

California State University, San Bernardino

CSUSB ScholarWorks

Theses Digitization Project

John M. Pfau Library

1989

A hands-on approach to literature: Designing a grade 1-3 whole language literature unit

Bonnie L. Griffith

Follow this and additional works at: <https://scholarworks.lib.csusb.edu/etd-project>



Part of the [Education Commons](#), and the [Reading and Language Commons](#)

Recommended Citation

Griffith, Bonnie L., "A hands-on approach to literature: Designing a grade 1-3 whole language literature unit" (1989). *Theses Digitization Project*. 432.

<https://scholarworks.lib.csusb.edu/etd-project/432>

This Project is brought to you for free and open access by the John M. Pfau Library at CSUSB ScholarWorks. It has been accepted for inclusion in Theses Digitization Project by an authorized administrator of CSUSB ScholarWorks. For more information, please contact scholarworks@csusb.edu.

California State University
San Bernardino
DESIGNING A GRADE 1 - 3 WHOLE LANGUAGE
LITERATURE UNIT

2 A HANDS-ON APPROACH TO
LITERATURE 2

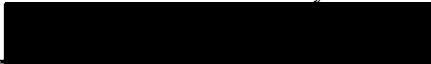
A Project Submitted to
The Faculty of the School of Education
In Partial Fulfillment of the Requirements of the

Degree of
Master of Arts
In Education: Reading Option

By
Bonnie L. Griffith
San Bernardino, California

1989

APPROVED BY:



Advisor: Mr. Joseph Gray



Second Reader: Dr. Kathy O'Brien

ABSTRACT

The problem addressed in this project is the significant amount of adult illiteracy and alliteracy that exists in the graduates and drop-outs of our nation's schools.

This project provides theory, research, and a practical application handbook of ten literature events that enables a primary grade teacher to incorporate a Whole Language approach in the teacher's read-aloud section of the classroom literature program. The Review of Literature focuses on how teachers can enable children to conceptualize the relevance of their knowledge to the literature. The need for and use of unabridged thematically organized literature is presented. The need to enhance children's relevant and functional literature experiences through such response modes as conferencing, writing, visual and/or performing arts is explained in the Review of Literature.

Instructional strategies that incorporate the research items are presented in ten springboard thematic literature events located in the appendix. Each sample lesson design includes ways to connect the child to literature through inviting the child to conceptualize the subject matter and its relevance and function to one's own life experiences. Uses of the constructive processes of conferencing, writing, visual and/or performing arts are presented as both prereading and postreading responses.

TABLE OF CONTENTS

| | |
|--|----|
| Theoretical Foundations..... | 1 |
| Statement of the Problem..... | 6 |
| Review of Literature | 9 |
| Goals..... | 20 |
| Objectives..... | 21 |
| Limitations..... | 22 |
| Appendix | |
| "A Hands On Approach to Literature"..... | 23 |
| References..... | 71 |

THEORETICAL FOUNDATIONS

Children learned to read long before any of the present learning-to-read theories developed. Some children learn to read prior to their formal schooling by experiencing the stories that parents, older siblings, or other persons read to them. Favorite stories are read over and over and over--then again and again and again. Parents who have been caught cutting time by skipping a page in a child's favorite story realize that very young children know what is on each page. Children comprehend what is happening in their favorite stories. A child memorizes a favorite book and "reads" to other persons--younger children, favorite dolls, teddy bears, or pets. One day the child begins to transfer the recognition of words to the reading of other stories. Suddenly, amazingly, the child is reading!

This kind of learning to read occurs in a natural and functional way. The child enjoys literature and participates in it by joining in on the parts of a story remembered and loved. The author of this project observed her own child learn to read through regular "lap" reading. This phenomenon also occurs in the lives of other children. For a very long time, many parents have been enabling their children to read at a very young age. No workbooks, no phonics, no learning theory, no teachers' editions are necessary to start a child on a life-long quest to experience literature. All that is needed is just books, books, and more books with time, time, and more time spent reading to and with the child.

This natural approach to learning to read is the basis of the Whole Language theory. It is the reading model that most closely fits this author's prior experiences with learning and teaching reading. The Whole Language theorists did not manufacture a way to teach reading. Rather, they watched and discovered the way that reading is learned naturally by real children. The curricular basis for "A Hands On Approach to Literature" is the Whole Language theory which postulates that language is acquired naturally through life experiences. Goodman (1986) says, "Keep language whole and involve children in using it functionally and purposefully to meet their own needs" (p. 7). Breaking language up into little bits and pieces makes language abstract and difficult for some children to learn. Language is not used in bits and pieces--its function is to communicate meaning between persons. "A successful whole language program consists, to the fullest extent possible, of authentic speech and literacy events" (Goodman quoting Edelsky, 1986, p. 21).

According to the Whole Language model, learning to read should develop naturally just like learning to talk. Children should be immersed in written language just as they are immersed in oral language. Their efforts should be encouraged and their approximations accepted with delight.

To insure success with beginning readers, Johnson and Louis (1987) say that a teacher should make sure the classroom reflects "the characteristics of a learning environment that has shown almost 100%

success: the assumption of success, with its attendant lack of anxiety, the provision of praise for effort, the tolerance of error" (p. 2). Children need to feel good about their reading approximations.

Children naturally look for meaning when they read or listen to someone else read. They need to be able to relate what they are reading or hearing to their prior experiences. One way to enable a child to construct a bridge of meaning from one experience to another is for the child to become actively involved in some kind of an activity that connects to the new experience. Clay (1986) advocates using the "constructive processes" of talking, reading, writing, art, and craft to be used in academic applications, especially in reading and writing. She writes, "Children are drawing and writing before they are reading" (p. 365). This fact can and should be used to help bridge the gap from students' prior knowledge to their reading or listening.

Children can bridge the gap from previous knowledge to new information by experiencing any given subject before reading or hearing about it. This can be achieved through various response modes. During and after reading or listening to new information, children can expand their understanding by participating in conference groups, doing an art or craft project, dramatizing what they have learned, writing, composing music, or other similar expressive activities.

If learning is developed through related activities, fewer gaps will need to be connected. Thematic learning provides this connection in a natural meaningful child-centered way compatible to the Whole Language model. Teachers and students can share in choosing topics to be studied. Harste, Short, and Burke (1988) state the following:

The exploration of new ideas always operates on the edge of the known. The knowledge and understandings that learners already have about life is the platform upon which they currently stand and from which they will launch themselves into the future. (p. 366)

After a topic has been chosen, a "What We Know" web and a "What We Want to Learn" list can be created. Students can then choose learning activities to research the theme. Harste, Short, and Burke (1988) explain, "These activities involve using reading and writing to learn as well as hands-on activities, art, drama, music, and movement to explore and learn more about the topic" (p. 367). This process bridges the child's existing knowledge to the topic and then launches the child to explore and gain new knowledge.

The bridge from learner's present knowledge to future knowledge can be strengthened through response teaching, a way of presenting and facilitating learning of new information as a response to what the students have already done. Teachers need to assess each individual student and then develop that student's potential. Groups based on interest, discussion, and art are natural and functional formations

for small group experiences. These small groups are not the old ability-based groups found in traditional reading programs. These groups are based on interest and parallel quests for learning. How much more exciting to explore and share knowledge than to practice sight words and sound out phonic bits and pieces!

STATEMENT OF THE PROBLEM

During an evening of prime time television viewing, one would undoubtedly see at least one public service announcement about joining the literacy movement either as a tutor or a learner. In a nation where education is free and mandatory, having nonreading adults is both shocking and shameful. Only in the past few years has this problem come out into the open. Previously the shame of not being able to read was kept secret, sometimes even from family. The question that needs answered is not, "How did we as a nation develop so many nonreaders?" Rather, the question that needs answered is, "How will we as educators insure that all graduates of our schools will be readers?" The existence of adult literacy programs is both evidence of and a solution to the problem of today's nonreading adult. However, adult illiteracy should not exist in a nation where education is free, mandatory, and supposedly a high priority item. Educators are charged with the mission of teaching all children to read to the fullest extent possible. This author believes that anything less is simply not acceptable.

The California State Department of Education (1988) states, "We are in the midst of a revolution--a quiet, intellectual revolution spinning out dramatic insights into how the brain works, how we acquire language, and how we construct meaning in our lives" (p. 1).

Educators are caught in this revolution and challenged to develop teaching methods that will reach students who are dropping out of school, failing to learn, or doing poorly on test scores.

For several years, the news media has made public the fact that many adults in the United States do not read. Our great nation cannot boast of a high literacy rate. Cullinan addressed this problem:

A book Industry Study Group survey shows that 80 percent of all books read are read by only 10 percent of the people. The survey also shows a decline in book readers in the age group under 21, from 75 percent in 1978 to 63 percent in 1983. A new term has been generated to describe a condition prevalent in our society today. That term is aliteracy; an aliterate is a person who knows how to read but who doesn't choose to read. . . . An aliterate is not much better off than an illiterate, a person who cannot read at all. . . . Aliterates get only the surface level. (1987, p. 11)

To resolve the above problem, the California State Department of Education has mandated that teachers present reading through a literature-based program. New reading programs have been adopted, but do they really fill the "literature-based" mandate? The 1987 California State Department of Education's English-Language Arts Framework advocates integrating instruction, establishing a literature-based program, using core literary works, recreational-motivational reading, learning to read by reading,

helping students develop composition skills, and developing oral language skills. Yet a review of the California State Department of Education approved reading programs yields kits and boxes full of skills workbooks.

Educators, not commercial reading programs, must assume the responsibility of preventing both illiteracy and aliteracy in order to enable the United States to become a nation of readers. Developing readers need to learn the joy and excitement in reading. They need to understand that they can find a book to tell them just about everything they ever could dream of or want to know. They need to understand that they can write their own books, letters, and job applications.

This project presents one small step toward addressing our nation's literacy problem by showing teachers ways to bridge the gap from children's experiences to teacher read literature selections. Ten Whole Language literacy events are presented. Each event is intended to function as a springboard from which other thematic literature experiences can extend. Any one event can be used as a pattern to plan other literature events from the teacher's or students' choices of literature. Bridging the gap from children's experiences to literature launches them toward becoming lifelong readers who will use books to tap their dreams!

REVIEW OF LITERATURE

In reviewing the current literature, one finds research which supports going beyond traditional reading textbooks to teach children to read through the Whole Language approach. The focus of reading should be on the children conceptualizing the relevancy of their prior knowledge to the literature and then going beyond the literature. This chapter is organized around subthemes supported by these tenets: a) going beyond traditional reading instruction to develop proficient readers, b) using meaningful, unabridged literature and thematic organizing, c) enabling children to become proficient readers, d) using the constructive processes of discussing, writing, arts, and crafts to connect children to literature, and e) providing choices to the emerging reader.

Going Beyond Traditional Reading Instruction to Develop Proficient Readers

Going beyond traditional instructional methods can lead toward developing readers rather than aliterate adults. How should children learn to read? Smith says the following:

Children learn to read by reading. Just reading. More. And more. And more. The message is clear. Reading instruction has less to do with skills than with luring children to book experiences--touch-and-go books, try-this-one-for-size, here's-a-tale-just-for-you--necessary beachheads for both the

able and the frail in their quest for books that tap their dreams. (cited in Cullinan, 1987, p. 17)

Frank Smith, Ken Goodman, Andrea Butler, Brian Cambourne, and many other Whole Language experts have proven that few children really need the teaching methods that are so carefully sequenced in traditional reading programs. Furthermore, some children never learn to read from traditional teaching methods. Traditional skills or decoding based programs just are not getting the job done.

Smith claims that the behavioral psychology learning theories are myths that have to be abandoned. Learning does not happen in laboratories. Learning happens in the real world and it must make sense to students. Smith (1988) purports the following:

All educators must recognize that the theories of learning underlying the mechanical programs and repetitive tasks of contemporary education are misleading, unnatural, and dangerous.

. . . Educators must ask, "What is going on here?" . . . in terms of a student trying to make sense of the world. (p. 122)

According to Cullinan, "There is a fine line between using children's literature to teach reading skills and destroying the literature we use" (1987, p. 7). Skills based reading programs beat a story to death because a reader has to go through all the skill lessons and activities before going on to the next story. Some teachers discourage students from reading ahead in their readers. Developing readers need to be free to explore literature beyond the

guidance of the teacher. Proficient readers do not wait for someone to give them some reading material. They are constantly looking for good material to read, from articles in the paper to books in the library.

One test of a successful reading program is that its students read both in and out of school. Whole Language "teachers expect parts to be learned in context of the whole" (Goodman et al 1987, p. 275). Children trying to learn in skills and decoding methodologies will have difficulty relating their early reading experiences to their lives.

Children need to read real stories from real books. Meaning in a Whole Language program is always a means to an end, always comprehension centered. Goodman claims, "Pupils should learn through language while they learn language" (1986, p. 10). Discussing or comprehending meaning is difficult to do in a controlled vocabulary story which has a main purpose of practicing phonics or sight words.

Using Meaningful, Unabridged Literature Organized in Themes

Meaningful, unabridged literature provides more significant content for emerging readers to experience. Sloan says, "Abridged or simplified versions of works should be avoided. The style and language patterns of an author are an integral part of a story. When these patterns are altered, the integrity of a story is lost" (1984,

p. 68). Children may not know what is wrong but they sense that something is missing in abridged literature. Children may think that they are failing to grasp the meaning of a story when, in reality, there is very little meaning to be found in the story.

Proficient readers are actively comprehending when they are constructing meaning by conceptualizing the relevancy of their reading to their own lives. Children want to make sense of their world, including their reading books. Becoming an active reader who finds relevance and function in what is read gives an emerging reader the power to control one's own language use.

Thematic teaching orders the curriculum in a way that makes sense to the student and enables one to become an active learner. Goodman et al purport that curricula based on focusing themes ". . . would structure the conceptual schemes that students need to derive their own ways and in their own language" (1987, p. 343).

Many writers and educators are publishing lesson designs that align with California's core literature list. Lesson designs exist for most of the literature that will be used in any class. Story maps, semantic webs, outlines, ditto masters for art patterns, etc. abound. The problem with these existing lesson designs is that they are centered on the literature as products. They are still looking for the correct answer and not focusing on the child who is trying to comprehend the literature. Many literature based skills programs start with the literature and teach down to the child, trying to

bombard the young reader with many activities about the story. According to California State College, San Bernardino Professor Dr. Kathy O'Brien, a more effective lesson design starts with the child and enables one to develop an understanding of the literature by experiencing the subject matter of the literature. She states in children's literature classes, "You have to start with the child and connect the child to the literature."

At age 13, Wendy Goodman summed up the need for connecting teaching methods to students' world:

Youth learn as they live and grow
And not just what the teachers know;
Not by what the teachers say
But by living day by day.
Things they learn must be real;
Things that they can live and feel.
Youth learn as they live and grow.
Will someone tell the teachers so?

(cited in Goodman, 1979, p. 15)

Basals and traditional teaching methods teach isolated phonics and skills in bits and pieces that are too small to be meaningful. Cullinan warns, "It takes a good story to teach reading comprehension and to hold a reader's interest" (1987, p. 13). In order to understand a story, readers need to relate story elements to something

they already know--something the bits and pieces decoding and skills approaches do not do.

Enabling Children to Become Proficient Readers

Huck and Kerstetter give some ways to enable children to become proficient readers and to infect children with the joy of reading.

If we want children to learn to read and take delight in reading, we need to make the classroom environments . . . rich in literacy events. . . . Children need to see a reason and find personal meaning in stories. They need to be immersed in literature; surrounded by books, art, and writing materials of all kinds for extending and interpreting books and given time to listen to and read stories. (cited in Cullinan, 1987, p. 30)

Proficient readers enjoy reading and do it for pleasure without external motivation. Teachers need to inspire children to develop the habit of reading for pleasure. Making reading fun at school is essential to making reading pleasurable. Goodman (1986) encourages having fun at school, "Can school be fun? You bet! It not only can be, it should be. Learning in school should be as easy and as much fun as it is outside of school" (p. 25).

Children enjoy doing things. They love to be active. When asked their favorite school activity, many students will answer, "Art, physical education, sharing time, or recess." These are all obvious active processes. Children will enjoy reading more if they can connect to an active process. Klein (1990) diagrams reading and

listening as receptive language modes. Writing and speaking are diagrammed as expressive modes. Klein theorizes that writing and speaking effect reading and listening because they require some student output.

In this author's opinion, any expressive mode that generates student output either as a prereading or a postreading response to literature links the reader to the literature, thus bridging the gap from the reader to the literature. Art, drama, music, and interpretive movement, as well as writing and talking, are expressive forms that link the reader to literature.

Using Constructive Processes to Connect Children to Literature

An article by Clay called "Constructive processes: Talking, reading, writing, art, and craft" in The Reading Teacher, (April 1986, pp. 764-770) explains how these constructive processes can be used in fun and exciting ways to facilitate comprehension and inspire children to read on their own.

Cambourne (1987) listed drawing as the reading related activity young children use almost exclusively. He stated, "We believe it is because they perceive drawing as allowing them to use the tools of writing (pencil/paper) in ways which they have already learned to some degree and with which they feel confident" (p. 9). He also stated

that drawing relates to constructing meaning and that drawing can be used as a coping strategy.

A teacher named Robyn Platt is quoted by Butler and Turbill (1987) as using the Ashton Core Library list of eight post reading activities which can all be considered constructive processes as follows:

- * painting a picture of any of the characters or part of the story
- * making a model of the story-setting
- * making puppets and turning the story into a play
- * retelling the story onto a "scroll television"
- * drawing the story in cartoon form
- * making something from the story from the craft box
- * talking to the teacher, aide, or parent volunteer about the book
- * any other activity they can think of doing (1987, p. 38)

In teacher preparation classes and in many teacher inservice classes, "hands-on" methods are advocated in every subject except the one this author considers the most important--reading! Teachers ought to also be using some hands-on approaches to reading. Children need to experience what they are reading. For example, students who read about a sea park trip could make models of sea life (researching about the projects they have chosen to construct), and then making a dry aquarium in a corner of their classroom. They may not be able to go

to a sea park, but the students can learn more about sea life when they make models, write, or do some other responsive activity that involves their input. The library should be available as a resource for students to use when they are trying to find out how to construct a model, paint a picture, or respond in some other constructive process. Constructive processes are valid ways to develop comprehension.

Clay (1986) cites Holdaway as linking "talking, reading, writing, thinking, drawing, and making activities in terms of a semantic drive" (p. 767). Children are expressing meaning when they are creating a piece of art as well as when they are talking and writing.

McCracken and McCracken state, "Creativity . . . is an expression of an idea or ideas. Children need to understand that they are expressing an idea or ideas through their art" (1972, p. 43). They further state that the thought is what counts and that copying or reproducing is not creating art. "The teacher must help the children build ideas orally, challenge them to express their ideas in an art form, and then to use the ideas expressed through art" (1972, p. 43).

Providing Choices to the Emerging Reader

Smith states, "But the essence of creativity is in the generation of new possibilities, and the essence of art is choice" (1986, p. 221).

Children must have choices--freedom and responsibility to choose books to read themselves as well as to choose their individual modes of response to group studied literature. Hansen asserts, "The reading process begins when a reader chooses a book. The ability to select a book is an attribute of independent readers. The academic freedom offered by choice increases the probability of accomplishment for a reader" (1987, p. 28). One has to actively process information before making a choice. Thus, a child has to do some thinking and information processing during the choosing. Children are more likely to become more proficient readers if they have choices in selecting their own books and stories to read as well as choices in selecting their own response modes.

The research reviewed for this project naturally leads to a combination of the Whole Language approach, thematic curricula concepts, and literature extension through constructive processes into a curriculum unit for teachers to use in their classroom read aloud program. Teachers are encouraged to pick and choose the literature and strategies that tap their own dreams!

GOALS OF THE PROJECT

The three goals of this project are the following:

1. The primary goal of this project is to provide teachers with a way to enable children to experience literature.
2. The basic goal of this project is to develop ten springboard literature based thematic lesson designs.
3. The underlying goal of the ten springboard literature events is to incorporate a hands-on approach to language acquisition through the constructive processes of conferencing, writing, visual and/or performing arts as a preparation for or as a response to reading.

OBJECTIVES

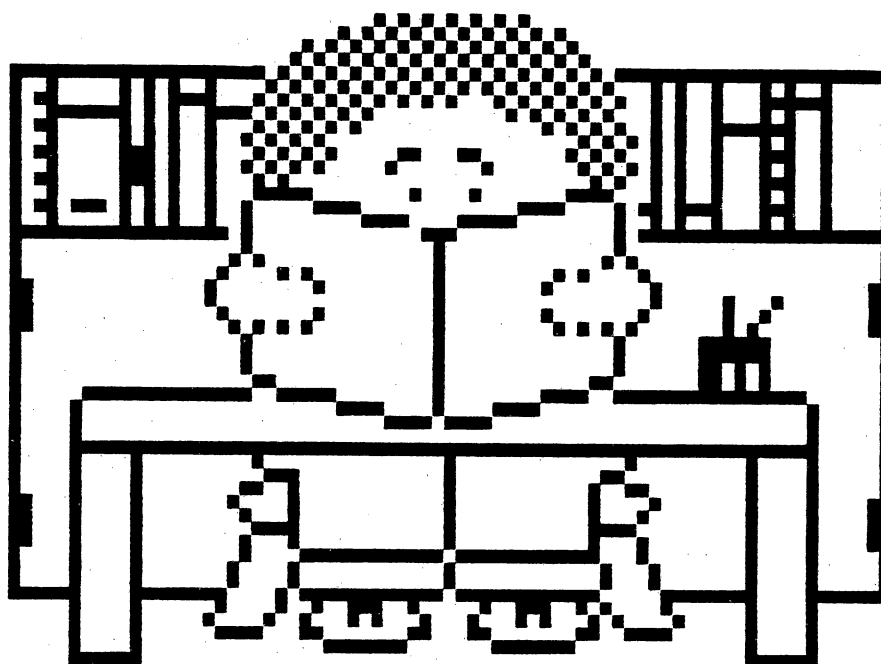
The five main objectives of this project are the following:

1. The teacher will understand the theory of Whole Language.
2. The teacher will understand how to enable students to experience ten literature themes.
3. The teacher will have ten springboard lessons from which to launch literature themes.
4. The teacher will begin to question the "bits and pieces" teaching techniques promoted in traditional skills and decoding texts used for reading instruction.
5. The teacher will understand the value of enabling children to learn through experience.

LIMITATIONS

1. This project is limited to use by teachers in grades one, two, and three due to the nature of the literature selection.
2. This project is limited to ten springboard thematic lesson designs. The teacher will have to further develop each theme.
3. This project is limited to using unabridged children's literature which would involve students in experiential meaningful language processes. Pieces of literature that have been manipulated in order to meet grade level standards have been avoided since the original author's intent has been removed.
4. This project does not provide lessons that teach phonics or isolated language skills. Teachers searching for skills and decoding based programs will find this project does not fill all their needs.
5. This project does not provide a complete literature based program. By demonstration, it gives the teachers a beginning experience in teaching language through literature.
6. This project does not provide samples of the literature. It motivates teachers and students to obtain the literature by using libraries and bookstores.

APPENDIX A



A HANDS-ON APPROACH
TO
LITERATURE

A HANDBOOK FOR USING WHOLE LANGUAGE STRATEGIES
IN GRADES 1, 2, AND 3
READ ALOUD PROGRAMS

by

Bonnie L. Griffith

APPENDIX A

A HANDS-ON APPROACH
TO LITERATURE

CONTENTS

| | |
|---|----|
| Project Design..... | 1 |
| Dinosaurs..... | 4 |
| Families..... | 8 |
| Christmas..... | 16 |
| Homes..... | 19 |
| Memories..... | 23 |
| Seasons..... | 27 |
| A Comparative Study | |
| Tomie dePaola--Strega Nona and Other Tales..... | 30 |
| Stuffed Animals..... | 36 |
| Wings and Feathers..... | 39 |
| Zoos..... | 43 |

PROJECT DESIGN

The focus of this project is ten Whole Language literacy events designed to assist teachers in their teacher read story time. Each event is designed to function as a springboard from which other thematic experiences can extend. Whole Language strategies which include Joseph Gray's Reading Comprehension Strategy, constructive processes, and literature rich classrooms promote language acquisition through the students' experiences in, with, and to literature.

In Towards Self-Motivated Reading, Joseph Gray (1984) explains his Reading Comprehension Strategy. The teacher states a subject and then invites students to call forth their existing knowledge about that particular subject in preparation for hearing or reading a piece of literature. The teacher records each student's contribution on the chalkboard and labels it with that student's name. Next, the teacher tells the title and author/illustrator's name(s) and calls for predictions about what might happen in the story. All responses are recorded on the chalkboard and labeled with the contributing students' names. Reasons for purposeful listening/reading are invited, recorded, and labeled. Then, the teacher reads the literature aloud, pausing at natural stopping places to ask for confirming of previous predictions, student answering and asking of questions, formulating additional predictions and reasons to continue reading. Following the literature reading, the students confirm/reject predictions and state whether or not questions were answered in the literature. Next, the class

discusses the literature. A small group of four students is the ideal size for discussions.

A notebook is provided to each student to be used as a literary Journal. Students are invited to write in their literary Journals after each reading. Children are encouraged to use their own styles of writing. In the early stages, this writing may be mostly in picture form. All entries in each child's literary Journal must be treated with respect. Any questioning of children about their writing should be done from the perspective of the reader being interested in the writing, not from the perspective that something is wrong with the writing.

Encouragement through acceptance is essential. A teacher asking, "Can you tell me more about that?" may lead a child to expand his or her thinking and writing. Admonishing "You can do better" will only stifle the child's creative response. If the child's purpose for writing is to please an admonishing teacher, the writing may become a "Please the teacher" activity rather than a critical thinking activity.

After the discussion and Journal writing, students participate in hands-on constructive response modes of their choice to extend the event. Response mode choices should always be events/activities that connect to and expand the child's experience in the literature. A sharing time follows the response time.

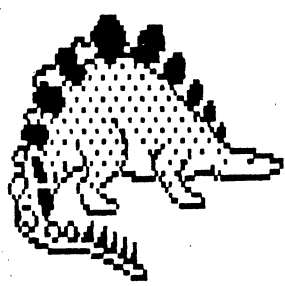
Teachers of primary grade students are the target audience of this project. The strategies used can be transferred to other books, stories, articles, etc. The events are planned for the first reading of

the book to be done by the teacher with subsequent readings of the book to be done by the students. The time period involved depends on how much the teacher and the class choose to expand each theme.

Each unit in this project follows a similar pattern. Each unit begins with suggested prereading activities, reading of a literature selection, whole class postreading activities, individually selected response activities, and a sharing time. The units can be used in any sequence. Other literary works are suggested for continuation of each theme. After reading a few of the units, a teacher can recognize the pattern and plan similar literature units.

None of the sample plans and strategies are difficult to facilitate. Teachers of children, certificated or not, will recognize many activities which are often part of everyday occurrences. Organizing visual art activities, drama, music, oral discussions, cooperative learning and other various experiences can be done as a connection to literature. Teachers who read and follow this project should be able to do what Frank Smith, Whole Language educator and book author, writes about reading instruction:

Reading instruction has less to do with skills than with luring children to book experiences--touch-and-go-books, try-this-one-for-size, here's-a-tale-just-for-you--necessary beachheads for both the able and the frail in their quest for books that tap their dreams. (cited in Cullinan, 1987, p. 2)



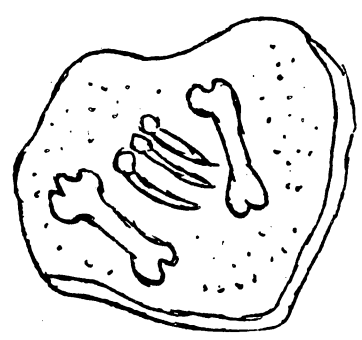
DINOSAURS



PATRICK'S DINOSAURS

PREREADING

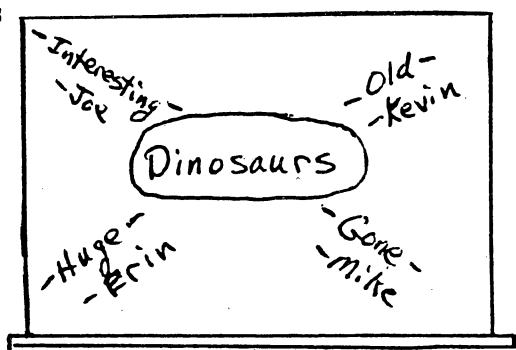
- * Prior to the first activity of the dinosaur event, make "fossils" by pressing meat bones into modeling clay and then removing the bones. Bury the "fossils" outside in the sand area or in a plastic tub of sand.
- * Put an additional "fossil" in a bag. Let students carefully feel of the shape of the "fossil" in the bag and predict what it is.



Fossils are ...
 Sue - rocks.
 Jim - bones.
 Dan - old.
 Sandy - in caves.

- * After an enjoyable prediction time, show the "fossil."
- * Ask for student responses about fossils. List their responses on the chalkboard or chart paper. Ask if they know of some animal species not alive today that have been discovered in fossils. Be sure to record exact student words and label all responses with contributing students' names.

- * Ask students to give any information that they know about dinosaurs. Teacher acts as recorder, organizing information into a semantic web on chart paper or the chalkboard.
- * Include what students would say to someone who had never heard about dinosaurs.
- * Remember to record all responses and label each response with the contributing student's name.

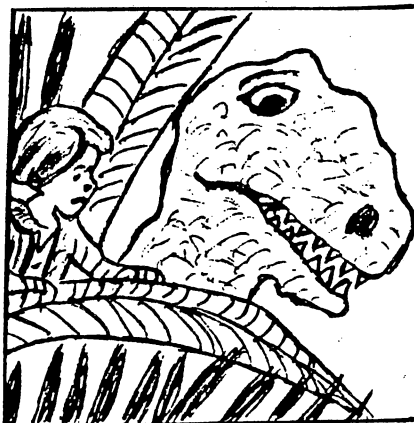


READING

* Show students the book Patrick's Dinosaurs by Carol Carrick. Read the title and author. Invite children to give predictions and reasons for reading. Record and label responses.

* Read Patrick's Dinosaurs. Save the pictures for students to explore later by themselves.

* A visit to the zoo with his older brother Hank, who tells Patrick all about dinosaurs, starts Patrick imagining that dinosaurs are lurking everywhere, ready to do something to Patrick. Relief comes when Patrick finds out that dinosaurs have been dead for over sixty million years.



| |
|--|
| <p>Kim - It is a dinosaur.</p> <p>Sam - It will eat him.</p> <p>Sue - It will disappear.</p> |
|--|

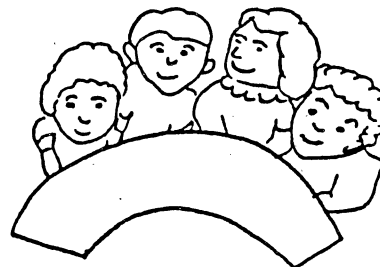
* Stop one or two times during the reading. Ask for predictions and reasons to continue reading. Possible stopping places are after pages fifteen and twenty-eight.

* At each stopping place, confirm/reject predictions and call for new ones. Check with students who raised reasons to continue reading to confirm whether or not their questions were answered. Accept, record, and label all responses.

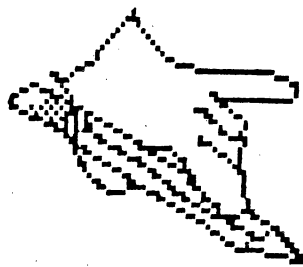
POSTREADING

* Invite students to discuss the book in groups of about four students each. Ask each group to generate some questions to be researched about dinosaurs.

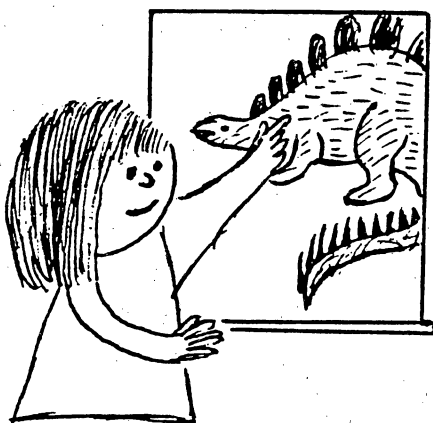
* Show other dinosaur books which you plan to share with the class or which are available for student reading. Encourage students to find and read more books about dinosaurs in the classroom and/or school library.



- * Invite students to hunt for the "fossils" buried prior to the introduction of dinosaurs.
- * Invite students to write about Patrick's Dinosaurs in their literary Journals.

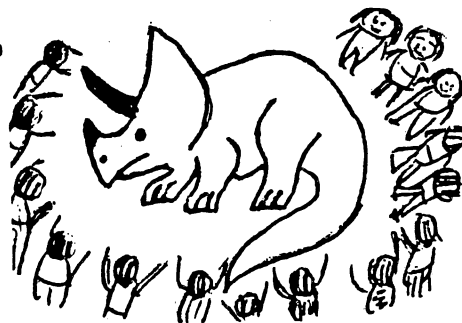


RESPONSE CHOICES



Invite students to expand their literature experience by participating in their choice of activities as listed below or others they suggest:

- * Construct a dinosaur diorama that includes plant life and other animal life during dinosaur times.
- * Paint a mural that depicts how the earth was during dinosaur times.
- * Make a fossil for someone else to discover.
- * Make up a dinosaur dance or song.
- * Measure a string to show the length and height of a particular dinosaur. Go out to the blacktop and draw the dinosaur with chalk. Invite others to see the size of this creature.
- * Make a book about dinosaurs. Include information discovered while researching in other books.
- * Encourage students to use writing to share additional information they could not say in their original medium.

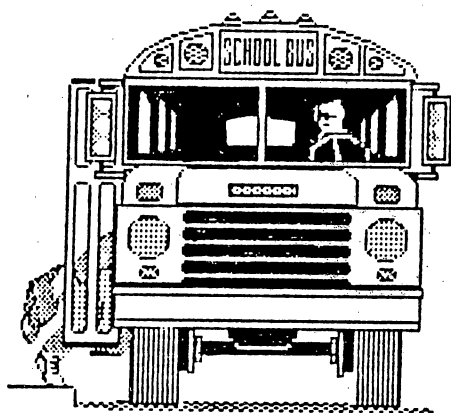


SHARING

- * Conclude this literature event by having the whole class meet together to share their creations. Invite students to question their peers about the meaning and rationale of their creations. Give students time after the sharing session to make modifications to their creations.



- * Display all creations which students are willing to leave at or return to school.



- * Continue the dinosaur unit by using similar activities as described on previous pages in conjunction with other literature. Be sure to give the students a response time and choices after at least some of the literature presentations. Invite each child to make new creations or modify old ones.
- * Culminating the dinosaur unit with a visit to a museum to see a dinosaur exhibit would be an excellent final activity for this unit.

BOOKS IN THE THEME

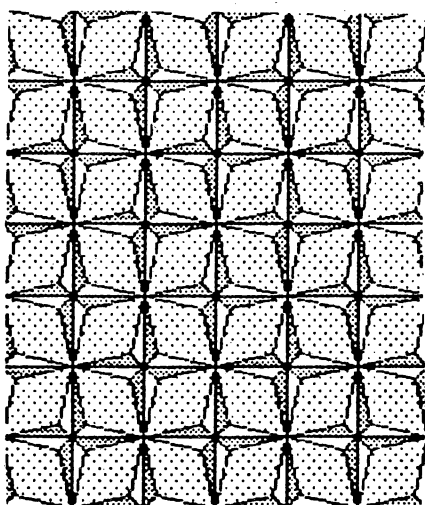
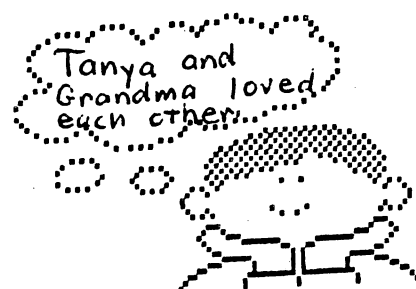
- Carrick, C. (1989). Big old bones. New York: Clarion.
- Carrick, C. (1983). Patrick's dinosaurs. New York: Clarion.
- Carrick, C. (1986). What happened to Patrick's dinosaurs? New York: Clarion.
- Aiki. (1981). Digging up dinosaurs. New York: Harper.
- Berenstain, S. & J. (1987). The day of the dinosaur. New York: Random House.
- Berenstain, S. & J. (1988). After the dinosaurs. New York: Random House.

FAMILIES

THE PATCHWORK QUILT

PREREADING

- * Ask for volunteers to name meaningful things that some special person has made and given to them. Record all responses on the chalkboard exactly as the student responds. Label all responses with the contributing students' names.
- * Next, ask and record why those gifts are special. Record those responses next to the original responses.



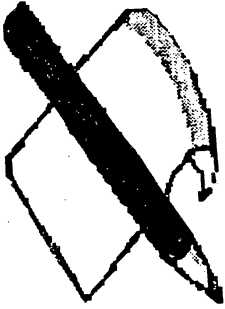
READING

- * Tell students you have a special story about the making of a very special gift. Show the book, The Patchwork Quilt by Valerie Flournoy. Read the title and author. Invite children to give predictions and reasons for reading. Record and label all responses.
- * Read The Patchwork Quilt. Recipient of the Coretta Scott King Award for Non-Violent Social Change, The Patchwork Quilt is a story that tells about a quilt Grandma is making from scraps of clothing representative of all the family members. When Grandma becomes ill, Tanya finishes the quilt

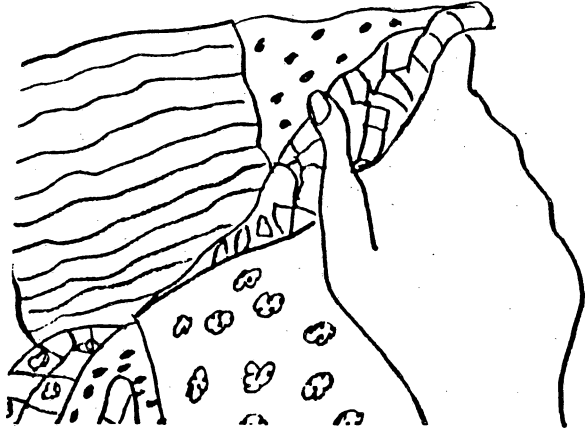
with the family's help. To complete the quilt with the special someone who is missing, Tanya cuts and sews in an old square from Grandma's quilt. The message of the story is summed up in one sentence, "Even though her patch was old, it fit right in." The pictures are the only part of the book that refers to ethnicity. This is a good book to help children (and adults also) see that the tradition of quilting is a cultural art heritage that spans races and ethnic groups.

POSTREADING

- * Confirm/reject predictions. Verify if previous questions were answered in the story.
- * Invite students to tell what they think about this story.
- * Invite students to write in their literary journals.



RESPONSE CHOICES

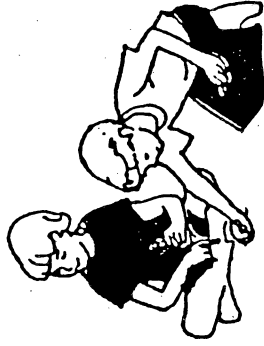


Invite students to expand their experiences in the literature by participating in their choice of activities as listed below:

- * Design a quilt piece, either in paper or fabric medium. When finished, combine these pieces into a class quilt.
- * Bring a special gift to share (either a gift that has been received or one to be given).
- * Draw or paint a mural to depict the story.
- * Dramatize the story.

- * Play The Patchwork Quilt reading game. The list of critical thinking open ended questions follows. Cross-age tutors will be used to assist the students to read the questions if they encounter difficulty reading.

- * Students may add new cards containing their own questions.
- * Younger children can be helped by cross-age tutors to read the questions.



THE PATCHWORK QUILT
READING GAME QUESTIONS

1. Pick your favorite patchwork square and tell why it is your favorite.
2. Tell why you think the quilt is special to Tanya.
3. Tell why you think Tanya wanted to finish the quilt.
4. Tell why you think Tanya's family helped her when she began to finish the quilt.
5. Tell why you think Tanya's family let her finish the quilt by herself.
6. If you were Tanya's brother, would you help her work on the quilt? Tell why or why not.
7. Tell how your life is like a patchwork quilt.
8. Tell how our class is like a patchwork quilt.
9. Tell how our school is like a patchwork quilt.
10. Tell why you think Tanya's mother and grandmother wanted to give Tanya the quilt.
11. Do you think Tanya's quilt is beautiful? Tell why or why not.
12. Tell what you think the writer meant when she said, "Someone was missing from the quilt."
13. Tell about three of the special pieces in Tanya's quilt.
14. The Patchwork Quilt book won the Coretta Scott King Award for Non-Violent Social Change. Tell why you think this book won the award.
15. Tell who your favorite character is and why.
16. Grandma said a quilt is supposed to be worn. Tell why you think she said that.

THE PATCHWORK QUILT
READING GAME QUESTIONS

17. Mama said Grandma's quilt stuff was a mess. Grandma said it was not a mess. Do you think the stuff was a mess? Tell why or why not.
18. Tell why you think Jim was happy when Grandma put some patches from his favorite pants into the quilt.
19. Tell why you think Grandma said, "A quilt never forgets."
20. Find the picture of Tanya sitting in the snow. Tell what you think she was doing there.
21. Tell why you think Tanya said, "She and the quilt are telling each other stories."
22. How do you think Grandma felt when she found out that Tanya cut a square out of the quilt on Grandma's bed?
23. Do you think Tanya should have cut the square out of Grandma's quilt? Tell why or why not.
24. Which is better--a handmade quilt or a store-bought quilt? Tell why.
25. Is this a good story for kids to read? Tell why or why not.
26. Did Tanya's family members love each other? Tell how you know.
27. If you made a quilt, would you keep it or give it away? Tell why.
28. Tell why you did or did not like this book.
29. Tell why you do or do not like quilts.
30. Do you think men and boys should make quilts? Tell why or why not.
31. Some quilters purposely left a mistake in each quilt. Explain why you think they did that.
32. Some quilts do not have mistakes showing. Tell why you think some quilters did not leave mistakes in their quilts.

SHARING

- * Conclude the postreading response time with an all group sharing session.
- * Display students' creations.

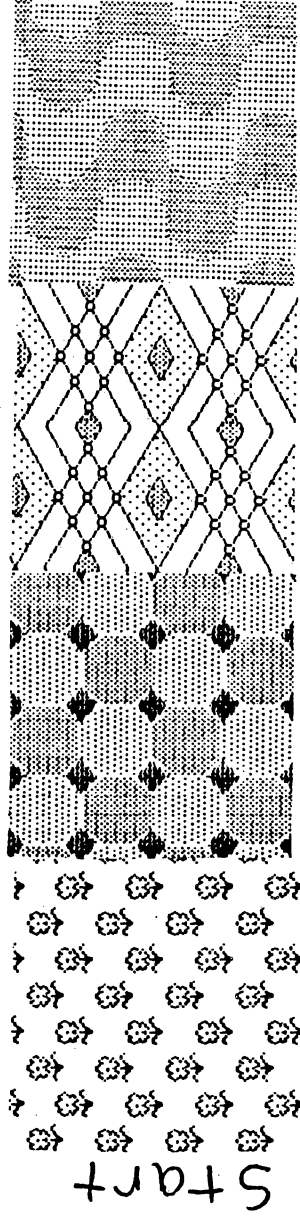
BOOKS IN THE THEME

- Clifton, L. (1977). Amfika. New York: Dutton.
- Flournoy, V. (1985). The patchwork quilt. New York: Dial.
- Stephoe, J. (1987). Mufaro's beautiful daughters. New York: Lothrop, Lee and Shepard.
- Yarbrough, C. (1979). Cornrows. New York: Coward-McCann.

THE PATCHWORK
QUILT READING
GAME

DESIGNED BY
BONNIE GRIFFITH

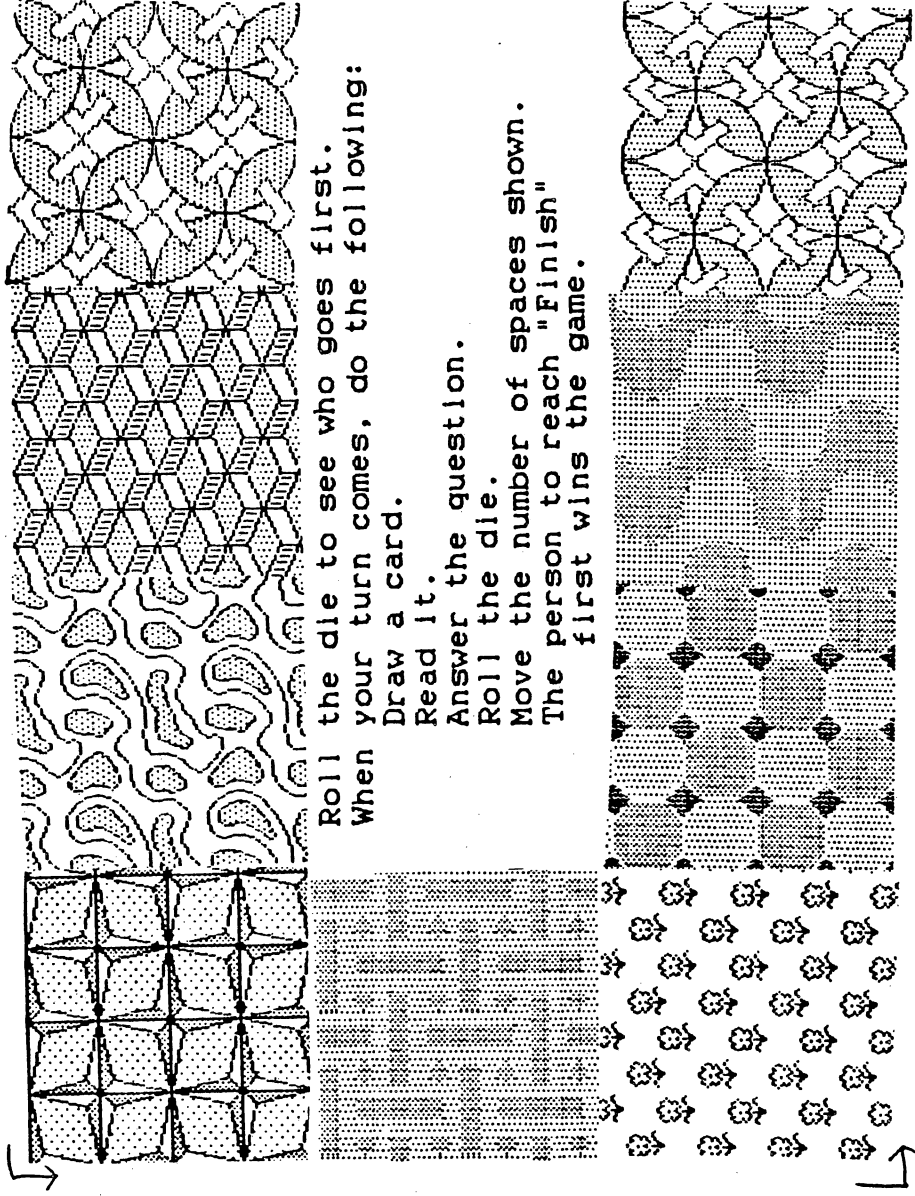
BASED ON THE BOOK
BY VALERIE FLOURNOY
1985



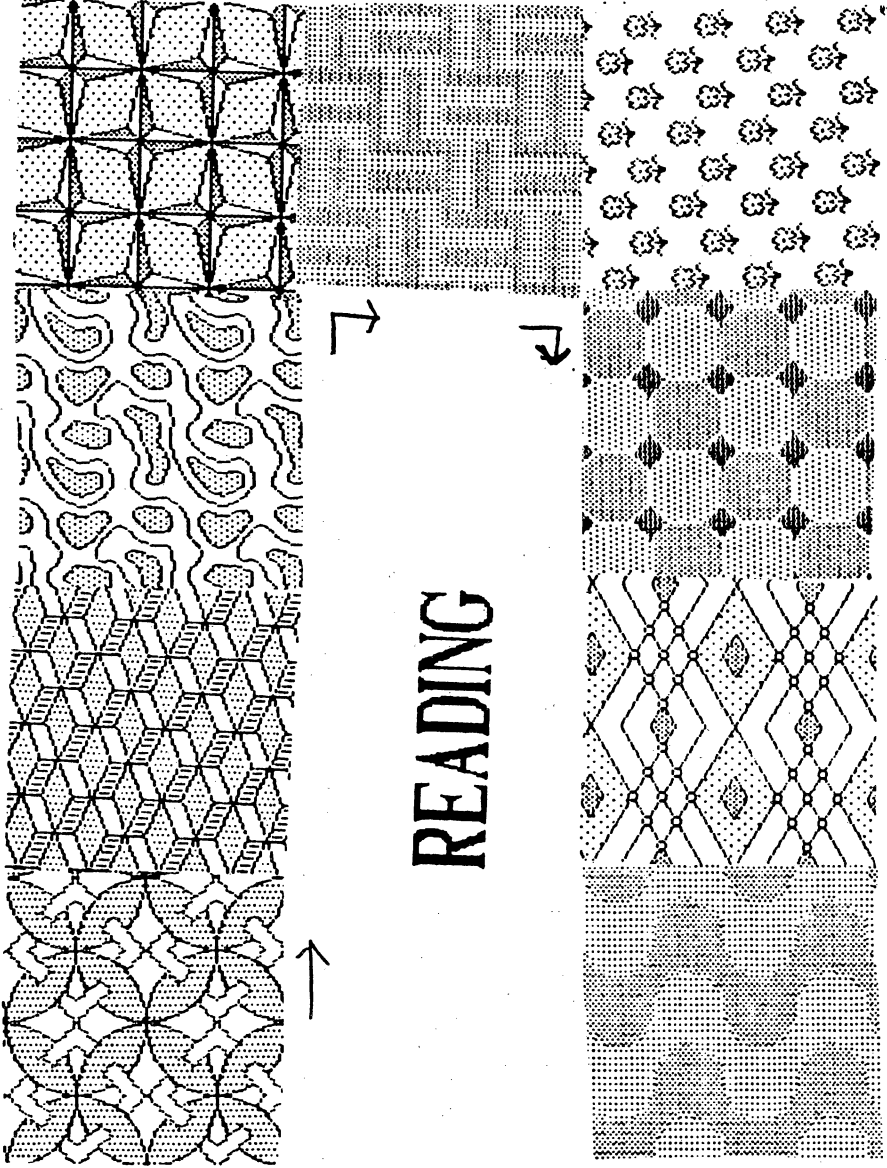
THE

PATCHWORK

QUILT



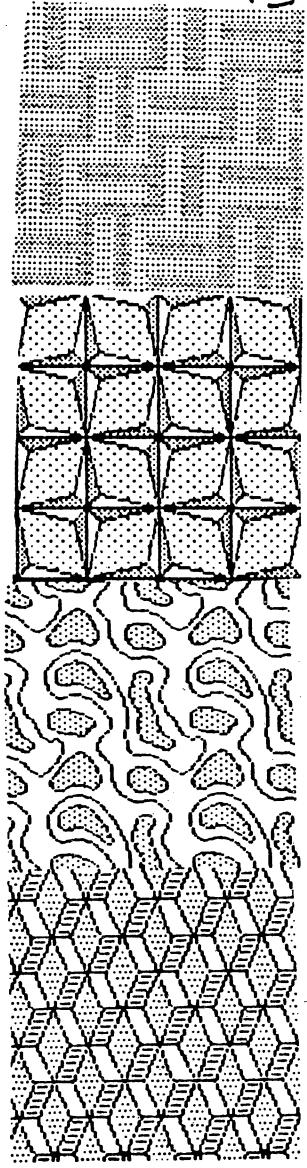
Roll the die to see who goes first.
 When your turn comes, do the following:
 Draw a card.
 Read it.
 Answer the question.
 Roll the die.
 Move the number of spaces shown.
 The person to reach "Finish"
 first wins the game.



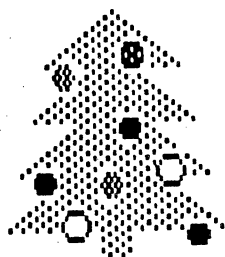
READING

GAME

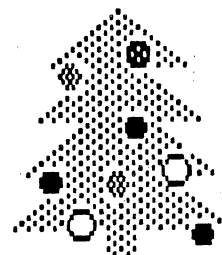
DESIGNED BY
BONNIE GRIFFITH



Finish



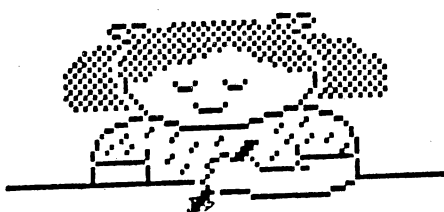
CHRISTMAS



AN EARLY AMERICAN CHRISTMAS

PREREADING

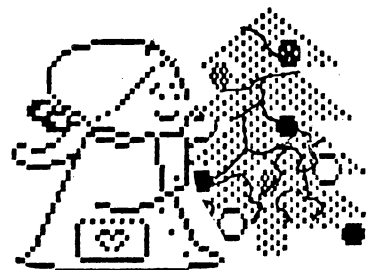
- * Construct a patchwork Christmas tree with the students. Prior to beginning the lesson, trace and cut out two separate, four foot tall Christmas trees from 36 inch butcher paper. Using one as an uncut pattern, cut the other tree into jigsaw pieces. Put an arrow pointing upwards on each puzzle piece so that the children can see the direction of their pieces. Number the pieces so the puzzle can be reconstructed easily. Be sure to trace each jigsaw piece onto the remaining tree.



- * Elicit from the students what makes Christmas special at their house. Record and label each response with the contributing student's name. Give each child a puzzle piece from the tree. Ask students to decorate the pieces showing things that are special to them at Christmas time.

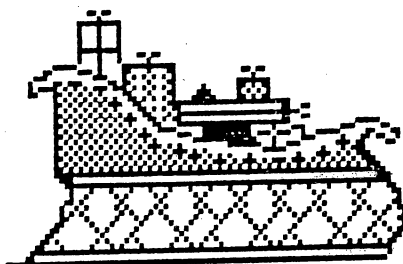
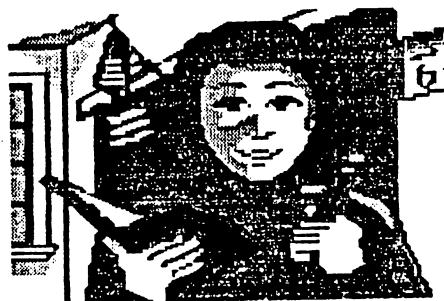
- * In a whole class sharing session, invite the children to bring up their pieces one at a time and tell about their families' Christmas traditions. This may take more than one session. Elicit how the pieces are different and symbolize that the family traditions are different.

- * Remember to record all responses and label each response with the contributing student's name.



READING

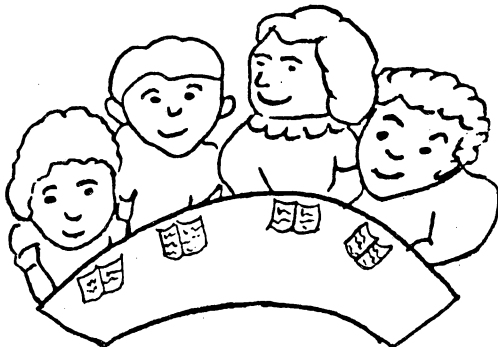
- * Have prepared before the story a blank graph. Be sure to have enough spaces for all of the story traditions.
- * Show the students the book, An Early American Christmas by Tomie dePaola. Read the title and author's name. Tell students that as you read the story they are invited to be listening for Christmas traditions. When they hear one, they may raise a hand as a signal and be ready to tell what the tradition is. Record shared traditions on the graph.
- * Read the story.



- * Tomie de Paola imagines what it might have been like for a German family, with their rich Christmas traditions, to move to a small New England town where people shunned the holiday.

POSTREADING

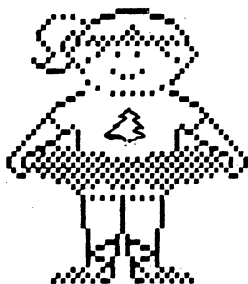
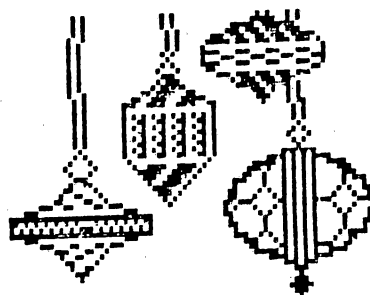
- * Go back to the graph and ask the students to raise their hand if they do the same activity as is listed on each section of the graph. Color in one space for each child. Discuss the graph.
- * Invite students to think of any other traditions that their family has shared with other families. Record and label all responses.
- * Invite students to respond to the story in their literary journals and share them in small groups when they finish.



RESPONSE CHOICES

Students may choose from one or more of the following activities to extend the literature:

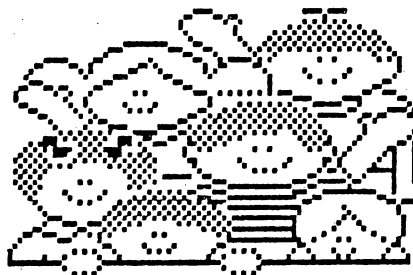
- * Make candles.
- * Pop and string popcorn.
- * Cut out paper ornaments.
- * Make ornaments out of paper, nuts, or other materials.



- * Bake and decorate cookies.
- * Decorate a Christmas tree.
- * Make a book about Christmas traditions.
- * Bring in a favorite Christmas ornament. Tell or write why this is a favorite one.
- * Plan and participate in a winter program.

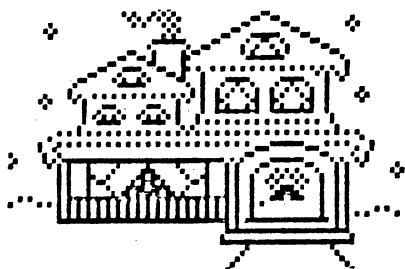
SHARING

- * Conclude the post reading response time with an all class sharing session.
- * Display student creations.

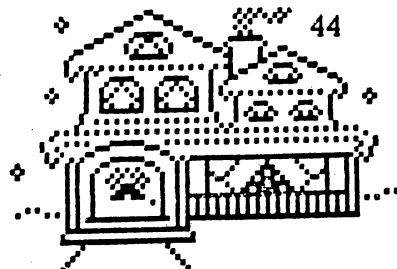


BOOKS IN THE THEME

- Adams, A. (1978). The Christmas party. New York: Scribners.
- dePaola, T. (1987). An early American Christmas. New York: Holiday.
- dePaola, T. (1986). Merry Christmas, Strega Nona. New York: HBJ.
- Houston, G. (1988). The year of the perfect Christmas tree. New York: Dial.



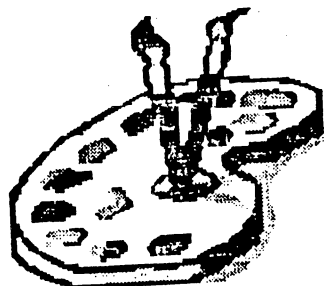
HOMES



THE LITTLE HOUSE

PREREADING

- * Invite children to draw or paint pictures of their homes. Ask them to write additional information that they were unable to show in their pictures.
- * Invite students to an all class sharing session. Build a semantic web on the board, recording what each student thinks is special about her or his home. Label each response with the contributing student's name.



- * Show the picture of the little house on the cover of The Little House by Virginia Lee Burton. Invite students to work in groups of four as they paint or draw a mural of the little house's surroundings.
- * After the murals are complete, invite students to cut out their pictures of their homes and tape them onto their mural.

READING

* Day 1. Show The Little House. Read the title and ask students what they think the story might be about. Ask for information students might want to find out in the story. Record and label each response.

* A little, well-built house starts her life on a country hill where she watches the countryside change with the seasons. As time goes by, she finds herself surrounded by more and more city until she is almost engulfed. One day she is discovered by the great-great-granddaughter of the house's builder. The granddaughter has the house moved to a new little hill where she can once again watch the seasons change.



* Stop on page 18 to confirm/reject predictions. Check to see if the students' questions have been answered. Ask for new predictions and reasons to go on reading. Remember to record exact words and label all responses with the contributing student's name. Check for understanding if necessary. Stop reading here if time is constrained.

* Day 2. Review Day 1's activities and charts. Reread the story up to page 18.

* Invite students to go back to their groups to change their mural to depict the encroaching city.

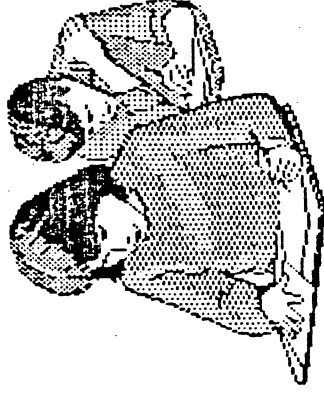
* Day 3. Invite students to review what has happened so far in the story. Read the story up to page 31. Stop here to check predictions and questions. Now invite students to add more city surroundings to their murals.



* Read to the end of the story. Ask students to share and discuss where they would most like to live.

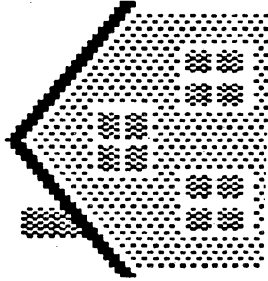
POSTREADING

- * Ask students to confirm/reject their predictions of the story. Ask the students to share their ideas about other houses that might have had surrounding changes. Invite them to share what they thought of the story.
- * Invite students to write a response to the story in their literary journals. Take time to share their writings in small groups.



RESPONSE CHOICES

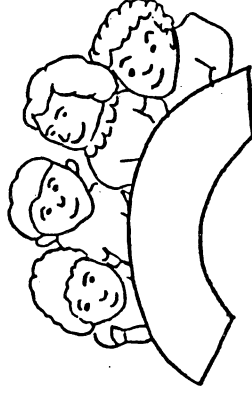
Students may choose from one or more of the following activities to extend the literature:



- * Create a diorama of the little house.
- * Write a diary of the little house's life from the house's perspective.
- * Divide a paper into four sections and show a house during the four different seasons of the year.
- * Make a book about the little house.

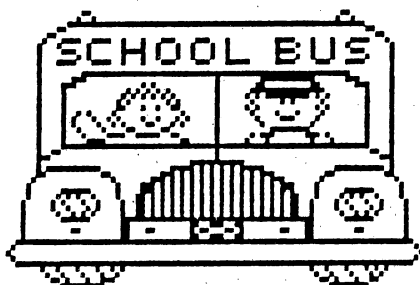
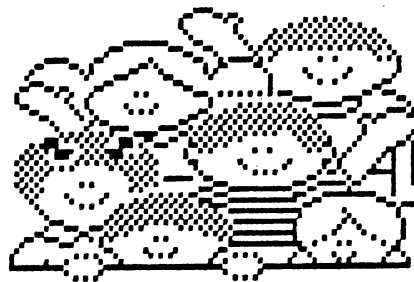
- * Conference in small groups of four. Ask each student to tell about his or her own house or apartment building. How old do you think it is and why? What kind of life has it had? How has the countryside changed since it was built?

- * Make up a house story of your own.



SHARING

- * Conclude this initial event by having the whole class meet together to share their creations.
- * Invite students to question their peers about the meaning and rationale of their creations.
- * Give students time after the sharing session to make additions or corrections to their creations.



- * Display all creations which students are willing to leave at school. Often times a child will delight in taking the creation home to share with family and then returning it to school for display.
- * A culminating activity for this home unit could be a fieldtrip to a historic house.

BOOKS IN THE THEME

Burton, V. (1942). The little house. New York: Scholastic.

Hoberman, M. (1978). A house is a house for me. New York: Viking.

Wood, A. (1984). The napping house. New York: HBJ.



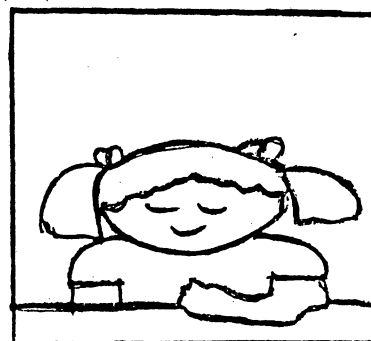
MEMORIES



MISS RUMPHIUS

PREREADING

- * Ask children to close their eyes and recall their earliest memory--the one where they are the smallest. Ask them to draw a picture or write a short story about this earliest memory. Meet together in a group. Invite students to share their memory, call for questions from other students, and then each pick one word that best describes that memory. Teacher records the one word beside each student's name on chart with "Memories" in the hub of a cluster.



READING

- * Show students the book, Miss Rumphius by Barbara Cooney. Ask for predictions and reasons for listening. Record each response and label it with the contributing student's name.
- * Read Miss Rumphius, a book set in the early 1900's as evidenced by the illustrations. Miss Rumphius is a niece's realistic chronological account of the life of her great-aunt who is liberated before her time as she fulfills her childhood aspirations to travel to far away places and to live by the sea when she is old. After a career as a librarian, many travels, and a long illness, Great-aunt Alice plants lupines to fulfill her artist grandfather's commission to make the world more beautiful.



- * Read to the point where Alice has found her place by the sea and is in bed ill, worrying about not being able to plant more seeds. Stop for students to confirm/reject predictions and reasons for listening.
- * Invite students to predict what will happen to Miss Rumphius and to formulate more questions for purposeful reading. Invite students to build a schema about Miss Rumphius by listing what they have found out about her. Record and label all student responses with the contributing students' names.
- * Finish reading the book. Ask students to confirm/reject predictions and add information to the Miss Rumphius schema. Continue to record and label all student responses.

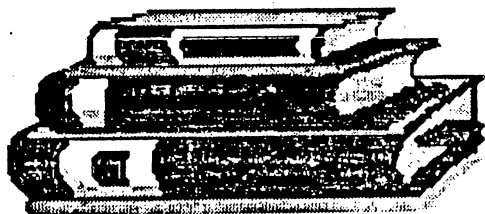


POSTREADING



- * Invite students to write in their journals about Miss Rumphius.
- * Divide students into small groups and ask questions such as the following:

- 1) What do you think about Miss Rumphius?
- 2) Why do you think Alice had so many plans for her life?
- 3) Why do you think the grandfather commissioned (discuss vocabulary meaning) Alice to make the world a more beautiful place?
- 4) Does this book remind you of any others you have read? Why?
- 5) Does Miss Rumphius remind you of any other characters you have read about or know? Explain why.



RESPONSE CHOICES

Students may choose from one or more of the following activities to extend the literature:

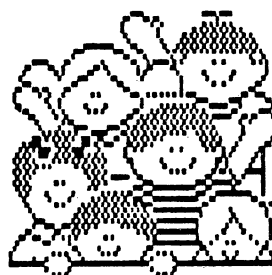
- * Dress up in old clothes and role play Miss Rumphius or the grandfather. If an old clothes dress up box is not available, students can create an identifying piece of clothing out of paper and hold it up to themselves as they role play.
- * Write a diary from Miss Rumphius' viewpoint.
- * Paint or draw a picture book about the life of Miss Rumphius.



- * Make up a poem, song, dance, or pantomime depicting Miss Rumphius.
- * Invite a senior citizen to school to share memories about his or her life.
- * Invite students to role play a scene from their own senior citizen days as they imagine it will be.

SHARING

- * Invite the class to meet together in a large group to share response creations about Miss Rumphius.
- * Create a classroom display of student creations.



BOOKS IN THE THEME

Note: These books could also be used in conjunction with the family theme.

Aliki. (1979). The two of them. New York: Mulberry Books.

Cooney, B. (1982). Miss Rumphius. New York: Puffin.

dePaola, T. (1973). Nana upstairs and Nana downstairs. New York: Putnam.

Munsch, R. (1986). Love you forever. Willodale, Ontario, Canada: Firefly.

Zolotow, C. (1974). My grandson Lew. New York: Harper.

SEASONS



THE YEAR AT MAPLE HILL FARM

PREREADING

Note: Do this lesson's recordings on newsprint or some other media that can be saved for the next lesson.

- * Reciting the months of the year is a part of the daily opening activities in many classrooms. The months of the year can be recited in the large group two to three times per week so that the students become familiar with the months. However, children sometimes have no idea as to how the months are calculated. For background information on days prior to this lesson, an earth and space science unit could be studied from the science textbook or other source. Borrow a book from another grade level or check one out of the library if you do not have an earth and space unit (or a science text).

| JANUARY | MAY | SEPTEMBER |
|----------------------|-------------------------|----------------------|
| S M T W T F S | S M T W T F S | S M T W T F S |
| 1 2 3 4 5 6 | 1 2 3 4 5 | 1 2 3 4 5 6 7 8 |
| 7 8 9 10 11 12 | 6 7 8 9 10 11 12 | 9 10 11 12 13 14 15 |
| 13 14 15 16 17 18 19 | 13 14 15 16 17 18 19 | 16 17 18 19 20 21 22 |
| 20 21 22 23 24 25 26 | 20 21 22 23 24 25 | 23 24 25 26 27 28 29 |
| 27 28 29 30 31 | 27 28 29 30 31 | 30 |
| FEBRUARY | JUNE | OCTOBER |
| S M T W T F S | S M T W T F S | S M T W T F S |
| 4 5 6 7 8 9 10 | 1 2 3 4 5 6 7 8 9 | 1 2 3 4 5 6 |
| 11 12 13 14 15 16 17 | 10 11 12 13 14 15 16 17 | 7 8 9 10 11 12 13 |
| 18 19 20 21 22 23 24 | 17 18 19 20 21 22 23 24 | 14 15 16 17 18 19 20 |
| 25 26 27 28 | 24 25 26 27 28 29 30 | 21 22 23 24 25 26 27 |
| | | 28 29 30 31 |
| MARCH | JULY | NOVEMBER |
| S M T W T F S | S M T W T F S | S M T W T F S |
| 1 2 3 4 5 6 7 | 1 2 3 4 5 6 7 | 1 2 3 4 5 6 |
| 8 9 10 11 12 13 14 | 8 9 10 11 12 13 14 | 7 8 9 10 11 12 13 |
| 15 16 17 18 19 20 21 | 15 16 17 18 19 20 21 | 14 15 16 17 18 19 20 |
| 22 23 24 25 26 27 28 | 22 23 24 25 26 27 28 | 21 22 23 24 25 26 27 |
| 29 30 31 | 29 30 31 | 28 29 30 31 |

- * At the beginning of this lesson, record the months as the class says them. Ask for volunteers to make up one sentence for each month about what they think might happen that month. The sentences may or may not be weather related. Record all responses in students' exact words and label each response with contributing student's name.

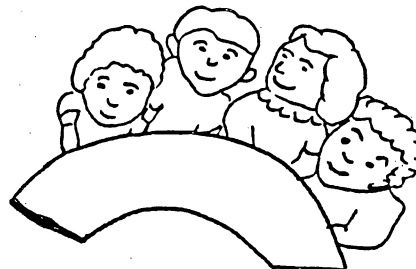
| | |
|----------|-------------------------|
| January | It's cold. -Tommy |
| February | Valentine's Day. -Sue |
| March | St. Patrick's Day. -Kim |

READING

- * Read The Year at Maple Hill Farm by Alice and Martin Provensen. This beautifully illustrated book describes and shows what happens on a farm and what farm animals are doing in a month by month account.
- * Stop briefly after each month to elicit and record a one sentence statement about what is happening on the farm.

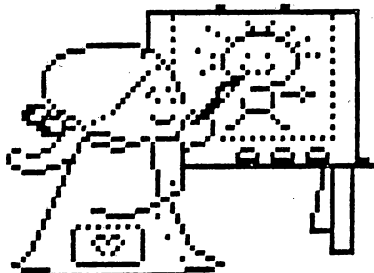
POSTREADING

- * After reading, compare and contrast the recording with students' earlier monthly statements. Note similarities and differences.
- * Students may write in their literary Journals their thoughts and responses to The Year at Maple Hill Farm.
- * Next, invite the children to form into groups of four students each to discuss the book. Encourage them to question each other about the book.

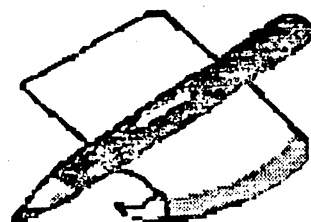


RESPONSE CHOICES

Invite children to expand their experiences in this literature event by selecting from activities such as those listed below:

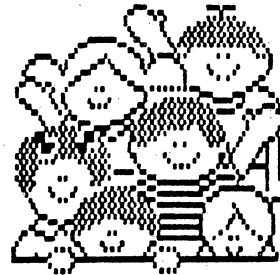


- * Make a picture or written chart that shows what happens on a farm during the four seasons of the year. Encourage the children to show the cyclical aspect of seasons.
- * Paint or draw a picture that shows the different seasonal changes on a farm.
- * Act out seasonal changes in drama, mime, or movement.
- * Make a diorama that depicts a farm or other setting at different seasons.
- * Students may make their own months of the year book either in story or picture form. An alternate choice would be to select one of the double page pictures of life at Maple Hill Farm and write a story about it.



SHARING

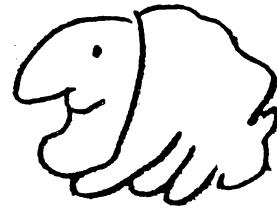
- * After children have had ample opportunity to respond to The Year at Maple Hill Farm, the class can come together in a large group for sharing.
- * Student creations can be displayed on a class bulletin board or posted around the classroom.



BOOKS IN THE THEME

- dePaola, T. (1977). Four stories for four seasons. New York: Prentice Hall.
- Miller, J. (1986). Seasons on the farm. New York: Prentice Hall.
- Provinsen, A. & M. (1978). The year at Maple Hill Farm. New York: Atheneum.

A COMPARATIVE STUDY

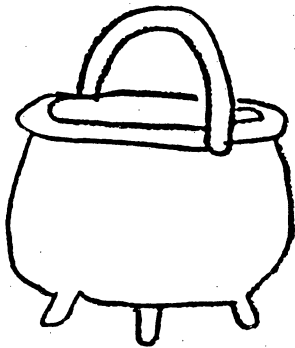
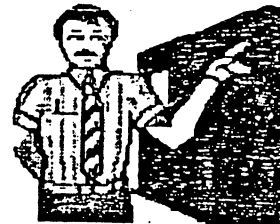


TOMIE dePAOLA STREGA NONA AND OTHER TALES

Note: This literature event is designed to launch a comparative literature study of Tomie dePaola's three Strega Nona books. Prereading, response choices, and sharing is done for the entire three book unit. This event will take several days.

PREREADING

- * Tell the class they are going to get ready for today's story by cooking spaghetti. Begin the spaghetti cooking with the class.
- * While the class is waiting for the water to boil and the spaghetti to cook, call for volunteers to tell what they know about spaghetti. Record all responses exactly as students give them. Label each response with the contributing student's name. This record can be done either in semantic web or list form.



- * As the spaghetti begins to cook, teach the class Strega Nona's song:
Bubble, bubble, pasta pot,
Boil me some pasta, nice and hot.
I'm hungry and it's time to sup.
Boil enough pasta to fill me up.
(p. 6)
- * When the spaghetti is almost cooked, teach the class the simmering down song:
Enough, enough, my pasta pot,
I have my pasta nice and hot.
So simmer down, my pot of clay
Until I'm hungry another day.
(p. 10)

* Eat the spaghetti.

* Confirm/reject predictions made while the spaghetti was cooking.

READING

STREGA NONA

- * Show the book and read the title of Strega Nona (Grandma Witch), an old Italian tale retold and illustrated by Tomie dePaola. Strega Nona's helper, Big Anthony, secretly uses the pasta pot to make pasta while Strega Nona is away. A problem develops because Big Anthony did not pay attention to how to stop the pot from making pasta.
- * Call for predictions and then for questions the students want answered in the story. Record all student responses exactly as given. Label each response with the contributing student's name.



- * Read up to the point where the sisters and priests of the convent began praying because everybody was worried that the pasta was going to cover their town. Stop to confirm/reject previous responses. Ask for new predictions and reasons for continuing. Record and label all responses.
- * Ask students to role play what Big Anthony needs to do in order to stop the pasta pot from boiling.
- * Continue reading to the end of the story. Confirm/reject predictions and reasons for reading.

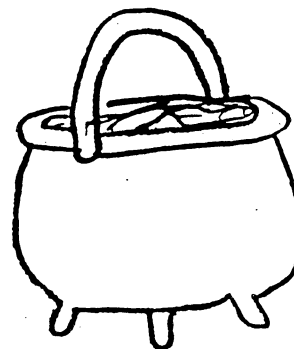
POSTREADING

- * Students may write their responses to the story in their journals, then meet in small groups to read aloud their journal entries. Encourage them to question each other and add to their journals.
- * Talk about how spaghetti is one kind of pasta. Encourage students to ask their parents (or their cook) if other forms of



pasta might be in their houses and if they may bring a very small amount of other kinds of pasta to show the class.

- * The class could cook other kinds of pasta and compare the taste.
- * Ask students to make a list of attributes about one of the story characters. Different groups could choose different characters.
- * Start a chart which contains story elements from the Strega Nona series such as characters, settings, events, point of view, magic transformations, quests, and/or difficulties Big Anthony encounters.



READING

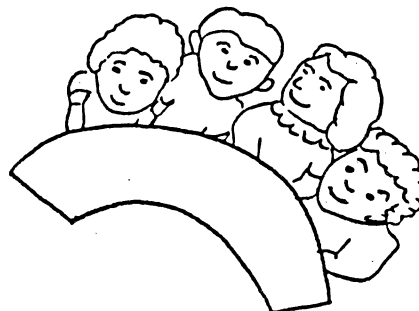
BIG ANTHONY AND THE MAGIC RING

- * Show the book and read the title. Ask for and record predictions about Big Anthony and the Magic Ring by Tomie dePaola.
- * This second dePaola book is about Big Anthony making a wish on Strega Nona's magic ring while she is away. He is transformed into a handsome young man who gets overwhelmed by the young women in the Italian village of Calabria. When the ring gets stuck on his finger, Big Anthony is unable to reverse his transformation until Strega Nona rescues him.
- * Stop to confirm/reject predictions and reasons for reading just after Strega Nona returns home and sees what Big Anthony has done. Call for more predictions and reasons to continue reading. Record and label all responses.



POSTREADING

- * After reading Big Anthony and the Magic Ring, confirm/reject predictions and reasons for reading.
- * Invite students to write in their literary journals.
- * Invite students to meet in small groups of four students each to discuss the story. Be sure to ask if this story reminds students of any other stories they have heard, read, or watched on film.
- * Elicit Big Anthony and the Magic Ring story elements. Add new elements if necessary. Record the elements on the chart.



READING

STREGA NONA'S MAGIC LESSONS



- * Show Strega Nona's Magic Lessons by Tomie dePaola. Invite students to make predictions and give reasons for reading. Record and label responses.
- * Read Strega Nona's Magic Lessons. Big Anthony masquerades as a female in order to trick Strega Nona into giving him magic lessons.
- * Stop after Strega Nona disappears and a toad is sitting in her place. Confirm/reject previous predictions. Ask for new predictions and reasons for continuing the reading. Continue to record and label responses.
- * Conclude the reading by confirming/rejecting predictions and reasons for reading.

POSTREADING

- * Ask students to compare and contrast Strega Nona's Magic Lessons with the other two Strega Nona books. Continue recording on the element chart.
- * Invite students to write in their literary Journals.
- * Invite students to meet together in groups to discuss the Strega Nona books.

RESPONSE CHOICES FOR THE THREE STREGA NONA BOOKS

Students may choose one or more of the following constructive activities to expand their experiences in the Strega Nona books:



- * Make a doll or puppet depicting one character from any of the stories. Use it to act out one of the stories or make up a new one.
- * Write a new Strega Nona and Big Anthony story.
- * Find out about Italy and share that information with the class.
- * Prepare a reader's theater or video presentation of one of the stories.

SHARING

- * Make sure that frequent sharing sessions are held so that students can have the opportunity to receive confirmation of their efforts by sharing their work.
- * Questioning each other and having the opportunity to modify their work is beneficial to children in developing their language competence.



* Display creations made during this unit,
including the class comparison chart.

BOOKS IN THE THEME

dePaola, T. (1975). Strega Nona. New York: Simon and Schuster.

dePaola, T. (1979). Big Anthony and the magic ring. New York: HBJ.

dePaola, T. (1982). Strega Nona's magic lessons. New York: HBJ.

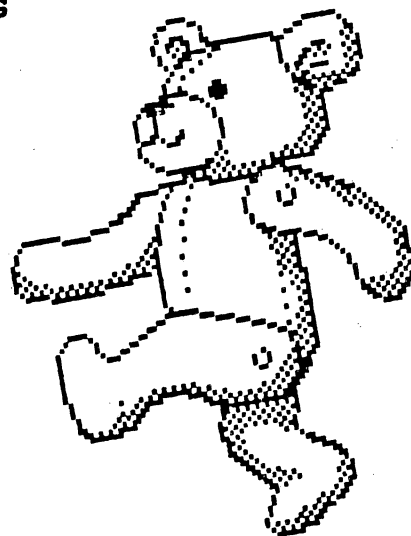


STUFFED ANIMALS

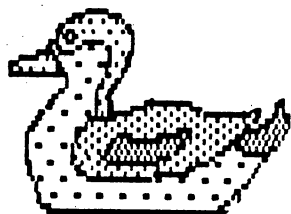
BEAR AND MRS. DUCK

PREREADING

- * Invite students to bring a stuffed animal to school. Ask students to meet with partners and tell about their stuffed animals.
- * Ask students to share with their partners what they think their stuffed animals do while they are gone. Next, invite students to share their ideas with the class. List the ideas on the board. Record students' exact words. Label all responses with the contributing students' names.



READING



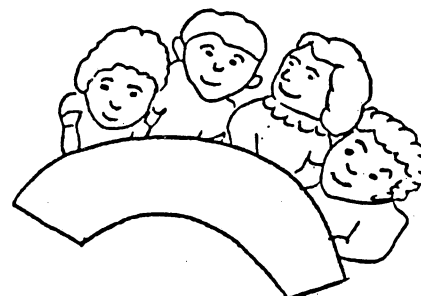
- * Show the students the book, Bear and Mrs. Duck by Elizabeth Winthrop. Ask for predictions and reasons for reading. Record and label responses.
- * Bear and Mrs. Duck is about Bear who is cared for by Mrs. Duck while Nora, Bear's special friend, is away. Once he overcomes his initial fear, Bear has fun playing with Mrs. Duck.
- * Read the story through to the page where Bear says, "Waiting is very boring." Ask the students, "What do you think Bear will do all day? What do you want to find out about Bear? Tell why you think Nora is or is not coming back?"
- * Be sure to record all responses and label each response with the contributing student's name.

- * Finish reading the story. Confirm/reject predictions. Check to see if students' questions were answered.



POSTREADING

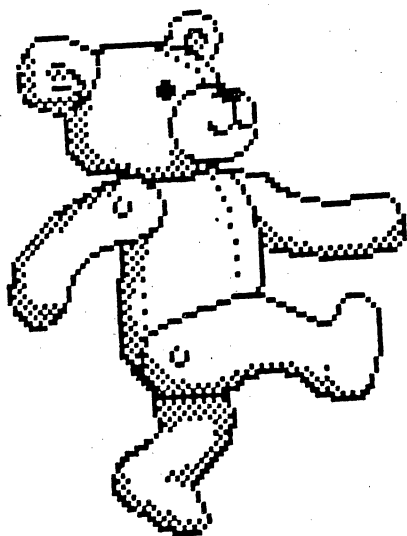
- * Ask the students what they thought of the story. Did it remind them of any other stories?
- * Invite students to write in their literary journals. When they are finished, ask them to share their responses in small groups.



RESPONSE CHOICES

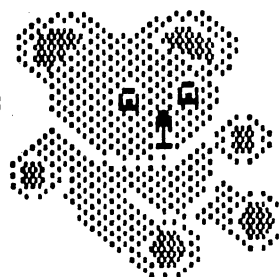
Invite students to expand their literature experiences by selecting one or more of the following activities:

- * Make a cut-out of a stuffed animal. Bits of yarn can be glued onto the shape to create a fuzzy texture. Encourage the students to write about their animals. Invite children to make a display of the animals.
- * Make a stuffed animal out of paper or fabric.
- * Create painted or drawn stuffed animal portraits for a classroom display.
- * Write a song or a poem about one or more of their stuffed animals.
- * Role play a stuffed animal at home alone.



SHARING

- * Invite the class to share creations and/or performances with each other.
- * Invite the students to question their peers about the meaning and rationale of their creations.
- * Give students time after the sharing session to make additions or changes to their creations.
- * Display all creations which students are willing to leave at school. Often times a child will delight in taking the creation home to share with family and then returning it to school for display.
- * Continue the stuffed animal theme with similar activities as described above.
- * Be sure to give students a response time and choice after at least some of the books if the theme is continued.



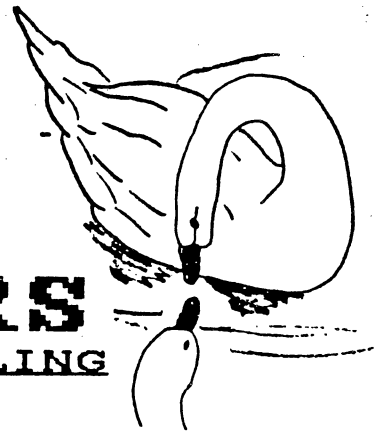
BOOKS IN THE THEME

- Freeman, D. (1968). Corduroy. New York: Viking.
- Havill, J. (1986). Jamaica's find. New York: Scholastic.
- McMenamin, M. (1987). "Bear-y Christmas: Where did Teddy come from?".
Jack and Jill. 49:8:4-7.
- Milne, A. (1961). Winnie-the-Pooh. New York: Dutton.
- Waber, B. (1972). Ira sleeps over. Boston: Houghton Mifflin.
- Williams, M. (1958). The velveteen rabbit. New York: Doubleday.
- Winthrop, E. (1988). Bear and Mrs. Duck. New York: Holiday.

WINGS AND FEATHERS

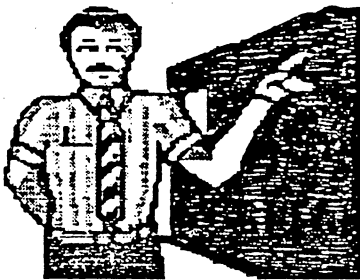
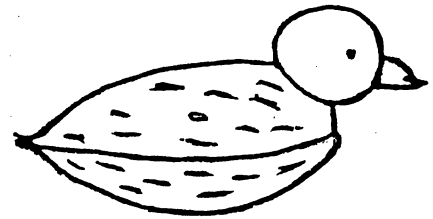
THE UGLY DUCKLING

64



PREREADING

- * Invite students to make peach pit ducks. Use a peach pit for the body. The head is a small amount of modeling clay rolled into a ball and placed on the peach pit. The beak is a popcorn kernel pushed into the clay with the pointed part sticking out. A pencil point makes the eye.
- * Meet in a large group to share peach pit ducks. Encourage students to tell about their ducks.



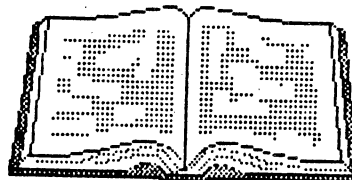
- * Ask students to think of the one most important thing they want to say about each of their ducks. Record their exact statements and label each statement with the contributing student's name. This could be done in a semantic web with ducks in the middle.
- * Put ducklings aside to be used in dioramas after the story reading.

READING

- * Read or tell the story of The Ugly Duckling by Hans Christian Anderson.
- * A good stopping place is after the part that says, "That was the first day. Every day after that was" Ask students to finish the sentence. Ask for clarification if needed. Record exact response and label with each student's name. Read over what has been recorded.
- * Ask for reasons to continue reading. Record and label each response.



- * Continue reading. Stop just before the story reveals that the ugly duckling has become a swan. Ask for predictions. Quickly record, label, and continue reading. Previous responses will not be discussed at this time so as not to interfere with the flow of the story.



- * Finish reading The Ugly Duckling.

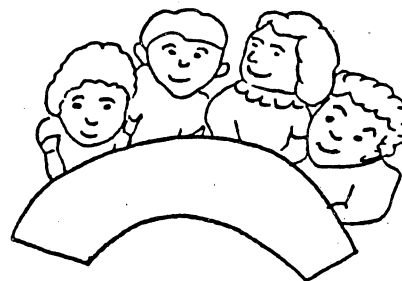
POSTREADING



- * Invite students to confirm/reject their predictions and state whether or not they found out the answers to their questions. Make sure students understand that their ideas are great regardless of whether or not the story conforms to their ideas.
- * Invite students to write about The Ugly Duckling in their literary journals.

- * Invite students to meet in small groups of four to discuss the book. Suggested teacher generated questions are the following:

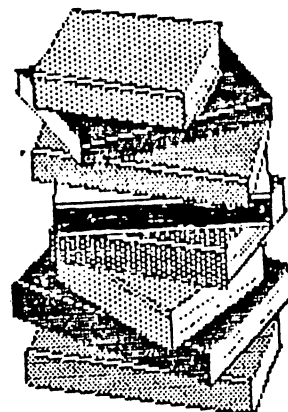
- 1) Tell what you think is the cause of the ugly duckling becoming a swan.
- 2) Tell why you think a mother swan put her egg in a duck's nest.
- 3) List the similarities and differences between swans and ducks. Save this list for future revision and additions.
- 4) Tell what you think happened to the ugly duckling.



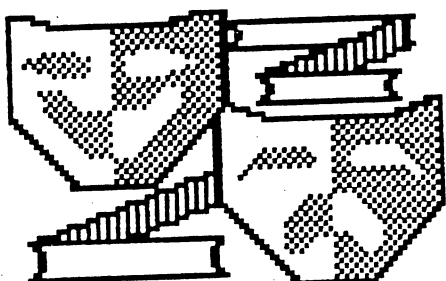
RESPONSE CHOICES

Invite students to choose one or more of the following activities to expand their experiences:

- * Make a group diorama showing the story events. Some students may come up with a way to change their peach pit duck into a swan by gluing cotton layers to the pit and changing the neck and head by adding or changing the clay. Invite students to use additional books in the classroom or school library to help them with background information for this activity. Be prepared to assist students in this quest for additional information by having some books on hand that would be helpful.
- * Participate in a group painting or drawing a mural that depicts the characters, settings, and events in The Ugly Duckling.



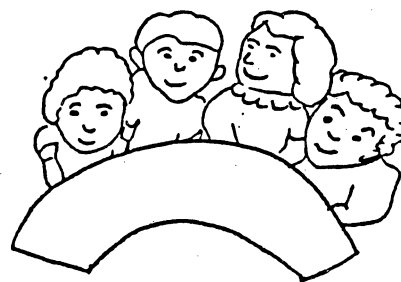
- * Role play some of the events in a dramatization, mime, song, or dance.



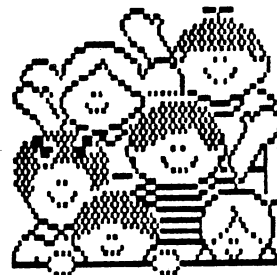
- * Find other materials from the playground, classroom, or home such as pebbles, sticks, yarn, plastic wrap (for water). Make and use these materials in other creations.
- * Rewrite the story from the ugly duckling's perspective.

SHARING

- * Meet together in small groups to share creations. Student listeners have the challenge of generating questions about something more they would like to find out about the creator's work. For example, a swan creator might be asked to tell where the swan from The Ugly Duckling might be going next.

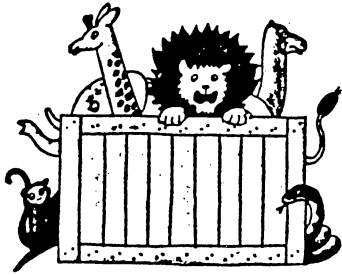


- * Allow students time to revise their creations and then call for a large group sharing session.
- * Encourage listening students to generate questions for the sharing student to respond to during this oral language activity. Encourage students to ask questions that require the sharing person to think and answer with more than one word.
- * Display all creations. Take photographs or video tape performances for inclusion in the display.

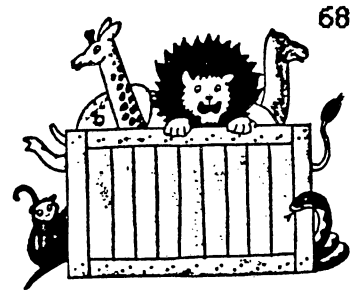


BOOKS IN THE THEME

- Anderson, H. (1969). The ugly duckling. In L. Moore (English version). New York: Scholastic.
- Lauber, P. (1979). What's hatching out of that egg? Crown.
- McCloskey, R. (1941). Make way for ducklings. New York: Viking.



ZOOS

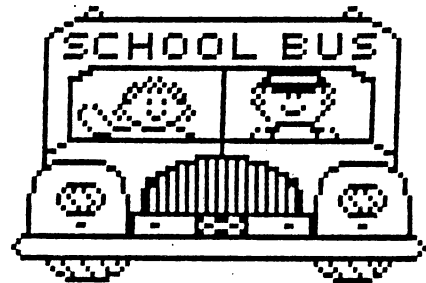


68

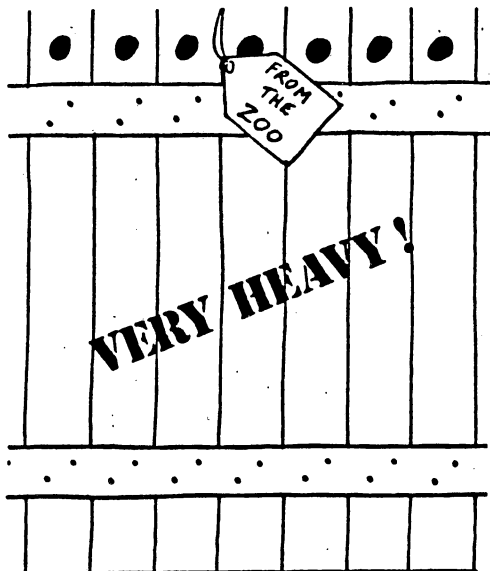
DEAR ZOO

PREREADING

- * Arrange a class trip to the zoo. This will acquaint the students with the animals in a close up and personal way. If this is not possible use videos, film strips, or slide presentations to show various animals.
- * Ask students to name their favorite zoo animals. Create a graph showing their responses.



READING



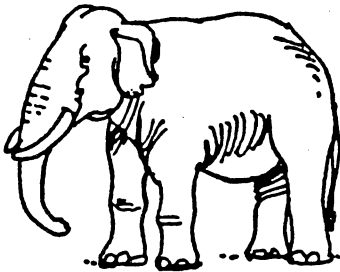
- * Read the book Dear Zoo by Rod Campbell. Pause before lifting each flap to allow the students time to predict what animal will be revealed.
- * Dear Zoo is a simple story about a child who wrote to the zoo asking that a pet be sent to her or him--the book never indicates whether it is written from a male or female perspective. Several crates arrive. Each crate picture is a flap, which when opened, reveals the animal which was sent. Each flap except for the last one, has a problem listed which stimulates curiosity and inherently invites student predictions. Responses need not be recorded due to the numerous stops made throughout the book.

POSTREADING

- * Elicit from the students what they thought about the book. Be sure to record exact words of students and to label all responses with the contributing students' names.
- * Give students time to respond in their literary journals. Next, invite students to exchange, share, and explore further their thoughts and feelings about the story.
- * Invite an animal keeper from a local zoo to come in and talk to students about his or her job and animals.



RESPONSE CHOICES



Students may choose from one or more of the following activities to extend the literature:

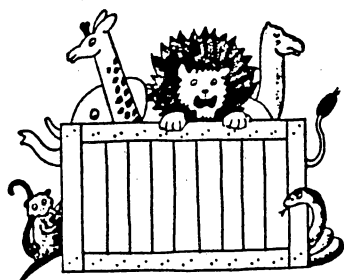
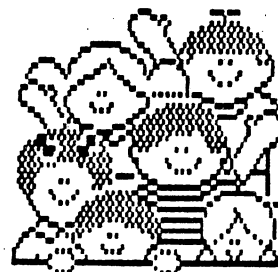
- * Make your own book of zoo animals with or without lift up crate flaps.
- * Build a zoo diorama.
- * Bring in or create toy animals and build a classroom zoo.
- * Make a video tape about the zoo.
- * Write information cards for animals telling what they eat and where they live. These cards could be used in the animal displays.
- * Create animal dolls or puppets. Write up information cards about the animals.
- * Pretend you are an animal keeper. What kind of animals do you take care of? What are your jobs? What sounds do the animals make? Write or tell about your job.



- * Write a story about what might have happened if you had kept a zoo animal.

SHARING

- * Conclude this initial event by inviting the whole class to meet together to share their creations.
- * Invite students to question their peers about the meaning and rationale of their creations.
- * Give students time after the sharing session to make additions or modifications to their creations.



- * Display all creations which students are willing to leave at school. Often times a child will delight in taking the creation home to share with family and then returning it to school for display.
- * Continue the zoo theme with other literature continuing similar activities as described above.
- * Be sure to give the students a response time and choice after at least some of the literature.

BOOKS IN THE THEME

- Campbell, R. (1982). Dear zoo. New York: Viking Penguin.
- Hoban, T. (1985). A children's zoo. New York: Greenwillow.
- Lawrence, D. H. (1982). Birds, beasts and the third thing: poems. New York: Viking.

REFERENCES

- Anderson, H. (1969). The ugly duckling. In L. Moore (English version). New York: Scholastic.
- Burton, V. (1942). The little house. New York: Scholastic.
- Butler, A., & Turbill, J. (1987). Towards a reading-writing classroom. Portsmouth, NH: Heinemann.
- Cambourne, B. & Turbill, J. (1987). Coping with chaos. Rozelle NSW Australia: Primary English Teaching Association.
- Campbell, R. (1982). Dear zoo. New York: Viking Penguin.
- Carrick, C. (1983). Patrick's dinosaurs. New York: Clarion.
- Clay, M. (1986). Constructive processes: talking, reading, writing, art, and craft. The Reading Teacher, 4, 764-770.
- Cooney, B. (1982). Miss Rumphius. New York: Puffin.
- Cullinan, B. E. (1987). Children's literature in the reading program. Delaware: International Reading Association.
- dePaola, T. (1987). An early American Christmas. New York: Holiday.
- dePaola, T. (1979). Big Anthony and the magic ring. New York: HBJ.
- dePaola, T. (1975). Strega Nona. New York: Simon and Schuster.
- dePaola, T. (1982). Strega Nona's magic lessons. New York: HBJ.
- English-language arts framework. (1987). Sacramento, CA: California State Department of Education.
- Flournoy, V. (1985). The patchwork quilt. New York: Dial.

- Goodman, K. (1979). Miscue analysis: applications to reading instruction. Urbana, IL: NCTE.
- Goodman, K. (1986). What's whole in whole language? Portsmouth, NH: Heinemann.
- Goodman, K., Smith, E., Meredith, R., & Goodman, Y. (1987). Language and thinking in school. New York: Owen.
- Gray, J. (1984). Towards self-motivated reading. Unpublished.
- Hansen, J. (1987). When writers read. Portsmouth, NH: Heinemann.
- Harste, J., Short, K. & Burke, C. (1988). Creating classrooms for authors. Portsmouth, NH: Heinemann.
- Johnson, T., & Louis, D. (1987). Literacy through literature. Portsmouth, NH: Heinemann.
- Klein, A. (1990). Weaving the magic of language into an integrated language arts curriculum. Menlo Park, CA: Omnyed.
- Mc Cracken, R. & M. (1972). Reading is only the tiger's tail. San Rafael, CA: Leswing.
- Provinsen, A. & M. (1978). The year at Maple Hill Farm. New York: Atheneum.
- Sloan, G. (1984). The child as a critic. New York: Teachers College Press.
- Smith, F. (1986). Insult to intelligence. Portsmouth, CA: Heinemann.
- Winthrop, E. (1988). Bear and Mrs. Duck. New York: Holiday.