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California State University

San Bernardino

READING TO CHILDREN:

CORE LITERATURE UNITS FOR KINDERGARTEN AND FIRST GRADE

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

Susan S. Abel, M.A.

San Bernardino, California

1989

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Susan S. Abel, M.A.

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Statement of the Problem

The purpose of this project was to create literature units for three core literature books that were approved by the Rialto Unified School District using specific selection requirements. The literature would reflect universal themes, contain rich vocabulary, and be easily integrated into other areas of the curriculum.

Procedure

Arguments are presented in this project for the use of literature books rather than basal texts. In teaching language arts as a process incorporating reading, writing, speaking, and listening; the writing portion of the language systems was highlighted as an important component for each literature unit. Evaluation by keeping writing portfolios and anecdotal records was also explored. The literature

units that were developed for this project were: The Gingerbread Boy by Paul Galdone, A Baby Sister for Frances by Russell Hoban, and The Three Billy Goats Gruff by Paul Gladone.

Results

The results of this project are three literature units which encourage teachers to choose the components that will enhance their curriculum and also provide choices for the students. Bibliographies have been developed to extend the pieces of literature into other areas of the curriculum.

Conclusions and Implications

In developing the literature units, the writer found a wealth of material to use with each book. However, I did not find any justification for requiring that specific books be taught at a specific grade level. Although the INTO, THROUGH, and BEYOND format is used by Rialto, there is little evidence to suggest that this is necessary. The teachers need to be empowered to decide what pieces of literature are appropriate for their grade level and the manner in which the literature should be presented to the students. As long as the method of instruction includes all the processes of language arts, the students will have the opportunity to develop the skills necessary to become life long readers.

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CHAPTER ONE

INTRODUCTION

Read to me riddles
and read to me rhymes,
read to me stories
of magical times.

Read to me tales
about castles and kings,
read to me stories
of fabulous things.

Read to me pirates,
and read to me knights,
read to me dragons
and dragon-back flights.

Read to me spaceships
and cowboys and then
when you are finished-
please read them again!
(Yolen, 1987, p.29).

Children come to school from various backgrounds and cultural origins. Teachers face the task of introducing literature to these children that will encourage them to become life long readers. The literature that forms the basis for the school curriculum is defined by the California English-Language Arts Framework (1987) as works that should:

...offer all students a common cultural background from which they can learn about their humanity, their values, and their society (English-Language Arts Curriculum Framework and Criteria Committee, p. 7).

In this project, the need for a literature-based language arts curriculum as opposed to the basal approach to teaching reading will be advocated. The criteria that was used by the Rialto Unified School District to select the core literature that would be the basis for the language arts curriculum will be indentified. In developing the literature units, the INTO, THROUGH, and BEYOND format suggested in the California English-Language Arts Framework (1987, p. 17) will be used. The literature units that will be developed are: kindergarten core literature book, The Gingerbread Boy by Paul Galdone; first grade core literature book, Baby Sister for Frances by Russell Hoban; and first grade core literature book, Three Billy Goats Gruff by Paul Galdone.

Using literature rather than basal stories has been suggested by many studies on language arts curriculum. In 1987, a report on a study concerning the effectiveness of the basal reading series that were being used in most American public schools was prepared for the Reading Commission of the National Council of Teachers of English (Goodman, Shannon, Freeman, & Murphy). In basal texts, the editors often obtain the permission of the author of a piece of literature to change the language to fit the skills that are being taught in a particular lesson:

Most of the first grade selections in all series are synthetic. In third and fifth grade most of the selections are adapted, that is revised, abridged, or both (Goodman, 1988, p.37).

Literature books, on the other hand, are the actual text that was written by the author. By introducing children to a variety of literature books written by different authors, the students can decide what they enjoy reading. By varying the activities to fit the piece of literature, the teacher can encourage children to explore literature on their own. This is in direct contrast to a basal text that chooses the story for the students, usually edits the text, and dictates the skills and activities that will be taught with the story. Goodman, Shannon, Freeman, and Murphy (1988) suggest that children need to read "more authentic language in the selections in the beginning levels and different kinds of activities and exercises" (p. 142).

The introduction of core literature lists and literature units to accompany each book is one way to influence teachers to teach quality literature to students. Hornsby and Sukarna (1986) pose an argument for using children's literature:

Children's literature must be the core of every reading program because it is real literature which touches the lives of children in special ways and it is real literature that is asked for time and time again. With real literature, children don't just learn how to read; they choose to read (p. 8).

In Rialto, teachers are required to teach five core literature books during the course of the school year. The books were selected by a sub-committee chosen from the Language Arts Curriculum Committee and chaired by a mentor teacher. All the teachers in the district were asked to submit choices for the list. Each book was read and evaluated. The criteria for selection was as follows:

1. UNIVERSAL THEMES
 - A. Human values
 - B. Culture
 - C. Relevance for all students
2. COMPELLING CONTENT
 - A. Intellectual
 - B. Social
 - C. Ethical

3. AESTHETIC LANGUAGE

- A. Varied patterns and structures
- B. Rich, substantive vocabulary
- C. Artistry in the use of language

4. GENRE

5. OTHER COMMENTS

6. EVALUATION

_____ YES, THIS BOOK IS

RECOMMENDED, EXPLAIN

_____ NO, THIS BOOK IS NOT

RECOMMENDED, EXPLAIN

7. INTEGRATED LANGUAGE ARTS

- A. Math
- B. Social Science
- C. Science
- D. Literature

In addition to the criteria above, the following areas should be considered in selecting books at each grade level for the final core literature list: classics versus contemporary works, range of voices and moods, ethnic and cultural representation, male/female/ minority group authors, emotional and maturity level of

the book, reading and interest level of the book, and curricular connections (1989).

In addition to the above criteria, the Rialto Language Arts Committee requires that the core literature units be taught using the INTO, THROUGH, and BEYOND format. The English-Language Arts Curriculum Framework and Criteria Committee (1987) has justified this procedure by stating:

Direct teaching of literature helps students move into, through, and beyond the literary work to a new understanding of themselves and the world around them. Teachers who evoke a desire to read the literature by asking provocative questions, providing interesting background information, or structuring oral activities enable students to explore the work in depth, ask the important questions and explore the possibilities for learning in the work, and connect the meaning of the work to the world and their own lives (p. 17).

In developing the literature units for this project, the INTO portion is developing background information to use with the literature. In the THROUGH portion of the lesson,

the actual piece of literature is read and discussed.

BEYOND refers to activities to relate the piece of literature to the student's world. This can be integration to other areas of curriculum, writing other pieces of a similar theme, works by the same author, art, music, drama, videos, cassettes, and many other types of teaching methods that will stimulate the student's interest.

CHAPTER TWO

THEORETICAL FOUNDATION

The more prevalent literature-based instruction becomes in the schools, the stronger my whole language theoretical foundation becomes. Even though I am still in transition, each day I move more toward the whole language end of the continuum of the model of reading. Whole language views learning by using all of the senses. Learning is integrated and related to all areas of the curriculum and skills are taught within the context of the literature. Goodman (1986) has written a book defining whole language, and he lists the principles of whole language as follows:

- Whole language learning builds around whole learners learning whole language in whole situations.
- Whole language learning assumes respect for language, for the learner, and for the teacher.
- The focus is on meaning and not on language itself, in authentic speech and literacy events.
- Learners are encouraged to take risks and invited to use language, in all its varieties, for their own purposes.

-In a whole language classroom, all the varied functions of oral and written language are appropriate and encouraged (p. 40).

In general, the whole language model of reading empowers the student to choose the method of learning. The atmosphere in a whole language classroom is one where the students are learning what they choose to learn. The teacher is the facilitator of the process and the student has a role in the decision-making. For example, in a literature study group, the students can select the book that they want to read within a given theme. The teacher selects the theme to be studied and the books that will be used to support the theme. The students can then select the book that interest them within the chosen theme. Smith (1986) defines the role of the teacher as follows:

Teachers must be confident in their knowledge of how students learn and of how best to teach them if they are to engage in the necessary educational and political activity to regain autonomy in their own classrooms. They must be ready to act by themselves if need be-but they will be far more successful if they have the

collaboration of parents, and of students too (p.247).

The role of the teacher is to develop and organize the curriculum. As early as 1970, Smith, Goodman, and Meredith stated:

Every curriculum has a point of departure. It has objectives. Stated in behavioral terms, the goals are changes that will be brought about in the learners. There must be criteria for selecting learning opportunities and for deciding on the sequence of their presentation (p.270).

Thus, as the facilitator, the teacher organizes the choices for the student's learning. In a more recent article, Rich (1985) describes the role of the teacher in curriculum development in this way:

The responsibility of the teacher extends to establishing a broad framework of curriculum planning which allows for negotiation. The framework is necessary because children cannot make intelligent choices without knowing the full range of choice available. The whole language

teacher establishes a delicate balance
between freedom and control
(not paginated).

In this project, the literature books were chosen by a committee. However, in developing the activities to use with the books the student and teacher will be able to choose activities that represent their interpretation of the literature. Within each literature unit there will be a list of extended books on a related theme that will provide the student and teacher with additional choices in exploring the theme.

In the teaching of skills, the teacher decides the needs of the students. According to Johnson and Louis (1987), the development of a sight vocabulary in kindergarten and first graders is seen as a natural process. But, there are some children who will need instruction in learning words:

While such a development will occur naturally in some children, others will need more direct guidance in noting the regularities of written language. Left to themselves and relying on their auditory memory, such children will happily continue to chant the lines without making any start

on the systematic matching of words spoken aloud and words written down (p. 12).

The use of dittos, worksheets, flash cards, etc. is not the most effective way to teach the skills because they isolate skills out of context. Skills should be taught by writing and reading activities that will make sense to the students and not be classified as "nonsense". Smith (1986) defines "nonsense" as: "truncated sentences put together by instructional technicians. Artificial language is required to make nonsensical instruction look good" (p. 94).

Because I grew up in a home where books were a constant source of entertainment, I believe that children's literature is very important at home and in the classroom. Therefore, an important component of my theoretical foundation is the use of literature books. Routman (1988) discusses the advantages of using literature in the following manner:

Literature connects us with past and present humanity. Literary reading promotes the language development and thinking that is necessary for an educated, cultural society. It is our job as educators to put all children in touch with

excellent literature, especially those books which have the power to change us in some way (p.20).

The students are introduced to even more literature through the integration of the curriculum. In planning literature lessons, the enrichment portion should include ways that the piece of literature can be used in conjunction with other areas of the curriculum. Rather than teach in time segments (twenty minutes for reading, fifty minutes for math, thirty minutes for science, etc.), the curriculum should be integrated so that students will interact with various curriculum disciplines. Smith (1986) expresses this philosophy:

We underrate our brains and our intelligence. Formal education has become such a complicated, self-conscious and overregulated activity that learning is widely regarded as something difficult that the brain would rather not do. Teachers are often inclined to think that learning is an occasional event, requiring special incentives and rewards, not something that anyone would normally engage in given a choice. Such a belief is probably well-founded if the teachers are referring

to their efforts to keep children moving through the instructional sequences that are prescribed as learning activities in school (p.18).

Another important function of a teacher is providing opportunities for the students to write. Through writing, the students create a new dimension in the learning process. In a classroom where dittos and workbooks are the major source of stimulation, the students do not have the opportunity to interact with literature and write as freely as children in a classroom where writing is nurtured. In learning about fairy tales, a basal lesson will have the children find the problems and solutions in a fairy tale and write them in the blanks on a ditto. However, this is a much more effective lesson when the students have to create their own problems and solutions as a pre-writing activity. Then, they take these pre-writing activities and write their own fairy tale. Watson (1984) states this relationship between reading and writing as follows:

Whole-language teachers make available a world of materials with all kinds of messages in them. They will not tolerate artificial reading activities that frustrate readers, fragment language, and destroy the reading process. They allow

plenty of time for the reader and author to come together by way of written language.

And they encourage the reader to be a writer (not paginated).

In writing literature units to be used by kindergarten and first grade students, the use of whole language theoretical ideas are stressed. Integrating the curriculum and writing are part of each literature unit. By using the bibliographies of children's literature that are provided with each unit, teachers are able to show children how to appreciate and enjoy literature. Through the units, the teacher decides the choices to give students. Thus, the teacher empowers the student to choose which of the learning activities to do. By regulating choices the teacher organizes the curriculum and focuses the attention of the students on the objectives that have been developed for the unit.

CHAPTER THREE

LITERATURE REVIEW

In developing core literature units using the INTO, THROUGH, and BEYOND format, there are four areas that have a research base. The first area is the use of literature books instead of the basal text books. Through research, the success of using literature books can be shown. Next, various ways to use writing as a way to explore and expand literature will be identified. The third area of research will be the INTO, THROUGH, and BEYOND format for the development of literature units. In this section, other terms for INTO, THROUGH, and BEYOND will be defined. The last area for a research base is evaluation. The evaluation of the units needs to reflect the whole language model of instruction. Therefore, other more "authentic" methods of evaluation need to be used to assess the progress of the students; rather than the objective model of assesment that is used with the skills and phonetic models of instruction.

SECTION 1: Literature books vs. basal texts

A great deal has been written about the use of literature books rather than basal texts. However, in writing about what children should read most authors refer to the report of the Commission on Reading, Anderson, Hiebert, Scott, and Wilkinson (1985). This report covers all aspects of reading from phonics instruction to parents reading to their children at home. It also discusses the responsibility of the teacher to provide good instruction and to use fewer dittos and worksheets. However, a great deal of time is spent on literacy and the literature that the students should read:

Even for beginners, reading should not be thought of simply as a "skill subject." It is difficult to imagine, for instance, that kindergarteners could be called literate for their age if they did not know Goldilocks and the Three Bears or Peter Rabbit. For each age, there are fables, fairy tales, folk tales, classic and modern works of fiction and nonfiction that embody the core of our cultural heritage. A person of that age cannot be considered

literate until he or she has read,
understood, and appreciated these works
(p. 61).

As stated in the introduction, the California English-Language Arts Framework(1987) has expressed the need for more literature books in the classrooms. The basal readers that the schools have been using focused instruction on skills rather than the story content. The basals would revise the stories to fit the vocabulary that the authors felt the child should be able to read; rather than using the words the original author wrote. The stories were chosen for how they addressed a specific skill and not for the "theme" of the story. In discussing the California Reading Initiative, Bill Honig (1988) described the development of reading curriculum in the California public schools as follows:

Instead of teaching a skill-based program using brief, unfocused narratives which lack meaningful content, we suggest a teacher utilize a program that encourages reading significant literary works which reflect the real dilemmas faced by all human beings (p. 239).

Watson and Weaver (1988) stated: "Kids do not need to see Spot run in order to become fluent, proficient readers who truly love to read" (p.1). One of the main criticisms of the basal readers is the revision that takes place before the books are used by the students:

Still, as reported in our discussion of the economics of the basal, schools spend far less money on this vast literature than they do on basal programs. Perhaps the California Reading Initiative, with a strong focus on learning to read by reading real literature, will make a start in changing all this.

We've demonstrated that basal editors and authors do attempt to sample this literature in their anthologies. But we've also shown the process of censorship and revision this literature goes through to make it fit into the basals. The basal reader has stood authentic reading on its head (Goodman, et al, 1988, p. 135).

There is a great deal of research on the advantages of replacing basal text books with real literature. Although the literature is very repetitive, teachers need to convince

the administrators that this approach is what they desire for instruction. Until that time, the basal reading series will still be the primary source for reading instruction.

The new reading series that Rialto adopted, Houghton Mifflin, uses more "real" literature than other series that were taught in the past. However, it is not without revision and abridgement. Tunnell and Jacobs (1989) cite several studies that compared "real" literature to basals. Since all of the studies illustrated success with literature-based reading programs, the authors concluded:

The affectivity of literature based, whole language programs, gives meaning and pleasure to the process, thus making skills instruction at last meaningful-empowering both teachers and students. At least, it is safe to say the basal reader is not the only way to successfully teach children to read (p. 477).

In teaching Kindergarten and first grade students to read, the teacher needs to communicate "natural" language, expressing words as they are spoken, and appreciation of literature. As a first grade teacher, I was always distressed when parents told me that their child would not read books because they were not the "Buffy books" (basal

reading books being used). The basal approach to reading with the controlled vocabulary and unnatural sentence structure was not developing children who viewed themselves as readers. By teaching children to read with literature books, the children become more familiar with different types of books. It is such a thrill to take children to the school library and see how excited they are when they find the same book in the library that they have read in the classroom. This is the feeling that teaching with literature books brings to the classroom. Along with reading books, children appreciate having stories read to them. This is not something that is only done in Kindergarten and first grade classes. As a reading specialist, I have shared reading aloud with sixth graders and adults. Books are written to be read and shared by everyone. Trelease (1986) expresses the joys of reading aloud to children as follows:

Next to hugging and talking to children, reading aloud is the greatest gift we can give them. Beyond the positive role modeling and physical bonding taking place, we are stimulating imagination, enriching vocabulary, building listening skills, and whetting the appetite for a love of reading (p.2).

SECTION 2: Writing

Writing has become a very important element in the literature-based curriculum. As a reading specialist, I have the opportunity to work in each primary classroom in my school. Because writing is a skill that improves each time someone writes, I believe that the teachers should be using writing every day. I am going to include writing activities in each of the units that I write for this project.

Anderson, et al (1985) recommended writing as follows:

Children should spend more time writing.

Opportunities to write more than a sentence or two are infrequent in most American elementary school classrooms. As well as being valuable in its own right, writing promotes ability in reading (p.119).

Although the movement toward literature-based reading programs and more writing appears to be a fairly recent development in the curriculum of various school systems, the concept of curriculum integration actually dates back to the late 1800s. Kline, Moore, and Moore (1987) explain the "Quincy Method" of teaching reading that was developed by Col. Francis Parker between 1875 and 1881:

Parker advocated expressive activities that involved speaking, drawing, constructing,

oral reading, and writing. For instance, reading and writing were connected regularly with the speech, art, and construction projects that the children and teachers pursued (p. 145).

Because writing is not just sitting down and putting words on paper, children should be exposed to the writing process as early as possible. By using the steps of the writing process: pre-writing, writing, revising, editing, re-writing, and publishing, children develop more of an understanding of the relationship between written and spoken language. Even children in kindergarten can publish books by using the steps of the writing process. In the English-Language Arts Model Curriculum Guide, K-8(1987), guideline number ten states:

Students become aware that writing is a means of clarifying thinking and that it is a process which embodies several stages, including prewriting, drafting, receiving responses, revising, editing, and postwriting activities, including evaluation (California State Department of Education, p.17).

Graves (1983) wrote a book, Writing: Teachers and Children at Work. In this book, Graves discusses several

children and illustrates their growth in the writing process. He also spends an entire chapter on methods for teaching each step in the writing process. Graves considers teaching writing a "craft":

A craft is a process of shaping material toward an end. There is a long, painstaking, patient process demanded to learn how to shape material to a level where it is satisfying to the person doing the crafting. Both craft processes, writing and teaching, demand constant revision, constant reseeing of what is being revealed by the information in hand; in one instance the subject of the writing, in another the person learning to write. The craftsperson is a master follower, observer, listener, waiting to catch the shape of information (p. 6).

Harste, Short, and Burke (1988) have written about another approach to the writing process. They refer to the process as the "authoring cycle." They describe the importance of authoring as follows:

Because we believe that authoring creates important opportunities for learning, we

will argue that curricula should be designed to provide supportive environments in which the strategies of successful authoring can be experienced, demonstrated, and valued (p. 11).

Other studies involving children and writing have been done by various writers. Cambourne and Turbill (1987) wrote a book about their experiences with children in New South Wales. A great deal of time was spent observing children with non-English speaking backgrounds. Since California is dally faced with the problem of teaching children from various language and cultural backgrounds, I found the results of this study to be very interesting:

Teachers need to understand how reading, writing, talking, and listening are interrelated. The notion of the linguistic data pool, we believe, assists teachers in seeing how this relationship operates. One consequence is that classroom programming in the traditional sense has to change: programming under "Reading", "Writing", "Talking" and "Listening" headings becomes obsolete. Rather, teachers need to organise activities in their classrooms

which encourage children to mingle reading, writing, talking, listening (p. 70).

The results of these studies show that the teaching of reading and writing are intertwined. By viewing language arts curriculum as a process that includes reading, writing, speaking, and listening, the teacher will illustrate to students the connection among these parts of the curriculum. By encouraging writing, teachers can encourage children to interact with literature in a more meaningful way.

SECTION 3: INTO, THROUGH, and BEYOND

INTO, THROUGH, and BEYOND have evolved into words that explain the manner in which literature units are organized. Although many teachers use these terms frequently, the origin of the terms comes from the California English-Language Arts Framework (p. 17). Honig (1988) refers to INTO, THROUGH, and BEYOND as follows:

A powerful reading program must attempt to involve students in the excitement of learning. It must offer them an avenue through which they can move into, through, and beyond what they are reading to a new understanding of themselves and the world

around them. Emphasizing reading and literature in our schools can increase students' success in all academic areas, as well as increase their success in becoming effective and creative citizens (p.236).

Although the terms INTO, THROUGH, and BEYOND are used in the documents that govern the language arts curriculum in California public schools, they are not defined. In books that describe the whole language approach to teaching, other terms are used to describe the format of lessons to teach literature. Hornsby and Sukarna (1986) described the sequence for reading as: "Introductory activities, quiet time, responding to reading, share time"(p.20). Mason (1983) explained a "Directed Reading Activity" as:

- (1) developing readiness by insuring an adequate background of experience and concepts, by stimulating interest, and by identifying a general motive for reading;
- (2) guiding the first silent reading;
- (3) developing word recognition and comprehension;
- (4) rereading;
- (5) recognition of patterns, type and frequency (p.907).

Dowhower and Speldel (1989) developed lessons in reading for students in Hawaii. They described reading lessons as:

- (a) pre-reading (such as a discussion of prior experiences, (b) reading of the text, (c) post-reading (such as discussion of pages read or story mapping), or (d) non-contextual (such as skill instruction, workbook or work-sheet assignments (p.53).

In another description of lessons to use with literature, Heald-Taylor (1987) listed these components:

1. Selections
2. Prereading discussions
3. Reading the text
4. Participation
5. Prediction
6. Comprehension
7. Evaluating the story
8. Listening tapes (p. 657).

No matter what the various steps are entitled, the teacher is the decision maker. The manner in which the various lessons are taught is the result of study and conclusions drawn by the teacher. In teaching the Rialto core literature selections, the teachers need to be aware of the various sections in a good language arts lesson.

Now that the various terms for the sections of a language arts lesson have been identified, the task of assigning a definition for each of the terms becomes necessary. INTO is the process of creating a background for listening to or reading the story. An example of this is developing a meaning for the word "sank" in the book Who Sank the Boat? by Pamela Allen. By using a Project AIMS activity entitled: "What Do You Think Will Float or Sink?" (Wiebe, 1984, p. 50-51), children can have a "hands-on" lesson in the concept of floating and sinking. In a study by Prince and Mancus (1987), the benefits of pre-reading activities are shown:

Results of the study provided strong support for engaging students in selected enrichment activities prior to reading in order to increase comprehension of basal materials. Altering the format of the traditional basal reading lesson by moving the enrichment activities to the initial position in the lesson sequence is a direct intervention in the assimilation-accommodation process which can increase students' understanding of text read (p. 51).

THROUGH is the process of reading the book or story. In kindergarten and early first grade, this is done primarily by having the teacher read to the students. In late first grade and above, the students will also be able to read the story to themselves. Along with using literature books, big books are an excellent source for the THROUGH portion of a literature lesson. Harste, Woodward, and Burke (1984) have a wonderful description of the THROUGH portion of a lesson:

Living through a story read aloud, sensing the rhythm of a poem, a well-written novel, a joke, a jump-rope jingle, are real written language experiences in their own rights. Written language experiences need not be formally dissected and analyzed for them to be good learning experiences (p. 209).

In planning a literature lesson, the BEYOND portion is the most involved. Beck, Omanson, and McKeown (1982), have defined BEYOND as follows:

Lesson elements that prompt the child to go beyond the story, to apply concepts learned in the story to his or her own experience,

or to reflect about the literary forms used
(p. 4).

Routman (1988) uses "literary extension activity" to define BEYOND. She describes this activity as:

...any meaningful extension of a favorite book, especially if it requires the child to reexamine the text and the illustrations. These activities may include rereading for different purposes, retellings of stories, innovations on stories, collaborations on stories, comparison charts of different versions of a tale, etc. (p. 67).

Routman (1988) also discusses the importance of curriculum integration later on in her book:

Reading continues to be an ongoing daily activity with many books brought in from libraries to supplement the classroom library and all curriculum activities...The writing that goes on is inter-related to the reading and goes across the total curriculum (p. 135).

In writing literature units for the core literature books, research illustrates the need for complete and

effective lesson planning. In a research study, Zarrillo (1989) observed many classrooms. He summed up the findings of his survey as follows:

The following five categories were shared by the fifteen teachers who met my definition of successful teaching with children's books:

1. The presentation of literature.
2. Children's response to literature.
3. Individualized time.
4. Teacher-directed lessons.
5. Projects (p. 27).

This research demonstrates the need for post-reading activities related to children's literature in order to help students relate their life experiences to the literature that is used in the classroom. In the units being written in this project, the INTO, THROUGH, and BEYOND format will be used with the definitions that have been presented in this portion of the project. By using literature books to teach language arts, children have a greater chance to develop a life long love of books.

SECTION 4: Evaluation

In this project, evaluation will be approached in two basic ways: teacher observation and anecdotal records; and the keeping of a writing portfolio. The writing portfolio is usually kept by the teacher to assure that a progression of writing samples are saved that will demonstrate a student's growth in writing. Students may also keep a portfolio containing work in progress, ideas for writing, words to check for spelling, notes on grammar and the writing process, and any other pertinent information. Goodman (1986) defines a teacher in a whole language classroom as a "kid-watcher". He makes the following observations about "kid-watchers":

Keeping good records is part of being a good kid-watcher. Records are the stimulus to good planning, but also a matter of self-protection against unenlightened administrators who know only one way of evaluating students and teachers--standardized tests. Collect all kinds of evidence of the growth of your pupils: folders of the writing they produce over a year's time; tapes of each child reading; a

series of anecdotes showing changes in work habits, in interests, in effectiveness; a record of what kids have read and how they've responded to it (p.76).

In organizing a curriculum for children, the teacher must be continually evaluating the quality of the curriculum and the choices that the students can make within that curriculum. Butler and Turbill (1984) suggest that the teacher assess the informal evaluation of each student after six weeks. The informal evaluation, however, is similar in format to Goodman's suggestions:

Every six weeks I evaluate the children's progress more formally. I begin by re-reading my informal notes. Next I collect the most current pieces of writing and compare them with earlier samples, noting whatever progress has been made (p.42).

In suggesting alternatives to testing, Routman (1988) calls evaluation "process evaluation". Routman has made a list of suggestions that can be used to evaluate students in a whole language philosophy. This list includes:

- Running Records
- Tape recording oral reading

- Oral responses
- Oral reading
- Reading Records
- Reading Response Logs
- Writing Journals
- Writing Folders
- Conferencing (p.205-207).

All of these methods are functional ways to evaluate children. In the theoretical foundation of this paper, I stated the need to have the students choose within the curriculum. The teacher must also be able to choose the type of evaluation that meets the needs of his/her philosophy. When I began my teaching career in 1967, I found that keeping anecdotal records and a portfolio of papers for each student was the most effective way to evaluate growth during the school year. During my ten years of teaching in Massachusetts, standardized tests were not used by my school district. When I moved to California, I was not at all excited about the emphasis on the tests. Even though I administered the tests, I still maintained my anecdotal records and writing portfolios. In conferencing with parents and writing report cards, I found that the test scores did not paint a clear picture of the students. By using other methods of evaluation, I could show parents and

administrators more about each student than the scores on a test indicated. Test taking skills can be learned, but writing and interacting with print cannot be measured by filling in the correct "bubble" on a test. My beliefs about evaluation are expressed in this statement by Smith (1986):

A teacher who cannot tell without a test whether a student is learning should not be in the classroom. Faces reveal when students are not learning. They are learning unless they are bored or confused, and boredom and confusion leave unmistakable traces (p.259).

By being a "kid-watcher" a teacher can learn so much about the students and what they are learning in the classroom.

CHAPTER FOUR

GOALS AND OBJECTIVES

The first goal of this project is to introduce students in kindergarten and first grade to as much good literature as possible. The literature used will develop human values and cultural diversity. These units will provide a forum to discuss intellectual, social, and ethical ideas. Another criteria of the literature units will be to increase the student's experiences with family and social responsibility. This goal will be accomplished by having all types of literature available to the children during the in-depth study of the Core Literature units developed in this project. There will be books by the same author and books on the subjects that are developed in expanding the piece of literature. The literature books will be read to the students and will also be available for them to read.

Teaching language arts as a process will be the second goal of this project. Reading, writing, speaking, and listening will be interwoven throughout the units. Also, the foundation will be laid for using the writing process in the classroom.

The final, and most important goal, is to develop a life long love of reading. By exposing children to good

literature and encouraging a positive attitude toward reading and appreciating good literature, the children can learn the importance of books. Also, they can learn that there is nothing better than enjoying a good book.

The objectives of this project will be to create literature units for the teachers to use that meet the criteria set by the school district; to use the INTO, THROUGH, and BEYOND format in the units; and to develop a bibliography for each unit that will provide additional literature to be used with the children.

According to the school district criteria, the literature units will reflect universal themes that relate to all students. Children will use the language and content of the books to expand their learning. Also, all the units will be integrated into other areas of the curriculum.

If the teacher chooses, these units could become the entire focus of learning for the length of time that they are being taught. In the INTO, THROUGH, and BEYOND format there is ample opportunity to relate the piece of literature to all areas of the curriculum. By using this format for the core literature units, the teacher will become more familiar with the definitions of INTO, THROUGH, and BEYOND. Therefore, this format can be used for other pieces of literature if the teacher chooses to use it.

By developing a bibliography, the teachers will have a resource to find other books relating to the subject of the core literature books. The objective is to make books easily available and make it easier for the teacher to find books on a given topic.

CHAPTER FIVE

LIMITATIONS

There are three major limitations in this project. The first limitation is the selection of the books. Secondly, the grade level for each book was predetermined by the Language Arts Curriculum Committee that approved the Core Literature List and cannot be changed. Last, the format for presenting the books to the children is inflexible.

SELECTION OF BOOKS. As stated in the introduction, the core literature books were selected by a sub-committee of the Language Arts Curriculum Committee. Even though teachers submitted ideas for the books, the final decision was in the hands of the committee. As a teacher, I cannot say to the committee that I have found another piece of literature that is more acceptable. Therefore, the titles cannot be changed.

Along with the selection, the grade level at which the book is presented is not subject to change. As a teacher, I have to be careful not to use literature books that are on the Core Literature List of another grade level. Hopefully, all teachers are being careful not to cross over in selecting books to be read to children. Therefore, the

grade level use of Core Books is not subject to any flexibility.

The format for teaching each of the Core Literature books is INTO, THROUGH, and BEYOND. The curriculum committee interpreted the California English-Language Arts Framework(1987) as mandating that these books be taught in this format. Therefore, teachers must justify to their administrator that they have presented the Core Literature books following this format.

With these limitations in mind, the literature units that follow were written to be used by the teachers in Rialto. In creating the units, the whole language model of reading has been used as a foundation. The children and teachers will find choices for developing the stories and suggestions for extended reading that will relate to each book. The units created for this project will reflect my definition of INTO, THROUGH, and BEYOND, and will be easy to follow. The major purpose of the project will be to help increase the children's appreciation of literature and promote reading for pleasure. I would like every child to sense the feelings expressed in this poem:

Books to the ceiling, books to the sky.
My piles of books are a mile high.
How I love them!
How I need them!
I'll have a long beard by the time I read them.
(Lobel, 1985. p.30)

APPENDIX

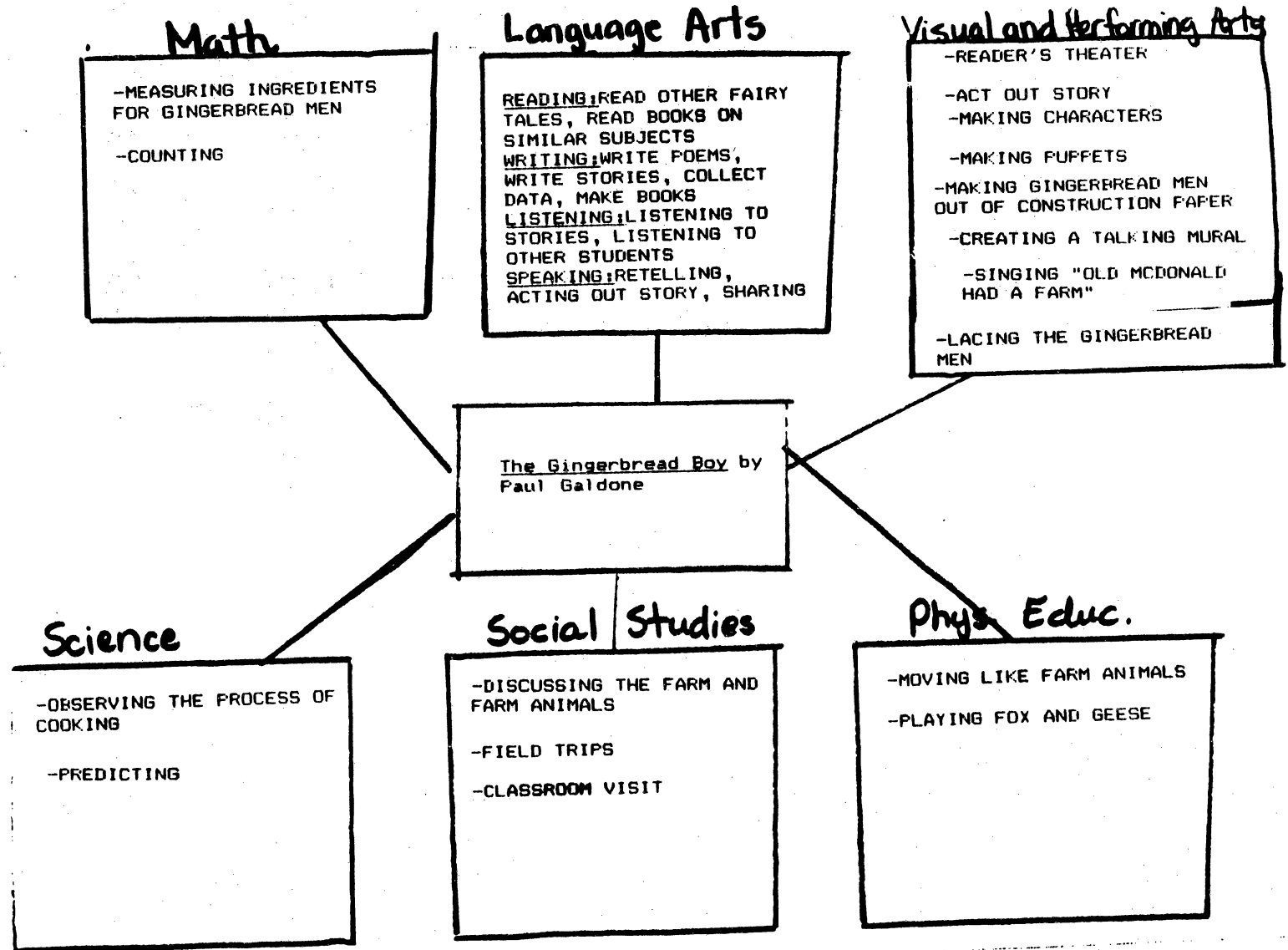
THE GINGERBREAD BOY by PAUL GALDONE

GOAL OF THIS UNIT:

The goal of this unit will be to develop the concept of human values and cultural diversity. Through the content of the story the children will discuss intellectual, social and ethical ideas. In enriching the experiences of the children, the story will help realize the role of increased responsibility toward others in the family and society. The language of the story will enrich the vocabulary of the students and help extend the story into other content areas.

OBJECTIVES TO BE DEVELOPED:

1. Learning about fairy tales-finding real and make-believe.
2. Reading other versions of the same fairy tale to illustrate the way that fairy tales were handed down from person to person and that they were not always the same.
3. Enjoying other fairy tales by the same author and different authors.
4. Developing the idea that all fairy tales do not end: "and they lived happily ever after".
5. Learning about life on a farm and comparing it to the way the students live.
6. Learning how to measure and cook.
7. Observing how cookies look before and after cooking.
8. Beginning to learn the scientific method.
9. Using art, music, and drama to enjoy a story.
10. Enjoying books.



SYNOPSIS OF THE STORY:

This is the story of a little old woman who bakes a gingerbread boy for her husband. When it is time to take the gingerbread boy out of the oven to serve to the little old man, the gingerbread boy comes to life and runs away. He swiftly runs away from the little old woman, the little old man, several animals, and various field workers. All the time he is running away he chants:

"Run! Run! Run!
Catch me if you can!
You can't catch me!
I'm the Gingerbread Boy,
I am! I am!"

Finally, he runs into a crafty fox who outsmarts him and eats him.

ABOUT THE AUTHOR:

Paul Galdone was born in Budapest, Hungary and came to the United States when he was fourteen. He is known for his illustrations of children's books as well as authoring and retelling fairy tales. He enjoys gardening and forestry. He lives in New City, New York (Kingman, Foster, Lontoft, 1968).

INTO

1. Have the children make a gingerbread man. There are lots of recipes-look in any cookbook.
2. Read the fairy tale, The Hen and the Sly Fox by B. Randell. This will introduce the children to a clever fox.
3. Make a gingerbread man out of construction paper and decorate it with scraps.
4. Establish background by discussing the terms: currant, threshers, mowers.

THROUGH

Read and enjoy the story. The story may be discussed at this time. Here are some discussion suggestions:

- Have the children sequence the characters in the story that see the gingerbread boy.
- Is this story trying to teach you a lesson?
- How does the little old woman feel at the beginning of this story? Do her feelings change?
- How does the little old man feel when he sees the gingerbread boy?
- How does the gingerbread boy feel at the beginning of the story? How do his feelings change at the end of the story?
- How does the fox feel in this story?
- How do the other characters feel about the fox?
- Could you change the ending of this story? How?
- Were you surprised when the fox ate the gingerbread boy? Why, or why not.
- Who is the most important character in this story? Explain.
- Who are the other important characters in this story? Explain.
- What would have happened if the little old woman had made chocolate chip cookies?
- How did the story make you feel? Explain.
- What is repeated over and over in this story?
- Was this a true story or a make-believe story?
- What parts of this story could have been true?
- What parts of this story could never have happened?

- Could you write a different ending to the story?
- Compare and/or contrast this story with another version of the Gingerbread Boy.
- Could this story have taken place somewhere else?
- Did you like this story? Explain.
- Would you tell your friends to read this story?

BEYOND

1. Listen to the story on tape.
2. Watch a videocassette, film strip, or movie of the story.
3. Listen to other students in the class read the story.
4. Listen to other versions of the story:
 - The Gingerbread Man by Karen Schmidt
 - The Gingerbread Boy published by Knopf, New York, 1987.
 - The Gingerbread Man by Brenda Parkes and Judith Smith—a big book
 - The Gingerbread Boy by D. Cutts
5. Have students from an upper grade come in and read the story to small groups of students.
6. Have a parent volunteer read the story.
7. Have the children read the story to the other students in cooperative groups or pairs.

8. Use the book as a "shared book experience" if you have a big book. By doing this, the students can read along as the teacher reads. Or, cover words and phrases in a cloze procedure so the students can predict what the words are.
9. Place the book in the reading corner so that the students can read it during quiet time.
10. Have the students retell the story.
11. Do a reader's theater of the story (Jeannette Simmons, a Miller-Unruh reading specialist in Rialto, has given me permission to use a reader's theater she wrote).
12. Using puppets, act out the story.
13. Make large heads of the characters and cut a small hole in the character's head so the child's face can be seen. Use these to act out the story.
14. Act out the story using imagination.

15. Using the repetitious chant as a model, have the children write:

_____! _____! _____!

Catch me if you can!

You can't catch me!

I'm the _____,

I am! I am!

- OR, you can have the children fill in the more familiar rhyme:

Run, run

As fast as you can.

You can't catch me-

I'm the gingerbread man.

- OR, the children can write their own rhyme.

16. If the children made a gingerbread man, have them write a story about their gingerbread man.
17. Have the children write a sequence story about the various steps in making the gingerbread man.
18. Have each child make a gingerbread man out of construction paper. Using brads, have the attach the hands of the gingerbread men and make it into a long

line. Then, write a class story about the gingerbread men—a poem could be written also, if the children are ready for that.

19. Have the children sequence the story.
20. Make a "talking mural" of the various characters as the gingerbread man runs by them. In this, the children work in small groups with each group making a character. Other children can work on the mural and create the scenery. After each part is complete, the teacher will make a "bubble" and write the words in the "bubble" that the character would say as dictated by the children.
21. Have the students make a gingerbread man out of construction paper or felt. Make two outlines and cut them out. Then, they can lace them together and decorate them.
22. Discuss life on a farm. Read books about the farm to the students:

Farm Animals by R. Holland

Farm Counting Book by J. Miller

Baby Farm Animals by M. Windsor

Don't Count Your Chicks by I. D'aulaire

Six Crows by Leo Lionni

Seasons on the Farm by J. Miller

Ox Cart Man by K. Hall

Who Took the Farmer's Hat? by J.L. Nodset

Pigs Say Oink by M. Alexander

23. Sing "Old MacDonald Had a Farm".
24. Make collages out of farm animals. Have the children list various farm animals. Divide them into small groups by the choosing of their favorite farm animal. Give each group magazines and have them cut out pictures of their farm animal. They can then tell the class about their animal and/or write about the animal. Also, the students could make shape books about their animal.
25. Take a field trip to a farm. Before you go it might be fun to read The Day Jimmy's Boa Ate the Wash by T.H. Noble.
26. Have a farmer visit the class.
27. Have the students pretend that they are a particular animal and move like that animal.
28. Teach the game "Fox and Geese". One or two students are the fox and the other children are the geese. The

geese are divided into two groups and stand on lines facing each other about six feet apart. On a cue, the geese must switch sides. Any goose that is tagged by a fox becomes a fox. Eventually, there are no more geese and the game begins again. There is a snow version of this game where the fox chase the geese only in paths in the snow.

29. Other fairy tales by Paul Galdone:

Rumpelstiltskin

The Three Billy Goats Gruff

Three Wishes

What's in a Fox's Sack?

History of Mother Twaddle and the Marvelous

Achievements of her son Jack

The Little Red Hen

The Three Bears

The Monkey and the Crocodile

Henny Penny

The Horse, the Fox, and the Lion

Little Tuppen

The Teeny Tiny Woman

The Elves and the Shoemaker

The Bremen Town Musicians

The Three Little Kittens

30. Other stories about a fox:

What's in a Fox's Sack? by Paul Galdone

Fox on the Job by James Marshall

The Horse, the Fox, and the Lion by Paul Galdone

The Hen and the Sly Fox by B. Randell—a big book

Chicken Little by Stephen Kellogg

Chicken Little by J. Hellman—a big book

The Foxes by H. Schroeder

One Fine Day by N. Hogrogian

Silly Goose by J. Kent

Flossie and the Fox by P. McKissack

Fox and his Friends by E. Marshall

Fox in Love by E. Marshall

The Tale of Mr. Tod by Beatrix Potter

31. Poetry:

"Four Little Foxes" by Lew Sarett

"As Soon as it's Fall" by Aileen Fisher

"Thanksgiving Magic" by Rowena Bastin Bennett

32. Other stories with a similar theme that could be used

with The Gingerbread Boy:

The Enormous Watermelon by Brenda Parkes
and Judith Smith

The Mitten by Jan Brett

The Enormous Turnip by Kathy Parkinson

EVALUATION

In kindergarten, the evaluation is an on-going process. For formal observation each child should have a writing portfolio. In this, writing samples will be collected so that the student's growth in writing can be evaluated throughout the year.

For oral language and reading, the teacher can keep anecdotal records on each student. A good way to do this is to keep an index card for each student. Then, punch a hole in the top corner and hold them together with a large ring. This way the cards are easily available.

The teacher could listen to each student retell the story and record observations. This could also be done on a tape recorder.

For listening, the teacher should also keep anecdotal records. The comprehension of the story will be noted by the accuracy of the activities that are completed by the students. These can be kept in the writing portfolio, or noted in the student's anecdotal record.

Another important aspect of observation is to note the increased interest in books. Does the child read without suggestion? Does the child read all types of books? Does the child enjoy reading? Or, do you notice a child who does

not read unless required to read? All of this should be noted on the anecdotal record.

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A BABY SISTER FOR FRANCES by RUSSELL HOBAN

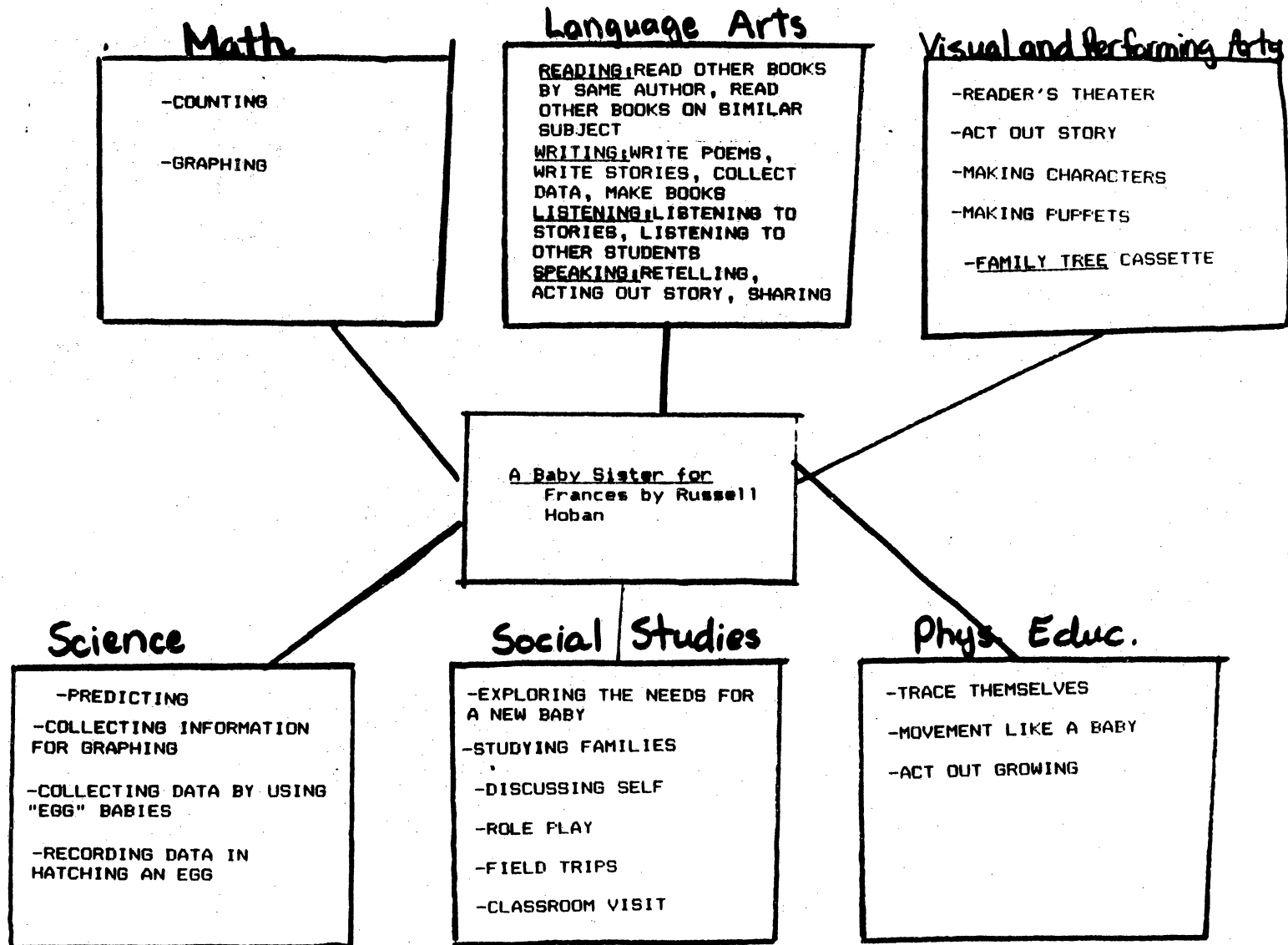
GOAL OF THIS UNIT:

The goal of this unit will be to develop the concept of human values and cultural diversity. Through the content of the story the children will discuss intellectual, social and ethical ideas. In enriching the experiences of the children, the story will help realize the role of increased responsibility toward others in the family and society. The language of the story will enrich the vocabulary of the students and help extend the story into other content areas.

OBJECTIVES TO BE DEVELOPED:

1. Reading a fiction story and relating it to real life situations.
2. Learning about the families and cultures of other students in the class.
3. Realizing the responsibility of having a new baby.
4. Discussing feelings.
5. Developing self awareness and a sense of self worth.
6. Building self-confidence.

7. Reading other literature on similar subjects.
8. Finding and enjoying other books by the same author.
9. Enjoying books.
10. Beginning to know how to use the scientific method.



SYNOPSIS OF THE STORY:

Frances, the badger, has a new sister, Gloria. Her mother is so busy with the new baby that Frances feels that she is all alone. One day when her mother is particularly busy, Frances decides to run away. She packs up her things and takes all her money and goes to live under the dining room table. Frances continually makes up rhymes and her mother and father note how much they miss her and her rhymes when they are in the living room after putting Gloria to bed. In the end, Frances realizes that running away is not the answer and returns "home" to help with Gloria. It is a wonderfully warm story about a subject that is often on the minds of six year old children.

ABOUT THE AUTHOR:

Russell Hoban has written many children's books. His series about Frances, the badger, is loved by all young children. Frances seems have many of the same problems and concerns that face all six year olds. He is married to Lillian Hoban who illustrates his books and books for other authors. Russell Hoban was born in 1925 in Lansdale, PA. He and his wife now live in London (Kirkpatrick, 1978,).

INTO

1. Make a graph showing how many brothers and sisters each student has. AND/OR Compile a class graph showing how many brother and sisters there are totally in the class. Also, a graph could be made for how many students have brothers and sisters who are younger than they are.
2. Give each child an egg (hard boiled or one that has been blown out-to blow out an egg you poke a small hole in each end of a raw egg with a needle and blow gently). Explain to the children that they are going to take the egg home and pretend that it is a baby. Let the children make beds out of boxes and rags, etc. They have to take the "baby" wherever they go, or else get a baby sitter. Also, they must be careful not to drop the "baby" because it will break. This activity can be done over one night or a weekend. In the morning, the children can write about their adventures. The adventures can be shared with the class. This activity develops a good understanding of the responsibility of having a baby.
3. Using ads in newspapers and magazines, create a book about furniture, clothing, and accessories that a baby will need.

4. Establish the role of the child in helping to care for a new baby in the home.
5. Have each student bring in a picture of themselves as a baby and use the pictures to make a bulletin board.

THROUGH

Read and enjoy the story. The story may also be discussed at this time. Some discussion suggestions are:

- How does this story make you feel about a baby brother or sister?
- How does Frances feel about Gloria in the beginning of the story?
- Do Frances's feelings change at the end of the story? Explain.
- Would you like Frances to be your sister? Explain.
- Would you like Frances to be your friend? Explain.
- Describe Frances.
- How do Mother and Father feel when Frances runs away?
- Who are the important characters in this story? Explain.
- Did you like the way that the story ended? How would you have changed the ending to the story?
- Would the story have been different if Gloria had been a baby brother?
- Where does the story take place? Could it take place in another home?
- Can you compare this story to other stories you have read about Frances that were written by Russell Hoban?
- Is this a real story or a make-believe story? Give examples to support the answer.
- What parts of this story could really happen?

- What parts of this story could never happen?
- Did you enjoy this story? Explain.
- Have you ever had the same feelings that Frances had?
- Do you know someone who has run away from home?
- Why do you think Frances ran away under the table? Where else could Frances have gone?
- Did Frances need to run away? How else could she have solved her problem?
- Why is it dangerous to run away?
- What would you do if one of your friends ran away from home?

BEYOND

1. Listen to the story on tape.
2. Watch a videocassette, film strip, or movie of the story.
3. Listen to other students in the class read the story.
4. Have students from an upper grade come in and read the story to small groups of students.
5. Have a parent volunteer read the story.
6. Have the children read the story to the other students in cooperative groups or pairs.
7. Use the book as a "shared book experience" if you have a big book. By doing this, the students can read along as the teacher reads. Or, cover words and phrases in a cloze procedure so the students can predict what the words are.
8. Place the book in the reading corner so that the students can read it during quiet time.
9. Have the students retell the story.

10. Do a reader's theater of the story--the students could write their own story or the teacher could write one.
11. Using puppets, act out the story.
12. Make large heads of the characters and cut a small hole in the character's head so the child's face can be seen. Use these to act out the story.
13. Act out the story using imagination.
14. Read other stories about Frances:

Bedtime for Frances

Birthday for Frances

Bread and Jam for Frances

A Bargain for Frances

15. Frances likes to make up rhymes. An example of one of her rhymes is:

Plinketty, plinketty, plinketty, plink,
Here is the dishrag that's under the sink.
Here are the buckets and brushes and me,
Plinketty, plinketty plinketty, plee
(Hoban, 1964, p.3).

Have the students make up rhymes similar to the ones that Frances makes up. This is a good time to talk about rhyming words and to read some poetry. The rhymes can be made up orally or dictated to the teacher. Two good books of rhymes to use would be:

Anna Banana-101 Jump Rope Rhymes by Joanna Cole and
Ride a Purple Pelican by Jack Prelutsky.

16. Have the children write an adventure for Frances. This could be done as a class story. Then, act out the adventure.
17. Have the children write a story about a baby. Or, a story about their feelings about a baby in their homes or lives.
18. Set up a play area in the room where the children can role play having a baby in their home.
19. Have a nurse visit the class and discuss the care of babies.
20. Visit the nursery of a local hospital to see how babies are cared for when they are first born.
21. Discuss brother and sisters. List things that are nice about having them and things that bother the children.
22. Have the children write a story about their family. Then, they can draw a picture of their family. This can be made into a family book and shared with the class.

23. Grandparents are becoming an increasingly important part of the family structure. Discuss grandparents and read some stories about them:

Wednesday Surprise by Eve Bunting

Nana Upstairs, and Nana Downstairs by Tomie

dePaola

Now One Foot, Now the Other by Tomie

dePaola

The Patchwork Quilt by Valerie Flournoy

Knots on a Counting Rope by Bill Martin, Jr. and

John Archambault

The Relatives Came by Cynthia Rylant

William's Doll by Charlotte Zolotow

The Keeping Quilt by Patricia Polacco

Rechenka's Eggs by Patricia Polacco

24. Have the children write a story about what makes them special. Then trace around each child on a piece of butcher paper and have them cut themselves out and put on the hair, eyes, clothing, etc. with crayons or paint. Put these up in the classroom along with the stories.
25. Another activity to go along with birth, etc. would be to get an incubator and some fertilized eggs. Have the

children predict how long it will take the eggs to hatch. Record what happens each day on a chart and on individual calendars. After the eggs hatch, the children can watch how quickly the chicks mature. The main concern with this activity is to make sure you have a good home for the chicks after they are hatched. This activity leads to writing, speaking, reading, and listening activities for all children. A book in the shape of an egg or a chick chronicling the birth of the chick can be written by each student.

26. If you wish to discuss birth, etc., there are several books dealing with this subject. Some books that are very good are:

Chickens Aren't the Only Ones by R. Heller

The Very Hungry Caterpillar by E. Carle

Where Butterflies Grow by Joanne Ryder

27. Other books about families and babies:

Nobody Asked Me If I Wanted a Baby Sister by M.

Alexander

When the New Baby Comes, I'm Moving Out by M.

Alexander

The New Baby at your House by Joanna Cole

I Love my Baby Sister (most of the time) by Elaine
Edelman

My Icky Picky Sister-record and book by Beth Hazel
and Dr. J. Harste

Silly Baby by Judith Caseley

Three Sisters by Audrey Wood

All Kinds of Families by N. Simon

Phillip's Little Sister by E. Benson

Love You Forever by Robert Munsch

For Sale: One Sister Cheap by Katie Alder and
Rachael McBride

The Day I Had to Play with my Sister by C. Bonsall

28. Listen to the tape Family Tree by Tom Chapin and John
Forster.

29. Poetry to read:

In The Random House Book of Poetry for Children edited
by Jack Prelutsky:

"Umbilical" by Eve Merriam

"Everybody Says" by Dorothy Aldis

"Growing Up" by Harry Behn

"Some Things Don't Make any Sense at All" by

Judith Viorst

"Bringing Up Bables" by Roy Fuller

"The First Tooth" by Charles and Mary Lamb

"Six Weeks Old" by Christopher Morley

"Lil' Bro'" by Karama Fufuka

"My Brother" by Marci Ridlon

"Leave Me Alone" by Felice Holman

"The Runaway" by Bobbi Katz

"My Little Sister" by William Wise

In Read Aloud Rhymes for the Very Young edited by

Jack Prelutsky:

"Big" by Dorothy Aldis

"My Sister Laura" by Spike Milligan

"Something About Me" by Anonymous

In The New Kid on the Block by Jack Prelutsky:

"Eggs!"

"I'm Disgusted with my Brother"

"My Baby Brother"

"My Brother's Head Should be Replaced"

"My Sister is a Sissy"

In Where the Sidewalk Ends by Shel Silverstein:

"For Sale"

Books of poetry:

The Three Bears Rhyme Book by Jane Yolen

The Baby Uggs Are Hatching by Jack Prelutsky

30. Crawl to music like a young child would crawl.

31. Act out growing-start small and get larger.

EVALUATION

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For oral language and reading, the teacher can keep anecdotal records on each student. A good way to do this is to keep an index card for each student. Then, punch a hole in the top corner and hold them together with a large ring. This way the cards are easily available.

The teacher could listen to each student retell the story and record observations. This could also be done on a tape recorder. In order to listen to the students read aloud, the teacher could have the student choose his/her favorite part of the story, practice it, and then read it. This can also be done in the tape recorder and anecdotal records can be noted.

For listening, the teacher should also keep anecdotal records. The comprehension of the story will be noted by the accuracy of the activities that are completed by the students. These can be kept in the writing portfolio, or noted in the student's anecdotal record.

Another important aspect of observation is to note the increased interest in books. Does the child read without suggestion? Does the child read all types of books? Does the child enjoy reading. Or, do you notice a child who does not read unless required to read? All of this should be noted on the anecdotal record.

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THE THREE BILLY GOATS GRUFF by Paul Galdone

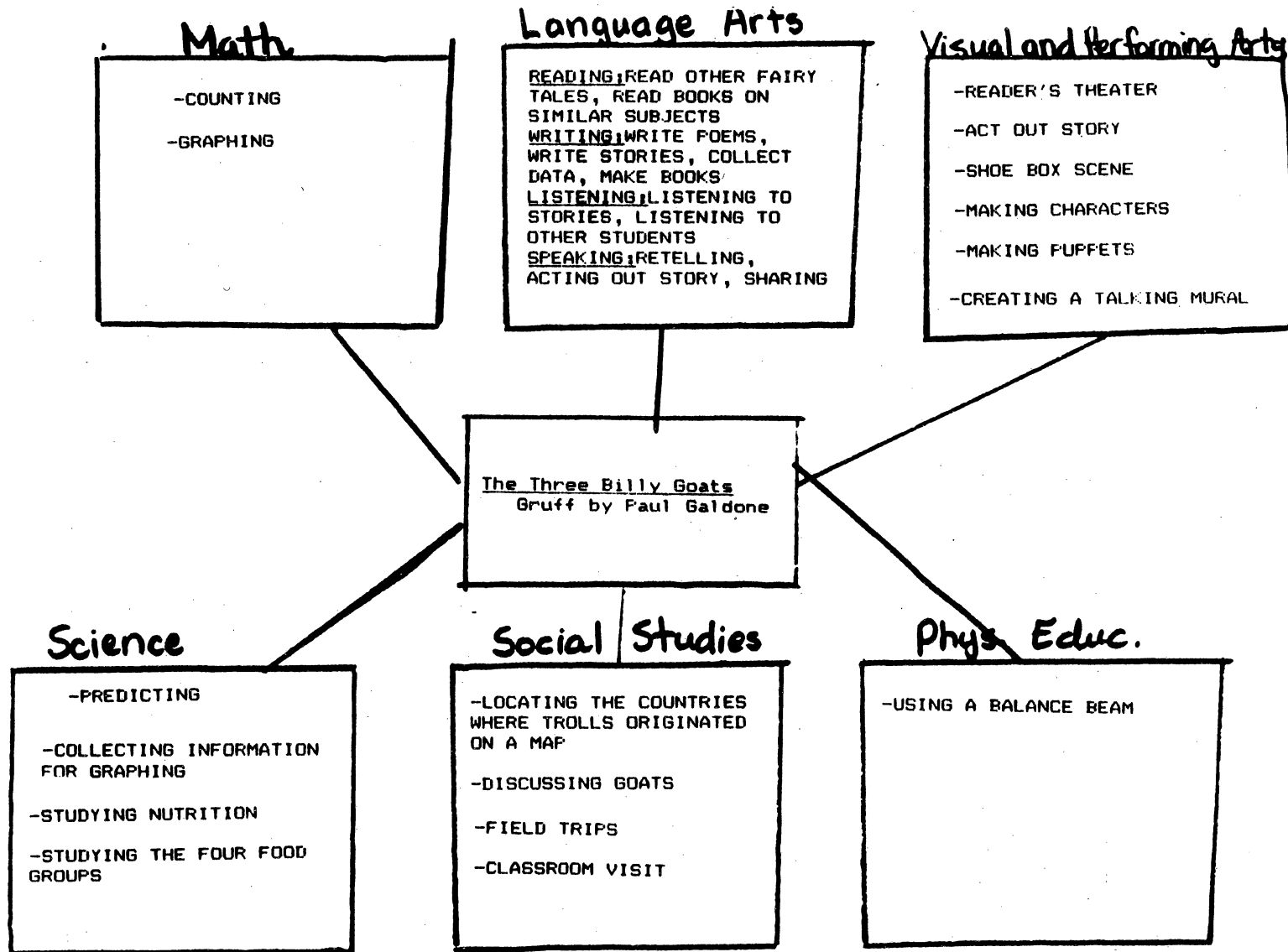
GOAL OF THIS UNIT:

The goal of this unit will be to develop the concept of human values and cultural diversity. Through the content of the story the children will discuss intellectual, social and ethical ideas. In enriching the experiences of the children, the story will help realize the role of increased responsibility toward others in the family and society. The language of the story will enrich the vocabulary of the students and help extend the story into other content areas.

OBJECTIVES TO BE DEVELOPED:

1. Learning about fairy tales-finding real and make-believe.
2. Reading other versions of the same fairy tale to illustrate the way that fairy tales were handed down from person to person and that they were not always the same.
3. Enjoying other fairy tales by the same author and different authors.
4. Finding the origin of trolls.
5. Learning about good nutrition and the four food groups.

6. Beginning to learn the scientific method.
7. Using art, music, and drama to enjoy a story.
8. Enjoying books.
9. Realizing how working together can help accomplish a goal.



SYNOPSIS OF THE STORY:

This is the tale of three billy goats who have the last name, Gruff. One day they decided to cross the bridge to eat the sweet grass on the hillside on the other side. The only problem was the mean ugly troll that lived under the bridge. Working together, the goats trick the troll and get to the other side of the bridge.

ABOUT THE AUTHOR:

Paul Galdone was born in Budapest, Hungary and came to the United States when he was fourteen. He is known for his illustrations of children's books as well as authoring and retelling fairy tales. He enjoys gardening and forestry. He lives in New City, New York (Kingman, Foster, Lontoft, 1968).

INTO

1. Have the students predict what a troll is by drawing a troll. Save the pictures until after the story is read to confirm their predictions.
2. Discuss trolls by reading some books about trolls:
D'aulaire's Trolls by I.M. D'aulaire
The Troll Book by M. Berenstain
Troll Country by E. Marshall
The Funny Little Woman by Arlene Mosel
East of the Sun and West of the Moon by M. Mayer

OR

a poem: "The Troll" by Jack Prelutsky

3. Make a "skinny" book about trolls. A "skinny" book is a small book with pictures of a particular concept that is being taught. In this case, the book would have all kinds of troll pictures to help develop background on trolls. Also, locate the countries (mostly, Scandanavian countries) where trolls originated on a map of the World.
4. Discuss goats and what they normally eat.
5. Have the children walk on a balance beam and pretend it is a bridge to get the idea of walking over a bridge.

THROUGH

Read and enjoy the story. The story may be discussed at this time. Some discussion suggestions are:

- Did the goats fool the troll? If so, how?
- Was there a lesson in this story? Describe.
- How would you have felt if you were the troll? Explain.
- Choose one of the goats and describe how he felt before he went across the bridge and after.
- How did the troll feel about the goats using his bridge?
- Do you think the bridge belonged to the troll? If not, who owned the bridge?
- Describe something that you love to eat.
- Discuss where you would have to go to get your favorite food.
- Write a different ending for this story.
- Describe the troll.
- Describe another character that could have been used instead of the troll.
- Write another story using a different animal (this can be done as an experience story).
- Who was the most important character in this story?
- Describe what happened in the story in sequence.
- How did the troll make you feel?
- Was this a real or a make-believe story?

- What was real in the story?
- What was not real in the story?
- Compare this story to other versions of The Three Billy Goats Gruff.
- Did you like this story? Explain.
- Would you tell your friend to read this story?

BEYOND

1. Listen to the story on tape.
2. Watch a videocassette, film strip, or movie of the story.
3. Listen to other students in the class read the story.
4. Listen to other versions of the story:
 - The Three Billy Goats Gruff by W. Stobbs
 - The Three Billy Goats Gruff by J. Smith
and B. Parkes-a big book
 - The Three Billy Goats Gruff by S. Blair
5. Have students from an upper grade come in and read the story to small groups of students.
6. Have a parent volunteer read the story.
7. Have the children read the story to the other students in cooperative groups or pairs.
8. Use the book as a "shared book experience" if you have a big book. By doing this, the students can read along as the teacher reads. Or, cover words

and phrases in a cloze procedure so the students can predict what the words are.

9. Place the book in the reading corner so that the students can read it during quiet time.
10. Have the students retell the story.
11. Do a reader's theater of the story-this is an excellent story to have the children write their own reader's theater.
12. Using puppets, act out the story.
13. Make large heads of the characters and cut a small hole in the character's head so the child's face can be seen. Use these to act out the story.
14. Act out the story using imagination.
15. Write a cloze activity based on the repetitious phrase:
"TRIP, TRAP, TRIP, TRAP! went the bridge.
"WHO'S THAT TRIPPING OVER MY BRIDGE?" roared
the Troll.
Have the children substitute other words for trip,
trap, tripping, roared.
16. Have the children sequence the story.

17. Make a "talking mural" of the characters crossing the bridge. In this, the children work in small groups with each group making a character. Other children can work on the mural and create the scenery. After each part is complete, the teacher will make a "bubble" and write the words in the "bubble" that the character would say as dictated by the children.
18. This is a wonderful story to use for a shoebox scene. Make the scene inside a shoebox using construction paper and paint.
19. Visit a zoo that has a petting zoo where there are goats.
20. Have a zoo keeper or someone with goats come to the class and discuss goats. There are some local 4H families who will bring goats to the school for a visit.
21. Discuss eating the proper foods with your students.

Make a chart:

GOOD FOOD	JUNK FOOD

Also, discuss the four food groups. Making a collage of each food group in cooperative groups is a good way

to do this. Another way is to try different foods from each food group. Take a small bag and each day put in something from a food group. Have the students ask questions to decide what is in the bag and which food group it belongs to.

22. Some good big books about eating properly are:

Green Bananas by P. Neville and A. Butler

Breakfast in Bed by P. Neville and A. Butler

Munching Mark by E. Cannard

23. Have the students write a cinquain poem about trolls.

The form for this type of poem is:

1 word

2 descriptive words

3 _____ing words

4 word phrase

1 word

Brainstorm words for each line and have the students write a rough draft. After revising and editing the rough draft copy the poem onto a troll with the proper lines-see section of patterns.

24. Other fairy tales by Paul Galdone:

Rumpelstiltskin

The Three Billy Goats Gruff

Three Wishes

What's in a Fox's Sack?

History of Mother Twaddle and the Marvelous

Achievements of her son Jack

The Little Red Hen

The Three Bears

The Monkey and the Crocodile

Henny Penny

The Horse, the Fox, and the Lion

Little Tuppen

The Teeny Tiny Woman

The Elves and the Shoemaker

The Bremen Town Musicians

The Three Little Kittens

25. Other books about goats:

Gregory, the Terrible Eater by M. Sharmat

Balarin's Goat by H. Berson

Beware of this Animal by U. M. Williams

The Little Goat by J. Dunn

26. Another book about a similar subject is:

The Grouchy Ladybug by E. Carle

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ILLUSTRATIONS

Arranged by Jeannette Simmons

For

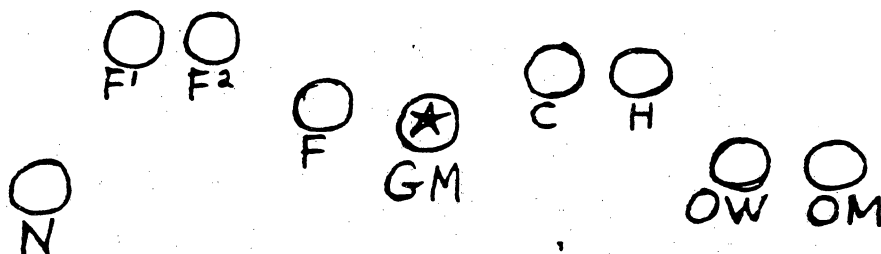
SIMPLE READERS THEATRE

CAST

Reader 1: The Narrator
 Reader 2: The Old Woman
 Reader 3: The Old Man
 Reader 4: The Gingerbread
 Man

Reader 5: Cow
 Reader 6: Horse
 Reader 7: Farmer 1
 Reader 8: Farmer 2
 Reader 9: Fox

SET UP



FOCUS AND STYLE

The Narrator uses audience focus. The Characters use off-stage focus. There is no pantomime. Performers read with much expression.

ENTRANCE

The Narrator, Farmers, Fox and the Gingerbread Man enter from Stage Right. The Cow, Horse, the Old Woman and the Old Man enter from Stage Left. Performers enter with scripts and sit on stools facing the audience.

NARRATOR: A LITTLE OLD WOMAN LIVED IN AN OLD HOUSE. THEY WERE LONESOME FOR THEY HAD NO LITTLE BOYS OR GIRLS TO LIVE WITH THEM. ONE DAY THE OLD WOMAN WAS BAKING.

OLD WOMAN: TODAY I WILL MAKE A GINGERBREAD MAN.

NARRATOR: SO SHE MADE A MAN OF GINGERBREAD AND POPPED HIM INTO THE OVEN TO BAKE. THEN SHE SAT DOWN TO REST. BUT WHEN THE LITTLE OLD WOMAN OPENED THE OVEN-----THE GINGERBREAD MAN JUMPED OUT AND RAN AWAY DOWN THE ROAD.

OLD WOMAN: (excitedly) STOP! STOP!

NARRATOR: THE OLD MAN RAN AFTER HIM.

OLD MAN: (in a loud voice) STOP! STOP!

GINGERBREAD M. RUN! RUN! RUN! AS FAST AS YOU CAN. YOU CAN'T CATCH ME. I'M THE GINGERBREAD MAN.

NARRATOR: THE LITTLE OLD WOMAN AND THE LITTLE OLD MAN RAN AND RAN. BUT THEY COULDN'T CATCH HIM. THE GINGERBREAD MAN RAN ON UNTIL HE MET A COW.

COW: (yelling) STOP! STOP! I WANT TO EAT YOU.

GINGERBREAD M. (laughs) RUN! RUN! RUN! AS FAST AS YOU CAN. YOU CAN'T CATCH ME. I'M THE GINGERBREAD MAN. I RAN AWAY FROM AN OLD WOMAN AND AN OLD MAN. AND I CAN RUN AWAY FROM YOU, I CAN, I CAN.

NARRATOR: THE COW RAN AFTER HIM, BUT SHE COULDN'T CATCH HIM. THE GINGERBREAD MAN RAN ON UNTIL HE MET A HORSE.

HORSE: (yelling) STOP! STOP! I WANT TO EAT YOU!

GINGERBREAD M. (laughs) RUN! RUN! RUN! AS FAST AS YOU CAN. YOU CAN'T CATCH ME. I'M THE GINGERBREAD MAN. I RAN AWAY FROM AN OLD WOMAN AND AN OLD MAN AND A COW. AND I CAN RUN AWAY FROM YOU, I CAN, I CAN.

NARRATOR: THE HORSE RAN AND RAN. BUT HE COULDN'T CATCH THE GINGERBREAD MAN. SOON THE GINGERBREAD MAN MET SOME FARMERS.

FARMER 1: STOP!
(shouting)

FARMER 2: STOP!

FARMERS 1&2: WE WANT TO EAT YOU!

GINGERBREAD MAN: (laughs) RUN! RUN! RUN! AS FAST AS YOU CAN. YOU CAN'T CATCH ME. I'M THE GINGERBREAD MAN. I RAN AWAY FROM AN OLD WOMAN AND AN OLD MAN, A COW, AND A HORSE. AND I CAN RUN AWAY FROM YOU, I CAN, I CAN.

NARRATOR: THE FARMERS RAN AND RAN, BUT THEY COULDN'T CATCH HIM. BY AND BY THE GINGERBREAD MAN CAME TO A RIVER. AND THERE, BY THE RIVER, WAS A SLY OLD FOX.

FOX: HELLO! CAN I CARRY YOU ACROSS THE RIVER?
(Gingerbread Man looks at fox - off-stage focus)
DON'T WORRY, I WON'T EAT YOU!

NARRATOR: SO THE GINGERBREAD MAN SAT ON THE FOX'S TAIL AND AWAY SWAM THE FOX.

FOX: WE'RE HALFWAY ACROSS. THE RIVER IS DEEP HERE, MY FRIEND. YOU HAD BETTER GET ON MY BACK.

NARRATOR: SO THE GINGERBREAD MAN GOT ON THE FOX'S BACK.

FOX: THE WATER IS DEEPER. JUMP ON MY HEAD.

NARRATOR: THE GINGERBREAD MAN JUMPED ON THE FOX'S HEAD.

FOX: WE'RE ALMOST ACROSS. THE WATER IS DEEPEST HERE. YOU HAD BETTER JUMP ON MY NOSE, GINGERBREAD MAN.

NARRATOR: (All clap hands in unison with words snip and snap) THE GINGERBREAD MAN WAS AFRAID OF THE FOX, BUT HE WAS MORE AFRAID OF THE WATER. SO HE CLIMBED ONTO THE FOX'S NOSE. THE FOX OPENED HIS MOUTH, AND----- SNIP---HALF OF THE GINGERBREAD MAN WAS GONE. SNAP---AND THREE QUARTERS OF HIM WAS GONE. SNIP--SNAP--AND HE WAS ALL GONE. AND THAT WAS THE END OF THE GINGERBREAD MAN. BUT THEN----- A GINGERBREAD MAN IS SUPPOSED TO BE EATEN.

EXIT

The performers stand, bow and exit as they came in.

A little old woman and a little old man lived all alone in a little old house. They were lonesome for they had no little boys or girls to live with them.

One day the little old woman said, "I will make a Gingerbread Man." So she made a man of gingerbread and popped him into the oven to bake. Then she sat down to rest. But when the little old woman peeped into the oven to see how the Gingerbread Man was baking--out of the oven he jumped and ran away down the road.

"Stop! Stop!" cried the little old woman. "Stop!" cried the little old man.

The Gingerbread Man laughed and called out: "Run! Run! Run! As fast as you can. You can't catch me. I'm the Gingerbread Man." The little old woman and the little old man ran and ran. But they couldn't catch him.

The Gingerbread Man ran on until he met a cow. "Stop!" called the cow. "I want to eat you."

The Gingerbread Man laughed and called out: "Run! Run! Run! As fast as you can. You can't catch me. I'm the Gingerbread Man. I ran away from an old woman and an old man. And I can run away from you, I can, I can." The cow ran after him but she couldn't catch him.

The Gingerbread Man ran on until he met a horse. "Stop!" cried the horse. "I want to eat you."

The Gingerbread Man laughed and called out: "Run! Run! Run! As fast as you can. You can't catch me. I'm the Gingerbread Man. I ran away from an old woman, an old man, and a cow. And I can run away from you, I can, I can." The horse ran and ran. But he couldn't catch the Gingerbread Man.

Soon the Gingerbread Man met some farmers. "Stop!" called the farmers. "We want to eat you."

The Gingerbread Man laughed and called out: "Run! Run! Run! As fast as you can. You can't catch me. I'm the Gingerbread Man. I ran away from an old woman, an old man, a cow, and a horse. And I can run away from you, I can, I can." The farmers ran and ran but they couldn't catch him.

By and by the Gingerbread Man came to a river. And there, by the river, was a sly old fox. "Hello!" said the fox. "Can I carry you across the river?" The Gingerbread Man looked at him. "Don't worry," said the fox. "I won't eat you." So the Gingerbread Man sat on the fox's tail and away swam the fox. When they were halfway across, the fox said, "The river is deep here, my friend. You had better get on my back." So the Gingerbread Man got on the fox's back.

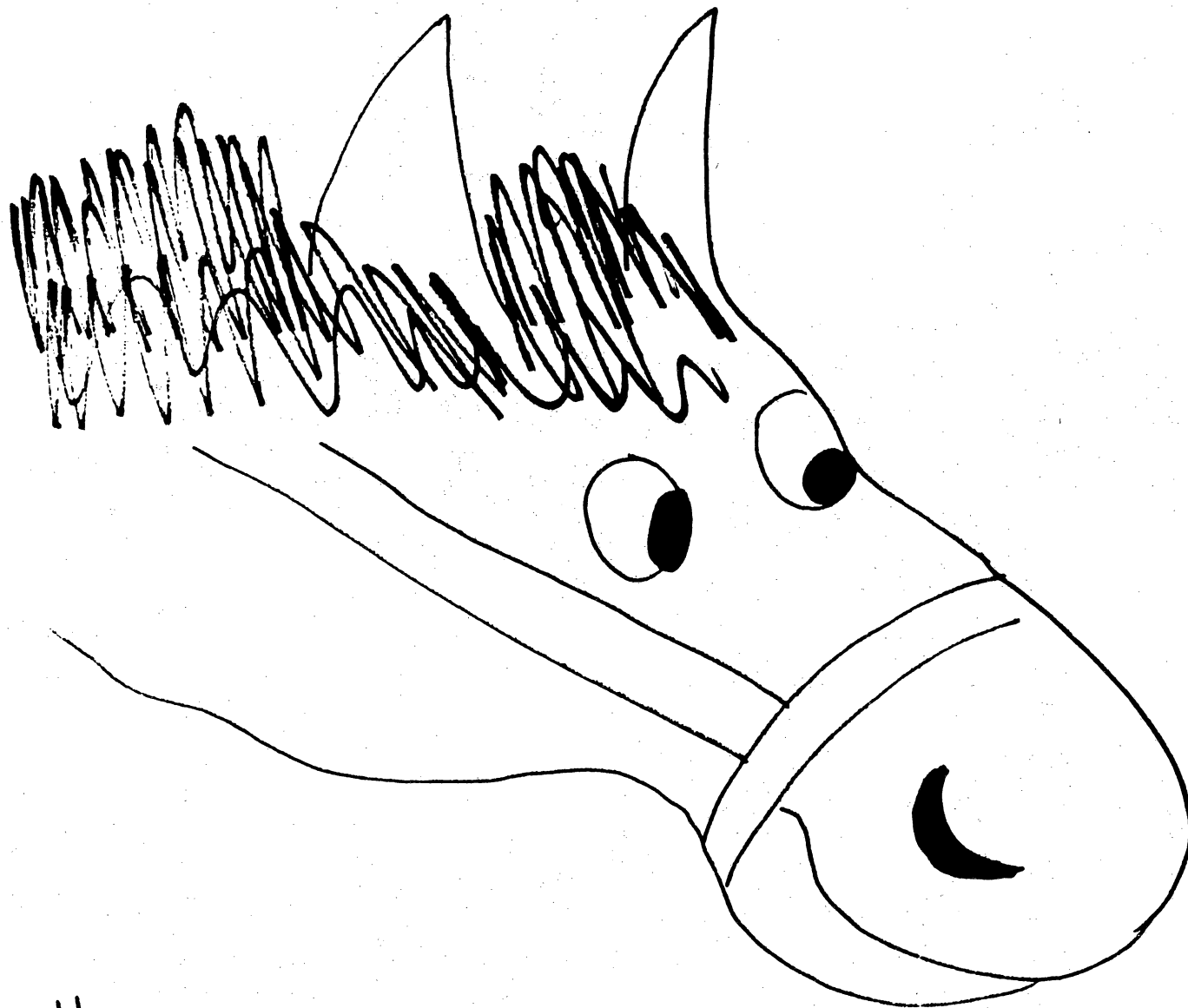
Soon the fox said, "The water is deeper. Jump on my head." The Gingerbread Man jumped on the fox's head. When they were almost across, the fox said, "The water is deepest here. You had better jump on my nose, Gingerbread Man." The Gingerbread Man was afraid of the fox, but he was more afraid of the water. So he climbed onto the fox's nose.

The fox jumped ashore, opened his mouth, and---snip---half of the Gingerbread Man was gone. Snap---and three quarters of him was gone. Snip-snap---and he was all gone. And that was the end of the Gingerbread Man.

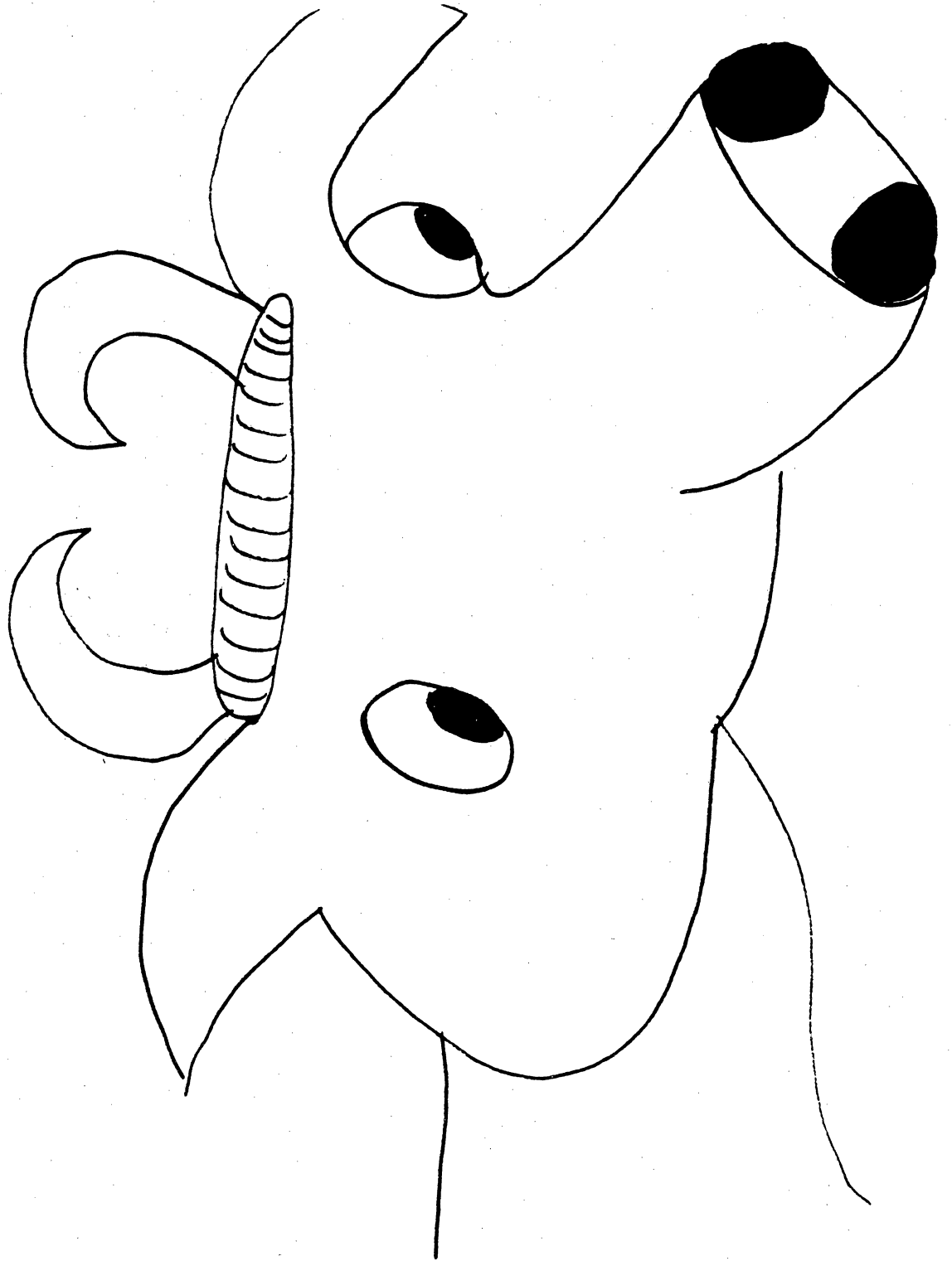
But then-----a gingerbread man is supposed to be eaten.



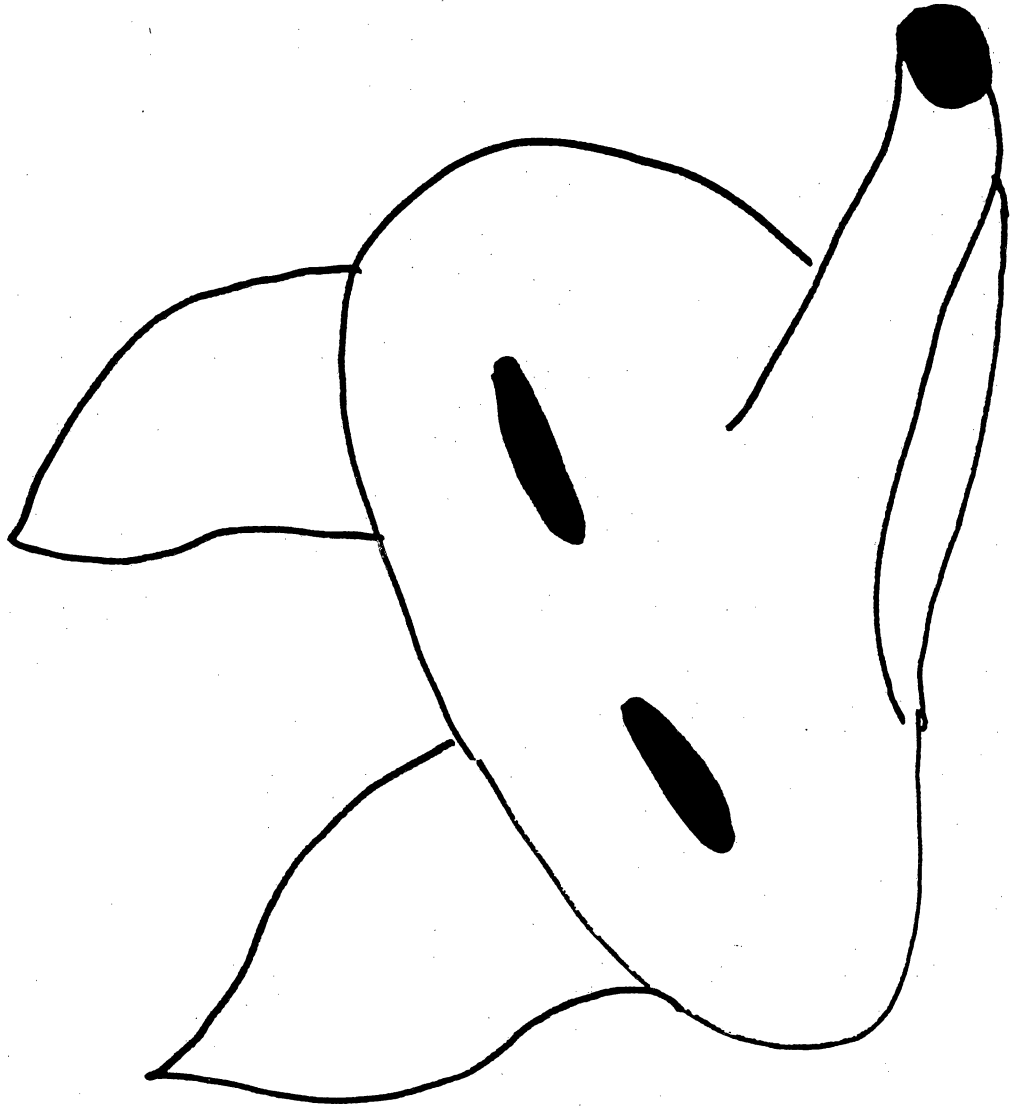
Gingerbread Boy

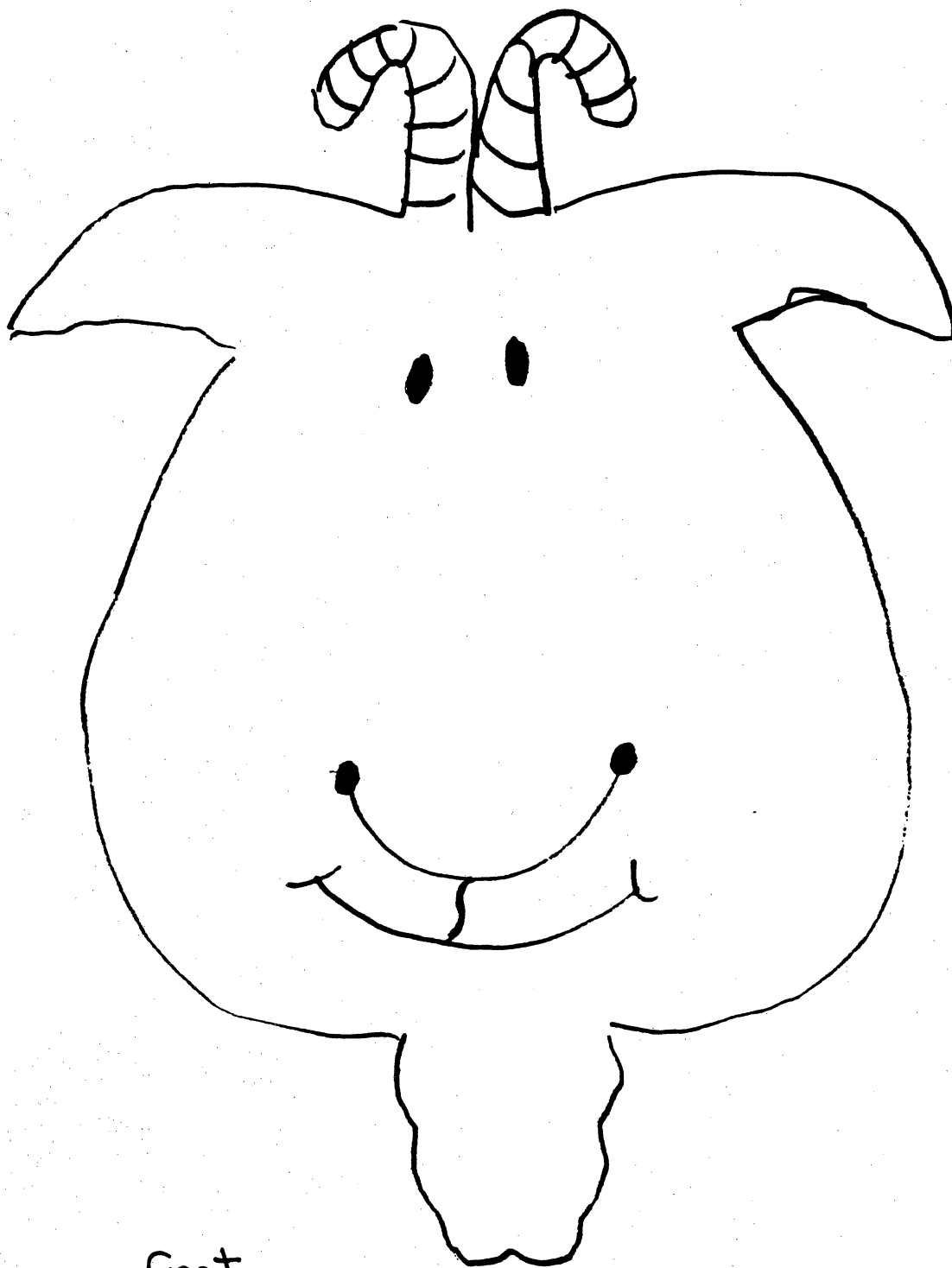


Horse

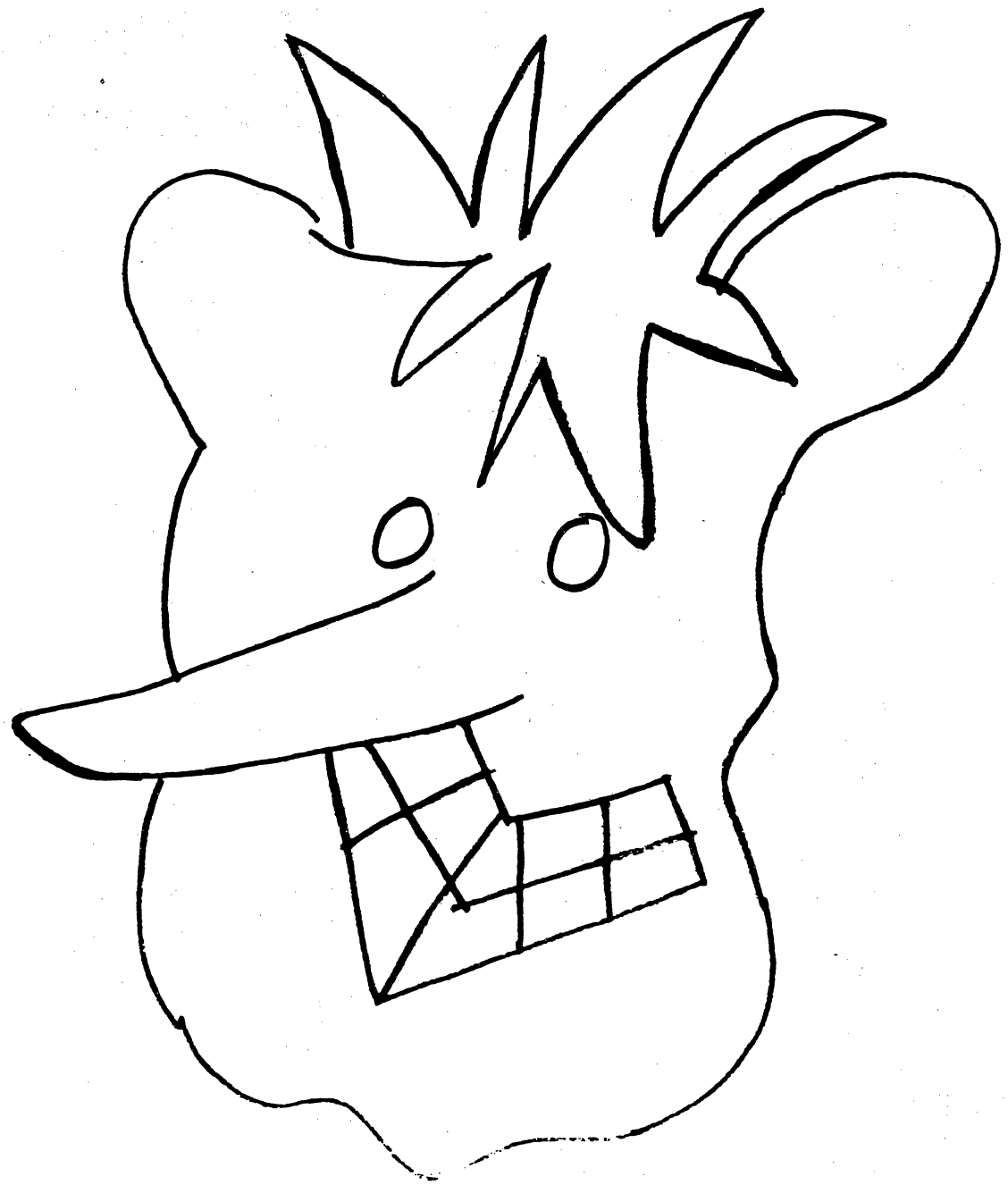


Cow

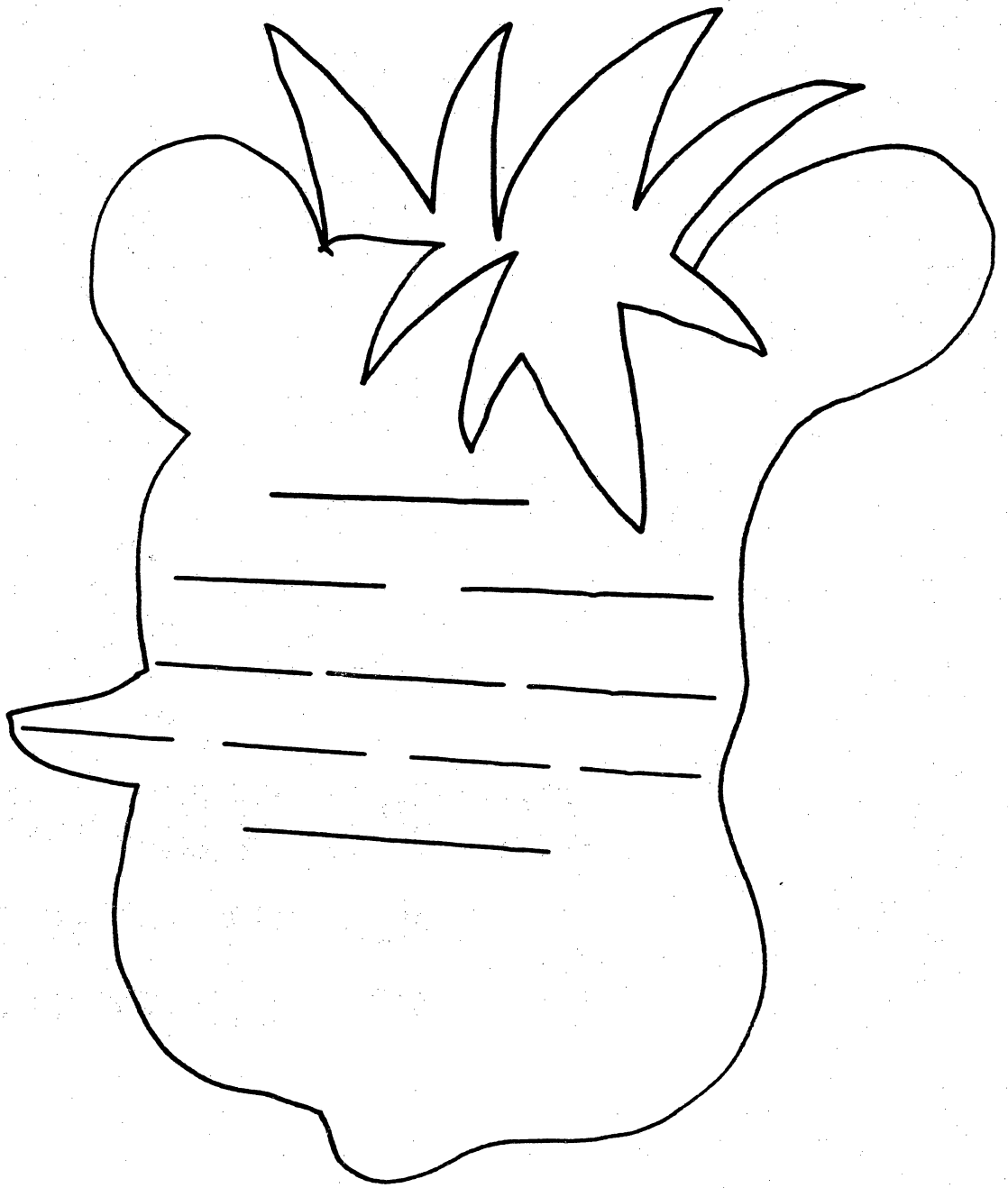




Goat



Troll



Use with troll cinquain poem

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