tell: Using Senses to Describe Places

<i>Who is this for?</i>	
LEVELS	1-8
GENRE / TEXT TYPE	narrative
PROCESSES	developing, drafting, revising
 <b>Hat Tip:</b> <i>Writing a Life: Teaching Memoir to Sharpen Insight, Shape Meaning—and Triumph Over Tests</i> (Bomer 2005)	

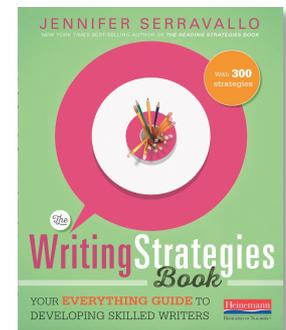
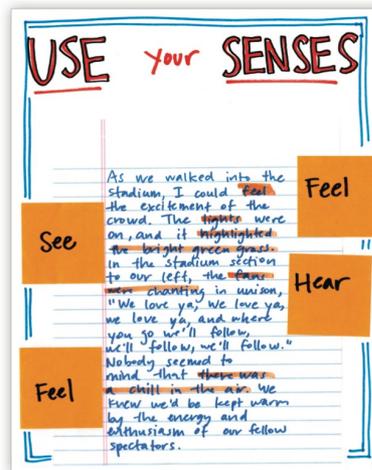
**Strategy** Imagine where your story is taking place. Think “What do I hear, see, smell, taste, feel?” Add in as many sensory details as you can. Go back and reread, deciding which to keep and which to cut.

**Lesson Language** *A mistake that writers sometimes make is that we assume our reader knows what’s in our mind. The truth is, what we imagine is clearest to us, and one of our jobs as writers is to help make it clear to our readers, too. Including details about how we experience the topic with each of our senses can help readers feel almost like they are there with us.*

**Using a Mentor** There are so many examples of descriptive setting. One of my favorite evocative descriptions is throughout the book *Come On, Rain!* by Karen Hesse (1999), the story of a little girl in a hot, hot city wanting it to rain. The author describes the sounds of trucks rolling past and thunder, the feel of “drooping” people and plants, the smell of “hot tar and garbage,” and the images of “heat waves off tar patches.” *If You’re Not from the Prairie* (Bouchard 1993) is a nonnarrative picture book that elaborates each detail about the setting of the prairie (wind, sky, sun, and more) with sensory details across several lines.

### Prompts

- Use your senses.
- Slow down and describe. What do you see? Hear? Feel?
- Add in more details about what you’d experience if you were there.
- (Nonverbally cue child to add details by touching your eye, your ears, your nose.)
- You just added two more sense details! Now I feel like I’m right there!



# ...as readers

(setting)

## 5.22 Vivid Setting Description and Impact on Character

**Strategy** When the author uses vivid description, slow down. Picture the details the author is giving you about the time and place. Notice what's happening in the time or place alongside what a character thinks or feels. Think, "How does the setting impact the character?"

**Teaching Tip** Consider using a powerful novel such as Karen Hesse's *Out of the Dust* (2009) to share with children the multiple dimensions of setting. For example, the story begins with Billie Jo, the narrator and main character, recounting her birth. With details such as "born at home, on the kitchen floor . . . over the swept boards" you can learn about the local setting and teach children to infer about the time period (poverty, simple life, no hospital, and so on). The author tells you that it's 1920 in the title of the first poem. You can teach children how to call up what they know about the specific time period—where in history is this, what was happening that year, what is significant, and so on. Later in the story, we learn about the Dust Bowl, and this could be an opportunity to speak with children about how significant events are significant settings to the story as well. And then there is the Great Depression and the effect this time period, and event, in history has on Billie Jo and her family.

### Prompts

- Show me where the author describes the setting in detail.
- Say back the details you learned about the setting.
- How does the character act in this setting?
- Why might the setting be important?
- Describe what you picture.

The image shows a text excerpt from 'A Wrinkle in Time' with several handwritten annotations in yellow sticky notes. One note says 'ONE Mrs. Whatsit' with an arrow pointing to the character's name. Another note says 'Setting = weather = storm place = attic, bedroom' with arrows pointing to the setting description. A third note says 'Could be considered a cliché, but - see did it for a reason - to show the storm - that's about to come!' with an arrow pointing to the storm description. A fourth note says 'Seems like the character is almost laughing at herself for caring about the weather. This may be the storm that is going to come with respect to what's going on!' with an arrow pointing to the character's reaction to the weather.

Text excerpt from *A Wrinkle in Time* (L'Engle 1962).

Fiction: Plot and Setting

Who is this for?

LEVELS  
P-Z+

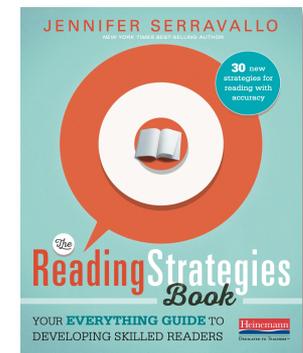
GENRE / TEXT TYPE  
fiction

SKILLS  
determining importance, visualizing



**Hat Tip:** *Strategies That Work: Teaching Comprehension for Understanding and Engagement*, second edition (Harvey and Goudvis 2007)

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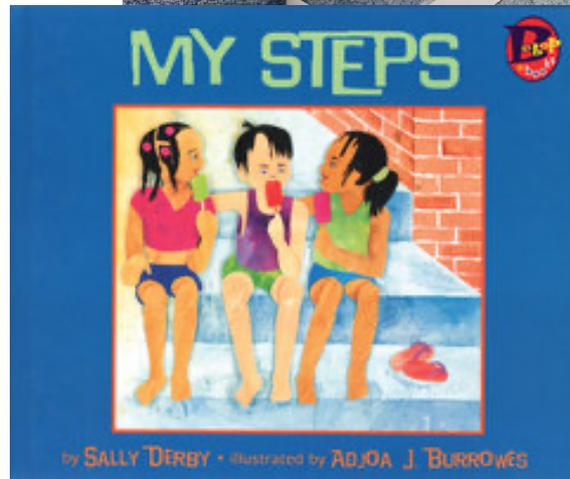
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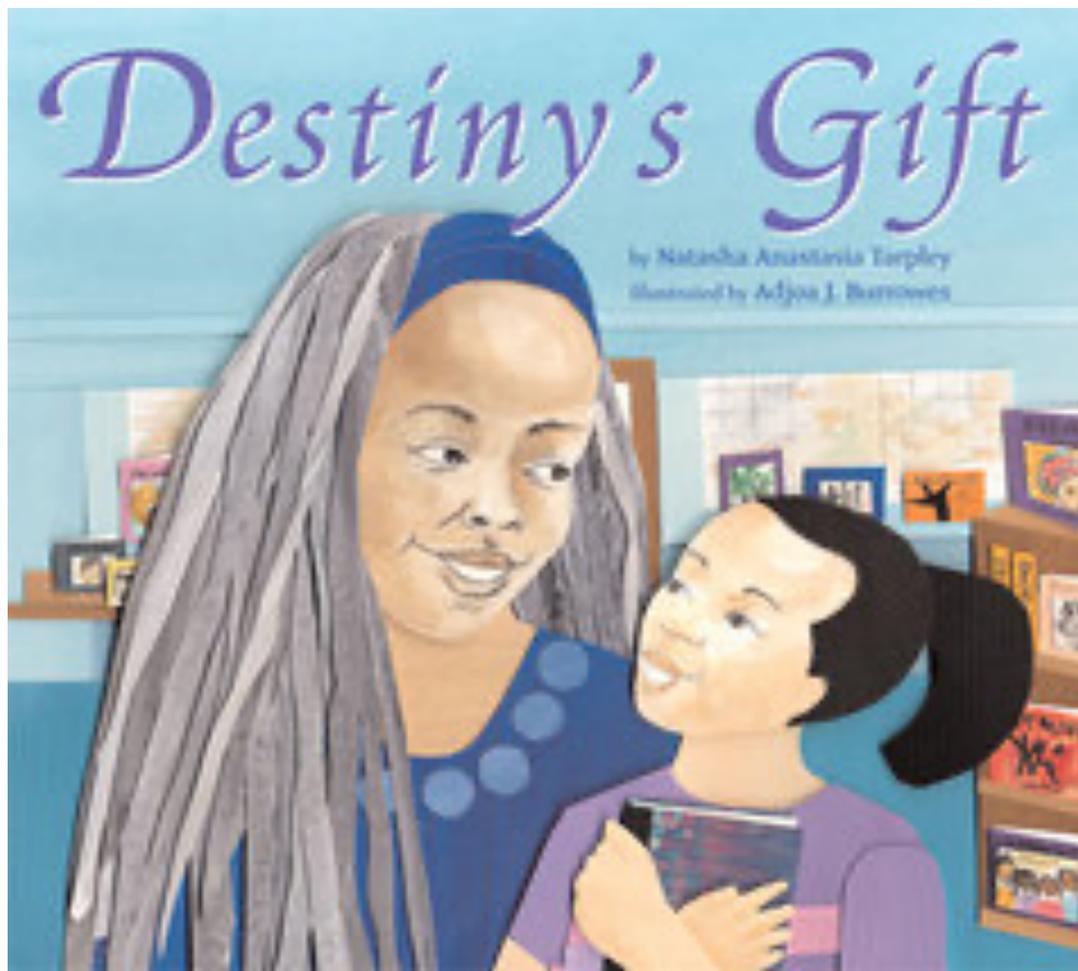
LEE & LOW BOOKS 30 Years 1981-2011



Sometimes on summer afternoons  
when the cement is  
hot through your shoes,  
the firemen open up  
the hydrant near my steps.  
The water shoots out and  
splashes down the street.  
Kids I don't even know come running,  
till my ears are full of  
shouting and laughing.  
We get our clothes wet  
and our faces wet  
and our hair wet  
and we kick and splash and run  
till the firemen close the hydrant.



[leeandlow.com/books/my-steps](http://leeandlow.com/books/my-steps)



[leeandlow.com/books/destiny-s-gift](http://leeandlow.com/books/destiny-s-gift)

# Read aloud & support comprehension:

- Stop and sketch
- Stop and act
- Stop and jot
- Turn & talk
- Think aloud (teacher models)

# Tips:

- Focus (one or two goals)
- Be brief (prompts & pause)
- Use prompts aligned to strategies



## 7.23 Secondary Sages

*Who is this for?*

LEVELS  
Q-Z+

GENRE / TEXT TYPE  
fiction

SKILLS  
inferring, determining importance

**Strategy** Look for a place where a secondary character who is older or wiser speaks to a main character. Think to yourself, “What is the older character teaching the younger one?” Then, try to put the lesson in your own words, stating what it is that you, the reader, should learn.

**Lesson Language** *You may have a person in your life who is older and offers you advice—maybe it’s a parent, a grandparent, or a teacher. Many child characters in children’s literature also have people who offer them advice, and when we read and notice such advice is being given, we can read with extra alertness to learn from them, too. For example, in *The Tiger Rising* (DiCamillo 2002), the hotel housekeeper Willie May tells a long story about her pet bird who daddy warned would just get eaten by a snake by supertime. When an author spends that much time in such a small book having a minor character speak, you should think, “This must be important.” By connecting it to what’s happening in the book you might think, “Willie May is trying to warn them that you have to think about what freedom might bring” or even that the story she’s telling is foreshadowing what’s to come with the fate of the tiger.*

### Prompts

- Who in this story is an older and wiser character?
- Does anyone in this story give advice to another character?
- Think about a spot where you remember them interacting.
- What can you learn from the interaction?
- Put that character’s advice in your own words.
- What’s the lesson that you think you might learn from that?
- Yes, that’s a way to say it that is universal, not book-specific.

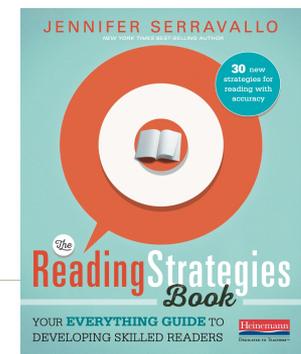
*~GIORGIA DUMP~*  
She showed Opal that people can change and don't judge people by what they did in the past find out what type of person they are now Also, don't judge people too quickly just because they've been mean in the past.  
↑  
or wrong



**Hat Tip:** Notice and Note: *Strategies for Close Reading* (Beers and Probst 2012)

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THE READING STRATEGIES BOOK



(themes & ideas)

<https://www.heinemann.com/products/e07433.aspx>



LEE & LOW BOOKS



## 7.23 Secondary Sages

*Who is this for?*

LEVELS  
Q-Z+

GENRE / TEXT TYPE  
fiction

SKILLS  
inferring, determining importance



**Hat Tip:** Notice and Note: *Strategies for Close Reading* (Beers and Probst 2012)

**Strategy** Look for a place where a secondary character who is older or wiser speaks to a main character. Think to yourself, “What is the older character teaching the younger one?” Then, try to put the lesson in your own words, stating what it is that you, the reader, should learn.

**Lesson Language** You may have a person in your life who is older and offers you advice—maybe it’s a parent, a grandparent, or a teacher. Many child characters in children’s literature also have people who offer them advice, and when we read and notice such advice is being given. For example, in *The* tells a long story about by supertime. When minor character speak what’s happening in it you have to think about foreshadowing what’s

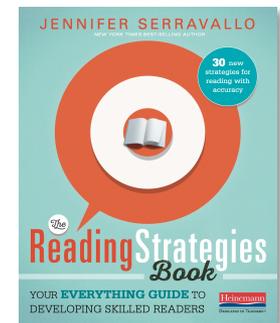
### Prompts

**Prompts**

- Who in this story
- Does anyone in th
- Think about a spc
- What can you lear
- Put that character
- What’s the lesson
- Yes, that’s a way to

- Who in this story is an older and wiser character?
- Does anyone in this story give advice to another character?
- Think about a spot where you remember them interacting.
- What can you learn from the interaction?
- Put that character’s advice in your own words.
- What’s the lesson that you think you might learn from that?
- Yes, that’s a way to say it that is universal, not book-specific.

*GIORGIA*  
She showed C  
ople can cha  
n't judge p  
at they did  
find out  
of person they are now  
Also don't judge peop  
le too quickly just  
because they've been  
mean in the past.  
or wrong

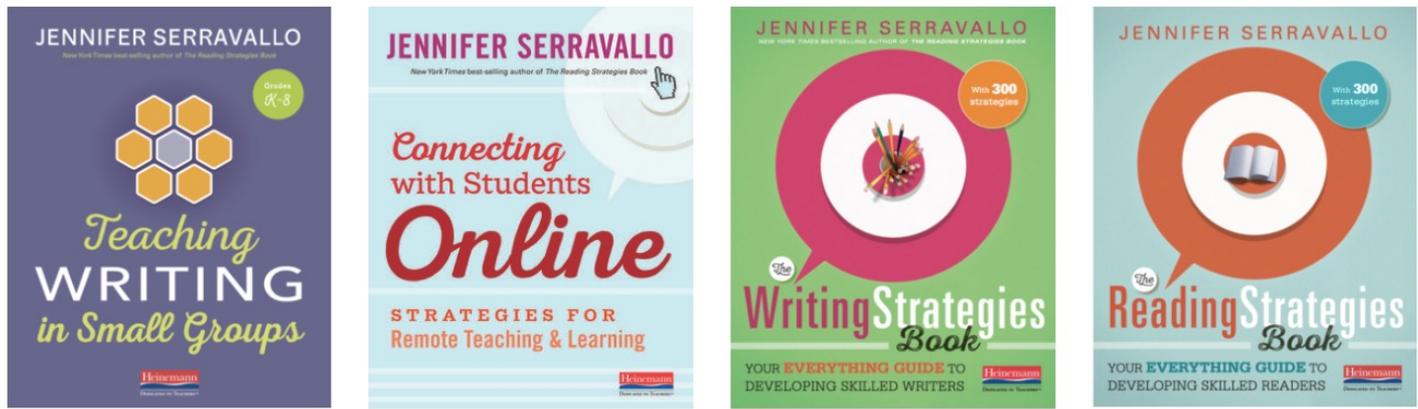


# Jennifer Serravallo Texts & Resources

- Join the **Reading and Writing Strategies Community** on Facebook to take part in free PL such as summer camps, and learn alongside my colleagues and passionate educators from around the world ([https://www.facebook.com/groups/ReadingStrategiesBook?utm\\_source=SV\\_postevent\\_3rdParty&utm\\_medium=email&utm\\_campaign=SV\\_PD\\_postevent](https://www.facebook.com/groups/ReadingStrategiesBook?utm_source=SV_postevent_3rdParty&utm_medium=email&utm_campaign=SV_PD_postevent))
- Visit **Hein.Pub/Serravallo** to download free instructional resources, read blogs about my work, watch videos, and listen to me on the Heinemann Podcast ([http://hein.pub/Serravallo?utm\\_source=SV\\_postevent\\_3rdParty&utm\\_medium=email&utm\\_campaign=SV\\_PD\\_postevent](http://hein.pub/Serravallo?utm_source=SV_postevent_3rdParty&utm_medium=email&utm_campaign=SV_PD_postevent))
- Visit **JenniferSerravallo.com** for blogs, podcasts, my upcoming speaking calendar, and more.
- Follow on **Twitter** (@jserravallo) and **Instagram** (@jenniferserravallo)

# Jennifer Serravallo Texts & Resources

For a full list of Jennifer's publications and professional development offerings, visit **[jenniferserravallo.com](http://jenniferserravallo.com)**



## Webinars.

Participate in a three-part **webinar series**. Join each one hour session live for an interactive presentation filled with video examples, activities, and opportunities to ask questions, or watch the recordings on your time.



## Online Courses.

Self-paced asynchronous **courses** packed with video content, engaging activities, and opportunities to reflect and plan. Choose from a course focused on the Reading and Writing Strategies Books or *Teaching Reading in Small Groups*.



## Full Day Workshops.

Full day onsite or online workshops allow you to dive deep into a topic aligned to one of my books. Check my **speaking calendar** for when I'll be in your area, or the **contact link** to invite me for your conference or event.

# Beginning Readers Resources

Jennifer Serravallo Consulting & Professional Development:  
[jenniferserravallo.com](http://jenniferserravallo.com)

Lee & Low Books: Success Starts Early: Beginning Conferences with Early Readers

[leeandlow.com/uploads/loaded\\_document/891/ReadingConferencesbyBebopBooks.pdf](http://leeandlow.com/uploads/loaded_document/891/ReadingConferencesbyBebopBooks.pdf)

Reading Rockets: How to Read with a Beginning Reader  
[readingrockets.org/article/how-read-beginning-reader](http://readingrockets.org/article/how-read-beginning-reader)

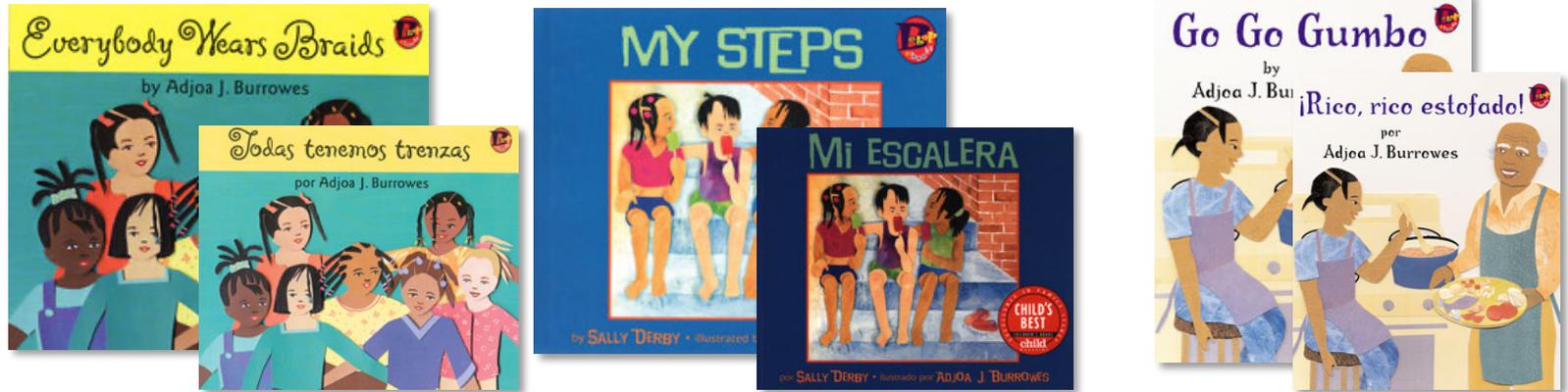
Colorín Colorado: Beginning Readers  
[colorincolorado.org/beginning-readers](http://colorincolorado.org/beginning-readers)

First Book: Equal Access for Quality Education for Kids in Need  
[firstbook.org/](http://firstbook.org/)

Teaching for Change & Social Justice Books:  
<https://www.teachingforchange.org/>

# Adjoa J. Burrowes Collection

[www.leeandlow.com/collections/adjoa-burrowes-collection](http://www.leeandlow.com/collections/adjoa-burrowes-collection)



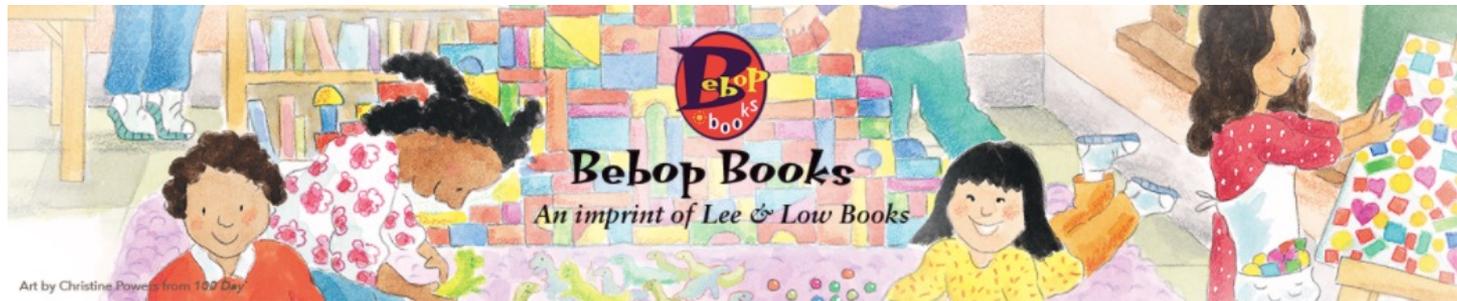
Bebop Books



Lee & Low Picture Books

# Bebop Books Collections

- Bebop Books, an exclusive imprint of Lee & Low Books, offers leveled books that support literacy learning content for beginning readers—all with the same commitment to diversity and cultural authenticity that sets all Lee & Low books apart.
- Want to create a book order based on reading level, theme, and/or student demographics? We can help! Our in-house Sales & Literacy Team can help you build a free custom book order for your school or district.
- Go to [leeandlow.com/categories/leveled-reading/overview](http://leeandlow.com/categories/leveled-reading/overview) or contact [sales@leeandlow.com](mailto:sales@leeandlow.com) for more information



# Bebop Books Teacher's Guides

Teacher's Guides can be found on individual book pages. For example, see the guide for *My Steps* at [leeandlow.com/books/my-steps](http://leeandlow.com/books/my-steps)

Lee & Low and Bebop Books has Teacher's Guides for almost every single title on the book pages, so check them out! They have discussion questions, Interdisciplinary activities, background information, and more!



The image shows a screenshot of the Lee & Low Books website. The top navigation bar includes categories like PreK-Grade 2, Grades 3-6, Grades 6-8, Grades 9-12, Leveled Reading, Cultures, and Imprints. A search bar is present with the text "Find books, collections, or resources". The main content area displays the book "My Steps - Bebop" by Sally Derby, illustrated by Adjoa J. Burrowes. The price is listed as Paperback: \$9.50 and Six Pack: \$47.50. A green arrow points to a "View the Teacher's Guide" link. Below the book information, there is a section titled "BEBOP CLASSROOM CONNECTION" which provides guided reading information: Guided Reading with MY STEPS, Guided Reading: K, DRA: 20, and Intervention: 19. The overview states: "In this award-winning story, a young African American girl uses her imagination when playing on her front steps. Of all the fun places her steps take her to, they always lead her back home." The section "Getting Ready to Read" includes two main activities: 1. Introduce the concept and vocabulary by asking open-ended questions, and 2. Connect children's past experiences with the book vocabulary.

32 pages, 711 words  
Genre: Realistic Fiction

**Focus:**

- understanding the author's message
- connecting personal experiences / background knowledge with a story
- reading with expression and fluency
- following a longer, more complex story
- drawing conclusions and making inferences

**Supportive Text Features:**

- familiar words and concepts
- narrative sentence and text form
- variety of sentence structures
- sequential events

**Phonics:**

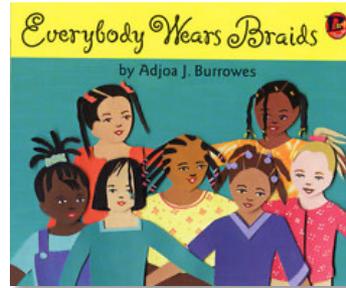
- initial /s/ consonant blends and digraphs

**High-frequency Words:**  
*these, are, my, all, of, them, one, two, I, can, up, from, and, down, on, a, people, by, the, then, but, you, go, to, so, look(ing), at, is, with, come(s), out, in, has, made, when, was, see, now, so, not, like, if, that, way, each, have, but, that, they, day(s), there, how, first, which, get(s), than, were, them*

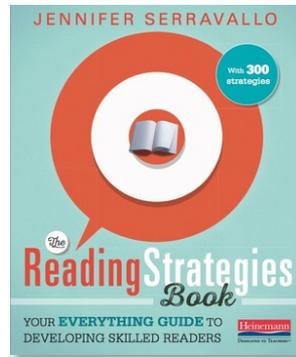
**Getting Ready to Read**

- 1. Introduce the concept and vocabulary by asking open-ended questions:**
  - Have you ever played on the steps of a building? Tell me what you might play on the steps to a porch, house, or apartment building.
  - Where is your favorite place to play with friends?
  - What kinds of things do you like to pretend with your friends?
- 2. Connect children's past experiences with the book vocabulary:**
  - Hold the book. Call children's attention to the title. Read: "My Steps."
  - Ask children to use the title and picture on the cover to predict what they would expect to read about in the story.
  - Show the book cover and read the cover.

# Question & Answer



Adjoa J. Burrowes



Jennifer Serravallo

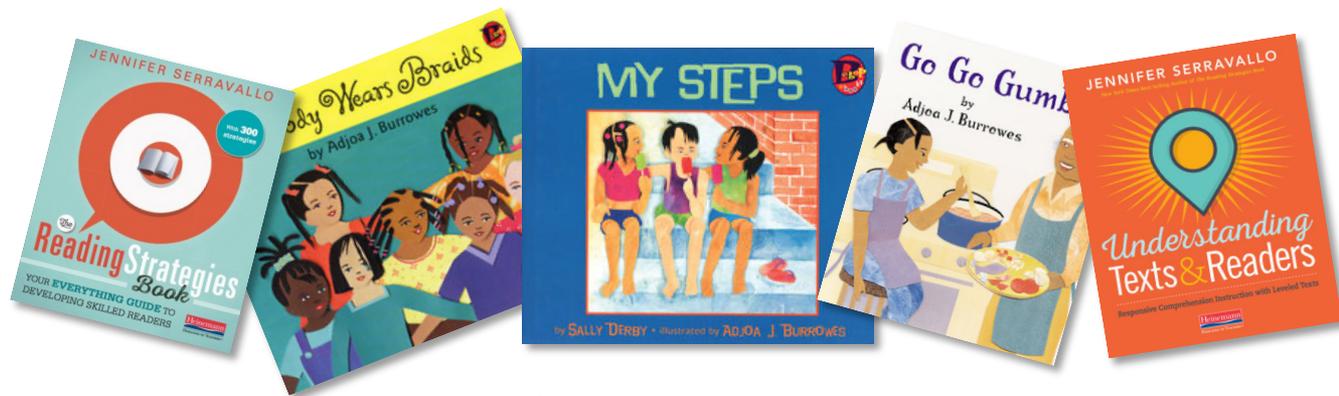
# Social Media & Websites



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**Jennifer Serravallo**  
jenniferserravallo.com  
@jserravallo



## Diversity in Books for Beginning Young Readers: Independent and Instructional Reading in the Early Grades

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This is a live only webinar- there will be *no* recording. The slides and resources will be shared within the week. Please contact [kpotter@leeandlow.com](mailto:kpotter@leeandlow.com) for a certificate of completion.

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# Contact Us



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