A reading program for reading specialists in primary grades

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California State University
San Bernardino

A READING PROGRAM FOR
READING SPECIALISTS
IN PRIMARY GRADES

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
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San Bernardino, California
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SUMMARY

Reading specialists should be committed to assist classroom teachers in using the latest strategies in whole language, which is focused on meaning rather than on skills and phonics. This approach should help integrate children's literature successfully into the language arts programs. Because organizing and managing a whole language program involves many variables associated with implementing any successful classroom program, this project attempts to help meet this need with three thematic units that can be effectively used by a reading specialist in working with a classroom teacher. Hopefully, these units will assist the reading specialist in providing sound educational programs for the students and will model effective strategies that the classroom teacher can incorporate into an ongoing program.

This project should be helpful in a number of ways. For example, the strategies used in the thematic units rely on the integration of all elements of whole language such as reading, writing, listening, and speaking--by utilizing the "Into, Through and Beyond" process in cooperation with the classroom teacher. Each of the lessons demonstrated in the units include strong elements of pre-reading and oral language communication skills because research has consistently shown the importance of building this background, both for the
information imparted and for the language base that is developed. Communication skills are also built into the units through the use of cooperative learning activities because research has shown that groups can function effectively if communication is free and open. The literature study lessons in this project based on books, authors, themes, and the students' interests, encourage such communication. Evaluation suggestions are also addressed in this project, and a variety of evaluation forms are included and can be incorporated at the discretion of the teachers involved.

In the final analysis, planning implementing, and managing whole language programs depends upon the classroom teacher and the reading specialist working together. Without a doubt, good teachers and quality literature using the whole language philosophy can combine to develop students' competency in thinking and reading, and they encourage students to become lifelong readers.
STATEMENT OF THE PROBLEM

The methods of teaching of reading in America have gone through many changes. The latest methods which focus on whole language are promising. However at this time there are no specific guidelines available to assist reading specialists working with classroom teachers.

Therefore the purpose of this project is to present three thematic units for classroom lessons that reading specialists can implement as they move from a small group, remedial "pull-out" program to working in the classroom with the classroom teacher in the language arts program.

An important step in reaching this stage was the Miller-Unruh Reading Act of 1965 which provided for Reading Specialists to administer programs in primary grades throughout the State of California for the purpose of attaining three specific objectives: (1) to focus on the prevention of reading difficulties in kindergarten and first grade, (2) to evaluate and correct reading deficiencies in second and third grades, and (3) to coordinate the state-mandated testing programs within there schools.

According to California Education Code, Section 7796, (1967) the Duties of the Reading Specialist were: "Specialist teachers employed by a school district shall be relieved of all regular teaching and administrative responsibilities and shall devote their full-time in performance of the following responsibilities, which shall be directed to training pupils to attain reading ability essential to success in studies to be undertaken beyond the grade three level [sic] (a) Supplementing the reading instruction
otherwise provided in regular classes for all pupils in grade one. (b) Providing instruction to small groups of pupils, and to individual pupils in grades two and three who have been determined to have reading disabilities. (c) Administering reading tests to be given pupils in grades one, two and three under Article 3 (commencing with Section 7785) of this chapter. For such purposes, the specialist teachers shall examine the tests given and grade and analyze the results with respect to each pupil” (p. 3).

These approaches and methods in reading directed the specialists to implement preventive and corrective programs.

As a result of these directives, reading specialists immediately instituted schedules which removed students with reading problems from their regular classroom into a small group setting for approximately thirty minutes at a time. This atmosphere allowed for greater emphasis on learning the alphabet, phonic skills, word identification, and round-robin reading. The materials used were ditto sheets and workbooks and the emphasis was on words in stories, spelling lists, and memorization of phonic rules. The Reading Specialist had very little time to read and enjoy good literature with children and it was obvious that something was missing in this program.

In the mid 1980's, Best Winding a Nation of Readers was published. It was the first major report directly related to the improvement of reading instruction in the classroom. The report examined the importance of reading for success in school and throughout life, and clearly documented many of the problems with reading instruction in the
schools. In addition, it offered guidelines and models of how these problems should be addressed, which prompted school districts to completely re-evaluate their reading instruction programs.

Then a companion booklet, Becoming a Nation of Readers: Implications for Teachers, was published in 1986. This publication for teachers discussed the recent continuing research and the implication it had on the teaching of reading. Reading was defined as the process of constructing meaning from written texts, and although readers make use of letter-sound relationships to establish meaning, skilled readers attack print not only from the "bottom up" but also from the "top down."

After Becoming a Nation of Readers was published, the state of California became increasingly concerned about the illiteracy and dropout rates throughout the school districts. The state superintendent of schools decided that changes in the methods of teaching reading were necessary, and offered various suggestions to educators.

The next year The English Language Arts Framework (1987) outlined the State's goals on educational reform. The goal of the Framework, as it is known, was to initiate programs in education with a literature-base, using a meaning-centered approach. This approach is based on developing intensive reading, writing, speaking, and listening skills, as well as a clearly communicated sense of common values and
common goals that respect diversity. In addition, it pointed out that languages must also be addressed in the reading of multi-cultural literature.

Since reading strategies and philosophies were being closely examined, the Commission on Teacher Credentialing met to establish new guidelines for the reading/language arts specialist. The commission discussed the changes taking place in the schools and the importance of the reading/language arts specialist's role in education. The guidelines pointed out that the specialist must be trained to provide indirect service to students by working with the classroom teacher at all grade levels, and in all subject areas. Furthermore, they discussed the importance of the specialists' active participation in the classroom setting by demonstrating lessons, initiating student activities and assisting the teacher in creating a literacy environment.

The Commission appropriately quoted a paragraph from the International Reading Association (1986) that states, "School-wide reading programs under the leadership of specialists in reading are fundamental to the development of a literate society" (p.11).

At this point, reading specialists at many schools actively engaged in complying with The Commission's mandates are experimenting with new whole language strategies in the classroom, but unfortunately some
have been successful and some have not.

As a result of the new mandates, and the problems some educators are having implementing them, this project is undertaken to provide the reading specialist with suggestions, examples, lessons, and resources. It may be used to provide appropriate language arts instruction in the primary grades in collaboration with the classroom teacher. In contrast to the previous “pull-out” program, (that is taking students out of their classrooms to work in a reading laboratory setting), the emphasis will be on using whole language activities based on three thematic units in conjunction with classroom teachers.

The following strategies are currently being implemented in the Miller-Unruh Reading Programs:

1. Working in the first to third grade classroom with groups of children, individuals, or the entire class
2. Working with individuals or small groups (1-6 pupils) from grades 2 and 3 in a reading-learning center or classroom
3. Diagnosing the nature of each child's disabilities and taking corrective action
4. Organizing instruction to meet individual needs
5. Helping children to develop a motivation for learning
6. Providing a wide variety of instructional resources related to
children's needs

7. Preparing for individualized instruction

8. Demonstrating teaching strategies for the classroom teacher

9. Assisting teachers in lesson planning and room organization

10. Referring children to professional personnel for specialized services such as speech clinics or resource specialist programs

11. Developing systems of record keeping

12. Conferencing with children, teachers, and specialized personnel

13. Disseminating current reading research

The success of a language arts program is essential in helping students in today's schools achieve literacy. Indeed, The International Reading Association stressed the importance of the reading program beautifully:

"To flourish and mature, reading must be promoted and reinforced at every level from early childhood/elementary school through high school, college, and beyond. Effective reading requires relevant prior knowledge structure, intertwined with the ability to interpret critically and apply new information. The central objective of the school reading program is to promote maturity through reading. School-wide reading programs under the leadership of specialists in reading are fundamental to the development
of a literate society" (p.30) International Reading Association, 1982.
REVIEW OF THE LITERATURE

The reading specialist's role requires interaction with the classroom teacher by effective modeling of whole language teaching strategies as found in current literature. An important factor in working effectively with the classroom teacher is being sensitive to the theoretical model presently being used in the classroom. Since the classroom teacher may not be acquainted with the latest research in whole language strategies addressed in recent literature, she may not be aware of the positive effect it has on students. Or the teacher may have had adequate success in phonics and skill-based programs, and may feel that whole language is just a fad. In addition, many classroom teachers express their concern about the constant changes in education and the confusion it produces. For example, there have been shifts from phonics to sight reading, to the language experience method, and back to phonics. Now teachers have to deal with a whole new philosophy, one which seems very difficult for them to accept. They find themselves lost without a clear definitive approach to incorporate these new methods in their classrooms, and to still feel they are teaching the children what they need to learn. Also teachers are faced with the CTBS and CAP testing, and are still required to use the basal reader.

Researchers Goodman, Shannon, Freeman, and Murphy (1987)
examined the basal reader and its effect on education through the years noting that teachers are hesitant to go beyond the basal reader into literature studies. These researchers state that, "the central premise of the basal reader is that a sequential, all-inclusive set of instructional materials can teach all children to read regardless of teacher competence and regardless of learner difference" (p.33). They give an excellent historical account of reading instruction. Tracing methods used in reading back to 1647 in Massachusetts, and noting that there were few books for children until the middle of the eighteenth century. In fact, the only materials available prior to that time were the Bible, wooden paddles which contained the alphabet, and word lists to learn and spell. In the middle of the eighteenth hundreds a structured educational system began and teachers taught reading using the skills approach. They used phonics, emphasized word identification, had oral reading and instructed and drilled students in the alphabet. It is interesting to note that teachers divided students into groups according to their ability even back then.

Goodman et al. (1987) cites the introduction of the basal reader into education, and further points out that the basal was introduced in 1919 by William S. Gray. Gray also published the "Principles of Method in Teaching Reading, as Derived from Scientific Investigation" (p.16).
Although his purpose was to change the methods of reading instructions, it remained the same as it had been.

Goodman et al. (1987) felt that teachers must look beyond the basal reader because there are many good literature books published for students that are more effective and can be used in a variety of ways. They must carefully examine new material looking for opportunities to present it to children in more meaningful ways.

When selecting materials for a whole language program teachers must examine them closely. Spiegel (1989) explains that whole language is not a program that can be packaged, and that materials which focus on meaning must be selected. She offers the following checklist for educators to use when looking for materials labeled “whole language”:

1. Do the materials focus on meaning?
2. Are the stories entire stories?
3. Do the materials draw from and interact with the meanings that children bring to the text?
4. Are there natural opportunities to support reading and writing development through speaking and listening activities?
5. Is there a close match between illustration and text?
6. Is the use of reading and writing for authentic purposes stressed?

7. Do the materials lead to immersing the children in print, surrounding them with language in a variety of contexts? (p. 168)

Another question should be added to the list: Do the materials address a multicultural audience? This question points out the importance of introducing multicultural materials in reading programs.

**Multicultural Literature**

An increasing number of language-minority students are entering the schools each year and their needs clearly must be addressed. The *English/Language Arts Framework* discussed this issue and cited the need for Limited-English Proficient students to be involved in a rich linguistic environment. To successfully accommodate their special needs, teachers involve these students in reading, speaking, writing, and listening activities. The reading specialist should assist the teachers with suggestions and materials that recognize and respect the importance of minority languages and cultures.

Students need to hear stories about their cultural backgrounds, so they can relate to them and share their experiences with the class. This will help to build their self confidence and provide activities in which they
can react to new ideas, or explain a new application for old ideas. It will also encourage the students to express their own points of view and opinions on different issues.

However, many of the stories in the basal readers are not within the experiential background of most limited-English speakers. Their comprehension is facilitated when the materials being used are expressed in the students' language, and are rooted in relevant personal experience.

Therefore, when students are involved in repeated poetry reading, choral reading and songs that are fun, they will naturally acquire the English language at their own pace.

In a recent lecture, Dr. Barbara Flores (1991) stated that language is learned naturally in the context of its authentic use, need, and purpose. She supports Goodman's whole language approach in instructing limited English-speaking students. She also supports other researchers who believe all students become proficient readers and writers as a result of a variety of literacy events.

It is the classroom teacher and the Reading Specialist together who must incorporate all of the whole language strategies to assist the students toward becoming literate.

Weaver (1988) comments on the issue of phonics in the book
"Becoming a Nation of Readers". That document discusses the use of phonics as being a necessary tool for young children who are beginning to read and "the whole language approach to be not particularly effective in teaching beginning readers" (p. 224).

Weaver makes several points in her rebuttal stating that the research used for the Becoming a Nation of Readers article was severely outdated and incomplete. Furthermore, the research does not deal with what she considers the whole-language approaches being used today. Another point she makes is that other "Empirical research suggests the superiority of a whole-language approach over more limited skills approaches, such as those focusing on phonics" (p. 224). In her final rebuttal to the research cited in Becoming A Nation Of Readers, she states, "If we genuinely want to produce a nation of readers, people who not only can read but who do read voluntarily, then we cannot afford to focus first on learning to read (a skills approach) and postpone until later the pleasures of reading to learn; rather, reading must be made enjoyable and motivational from the very beginning" (p.224).

For example, Harste (1989) elaborates on the fact that if the teacher stresses phonics, children will do well on phonic tests, and if the teacher stresses vocabulary development, children will do well on vocabulary tests such as CAP and CTBS.
However, in a whole language classroom, where the focus of reading and writing is on meaning, children will use their background knowledge effectively in writing, and will often engage in research activities. Harste also states that children who are engaged in research, are able to produce written reports similar to those found in newspapers because they are engaged in research that interests them.

Bearing in mind that it is the teacher's attitude which makes the difference in a program, reading specialists' must present research findings in education to all the teachers in their school, and must assist them with strengthening their programs by modeling new strategies in whole language.

The second instructional model used in schools is the skills model, which concludes that language is learned as a set of skills including vocabulary, grammar, and comprehension. These are taught independently, and must be mastered, and they are integrated into the basals, and reinforced with workbooks and worksheets.

The third instructional model is the whole language model. Goodman (1986) states, "Whole Language integrates oral and written language, and it integrates development in both with learning across the curriculum" (p.40). Goodman outlines many principles of a whole language program, with the prime focus on the most important element of
reading, which is meaning. The letter/sound relationships are parts of the language systems which are operating simultaneously. Goodman and Burke (1977) support the whole language model as the most effective of all reading strategies when they state “that from a students’ viewpoint, reading is supposed to make sense to me! Not to my teacher, my father or my classmate, but to me!” (p.13).

K. Goodman, Smith, Meredith, and Y. Goodman (1987) trace the whole language view of reading instruction to 1891 when Dewey introduced his humanistic approach. This humanistic approach sees learning to read as the problem solving of Dewey: learning how to comprehend the written language encountered as the child grows up in a literate environment. It sees learning to read as the discovery of the order in the physical world of Piaget. Becoming literate is growing into literacy. Teaching is supporting that growth” (p.240).

Instructional decisions made by teachers in the classroom are by no means random or accidental, since it is the teachers’ personal beliefs that make a difference. Harste and Burke (1980) examined the literacy experiences a first grade teacher provided in her classroom, and were able to tease out the theory which under-pinned that teacher’s curricular decisions. In so doing, they concluded that all teaching is theory-driven. That is why so many teachers rely on the use of the basal reader and are
afraid of using real literature in the classroom.

However, Johnson (1989) reports on a school in Carson, California, that built a curriculum around core literature. The teachers formed the program around themes by integrating science, math, social studies, and language arts. They reviewed the skills necessary for each and integrated them with the literature. The staff was committed to developing a holistic program and the results were gratifying. Student attendance improved, discipline improved, and CAP scores increased. Johnson cites a fifth grade teacher who had taught the traditional way for many years before using the whole language approach. She reported that creativity and response from her students with this new program would make it impossible for her to go back to a traditional way of teaching.

Also, Routman (1988) has written a successful account of how her school made a transition into a literature-based program with all the elements of whole language. She shares her guided reading lessons, literature extension activities and suggests approaches to evaluation in her book. In addition, Routman emphasized the importance of teachers assisting one another in the change process and the way we teach. There are numerous success stories reported by other teachers across the country who see changes in the way students perceive school.
Attendance is improving and students' attitudes are changing dramatically in whole language classrooms.

**Whole Language Philosophy**

DeFord and Harste (1982) studied the impact of teachers' models of reading on the children with whom they worked, by examining the reading strategies that the children employed, and the stories they produced. When asked to write stories, children from classrooms where basal readers dominated, produced stories similar to the stories they were reading. Children involved in whole language classrooms wrote stories that reflected their experiences as well as the literature which they were reading. A whole language classroom surrounds the students with good literature across the curriculum.

**Literature in the Curriculum**

A good literature program is an essential part of the reading program. The *English Language Arts Framework* states, "A literature-based curriculum provides students three important approaches to discovering the meaning of human experience through the language of literature" (p.7). First, we must allow an in-depth study of core literary works. These works should address the important questions and values that involve the whole community. Second, students should engage in additional literature that extends the core work. This literature should
allow the students to expand and explore new avenues on their own. Third, students should be encouraged to read on their own for pleasure.

Many excellent books are available in a variety of categories, and the California Department of Education has printed an excellent source entitled Recommended Readings in Literature. They state that "literature is for all children, regardless of their ages or grade levels. Reading should progress into a lifelong experience" (p.12). The document lists more than 1,000 titles, and this list is an excellent resource for the reading specialist. It is divided into categories such as picture books, folklore, modern fantasy, and science fiction, and also includes poetry, plays and books in other languages. A coding system is included which shows columns of the matrix indicating the type of entry, i.e., core (C) or extended (E) and the grade span.

Once a teacher determines students' interests, abilities, and needs, she can assist the students in selecting the appropriate literature from the above document.

Writing

Reading literature involves the student in many other whole language activities. As Weaver (1988) points out, "one of the most powerful influences in becoming a proficient and eager reader is writing stories" (p.243).
Graves (1983) also expounds on the writing process and states throughout his research that children want to write and that writing is a natural process that should be nurtured and developed. Graves is a very strong advocate of children using invented spelling, and believes that strategies for language instruction should adapt to a whole language model. Many times during the past several years Reading Specialists have been asked to explain the use and rationale of invented spelling. Parents as well as some classroom teachers are confused by this new concept, and feel that their children are not learning to spell. Graves states, "when children come to school about ninety percent believe they can write. Only fifteen percent believe they can read." (p.184) If the teacher gives young children the opportunity to write, these emerging writers will produce their own stories using invented spelling, and according to Graves, "writing the way they learned to speak." The students have their own ideas about writing and their writing has meaning to them. Many kindergartners will read and remember what they have written.

However, we must not assume that a few demonstration lessons in a classroom will change the minds of those who are heavily involved in phonic and skill lessons. Nor will specialists be able to fully expand the whole language philosophy with those who are not interested. This
writer has found that the whole language philosophy is difficult to convey in a short period of time and takes a total commitment by all those involved. It requires teachers who are not opposed to evolutions in the teaching process. Therefore, it is up to the reading specialist to assist the classroom teacher in the process of learning and discovering.

Constance Weaver (1988) tells us that the whole language approach has been growing in popularity for the last decade. This philosophy which began in England, has expanded to New Zealand, Australia and Canada. She further discusses this movement in the United States and the extensive work of Ken Goodman in whole language.

Goodman (1986) states "Whole language is firmly supported by four humanistic-scientific pillars. It has a strong theory of learning, a theory of language, a basic view of teaching and the role of teachers, and a language-centered view of curriculum" (p. 28). To further sum up Goodman’s view of whole language, it is necessary to examine five important points of whole language that teachers need to know and understand in the implementation of a successful program. Goodman states that the following points summarize his views of what is whole in whole language:

1. Whole language learning builds around whole learners
learning whole language in whole situations.

2. Whole language learning assumes respect for language, for the learner and for the teacher.

3. The focus is on meaning and not on language itself, in authentic speech and literacy events.

4. Learners are encouraged to take risks and are invited to use language, in all its varieties, for their own purposes.

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

Conclusion

Students must learn to read by reading, to write by writing and to engage in meaningful listening and speaking activities. The reading specialist can facilitate this process by using a whole language approach.

According to the Commission on Teacher Credentialing, the reading/language arts specialist must be able to "provide leadership as a change agent for the creation of a literate environment: apply principles of curriculum development and of effective instruction; and effectively and creatively match students, curriculum, and instruction" (p. 18).
GOALS AND LIMITATIONS

Goals

The goal of this project is to provide three thematic units for reading specialists using a whole language philosophy to be used in the primary grades.

The project is set up to provide the reading specialist with informative and meaningful materials to use in the classroom. These lesson plans will provide the students with opportunities to enjoy literature, enable them to link personal experiences and prior knowledge with language instruction, allow them opportunities for building common background experiences and improve their self-esteem.

To build self-esteem in students the lessons in the units will focus on the principles of whole language as explained by Ken Goodman (1986) who stated, "Whole language is an attempt to get back to basics in the real sense of that word—to set aside basals, workbooks, and tests and to return to inviting kids to learn to read and write by reading and writing real stuff" (p. 38).

The English Language Arts Framework (1987) acknowledges the fact that "Reading Specialists have knowledge and expertise to help students to succeed in the regular classroom, become fluent in English, and prepare for the world beyond school" (p. 36). The Framework, as it is
called, also points out the importance of the specialist providing continuity of instruction in the core language arts curriculum. In addition, the Framework states, "The Reading Specialist has the ability to disseminate to other teachers important information about research and strategies for ensuring the success of all students in English-language arts programs" (p. 38).

It is the goal of this project to assist the reading specialist in promoting meaningful assistance to students towards developing effective skills in reading, writing, speaking, and listening experiences. Also, it offers successful strategies to aid the classroom teacher in the implementation of curricular changes which will allow the teacher to maintain order during the change process.

Limitations

This project has several limitations: (a) the activities are limited to the primary grades, (b) the activities outlined are not designed for a pull-out program traditionally used by reading specialists, (c) the program is not intended for monolingual Spanish programs, and (d) it is not intended to be a complete program, but only a range of suggested ideas.
EVALUATION

Formal and informal testing and evaluation procedures have existed in education since the turn of the century. Tests, assessments, and evaluations have been dreaded by students who have had to study for them, as well as the teachers who have had to administer them.

Farr and Carey (1986) note that the basic ways in which reading tests are used are consistent with how they were used fifty years ago and that changes are necessary. This prompted Goodman, Shannon, Freeman and Murphy (1987) to reveal that testing is a subject of much discussion as a movement in education based on science and technology. Research by Farr and Carey (1986) confirmed that the current testing procedures were originally related to the "scientific movement" in education. Classroom teachers presently administer phonic, skill, and comprehension tests that accompany the basal reader.

However, new methods of assessments and evaluations of students are being explored and implemented in some school districts, especially since the adoption of The English Language Arts Framework (1987). The Framework suggests that effective language arts programs should include a wide range of assessment techniques to evaluate students' growth in understanding challenging literature.

Many teachers feel that since California is advocating a holistic
approach to reading, we as reading specialists should reflect a progressive attitude and use meaningful evaluation procedures in our programs.

There is a need to model for the classroom teacher and initiate the use of alternative methods of evaluating students. Reggie Routman (1988) aptly outlines evaluation methods she and others have incorporated into their programs. She describes the need to keep running records of an individual student's progress that will give meaningful information on the student's reading behaviors. She also discusses tape-recording oral reading and oral responses to discussions of a story, as well as the importance of student's journals and portfolios. Routman suggests that teachers look beyond the end products of evaluation to make positive, long-term differences in children's lives.

However, the school districts use standardized test scores such as CTBS to note the progress of individual students in a school, and reading specialists are asked to assist classroom teachers in raising test scores by focusing on skills in isolation. Reading specialists will have to take a stand by demonstrating and implementing new methods and techniques. The specialist will have to demonstrate that within a good whole language program the individual progress that a child makes is of the utmost importance.
There are numerous, essential methods of evaluating students in a reading program. The first method to be examined is the Reading Miscue Inventory.

Constance Weaver (1988) states that the most effective way of determining a person's involvement in the task of reading is to examine his or her miscues. She further states that Ken Goodman defined the term "miscue" in the 1960's to describe any departure the reader makes from the actual words of the text. This indicates which language cue system the reader is using, at least at that particular moment, and the pattern of miscues suggests the reader's strengths as well as weaknesses.

Miscue analysis is an excellent way of analyzing students' reading strategies. According to Yetta Goodman and Carolyn Burke (1980) miscue analysis attaches major significance not to any one miscue, or the quantity of miscues, but to the general pattern of miscues made throughout the text.

Many of those who have been trained to use miscue analysis as a method of describing and analyzing students' reading strategies, find it an effective way to measure the students' use of the graphophonic, syntactic, and semantic systems of reading.

In addition to the miscue analysis, Farr and Carey (1986) discuss
several new approaches for assessing functional reading levels. For example, they discuss the Degree of Reading Power, a testing device which uses a modified cloze process to determine functional reading performance and relates that performance to materials for which the reading difficulty has been determined with a readability formula.

In order to determine the evaluation methods used by the reading specialists in my district, a questionnaire was sent to them. They reported on a variety of evaluation methods which they currently use in their programs. Each of them is involved in formal testing as requested by the school, and they all use the WRAT to advise Classroom Teachers of Chapter One students entering the school. They also use formal testing prior to student study team meetings.

Many reading specialists do informal assessing when they work with the total class or with small groups within the classroom. Some reported that they base their evaluations on students' writing samples, and some assist the teachers with portfolio evaluation. It is important to note that all the reading specialists reported using student observations as a method of evaluation. They noted student participation in activities and the progress made by the individual student. Some of the reading specialists met with the classroom teachers to discuss the findings and agree on implementing new strategies to assist the children.
Clifford J. Kramer (1990) notes that it is easy to collect student writing samples in thirty minutes or less and that these samples should be obtained at least four times a year to show the progress that students are making in class. He suggests first to select a topic that is familiar to all the students, one which they can write about, and then to brainstorm writing ideas with the students. Finally he says to set an audience and purpose for writing by telling the students that they may read what they have written to the class, and set a time limit of ten minutes. Also, he allows the students to use invented spelling in their writing. He observed that collecting students writing samples and comparing them throughout the year, will show how much growth the students have made.

Kramer (1990) also has a suggestion for collecting informal reading samples. These samples can be used to document growth in reading by spending only one minute with each student in the classroom three times a year. He suggests using a grade-appropriate story at the beginning of the year, and having the student read the same story two more times during the year. He also suggests that teachers count the number of words read correctly, and compare the scores at the end of the year.

Farr and Carey (1986) state that there is hope in future research and development in reading and language, and that time and patience
will provide more answers for reading and evaluation.

Adapting assessment procedures to a whole language process may come easily to those of us who are familiar with it, but since changes can be complex and frustrating, patience and consideration should be extended to those who find the transition difficult.
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APPENDIX

The following three thematic units were developed as models for cooperative interaction between the Reading Specialist and the Classroom Teacher. They are designed to show how a unit would be structured using whole language strategies in the classroom.

It is the goal of these units to, (a) encourage each student to develop an interest in reading for lifelong enjoyment, (b) develop readers who are knowledgeable about the reaching act and can construct meaning from print, and (c) apply strategies which will enable students build new concepts.

Also, included in these units are the suggested lesson plans for the Reading Specialist and some supplementary lessons for the Classroom Teacher, as well as suggestions for implementing them.

In addition, student evaluation is based on the individual's ability to discuss and describe information at their level of learning, and to make correlations between the literature and themselves.

The bibliography included in this handbook outlines only a suggested list of the numerous literature stories which could be implemented into the units.

The Reading Specialist's units are designed for approximately one hour a day for a period of ten school days. The Classroom
Teacher's role is portrayed in the unit because of the importance of the two teachers working together toward the same educational goals.
Rationale:

This theme was selected because of children's fascination by, and experiences with animals. Lesson strategies in this unit are part of a complete unit on animals. This section was designed specifically for examples of how to use whole language strategies as an integrated part of the curriculum. Music, art, science, and math are incorporated into the first grade core literature book *Leo the Late Bloomer*, by Robert Kraus, and was selected as an integral part of the Animal Unit in science.

This is a literature-based unit designed around a whole language model that will integrate all of the elements of language: reading, writing, speaking, and listening. Evaluation is informal and based on the performance of the students during the reading, writing, speaking and listening process.

*Leo the Late Bloomer* is the story about a young tiger who doesn't seem to learn as quickly as other animals, but one day he suddenly "blooms." Students can empathize with Leo because everyone has experienced the frustration of wanting to do something and not being able to accomplish it.

Objectives
1. Students will listen to stories for enjoyment.
2. Students will verbalize personal experiences in response to the stories.
3. Students will use context clues to predict what will happen in the stories.
4. Students will transfer new knowledge to writing stories, poems and letters.
5. Students will engage in reading, writing, speaking and listening experiences.
6. Students will engage in self-evaluation and group-evaluation procedures.

Leo the Late Bloomer by Robert Kraus

Goal:

It is the goal of this unit to provide opportunities that allow students to interact with the literature in a variety of subject areas and to promote cultural literacy.
Lesson 1

MUSIC

Time: One Hour

Concept: Animals and people grow and develop in different stages.

Materials: 1 Hap Palmer record “Growing,” chart paper, marker, and over-head projector.

Motivation: Play Hap Palmer’s record “Growing.”

Into

1. Discuss baby animals with learners.

2. Learners will verbalize their knowledge of animals to reading specialist while classroom teacher records information on chart which reads, “What We Know About Animals”.

3. I initiate discussion on baby animals and how they develop.

4. Replay song and produce the words on an overhead projector.

5. Classroom teacher and students read the words together.

6. Explain and demonstrate movements to the words and song.

7. Replay the song and lead the students in the movements.

Through

1. Discuss how the song compares the growth of people to animals.

2. Discuss a personal experience that occurred in your life while growing up, and ask the classroom teacher to share an experience she had.

3. Suggest to students that they turn to the people at their tables and take turns sharing an experience while they were growing up.

4. Invite one student from each group to share an experience with the entire class.
Beyond

1. Classroom teacher will follow up the initial lesson with additional activities and relevant literature in the animal unit.
Lesson 2

LITERATURE

Time: One hour

Concept: A sequence of events or ideas can be identified and predicted in a story.

Material: The book Leo the Late Bloomer, by Robert Kraus, the song "Growing", by Hap Palmer, and an overhead projector.

Motivation: Hold up a large picture of a tiger "Growing," by Hap Palmer

Into

1. Ask students to read and share their stories from the previous day.

2. Discuss changes that they have experiences since they first learned to walk and talk.

3. Introduce the word "bloom", and refer to it frequently.

4. Turn on the overhead projector displaying a copy of the song and replay the song "Growing" and sing with the students.

5. After the song, discuss how flowers bloom, and the various stages of growth in people and animals.

Through

1. Hold up the book Leo the Late Bloomer by Robert Kraus. Point to the title and read it.

2. Discuss the illustration on the cover.

3. Ask the students to predict what they think the story is about.

4. Read the story through, but stop before the last page and ask the students to predict how it might end.

5. Accept all suggestions.
6. Re-read the story and ask the students to join in predicting the subsequent pages of the story.

7. Discuss the following questions.
   (a) Why was Leo different from the other animals?
   (b) Why was Leo's father worried?
   (c) What made Leo's mother so sure that Leo would bloom?
   (d) How did the other animals treat Leo?
   (e) How did Leo feel when he bloomed?

8. Have students discuss and compare Leo's experience to their own personal experiences.

**Beyond**

1. Instruct the students to close their eyes and try to remember when they learned to read, write and draw.

2. Have them draw a picture of this occasion and write a story about it.
Lesson 3

WRITING

Time: One Hour

Concept: Anything we say can be written and we can read what others have written.

Materials: Leo the Late Bloomer by Robert Kraus, crayons, 16” X 24” poster paper, and mural paper 18 feet long.

Motivation: Have the students turn to a neighbor and give them a compliment.

Into

1. Divide students into groups of five.

2. Have one member in each group select one of the animals from the story Leo the Late Bloomer.

3. Have the students verbalize one positive comment to Leo that the animal might have said to him during the story.

Through

1. Distribute one large 16” X 24” piece of white poster paper and crayons to each group.

2. I instruct students to write all their comments on the one paper using invented spelling if necessary.

3. Have the students place the paper on the bulletin board and have one student from each group explain to the class what they have written.

4. With the classroom teacher assist students in editing their comments.

Beyond

1. Lay out mural paper on the floor.
2. Instruct students to get their crayons and line up in front of the paper as each group is called.

3. Have students illustrate their animal talking to Leo.

4. Have students write the edited version of their positive comments to Leo in bubble form over the illustrations of Leo and the animal they selected.

5. Have classroom teacher follow up the lesson by having the students place the mural on the bulletin board in the classroom.
Lesson 4

DRAMA

Time: One Hour

Concept: We build self-esteem by learning to read.

Material: Overhead projector, readers' theatre script of Leo the Late Bloomer, and paper with the children's pictures of animals from the story.

Motivation: Tell students that they will be performing a readers' theatre production of Leo the Late Bloomer.

Into

1. Place readers' theatre script of Leo the Late Bloomer on overhead projector.

2. Read it with the class.

3. Explain readers' theatre concepts to them.

4. Distribute scripts.

5. Have students go to established heterogeneous groups and make decisions on which characters they wish to be.

Through

1. Have children read their parts within their groups, assisting one another when necessary.

2. With the classroom teacher monitor each group and assist as needed.

3. When the first group is ready to perform, assist students in proper stage positions.

Beyond

1. Have students perform the readers' theatre for the class, group by
2. Classroom teacher will distribute evaluation forms to groups for self-evaluation of their co-operative activities. In addition, each individual will evaluate their own activity within the group during a classroom discussion.
Lesson 5

SCIENCE

Concept: Animals are different from one another.

Time: One Hour

Materials: Chart paper and *Animals Do The Strangest Things*, by A. Honblower.

Motivation: Display a picture of a monkey and ask the students to give an example of a strange thing that monkeys do.

Into

1. Talk about the differences in animals and elicit responses about those differences from the students.

2. Have classroom teacher list student responses on the chart paper titled “What We Have Learned About Animals”.

3. Brainstorm with the students and have classroom teacher record on another chart paper “What We Need To Find Out”.

Through

1. Read *Animals Do The Strangest Things* by A. Hornblower.

2. Discuss with the students the size, shape, and differences between the animals in the story, and compare their responses to the information on the chart.

Beyond

1. Have students select an animal from the book and write about being that animal.

2. Have students tell where they think the animal lives, the noise it would make and the food it would eat.

3. Encourage the use of onvented spelling when necessary and
focus on meaning.

4. Have classroom teacher follow up with the editing process and confirmation of scientific facts on animals.
Lesson 6

SOCIAL STUDIES

Time: One Hour

Concept: We are all different.

Materials: Why Am I Different, by N. Simon.

Motivation: Discuss with classroom teacher how the two of you are different while students listen.

Into

1. Discuss the differences in animals and in people.

2. Discuss size, shape and different colors of people's hair, eyes and skin.

3. Have two student volunteers stand up and have the class describe them.

4. Record students' answers on chalkboard.

Through

1. Introduce Why Am I Different? by N. Simon.

2. Have students predict what they think the story is about.

3. Read through the story and discuss it.

Beyond

1. Have two students sit facing each other and take turns drawing a picture of the other.

2. When all pictures are complete, have students say at least one complimentary phrase about the other person. Have volunteers share their pictures with the class.
3. Classroom Teacher will follow up with writing activities on differences in people.
Lesson 7

LITERATURE

Time: One Hour

Concept: We can share experiences.

Materials: Overhead projector, list of questions, six copies of Leo the Late Bloomer by Robert Krausand and six copies of Rosa-Too Little by Sue Felt.

Motivation: Ask a volunteer to tell the class how he or she got a library card.

Into

1. Introduce Rosa-Too Little to students and ask them to predict what the story might be about.

2. Read the story.

3. Pause during the story and ask students to predict Rosa’s secret and what will happen at the end of the story.

4. Discuss the story in depth.

5. Discuss Rosa’s feelings.

Through

1. Place the following questions on an overhead projector.

   (a) How did Rosa feel when she couldn’t write?
   (b) How did Leo feel when he couldn’t write?
   (c) How did the animals treat Leo?
   (d) How did Rosa’s brother and sister treat her?
   (e) How did Rosa and Leo solve their problems?

2. Read the questions for the students.

3. Choral read the questions with the students.
4. Divide students into six literature study groups.

5. Give each group one copy of *Leo the Late Bloomer* and one copy of *Rosa-Too Little*.

6. Instruct three students in each group to pick one of the books and to re-read the story together.

7. Have them share what they have read with the rest of the group.

8. Refer students to the questions on the overhead projector and discuss the similarities and differences between the texts as they become apparent.

9. Allow one student from each group to share the group’s results with the class.

10. Distribute simple evaluation forms and ask students to evaluate each group’s performance.

**Beyond**

1. Have students write how they felt when they first learned to write their names, and have them share their papers with the class.

2. Have classroom teacher assist with editing and publishing. Have classroom teacher continue activities into subject areas.
Lesson 8

POETRY

Time: One Hour

Concept: We are growing, changing and learning

Materials: Chart with poem "When I Was Young" by A. A. Milne, 32 copies of the poem for students, and record "Growing" by Hap Palmer.

Motivation: Display a baby bottle and ask the students if they ever used one.

Into

1. Play Hap Palmer's song "Growing."
2. Have students join in by singing and doing the movements.
3. Briefly discuss stages of growth.

Through

1. Introduce, read, and discuss the poem "When I Was Young."
2. Have students choral read the poem twice.
3. Have students take turns reading the poem, tracking the words and lines with pointer as they read it.
4. Distribute copies of poem which may be taken home to share with their parents.

Beyond

1. Have students write a letter to their parents asking them questions such as, "How old was I when I crawled, walked, talked or lost a tooth?"
2. Have classroom Teacher follow up by extending student poetry into the future, for example a poem entitled "When I Am Seven I."
Instruct classroom teacher to have students share their research and poems during class-time the following day.
Lesson 9

LANGUAGE ARTS

Time: One Hour

Concept: Animals move in different ways.


Motivation: Display pictures of African animals.

Into

1. Ask students to tell about African animals they are familiar with and how the animals move.

Through

1. Place poem “Dance of the Animals” on an overhead projector.

2. Read through poem one time.

3. Have students choral read and act out the poem.

4. Discuss the differences in movements of the animals.

5. Have children brainstorm the action words in the poem and list them on the chalkboard.

6. Ask students for additional action words and list them on the chalkboard.

7. Read the list over with the students.

8. Ask students to name an animal that they would like to write about using the same format as the African poem.

9. List the names of the animals on the chalkboard.
10. Ask the children to turn to a neighbor and tell that neighbor the name of their animal, describing how their animal moves.

Beyond

1. Have students write rough draft of a poem about animals.
2. With the classroom teacher, help students edit their poems.
3. Have classroom teacher assemble poems and publish in a book.
Lesson 10

MATH

Time: One Hour

Concept: Some people have favorite animals.

Materials: Wall chart, sixteen boxes of animal crackers, pictures of a variety of animals, glue, drawing paper and crayons. and a copy of the book Poems by P. Neumeyer and B. Thorpe

Motivation: Display and explain the boxes of animal crackers to students.

Into

1. Read the poem "The Stray Cat" by Eve Merriam. Then read the poem "Grizzly Bear" by Mary Austin.

2. With the students compare and contrast the characteristics of the animals.

3. Record students' answers on the chalkboard.

Through

1. Show the students pictures of animals and initiate a discussion on the animals they like best, and why.

2. Place a lined-chart on the wall titled "My favorite animal".

3. Distribute one box of animal crackers to every other student.

4. Tell the students that they are to select their favorite animal from the box of crackers, and paste it on the chart.

5. When the chart is finished have students discuss the graph of the animals.

6. Distribute drawing paper to every student.

7. Explain to the students that while they are waiting for their turn to
paste their animal on the graph, they can draw a picture of their favorite animal in its natural home.

8. Assist students with their drawings, while classroom teacher assists students with placing the animals on the chart.

Beyond

1. When the graph is finished, have the students write and tell which is the most popular animal in the class and why they think it is the most popular.

2. Have students share their opinion paper with one another in groups of five.

3. Have students share their pictures and discuss why they selected their animals.

4. Monitor groups with the classroom teacher.

5. Have classroom teacher record their evaluation of students' participation in the activity.

CULMINATING ACTIVITY

At the end of the unit assist the classroom teacher in preparing a letter written by the students to their parents, inviting them to come to a readers' theatre presentation of *Leo The Late Bloomer*, and to see the books and displays the students made made during the study this unit.
Leo The Late Bloomer
by Robert Kraus

Cast of Characters

Narrator 1: Leo’s father
Narrator 2: father

Leo

Staging

Leo’s mother
Leo’s father
Leo

Narrator 1
Narrator 2

Narrator 1: Leo couldn’t do anything right.
Narrator 2: He couldn’t read.
Narrator 1: He couldn’t write.
Narrator 2: He couldn’t draw.
Narrator 1: He was a sloppy eater.
Narrator 2: And, he never said a word.
Father: What’s the matter with Leo?
Narrator 1: Asked Leo’s father.
Mother: Nothing,
Narrator 2: said Leo’s mother.
Mother: Leo is just a late bloomer.
Father: Better late than never,
Narrator 1: thought Leo’s father.

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Narrator 2: Everyday Leo's father watched him for signs of blooming.

Father: Are you sure Leo's a bloomer?

Narrator 2: asked Leo's father.

Mother: Patience,

Narrator 1: said Leo's mother.

Mother: A watched bloomer doesn't bloom.

Narrator 2: So Leo's father watched television instead of Leo.

Narrator 1: The snows came.

Narrator 2: Leo's father wasn't watching.

Narrator 1: But Leo still wasn't blooming.

Narrator 2: The trees budded.

Narrator 1: Leo's father wasn't watching.

Narrator 2: But Leo still wasn't blooming.

All except Leo: Then one day, in his own good time, Leo bloomed!

Narrator 1: He could read!

Narrator 2: He could write!

Narrator 1: He could draw!

Narrator 2: He ate neatly.

Narrator 1: He also spoke.

Narrator 2: And it wasn't just a word.

Narrators 1 and 2: It was a whole sentence.
All except Leo: And that sentence was.....

Leo: I MADE IT.

I can read.

I can write.

I can draw.

I can eat neatly.

I can speak.
UNIT 2

DUCKS

Rationale:

The following unit is part of an integrated classroom science unit on ducks. It is designed to model how the classroom teacher and the reading specialist work together to integrate a unit around a literature selection. All the lessons in this unit will be initiated by the reading specialist to correspond with the existing classroom program, and to implement whole language strategies in listening, speaking, reading and writing.

Also, evaluation methods will be based on the individual ability level of each student as the unit progresses. Anecdotal records will be maintained by the Classroom Teacher. The Reading Specialist and the Classroom Teacher will hold conferences on those students who experience problems in comprehension.

In addition, the evaluation forms included in the packet may be used to yield more indepth knowledge of a student’s performance.

Finally, the goal of this unit, based on the Literature study of The Ugly Duckling, by Hans Christian Anderson, is to develop the concept of human values, cultural diversity, and the uniqueness of an individual.
OBJECTIVES

1. Students will relate the story to their own lives.
2. Students will discuss their feelings.
3. Students will develop values and understanding of differences and similarities of ethnic, cultural and gender groups.
4. Students will develop an understanding of friendships.
5. Students will build self-confidence.
6. Students will enjoy reading.
7. Students will build background schema to assist them in all content areas of the curriculum.
Lesson 1

FEELINGS

Time: One Hour


Motivation: Recite the Nursery Rhyme “Humpty Dumpty”. Drop a hard boiled egg on the floor.

Into

1. Ask the students to describe how they felt when the egg hit the floor.

2. Classroom Teacher will record the students' reactions on chart paper labeled “Feelings”.

3. Ask them to describe their feelings if there had been a baby bird in the egg and he was hurt. Record these descriptions on the chart.

4. Read the descriptions through. Have the students choral read them.

Through

1. Read the following poem from a chart.

   For A Bird

       I found him lying near the tree; I folded up his wings.
       Oh, little bird,
       You never heard
       The song the summer sings.

       I wrapped him in a shirt I wore in winter; it was blue.
       Oh, little bird,
       You never heard
       The song I sang to you.
2. Have the students choral read it.

**Beyond**

1. Request students to turn to a neighbor and express their feelings about the poem. Ask students to share their feelings. Record the words on the “Feelings” chart.

2. Instruct students to close their eyes and listen to the poem again as it is read, and visualize the action in the poem.

3. Distribute drawing paper and crayons to the students and instruct them to draw a picture of what they saw in their minds eye.

4. Instruct the students to tell their neighbors about the picture.

5. Have volunteers share their pictures with the class.
Lesson 2

LITERATURE

Time: One Hour


Motivation: Five Little Ducks finger play.

Into

1. Discuss previous days activity.
2. Discuss and read the descriptive list of words that describe feelings.
3. Focus attention on the title The Ugly Duckling, by Hans Christian Anderson.
4. Ask the students, “What does it mean to be ugly?”
5. Record answers on chalkboard.
6. Ask the students to explain why they think the duckling is called an ugly duckling.
7. Ask the students to describe how they would feel if someone called them ugly. Add new descriptive words to the list.

Through

Read the story through.

Beyond

1. Discuss the mood of the story.
2. What words did the author use to show us how the duckling felt?

Instruct students to write a letter to the first mother duck. Students will tell her how they felt about her treatment of the little duckling.
Lesson 3

VENN DIAGRAM

Time: One Hour


Motivation: Display large picture of baby duck.

Into

1. Discuss the picture of the duck. Ask the students to describe the duck in the picture. The Classroom Teacher records the responses in sentence form on the chart as the Reading Specialist repeats the sentences. Example: The duck is yellow.

2. Ask the students to describe how they think this duck is feeling and why.

3. Have students read their sentences on the chart which describes the duck in the poster.

Through

1. Re-read the story The Ugly Duckling. Stop to discuss what is happening in the story, and how the ugly duckling is feeling at different times throughout the story.

Beyond

1. Display a Venn Diagram on the chalkboard. Ask students to describe one thing that is different about the ugly duckling, and one thing that is different about the other ducklings at the beginning of the story. Then ask them to describe one likeness between the ugly duckling and the other ducklings. Record the responses on the Venn Diagram.

2. Instruct the students to divide into co-operative learning groups, and select a recorder in each group. Distribute paper and have the recorder draw a Venn Diagram like the one on the board.
3. Instruct the students to compare and contrast the ugly duckling to the other ducklings in the story. Tell them to describe physical appearances, attitudes, and feelings on the diagram.

4. Instruct the students to select one member of the group to place the group's diagram on the board and discuss it with the class.

5. Tell the students to write a cinquain poem titled "Ducks," instructing them as follows and placing the information on the board.

(a) Write one word that may be the title.
(b) Write two words describing the title.
(c) Write three action words.
(d) Write four words that express feeling.
(e) Write one word that refers to the title.
Lesson 4

WRITING

Time: One Hour

Concept: Problems are solvable.


Motivation: Play the record "Three Little Ducks."

Into

1. Review and read the "Feelings" chart with the students.

2. Review the Venn diagram and read it with the students.

Through

1. Re-read the story and focus on the positive aspects of the story, such as the kindness of those who tried to help the duckling and the positive aspects at the end of the story.

Beyond

1. Ask the students to think of a time when they were unhappy, or had a problem. Ask them to think about the outcome and the resolution of the problem, as well as about the people who helped them resolve the problem.

2. Have the students take turns verbalizing their story to a neighbor.

3. Distribute paper and instruct students to write their stories, using invented spelling.

4. Have volunteers share their stories with the class.
Lesson 5

LITERATURE STUDY

Time: One Hour

Concept: Events can have different end results.

Materials: Thirty-two copies of the book The Ugly Duckling and one copy of the video The Ugly Duckling.

Motivation: Have students view The Ugly Duckling video.

Into

1. Discuss, compare and contrast the book and the video.

Through

1. Have students read the story with a friend.

Beyond

1. Have students brainstorm and write another ending to the story.

2. Have students share their endings with the class.
Lesson 6

WRITTEN STORY

Time: One Hour
Concept: Students can become authors.
Motivation: Advise students that they can become authors.

Into
1. Discuss the film and the book The Ugly Duckling.
2. Discuss the sequence of the story.
3. Discuss the characters in the story and the impact they had on the little duckling's life.

Through
1. Instruct students to write the story in their own words.
2. With the classroom teacher conference, with students during the final editing process.
3. Have students illustrate their stories.

Beyond
1. With the classroom teacher, assist students in making their books.
2. Have students share their books with the class.
Lesson 7

DIORAMA

Time: One Hour

Concept: Scenes from a story can be recreated three-dimensionally.

Materials: Thirty-two shoeboxes, construction paper, markers, clay, leaves, aluminum foil, buttons (and any other items that may be accessible for the students with which to be creative), scissors, 3” x 5” cards, hole punch, glue and stapler.

Motivation: Inform students that they will make a diorama of their favorite scene in the story The Ugly Duckling.

Into

1. Discuss the illustrations in the book.

2. Discuss the scenes in the video.

3. Ask several volunteers to describe their favorite scenes.

4. Explain that a diorama is an empty box decorated to depict a scene from a story.

5. Describe the materials on the table to the students and suggest that they make a mental list of what they need to make their scene.

Through

Have students build their dioramas.

Beyond

1. Instruct students to write the name of the book, the authors name and their names on 3” X 5” cards.

2. Instruct students to write a brief note describing their scenes on the cards.

3. Display dioramas and have students share their projects with the class.
4. Display dioramas in the school library.
Lesson 8

DUCK STORIES

Time: One Hour

Concept: A story can be presented in many different ways.

Materials: Crayons, one 16" x 24" poster paper, and copies of the following books:

- Dabble Duck by Anne Ellis, Wonders of Wild Ducks by Thomas Fegeley, A Duckling Is Born by Hans-Heinrich Isenbart, The Tale of Jemima Puddle by Beatrix Potter,
- Make Way For Ducklings by Robert McCloskey, Across The Stream by Mirra Ginsburg, Rechenka's Eggs by Patricia Polacco, and The Story About Ping by Marjorie Flack

Motivation: Ask students to imagine being lost. Ask them what they would do.

Into

1. Tell students that this is another story of a duck that gets lost, but this adventure is different from The Ugly Duckling.

Through

1. Read The Story About Ping by Marjorie Flack.
2. Discuss the details and characters in the story.
3. Discuss the setting.
4. Discuss Ping's problem and how he resolved it.
5. Discuss Ping's feelings before and after he was lost.
Beyond

1. Have four students sit at each table, numbering the students one through four.

2. Instruct students to retell the story in segments within their group. Have the student assigned number one start the story and rotate to each other student until the story is completed.

3. Pass out a large 16" X 24" paper and ask each group to draw a picture of their favorite scene in the story.

4. Have the group leader post the scene and share it with the class.

5. Have groups then select one of the above books about ducks to read, discuss, and present the following day.

6. Advise students that they may present their books verbally, in writing, or use puppets or illustrations. Have them outline the characters, the setting, the problem and the resolution in their presentations.

7. Instruct students to come up with a recommendation that will inspire other students to read the book.

8. Have classroom teacher arrange class-time during the day for students to continue their projects.
Lesson 9

COMPARE AND CONTRAST

Time: One Hour

Concept: Characters in stories are able to resolve their problems.

Materials: Books from previous day.

Motivation: Sing "Little White Duck" song.

Into

1. Discuss the fact that all of the books are stories about ducks, even though they are all different. Instruct the students to listen to the presentation of each group, and notice how much they are alike and how much they are different. Have students also listen to how each author describes the characters and their problems.

Through

1. Have each group assemble one at a time at the front of the class and discuss the books they had to read.

2. Have audience ask questions and give positive feedback.

Beyond

1. Have students each write a story about a duck with a problem that gets resolved.

2. Have students peer-edit the stories, give advice, and make suggestions.

3. With the classroom teacher assist with final editing of story.

4. Have students illustrate their stories and make books.
Lesson 10

READERS' THEATRE

Time: One Hour

Concept: Stories can be dynamically brought to live in a readers’ theatre.

Motivation: Have a dramatic student read a line from the readers’ theatre script with exaggerated emotion.

Materials: Thirty-four copies of The Ugly Duckling Readers’ Theatre Script.

Into

1. Distribute the script to the entire class.

2. Tell students to read the script aloud with both teachers.

3. After the class reads the script, discuss the characters.

4. Instruct the students to form into three groups of approximately ten students each, so that all may participate.

5. Number students one to ten and instruct them to remember their numbers. Send the groups of ten to different areas of the room with the scripts.

6. Assign roles as follows: Number 1 is Narrator 1, Number 2 is Narrator 2, Number 3 is Narrator 3, Number 4 is the Ugly Duckling, Number 5 is Duck, Number 6 is Duck’s friend, Number 7 is Hen, Number 8 is Goose, Number 9 is Swan, Number 10 is child. If there are extra students they can read with the goose or the child.

Through

1. Have students read through script and mark their lines with a yellow marker.

2. With the classroom teacher, assist students with staging.
3. Have students practice their parts.

Beyond

1. Remind students that the Ugly Duckling story follows the seasons of the year. Instruct students to keep this in mind, and discuss painting a mural for a background for their performance.

2. Have students form four equal groups and work together to design a mural for each season.

CULMINATING ACTIVITY

1. Have students perform play for a school assembly.

2. Have students display all art work, science projects, books and poems created during the thematic unit study on ducks.

3. Have students visit San Bernardino County Museum to observe various species of ducks, duck eggs, and birds.
THE UGLY DUCKLING

BY HANS CHRISTIAN ANDERSON

Arranged for Readers Theatre by Jeanette Simmons

CHARACTERS

Narrator 1  Duck's Friend
Narrator 2  Hens
Narrator 3  Geese
Ugly Duckling  Swans
Duck  Children

STAGING

Swans  Children
Duck's Friend  Duck
Ugly Duckling
Hens  Geese
N 1  N 2  N 3

NARRATOR 1: ONCE, SOMEWHERE IN THE COUNTRY, THERE WAS A DUCK WHO HAD A CLUTCH OF EGGS TO HATCH. FIVE OF THEM HATCHED INTO FLUFFY LITTLE DUCKLINGS BUT THE SIXTH, WHICH FOR
SOME REASON WAS BIGGER THEN ALL THE OTHERS, LAY IN THE NEXT SMOOTH AND UNBROKEN.

DUCK'S FRIEND: THAT'S SEEMS TO BIG TO BE A DUCK EGG. IT LOOKS MORE LIKE A TURKEY EGG TO ME.

DUCK: HOW WILL I BE ABLE TO TELL?

DUCK'S FRIEND: IT WILL NOT SWIM WHEN IT IS HATCHED. TURKEYS NEVER DO.

NARRATOR 2: BUT THE EGG WASN'T A TURKEY EGG BECAUSE THE BIRD THAT HATCHED FROM IT DID SWIM. IT SWAM AS WELL AS ANY DUCKLING.

HENS: (Laughing) THAT LAST DUCKLING OF YOURS IS VERY UGLY.

NARRATOR 3: IT WAS TRUE. HE WASN'T A BIT LIKE HIS BROTHERS AND SISTERS.

GEESE: (Laughing) WHAT AN UGLY DUCKLING!

NARRATOR 1: AND SOMEHOW THAT NAME STUCK. WHENEVER ANYONE WANTED HIM, THEY CALLED, "UGLY DUCKLING, WHERE ARE YOU?" OR IF THEY DIDN'T WANT HIM, THEY SAID "UGLY DUCKLING, GO AWAY!" HE EVEN THOUGHT OF HIMSELF AS
"UGLY DUCKLING*. HE WAS VERY SAD. HE DIDN'T LIKE BEING UGLY.

NARRATOR 2: HE DIDN'T LIKE BEING TEASED. NO ONE WOULD PLAY WITH HIM. NO ONE WOULD SWIM WITH HIM. EVEN HIS MOTHER MADE FUN OF HIM. ONE DAY, THE UGLY DUCKLING RAN AWAY. AND I AM VERY SORRY TO SAY, NO ONE MISSED HIM AT ALL.

NARRATOR 3: THE UGLY DUCKLING HOPED HE WOULD FIND SOMEONE IN THE BIG WIDE WORLD TO BE HIS FRIEND. SOMEONE WHO WOULDN'T MIND HOW UGLY HE WAS. BUT THE WILD DUCKS WERE JUST AS UNKIND AS THE FARMYARD DUCKS. THE WILD GEESE HONKED AT HIM AND MADE FUN, JUST AS THE FARMYARD GEESE HAD DONE.

UGLY DUCKLING: (Sighing) AM I NEVER TO FIND A FRIEND? AM I NEVER TO BE HAPPY?

NARRATOR 1: THE UGLY DUCKLING STAYED ON THE LAKE ALL THROUGH THE LONG HARD WINTER. FOOD WAS HARD TO FIND AND HE WAS OFTEN HUNGRY. ONCE HE WAS TRAPPED IN SOME ICE AND THOUGHT HE WOULD DIE. HE WAS SET FREE
JUST IN TIME, BY A FARMER AND HIS DOG.


NARRATOR 3: NO ONE QUACKED THE LATEST PIECE OF GOSSIP TO HIM. SADLY HE SPREAD HIS WINGS AND TOOK TO THE SKY. HE HAD NEVER FLOWN BEFORE AND HE WAS SURPRISED HOW STRONG HIS WINGS WERE. THEY CARRIED HIM AWAY FROM THE LAKE AND THE MARSHES AND OVER A LEAFY GARDEN.

NARRATOR 1: ON A STILL, CLEAR POND IN THE GARDEN, HE COULD SEE THE BEAUTIFUL WHITE SWANS WITH THEIR GRACEFULLY ARCHED NECKS, AND SUDDENLY THE UGLY DUCKLING FELT THAT HE DID NOT WANT TO LIVE ANY LONGER.

UGLY DUCKLING: I WILL GO DOWN TO THE POND AND ASK THOSE BEAUTIFUL BIRDS TO KILL ME.
NARRATOR 2: DOWN HE WENT TO THE WATER. HE BENT HIS HEAD HUMBLY AND CLOSED HIS EYES AND SAID TO THE SWANS:

UGLY DUCKLING: KILL ME. I AM TOO UGLY TO LIVE.

SWANS: HAVE YOU LOOKED AT YOUR REFLECTION IN THE WATER?

UGLY DUCKLING: I DO NOT NEED TO LOOK. I KNOW HOW UGLY I AM.

SWANS: LOOK INTO THE WATER.

NARRATOR 3: AND SO THE UGLY DUCKLING DID. WHAT HE SAW MADE HIS HEART BEAT FAST AND FILLED HIM WITH HAPPINESS. DURING THE LONG WINTER MONTHS HE HAD CHANGED.

UGLY DUCKLING: WHY..........I'M JUST LIKE YOU!

NARRATOR 1: WHEN THE CHILDREN WHO LIVED IN THE GARDEN CAME TO FEED THE SWANS, THEY CALLED TO ONE ANOTHER:

CHILDREN: A NEW SWAN.....A NEW SWAN.....ISN'T HE BEAUTIFUL!

NARRATOR 2: AND THEN THE UGLY DUCKLING NEW WITHOUT A DOUBT THAT HE REALLY WAS A SWAN, THAT HE
HAD ALWAYS BEEN A SWAN, AND THAT HIS DAYS OF BEING LONELY WERE OVER.
UNIT 3
HISTORY

Rationale:

The following unit is based on the core literature book And Then What Happened, Paul Revere? by Jean Fritz. The story is humorous, fast paced, and historically accurate.

The book length poem Paul Revere's Ride by Henry Wadsworth Longfellow will be featured in this unit. Through this poem the students will enjoy a rhythmic, detailed account of Paul Revere's preparation and midnight ride from Boston to Concord, Massachusetts.

One of the goals of this unit is to introduce the classroom teacher to whole language strategies that include literature circles, mapping, journals and readers' theatre concepts. It will also introduce the students to the concepts of historical fiction, biographies and research techniques. Through the content of the poem, the children will discuss intellectual, social, and ethical ideas of the past and of the present. The story And Then What Happened Paul Revere? will help the students 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.

Evaluation will be determined by the individual student's growth in
reading, writing, speaking, and listening. This can be accomplished by teacher observation, evaluation forms, group evaluations, conferences and portfolio records. Miscue analysis done at the completion of the unit will assist in determining the strengths and weaknesses of the individual students.

OBJECTIVES

1. Students will perform *Paul Revere's Ride* in a readers' theatre with confidence.

2. Students will be able to name the people, places and events during the Revolutionary War.

3. Students will be able to identify the conflict between the British and American colonists in the Revolutionary War.

4. Students will explore the values, ethics, and beliefs of this country.

5. Students will respond to *And Then What Happened, Paul Revere?* in class discussion and in writing, to reflect their personal beliefs and experiences.

6. Students will expand their knowledge of American History.

7. Students will increase their enjoyment in reading books.
Lesson 1

HISTORY

Time: One hour

Concept: Historical information can be effectively presented in poetry.

Materials: Chart paper, Revolutionary war type hat, red coat, blue coat, and chart with poem "Paul Revere's Ride"

Motivation: Put on red coat and hat. Have classroom teacher wear blue coat and hat.

Into

1. Ask the students to identify period of time when this type of clothing was worn and ask who wore it.

2. Ask students to tell what they know about the Revolutionary War, and ask the following questions.

   Where was it fought?

   Why was it fought?

   How did it start?

   Who were some of the people in it?

   What were the results?

   Who wore the red coats?

   Who wore the blue coats?

3. List all answers on the chart titled "What We Know," and on a second chart list "What We Need To Find Out."

Through

1. Read the poem "Paul Revere's Ride" from the chart.
2. Ask the students to choral read it.

Beyond

1. Have the students break into small groups and discuss the poem.

2. Have each child, in turn, tell their group how they feel about the poem.

3. Have students decide on a reporter to report back to the whole class what their group thinks the poem means.

4. Conduct a discussion with the whole class.

5. Confirm and reject previous assumptions on the charts.

6. Add more questions about Paul Revere and the Revolutionary War to the “What We Need To Find Out” chart.
Lesson 2

POETRY

Time: One hour

Concept: Reading a poem two or three times can clarify the meaning.

Materials: Thirty-two copies of the poem "Paul Revere's Ride," three colors of highlighter pens, and pictures of Boston and Paul Revere's house.

Motivation: Show pictures of Paul Revere and Paul Revere's house.

Into

1. Give students a copy of the poem and ask them to read it silently.

2. Have students mark words they cannot read or are confused by with one color of marker.

3. Have students re-read the poem, and mark shifts in the poems words or phrases that gained significance on a second reading, by using a different colored marker.

4. Have students take turns reading the poem among themselves, and with the third marker have them color the words they have figured out.

Through

1. When the students have finished reading the poem, have them write how they felt as they read the poem.

Beyond

1. Have students share their papers with a neighbor and discuss their findings.

2. Ask volunteers to share their reactions to the poem with the class.
Lesson 3

READERS' THEATRE

Time: One hour

Concept: History can come to life in a readers' theatre.

Materials: Thirty-three copies of readers' theatre script of "Paul Revere's Ride" by Henry Wadsworth Longfellow.

Motivation: Tell students that the class will do a drama presentation of the poem and all class members will have roles.

Into

1. Have class choral read the poem from the chart.

2. Have divided groups of students take turns reading the poem.

Through

1. Distribute the readers' theatre scripts to the class.

2. Have the class divide into two groups of approximately 16 students each.

3. Instruct students to select one individual in each group to be Paul Revere and one to be the director.

4. Allow students time to make the selections on their own. If they have trouble making selections, suggest that they use the democratic process of selecting individuals by voting.

5. After Paul Revere and the director have been selected, advise students to select parts as Narrators by lining up and counting off to fourteen.

6. Advise them that number fourteen will narrate the introduction of the play.

7. Have students highlight their roles in the script with their markers.
8. Assist student directors and explain cast set-up, focus, entrances and exits.

9. Have classroom teacher assist the announcer with the introduction.

10. Have individual students read through lines once.

Beyond

1. Have directors assemble students and direct them to positions.

2. Have students practice the play.
Lesson 4

ART

Time: One hour

Concept: A backdrop and props can enhance a readers' theatre.

Materials: Large mural paper, old fashioned lantern, construction paper, paints, crayons, yarn and example of hats worn at that time, and historical pictures of Boston, Paul Revere's house, and the Old North Church.

Motivation: Display an old fashioned lantern.

Into

1. Allow students to choose whether they would like to work on a mural for the background or make hats and any other props they would like to use in their production.

Through

1. Allow students set up background and try out props.

Beyond

1. Have directors assemble students and read through poem.

2. Have classroom teacher assist students in completion of final production strategies.

Materials: And Then What Happened, Paul Revere? by Jean Fritz, thirty-two journal notebooks, and a pair of false teeth.

Motivation: Display a pair of false teeth and ask the students if they know a famous man in Americal history who made a wooden pair of false teeth.

Into

1. Discuss Paul Revere and have students add new knowledge about Paul Revere to their class chart.
2. Ask what else they would like to learn about Paul Revere, and record on chart.

3. Introduce *And Then What Happened, Paul Revere?*, and have students predict what else might have happened to him.

**Through**

1. Discuss the author Jean Fritz, telling the students the following information. She was born in Hankow, China because her parents were missionaries living there. Jean Fritz attended British schools, learned to speak English and graduated from Wheaton College in Massachusetts in 1937. She is married and lives in Dobbs Ferry, New York. Fritz has a special interest in children's literature, especially historical fiction. She bases many of her fictional stories on true events, and is known for the eight "Question" books published between 1973 and 1980. *And Then What Happened, Paul Revere?* is one of those biographies which exemplify Fritz's attention to accuracy, and her informative narratives which are delightful to read.

2. Read the first chapter to the students. Stop at "And Then What Happened?" Ask the students to turn to a neighbor and predict what will happen next. When students have finished discussing their predictions, ask them to share them with the class.

3. Distribute journal notebooks and have the students enter their predictions in their notebook.

4. Continue reading the story and periodically stop to have the students repeat the prediction process.
Lesson 5

PRESENTATION OF READERS' THEATRE

Time: One hour

Concept: Practice improves a performance of a readers' theatre.

Materials: Readers' theatre scripts, painted background, and props.

Motivation: Inform students that they will perform the readers' theatre production of Paul Revere's Ride for another class.

Into

1. Have students prepare for the production.

2. Have only one group practice in the classroom.

3. Have the second group leave to perform in another class with the classroom teacher.

Through

1. Have students perform again as practiced.

Beyond

1. Have students write about their reactions to performing, and about the audience's reactions.

2. Have students write two suggestions to improve their performance in general.

3. Have students share reactions and suggestions in a class discussion.
Lesson 6

LITERATURE

Time: One hour

Concept: Writing about literature in journals requires readers to focus on the literary essentials in a story, thereby increasing their comprehension of that story.


Motivation: Display a pair of false teeth and ask the students if they know who made a wooden pair of false teeth.

Into

1. Discuss Paul Revere and have students add new knowledge about Paul Revere to their class chart.

2. Ask what else they would like to learn about Paul Revere and record on chart.

3. Introduce And Then What Happened, Paul Revere? and have students predict what else might have happened to him.

Through

1. Discuss the author Jean Fritz. Tell the students that she was born in Hankow, China because her parents were missionaries living there. Jean Fritz attended British schools, learned to speak English and graduated from Wheaton College in Massachusetts in 1937. She is married and lives in Dobbs Ferry, New York. Jean has a special interest in children's literature, especially historical fiction. She bases many of her fictional stories on true events, and is known for the eight "Question" books published between 1973 and 1980. And Then What Happened, Paul Revere? is one of those biographies which exemplify Fritz's attention to accuracy, and her informative narratives which are delightful to read.

2. Introduce the book And Then What Happened, Paul Revere?
3. Read through the first chapter. Stop at, "And Then What Happened?" Ask the students to turn to a neighbor and predict what will happen next. When students have finished discussing their predictions, ask them to share them with the class.

4. Continue reading the story and periodically stop to have the students repeat the prediction process.

**Beyond**

1. Have students re-read the section in the story that talks about Paul’s "day book".

2. Introduce the literature journal to the students and ask them to write diary entries, from Paul’s point of view, telling about his day-to-day or city-by-city adventures.

3. Ask the students to share their comment with a neighbor.

4. Ask the students to write about a travel adventure they had.
Lesson 7

"SAY SOMETHING" STRATEGY

Adapted from Creating Classrooms for Authors by Harstee, Short, and Burke (1988)

Time: One hour

Concept: Individual readers’ opinions are valid.

Materials: Thirty-four copies of And Then What Happened, Paul Revere?

Motivation: Inform students that they will be able to “say something” positive or negative about the story.

Into

1. Discuss the incidents in the story with the students.
2. Discuss Paul Revere and ask students to describe him.
3. Discuss that time period and ask students to briefly compare it to the world they live in today.

Through

1. Have students select a neighbor, and give each pair two copies of And Then What Happened, Paul Revere? to read.
2. Inform students that as they read the selection, they should discuss what they have read with their partner.
3. Have students read silently, or take turns reading aloud.
4. Inform students to stop after they have read the first two pages, and to take turns telling their partners what they have read.
5. Have students continue to read, stop and discuss what they have read until the end of the second chapter.
6. Have them keep their discussions informal and related to their
own experiences and feelings.

7. With the classroom teacher participate in the same activity. (Students need to be aware that their responses are acceptable, as long as they can support their answers.)

**Beyond**

1. Have students divide into groups and discuss the two chapters they have read.

2. With the classroom teacher, join each group and enter into the discussion with the students.

3. Have students draw a picture of their favorite scene.
Lesson 8

SAVE THE LAST WORD FOR ME

Adapted from Creating Classrooms for Authors by Harstee, Short and Burke (1988)

Time: One hour

Concept:

Materials: Thirty-four copies of And Then What Happened, Paul Revere? and 3" x 5" cards.

Motivation: Arouse curiosity by distributing 3" x 5" cards to the students.

Into

1. Have each student continue to read the next chapter of And Then What Happened, Paul Revere?

Through

1. As the students read, have the list on one side of the cards any segments of the text that particularly catch their attention. (These segments can be items that they find interesting and want to discuss later, or things that they particularly agree or disagree with.) Students also record the page number of that segment.

2. On the other side of the card, have the students list what they want to say about each segment of the text they have selected.

Beyond

1. When the students have completed reading and making notations, have them divide into small groups to share their observations.

2. Have students place cards in order from the most important to least important observations.

3. Have students take turns reading their cards, with the entire group
reacting to what was read. The student that read the quote then has the last word about why that segment of text was chosen, basing his or her comments on what was written on the back of the card.
Lesson 9

STORY PYRAMID

Adapted from Brenda Waldo

Time: One hour

Materials: Thirty-two copies of the story And Then What Happened, Paul Revere?, thirty-two 8 1/2 X 11 sheets of paper and pencils. Also an overhead projector with the questions displayed.

Motivation: Show the students a picture of a pyramid and explain that they will build one on paper with words.

Into

1. Teacher will instruct the students to read the questions from the overhead projector and keep them in mind as they finish reading the last chapter of the story.

2. Students will read the last chapter of And Then What Happened, Paul Revere? with a neighbor.

3. Students will discuss the events in the last chapter with their neighbor.

Through

1. Students will discuss the questions on the overhead.

2. Teachers and students will read and discuss the following questions:

   (a) Name the main character.
   (b) Two words describing the main character.
   (c) Three words describing the setting.
   (d) Four words stating the problem.
   (e) Five words describing one main event.
   (f) Six words describing a 2nd main event.
   (g) Seven words describing a third main event.
   (h) Eight words stating the solution to the problem.
3. Students will break up into groups, and each group will brainstorm ideas and words to build the pyramid.

Beyond

1. Have students select one representative to place the lists of words on the board to share and discuss.

2. Instruct students to select the words they want and to write a diamante or cinquin poem about Paul Revere.
Lesson 10

BOOK EVALUATION

Adapted from Creating Classrooms for Authors.

Time: One hour


Motivation: Tell students that they are going to investigate and evaluate more stories by Jean Fritz.

Into

1. Introduce any of the available books to the students.

2. Read the titles and discuss briefly.

3. Have students gather in groups and select the book they would like to read.

4. Inform students that the purpose of this activity is to compare these stories by Jean Fritz to And Then What Happened, Paul Revere?

5. Inform students to focus on differences and similarities of the stories, and list on a Venn Diagram.

Through

1. The groups decide on a reader, a note taker, a speaker, and an illustrator.

2. Students read the stories.

3. When finished the students will discuss the similarities and differences of their story to And Then What Happened, Paul Revere?
4. Group recorder will list the differences and similarities on the Venn Diagram.

5. Student or students will illustrate the differences.

Beyond

1. Have speakers from each group present the book, list and illustration to the class.

2. Class will discuss findings.

3. Groups will select books for literature circle studies.
CULMINATION

Students will present Readers’ Theatre production of “Paul Revere’s Ride” at a school assembly. Production can be filmed for future enjoyment. The Classroom Teacher can display all the additional materials, art work, research, and stories the children produced during their study of the Revolutionary War period.
"PAUL REVERE'S RIDE"
Henry Wadsworth Longfellow

SIMPLE READERS' THEATRE

CAST

<table>
<thead>
<tr>
<th>READER 1: Narrator 1</th>
<th>READER 8: Narrator 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>READER 2: Narrator 1</td>
<td>READER 9: Narrator 9</td>
</tr>
<tr>
<td>READER 3: Narrator 1</td>
<td>READER 10: Narrator 10</td>
</tr>
<tr>
<td>READER 4: Narrator 1</td>
<td>READER 11: Narrator 11</td>
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<tr>
<td>READER 5: Narrator 1</td>
<td>READER 12: Narrator 12</td>
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<tr>
<td>READER 6: Narrator 1</td>
<td>READER 13: Narrator 13</td>
</tr>
<tr>
<td>READER 7: Narrator 1</td>
<td>READER 14: Narrator 14</td>
</tr>
</tbody>
</table>

SET-UP

FOCUS & STYLE

The Narrators use audience focus.

Paul Revere uses off-stage focus.
Narrators use no pantomime,
but Paul Revere uses selected
Pantomime. Readings should be as
expressive as possible. Narrators head
raises when reading own part.

ENTRANCE
All narrators enter with their scripts and put their heads down. Paul Revere enters and sits facing the audience at a side angle. The Narrators enter from Stage Right as Paul Revere enters from Stage Left.

NARRATOR 1: LISTEN MY CHILDREN, AND YOU SHALL HEAR OF THE MIDNIGHT RIDE OF PAUL REVERE. ON THE EIGHTEENTH OF APRIL, IN SEVENTY-FIVE; HARDLY A MAN IS NOW ALIVE WHO REMEMBERS THAT FAMOUS DAY AND YEAR.

(Head Down)

NARRATOR 2: HE SAID TO HIS FRIEND

PAUL REVERE: (Using hand gestures) IF THE BRITISH MARCH BY LAND OR SEA FROM THE TOWN TONIGHT, HANG A LANTERN ALOFT IN THE BELFRY ARCH OF THE NORTH CHurch TOWER AS A SIGNAL LIGHT, - ONE, IF BY LAND, AND TWO, IF BY
SEA; AND I ON THE OPPOSITE SHORE WILL BE,
READY TO RIDE AND SPREAD THE ALARM
THROUGH EVERY MIDDLESEX VILLAGE AND FARM,
FOR THE COUNTRY FOLK TO BE UP AND TO ARM.

NARRATOR 2: THEN HE SAID
PAUL REVERE: GOOD NIGHT

NARRATOR 2: AND WITH MUZZLED OAR SILENTLY ROWED TO THE
CHARLESTON SHORE, JUST AS THE MOON ROSE
OVER THE BAY, WHERE SWINGING WIDE AT HER
MOORINGS LAY THE SOMERSET, BRITISH MAN-OF-
WAR; A PHANTOM SHIP, WITH EACH MAST AND
SPAR ACROSS THE MOON LIKE A PRISON BAR, AND
A HUGE BLACK HULK, THAT WAS MAGNIFIED BY ITS
OWN REFLECTION IN THE TIDE.

(Head Down)

NARRATOR 3: MEANWHILE, HIS FRIEND, THROUGH ALLEY AND
STREET, WANDERS AND WATCHES WITH EAGER
EARS, TILL IN THE SILENCE AROUND HIM HE HEARS
THE MUSTER OF MAN AT THE BARRACK DOOR, THE
SOUND OF ARMS, AND THE TRAMP OF FEET, AND
THE MEASURED TREAD ON THE SHORE.

NARRATOR 5: BENEATH, IN THE CHURCHYARD, LAY THE DEAD, IN THEIR NIGHT-ENCAMPMENT ON THE HILL, WRAPPED IN SILENCE SO DEEP AND STILL THAT HE COULD HEAR, LIKE A SENTINEL'S TREAD, THE WATCHFUL NIGHT-WIND, AS IT WENT CREEPING ALONG FROM TENT TO TENT, AND SEEMING TO WHISPER

NARRATORS: (All Heads Up)
NARRATOR 5: A MOMENT ONLY HE FEELS THE SPELL OF THE PLACE AND THE HOUR, AND THE SECRET DREAD; FOR SUDDENLY ALL HIS THOUGHTS ARE BENT ON A SHADOWY SOMETHING FAR AWAY, WHERE THE RIVER WIDENS TO MEET THE BAY, - A LINE OF BLACK THAT BENDS AND FLOATS ON THE RISING TIDE, LIKE A BRIDGE OF BOATS.

(Narrator reads)

MEANWHILE, IMPATIENT TO MOUNT AND RIDE, BOOTED AND SPURRED, WITH A HEAVY STRIDE ON THE OPPOSITE SHORE WALKED PAUL REVERE. NOW HE PATTED HIS HORSE'S SIDE, NOW GAZED AT THE LANDSCAPE FAR AND NEAR, THEN IMPETUOUS, STAMPED THE EARTH, AND TURNED AND TIGHTENED HIS SADDLE-GIRTH; BUT MOSTLY HE WATCHED WITH EAGER SEARCH THE BELFRY
TOWER OF THE OLD NORTH CHURCH, AS IT ROSE
ABOVE THE GRAVES ON THE HILL, LONELY AND
SPECTRAL AND SOMBRE AND STILL. AND LO! AS
HE LOOKS, ON THE BELFRY'S HEIGHT A GLIMMER,
AND THEN A GLEAM OF LIGHT! HE SPRINGS TO THE
SADDLE, THE BRIDLE HE TURNS, BUT LINGERS
AND GAZES, TILL FULL ON HIS SIGHT A SECOND
LAMP IN THE BELFRY BURNS!

(Head Down)

NARRATOR 7: A HURRY OF HOOFS IN A VILLAGE STREET, A
SHAPE IN THE MOONLIGHT, A BULK IN THE DARK,
AND BENEATH, FROM THE PEBBLES, IN PASSING, A
SPARK STRUCK OUT BY A STEED FLYING
FEARLESS AND FLEET: THAT WAS ALL! AND YET,
THROUGH THE GLOOM AND THE LIGHT, THE FATE
OF THE NATION WAS RIDING THAT NIGHT; AND THE
SPARK STRUCK OUT BY THAT STEED, IN HIS
SLIGHT, KINDLED THE LAND INTO FLAME WITH ITS
HEAT.

(Head Down)

NARRATOR 8: HE HAS LEFT THE VILLAGE AND MOUNTED THE
STEEP, AND BENEATH HIM, TRANQUIL AND BROAD AND DEEP, IS THE MYSTIC, MEETING THE OCEAN TIDES; AND UNDER THE ALDERS THAT SKIRT ITS EDGE, NOW SOFT ON THE SAND, NOT LOUD ON THE LEDGE, IS HEARD THE TRAMP OF HIS STEED AS HE RIDES.

(Head Down)


(Head Down)

NARRATOR 10: IT WAS ONE BY THE VILLAGE CLOCK, WHEN HE GALLOPED INTO LEXINGTON. HE SAW THE GILDED WEATHERCOCK SWIM IN THE MOONLIGHT AS HE PASSED, AND THE MEETING-HOUSE WINDOWS, BLANK AND BARE, GAZE AT HIM WITH A SPECTRAL GLARE, AS IF THEY ALREADY STOOD AGHAST AT THE BLOODY WORK THEY WOULD LOOK UPON.


NARRATOR 13: SO THROUGH THE NIGHT RODE PAUL REVERE; AND
ON THROUGH THE NIGHT WENT HIS CRY OF ALARM
TO EVERY MIDDLESEX VILLAGE AND FARM, - A CRY
OF DEFIANCE AND NOT OF FEAR, A VOICE IN THE
DARKNESS, A KNOCK AT THE DOOR, AND A WORD
THAT SHALL ECHO FOREVERMORE! FOR, BORNE
ON THE NIGHT-WIND OF THE PAST, THROUGH ALL
OF OUR HISTORY, TO THE LAST, IN THE HOUR OF
DARKNESS AND PERIL AND NEED, THE PEOPLE
WILL WAKEN AND LISTEN TO HEAR THE HURRYING
HOOF-BEATS OF THAT STEED, AND THE MIDNIGHT
MESSAGE OF PAUL REVERE.

(Head Down)

(The performers all raise their heads, close their scripts, bow and exit as
they came in.)
BIBLIOGRAPHY


STUDENT EVALUATION

Note: Teacher reads questions to students in Primary Grades.

Draw a circle around YES or NO.

1. I listened to the teacher.  YES  NO
2. I followed directions.  YES  NO
3. I listened to my group.  YES  NO
4. I helped my group.  YES  NO
5. My group helped me.  YES  NO
6. I said kind words.  YES  NO
7. My group said kind words.  YES  NO
8. I liked this activity.  YES  NO
9. It was fun.  YES  NO
10. Suggestions

______________________________

______________________________

______________________________

(Optional)

Name:______________________________
GROUP EVALUATION

Date: ________________________________

Group Recorder: ________________________________

Group Members:
1. ________________________________ 2. ________________________________
3. ________________________________ 4. ________________________________
5. ________________________________ 6. ________________________________
7. ________________________________ 8. ________________________________

Activity: ________________________________

Speaker: ________________________________

Did everyone work on the project? ________________________________

Did everyone follow directions? ________________________________

Did everyone share their ideas? ________________________________

Was everyone kind and thoughtful? ________________________________

Did the group enjoy the activity? ________________________________

Comments: ________________________________

Suggestions: ________________________________
SELF EVALUATION
LITERATURE STUDY PROJECTS

Name_________________________ Book_________________________

Date _________________________

___ Individual Evaluation       ___ Group Evaluation

1. Briefly describe your project.

2. Did you project cause you to return to the book? Explain.

3. Did you learn more (About a character, an event, the topic, etc.) while working on the project? Explain.

4. How cooperative were you while working on the project?

5. What was the best thing that happened while working on the project?

6. Do you think the time working on the project was well spent?

7. Did you change any while reading the book, discussing it and working on the project? Explain.

8. What did you learn doing this project that will help on your next one?

9. (Your question)

10. Your grade _______  Group grade _______

   Comments:

   Dorothy Watson   Un. Mo. 1989
STORY PYRAMID
(Brenda Waldo)

1. _______

2. _______    _______

3. _______    _______    _______

4. _______    _______    _______    _______

5. _______    _______    _______    _______    _______

6. _______    _______    _______    _______    _______    _______

7. _______    _______    _______    _______    _______    _______    _______

8. _______    _______    _______    _______    _______    _______    _______    _______

Student

Name of Book

Author