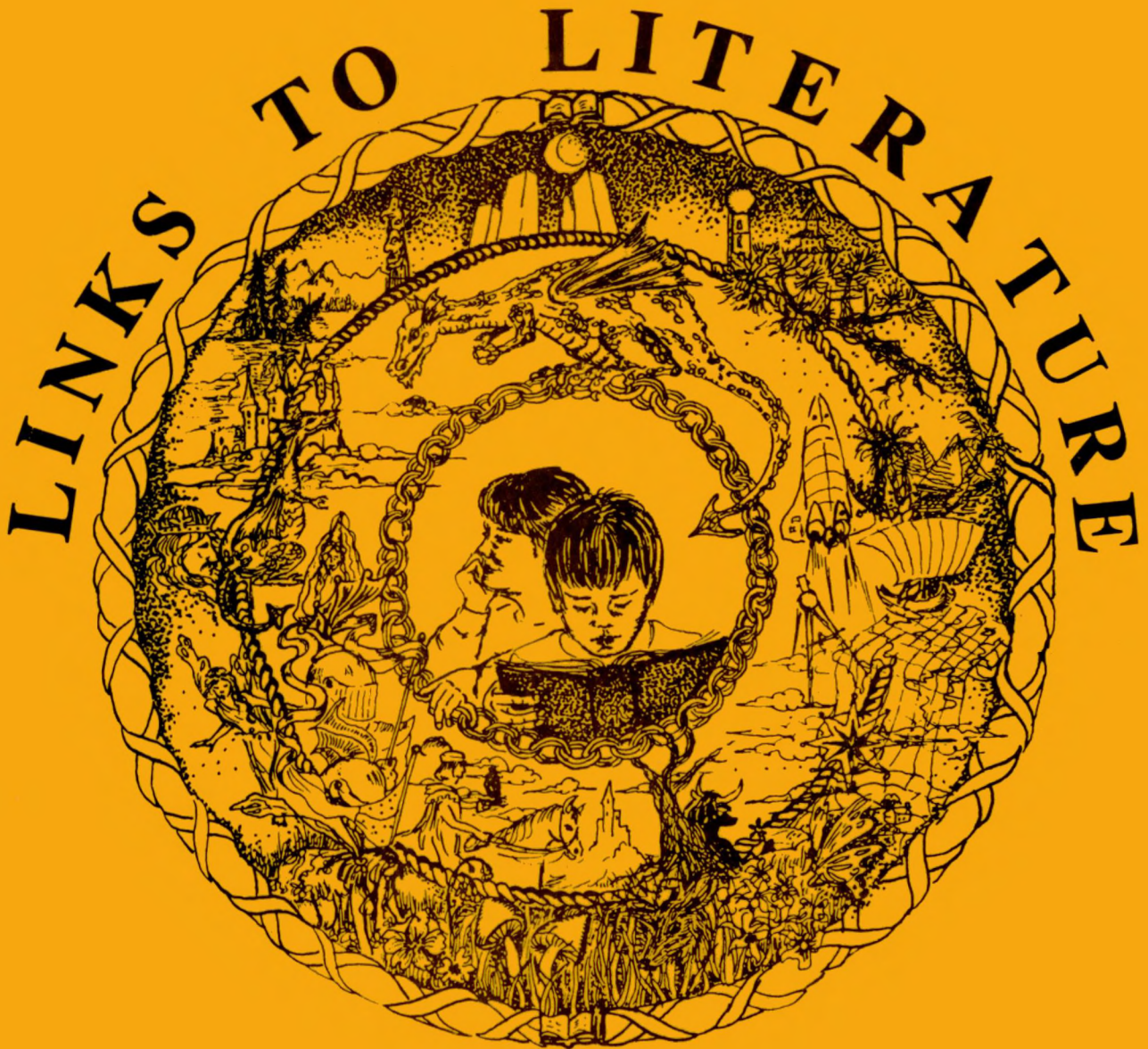


**BCTLA**



**LITERATURE-BASED UNITS & IDEAS FOR  
TEACHER-LIBRARIANS & TEACHERS**

**BRITISH COLUMBIA TEACHER-LIBRARIANS' ASSOCIATION**

**1989**



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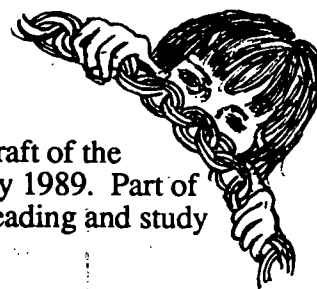
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## Introduction



Links To Literature appears at a very appropriate time as the response draft of the revised Language Arts English (1 to 12) Curriculum Guide was released in May 1989. Part of the revised curriculum's rationale statement emphasizes the importance of the reading and study of literature.

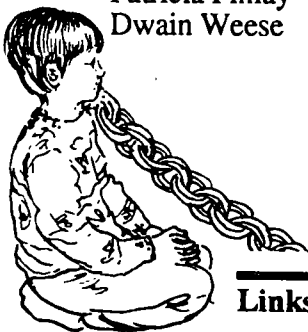
"The curriculum allows the student to deepen understanding of self and others. The reading and study of literature enhance the aesthetic, imaginative, creative, and affective aspects of a person's development. Literature preserves and extends the imaginative power of the individual. It allows young people to explore imaginatively the places where they live and provides them with an understanding of cultural heritage and a historical perspective, exposing them to points of view other than the present and personal. Through fiction, the reader has the power to be transported in time and place, to experience vicariously places, people, and events otherwise unavailable; through poems, the reader may achieve heightened perceptions of the world, sharpened senses, clarified thoughts, and broadened emotions; through drama, a continually renewed sense of the vitality and complexity of human actions; through non-fiction, access to a wide range of information, opinions, and interpretations. The electronic media provide a similar range of possibilities and furnish material for experience and study. In addition, the study of literature and of media provides models of effective and varied language use for students to draw upon in their own compositions."

(page 9, Language Arts English Curriculum Guide, Response Draft, May 1989)

Teacher-librarians have traditionally been the proponents and agents for getting literature, "real books", into the hands of teachers and students. Increasingly our knowledge, experience, and enthusiasm is being called upon to plan literature-based experiences for students. This publication presents in one volume a number of units, articles and bibliographies all related to the use of literature in the library resource centre and the classroom. This collection is only a beginning. It provides a sample of the types of resources available through our association's journal, The Bookmark. The bibliographies list many more sources such as other PSA's publications and journals of educational organizations like the International Reading Association.

The compilers hope that the information you find here will be of interest and assistance to you in working with your colleagues in planning Links To Literature.

Compilers and Editors  
Donna Doerksen  
Patricia Finlay  
Dwain Weese



# LITERACY, LITERATURE AND THE LIBRARY RESOURCE CENTRE: Literature - Based Reading Programs in the Elementary School



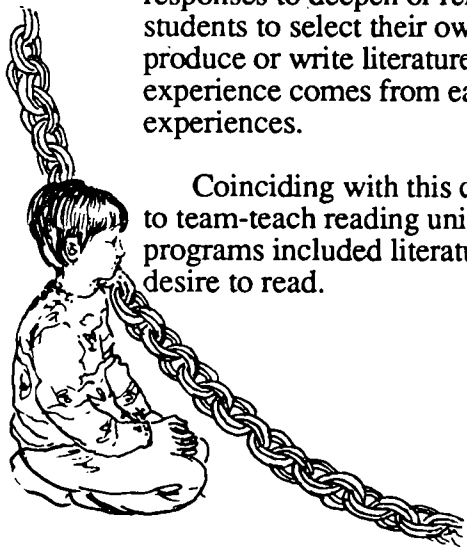
by Patricia Shields, Teacher-Librarian, Kitchener Elementary, S.D. #39 (Vancouver).

The idea came to me last spring when the grade one teachers incorporated "Big Books" into their reading programs. After reading Don Holdaway's Foundations of Literacy and candidly evaluating the success of our library resource center's literature appreciation goals and objectives, I decided to become involved in the primary reading programs. Unsettled about the "hit and miss" nature of the existing strategies used to develop our students' appreciation of literature, I felt it would be necessary to extend the scope of our library resource centre program.

In our traditional program, I assist teachers and students with appropriate book selections, recommend books to support curriculum, to read aloud, and to read for enjoyment. When requested, book lists are supplied which identify books on a special theme, books for parents to purchase, or books appropriate for readalouds. During Children's Book Festival of National Book Festival, special activities and displays are planned. Visitations are often arranged: students went to the Public Library to hear author Jean Little one year and Ann Walsh the following year. The public librarian visits and discusses books and summer reading programs. Despite these initiatives, I felt I needed to balance more evenly my cooperatively planned programs: the emphasis I placed on integrating literature appreciation skills into subject areas needed to increase relative to the greater emphasis I had been placing on integrating research and study skills into subject areas.

At our academically-oriented school, my involvement in classroom programs emphasizes cooperative planning and teaching units of study related to Science, Social Studies, and report writing in Language Arts. Although certain intermediate teachers and I have implemented individualized reading units, I needed to develop a systematic approach in order to effectively incorporate the library resource centre into more primary classroom reading programs. The "Big Book" project became the catalyst for me to become more involved in the primary reading programs. It was time to actively promote literature to supplement or replace basal readers, and ultimately to implement literature-based reading programs which would: emphasize transactions between the student and the text rather than emphasizing decoding to the text; promote students' sharing of their personal responses to deepen or refine their connections with the literature; provide opportunities for students to select their own literature; provide opportunities for students to read and produce or write literature; and help students to realize that the uniqueness of the literature experience comes from each reader's ability to connect the reading to their own experiences.

Coinciding with this change, it would be necessary to plan objectives cooperatively and to team-teach reading units with the primary teachers. This would ensure that our reading programs included literature to improve reading skills and, more importantly, to foster the desire to read.



## A. LITERACY AND LITERATURE: SAYS WHO?



Upon further investigation, I found that many experts in the areas of children's literature and reading have long been espousing the idea of synthesizing literacy and literature. Charlotte Huck, Florence Cleary, Margaret Spencer, Daniel Fader, Walter Barbe, and Don Holdaway are but a few who advocate literature-based reading programs.

Charlotte Huck explains that literature is able to develop compassion by educating the heart as well as the mind; that it helps children entertain new ideas and develop insights they never had before; that it stretches their imagination; that it creates new experiences while enriching old ones; and that it develops a sense of what is true and just and beautiful. Perhaps you are thinking that these are the ramblings of a "pie in the sky" idealist. But wait, she goes on to make a startling revelation: 10 percent of the USA public read 50 percent of the total number of books read and one half of the adult population never read an entire book. Consequently, literature cannot affect a majority of the American public in these beneficial ways.

Huck contends that, in schools today, the teaching of reading is divorced from the use of "real" books, concentrating instead on the teaching of the basic skills needed to read. Somehow the goal of many reading programs has become the acquisition of specific reading skills rather than the encouragement of children to love reading. She believes that with literature-based reading programs in place, students will have more than just the ability to read; they will be given rich backgrounds in literature, and "help to become readers, to find a lifetime of pleasure reading good books." (Huck, 1982:321)

Margaret Spencer, another expert in children's literature, also believes teachers must combine learning to read and literature. Only literature, and not basal readers or made up texts, teaches literary competency and enables children to enjoy reading and become habitual readers. After studying competent student readers, she concludes that literature allows students to take part in a variety of complex activities and responses which involve mentally meeting with the author, and actively participating in the creation of a story. Reading is a kind of inner speech which is "bound to have a marked effect on the growth of the mind of the reader." (Meek, 1982:11) In her opinion, and in many teacher-librarians' opinions, literature must be an integral component of any reading program; it must never become an optional extra.

Along with children's literature experts, many experts in the field of reading instruction call for literature as the foundation of a reading program. Twenty-five years ago, Walter Barbe, in his book Educator's Guide to Personalized Reading Instruction, wrote of the need for a "new method" of teaching reading to children which allowed for "developing the love of reading which is essential if they are to continue through life using the skills which they have learned." (1961:2) He points out that for many students, basal readers teach little more than the skill of reading. Central to Barbe's individualized reading program is student self-pacing while reading student-selected literature. Reading skills are acquired by students on a continuous basis as they interpret, understand, and respond to the text of the literature. The instruction of reading skills is provided, when needed, by the teacher employing the text of the literature.

These, in fact, are also the underlying principles of Don Holdaway's reading program which he terms "shared book experience." Teacher-librarians interested in promoting literature-based reading programs will be interested to know that he calls for an instructional program which is "meaning-centered and process-centered rather than word-centered." (1982:297) He believes that instructional reading programs should be based on children's favorite literature and provide an aural-oral experience, and that they should allow for a gradual transition from reading-like behavior to real reading. Of great significance in Holdaway's approach to reading is that students display highly positive attitudes toward reading: "shared book experience" allows for both the cognitive and the affective development of the child. Obviously, such a program not only teaches children how to read but increases the prospects of their becoming lifelong readers.

Teacher-librarians may be wondering what relationship this discussion has to their program. Research is beginning to support the conclusion that literature-based programs are a preferable alternative to basal readers, which more teachers and teacher-librarians must incorporate into their language arts programs. All reading programs, whether literature-based or basal-reader based, have two goals: to teach the skill of reading and to encourage students to become readers and to enjoy reading. Resource centre programs, concurrent with reading programs, should reinforce these two goals. As more classroom teachers look for alternatives to basal readers, it is timely for teacher-librarians to promote literature-based reading programs and to consciously link the library resource centre to classroom language arts programs.

## **B. Linking the Library Resource Centre Program to Literature-Based Reading Programs**



Research provides a strong argument for the melding of learning to read and literature. How then does the library resource centre fit into literature-based reading programs? What is the role of the teacher-librarian in the development and support of these programs?

Teacher-librarians have always supported the language arts program by supplying and promoting resources. While this is an important and necessary aspect of our role, it should never be our only "raison d'etre." Some teacher-librarians believe scheduled library classes support language arts programs by exposing students to good literature through a story or book-talk. I have heard teacher-librarians support this viewpoint by arguing that this is the only way to guarantee literature appreciation goals and objectives will be effectively met. I do not agree. Because it is Friday, period four, does not ensure that every book signed out by the students will actually be read. Furthermore, how does the teacher-librarian know if the story or book-talk she has selected for that period has any particular significance that day for that class?

In the early 1970's reading experts identified the benefits to be derived from a flexibly scheduled library. They saw this as a means by which the teacher-librarian would have time available so that the library resource centre program could be more effectively integrated into the classroom language arts program. Florence Cleary wrote in her book Blueprints for Better Reading:

...reading periods in the classroom or library, when little guidance is given, produce neither interest nor skill. Only as librarians and teachers provide real learning situations in reading guidance, taking into account such viewpoints about learning as readiness, relatedness, and usefulness of learning experiences, will pupils learn to like to read and develop the skills for reading to learn. (1972:19)

Assuming Charlotte Huck's statistics accurately reflect the number of adults who read for recreation, history suggests that providing resources and scheduled library classes do not ensure students will read and enjoy reading.

When a flexibly scheduled library is in operation, the role of the teacher-librarian and the materials of the reading program are able to change dramatically. Consider the following: teacher-librarians know and live children's literature; they have a thorough understanding of curriculum; and they have studied child development theory. Who, then, is better qualified to encourage and to facilitate "real reading" in the classroom? Joyce Lassise, teacher-librarian, succinctly states in her article in School Library Journal: "Some of the best teachers in reading are librarians. Who is better able than librarians and English teachers to work in partnership to promote reading?" (1982:42) Ruth Anne Davies, well known expert in the field of school libraries, concurs: "In no other area of the English curriculum is the responsibility of the library media specialist greater than in support of the reading program." (1979:142)

Establishing accessibility to the library resource centre and clarifying your role as a teaching partner will enable you as a teacher-librarian to actively participate in the reading program and language arts curriculum. In turn, you will create more of a balance between teaching and integrating research and study skills into the subject areas and the planned teaching, and integrating "real" books into language arts. One approach is for teacher-librarians to provide literature rather than basal readers to instruct children to read.

Cooperative planning is central to the success of any team taught, library resource based unit. Ruth Ann Davies maintains that to ensure that library resources and effective guidance undergird the framework of the reading program, the following must occur:

1. the reading teacher and the library media specialist will work together to bring greater depth, breadth, and relevance to the reading program;

2: the reading teacher will plan with the library media specialist in face-to-face scheduled planning sessions to spell out not only the developmental support needs of the reading program, but also the cross-discipline integration possibilities with other curricular areas;

3. the reading teacher and the library media specialist will work together to build into the reading support material such a high degree of diversity and flexibility that each individual student will not only be encouraged but will be nurtured in self-actualizing reading pursuits. (1979:150)

The link between learning to read, literature and the library resource center becomes clearer: the language arts teacher and the teacher-librarian jointly plan and teach specific literature-based reading units. The following are essential stages of the planning and teaching process:

1. formulation of specific teaching-learning objectives;

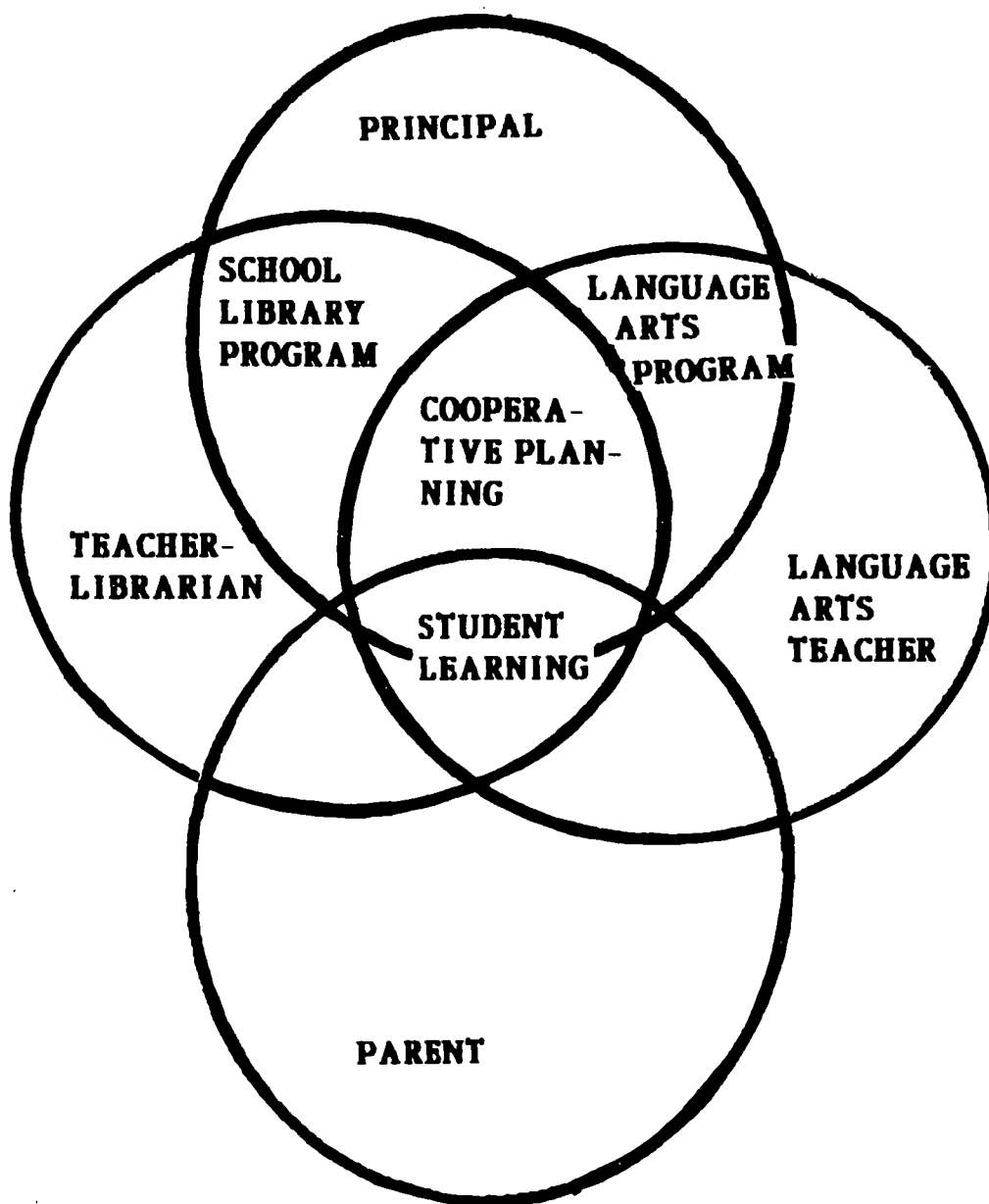
2. consideration of teaching strategies for achieving these objectives;

3. implementation of the unit designating the responsibilities of each of the teaching partners and;

4. evaluation of the students' work and the effectiveness of the unit.

Although a wide variation presently exists in individual perceptions of what the role of the teacher-librarian should be, all educators must see this person as an essential member of the instructional team. Recognizing and responding to the interrelationships between literacy, literature, and the learning resource center will take us one step closer to ensuring that our programs become and remain an integral component of the total school program.

**C. THE ESSENTIAL LINK: THE INTEGRAL PARTNERSHIP**



## C. THE ESSENTIAL LINK:: THE INTEGRAL PARTNERSHIP



As in any joint undertaking, success depends upon the working partnership of all those involved. If cooperatively planned and taught literature-based reading programs are to succeed, everyone in the partnership must understand his/her role. Administrators, language arts teachers, parents, students and the teacher-librarian must clearly be aware of how each can contribute to and benefit from such a program. When the teacher-librarian takes the initiative of articulating how each member of the team can contribute and benefit, the smooth functioning of the partnership is facilitated. The more the members of the partnership work together, the greater the likelihood of not only teaching children how to read, but of helping them to become readers – children who can read, want to read and most importantly, love to read.

The following summarizes the role of each member of the partnership. Teacher-librarians may find these summaries useful as reference points when promoting literature programs, as they clarify how each partner can support the program and work towards its success.

Insert diagram

### 1. THE ROLE OF THE ADMINISTRATOR

The administrator is the key element in the success of any school program. Communication with the administration thus becomes a cornerstone for building support of literature-based reading programs. The teacher-librarian should apprise the administrator of the goals and objectives of this type of program in order to secure support. The following points detail how an administrator can actively support the program. The teacher-librarian may wish to use them as entry points for discussion or to have the administrator address these specific points at a prearranged scheduled meeting.

- \* **DISCUSS** reading programs with classroom teachers and teacher-librarians. Inquire as to the goals and objectives of the reading program and to what degree they are being met.
- \* **PROMOTE** an awareness amongst classroom teachers of teaching strategies which encourage literature as an integral component of reading programs.
- \* **ARRANGE** for in-service programs related to the implementation of literature-based reading programs.
- \* **ENCOURAGE** joint planning between the teacher-librarian and classroom teacher so that clearly defined goals and objectives direct the reading programs throughout the school.
- \* **URGE** staff to consider the library as the mainstay of their reading programs.
- \* **PARTICIPATE** in the reading programs: book talk your favorite book or read a picture book to a class.
- \* **DEMONSTRATE** the value of reading; e.g., establish a USSR program for the entire school. Remember: actions speak louder than words. (Amey, 1970: 72)

## 2. THE ROLE OF THE PARENT(S)



Parents dramatically influence their child's attitude toward reading. Parents should be apprised of this fact and informed as to how they can promote an environment conducive to reading. When communicating the nature of the reading program and the goals and objectives of the program, teachers and teacher-librarians should demonstrate that there is an organized framework underpinning the literature program. The following are points which teachers and teacher-librarians might discuss at a meet the teacher session, include in a bulletin sent home to parents, or present to a meeting of parents.

- \* **PROVIDE** your child with a conducive environment to allow for the enjoyment of reading. For example, provide a quiet place, sufficient time and a book that is of interest to your child.
- \* **Read aloud** to your child: bedtime stories, seasonal stories, any type of story, any time, any age. Everyone enjoys listening to a good story.
- \* **BUY** your child books or magazines as gifts. If you are uncertain as to what to buy, ask your teacher- librarian or the public librarian.
- \* **VOLUNTEER** in the library resource centre or classroom if time permits. Your active support allows your child to feel a sense of pride and to recognize the value you place on school and reading.
- \* **VISIT** the public library with your child. Make book borrowing a regular occurrence for all members of the family. Remember children see you as a role model so it is important that you demonstrate that reading is a necessary and enjoyable part of your life.
- \* **SHARE** books with your child. Discuss or read aloud favorite parts of a story or a particularly vivid description of a character or setting. Retelling often deepen a child's enjoyment and understanding of a book.

## 3. THE ROLE OF THE TEACHER-LIBRARIAN



The teacher-librarian acts as the facilitator for the implementation of literature-based reading programs. Co-ordinating planning times with staff members allows for the development of units of study to support the overall program. Once again, communication and co-operation are keystones to success. The teacher-librarian should not only fulfill but should also ensure that all members have access to the learning resource centre and its resources. The following are points which you, as a teacher-librarian, might communicate to staff members:

- \* **Articulate** the values and beliefs of a literature-based reading program.
- \* **Clarify** your role in literature-based reading programs. Students will need to know the following: times when they will have access to select resources from the library (e.g. 8:30 - 4:00 daily); times when the teacher-librarian will be available to give individual assistance to those students having difficulty selecting materials at the right reading levels (e.g. 9:00 - 9:10 daily). Teachers should be apprised that you are available to jointly plan, teach, and evaluate a number of literature-based units and/or activities in the area of language arts.

- \* Discuss and share your areas of expertise with staff: book-talking, story-telling, story reading, puppetry, poetry, and story-writing.
- \* Plan your programs to ensure there is a balanced approach to reading. Often there is too great an emphasis on work-related reading or research to the exclusion of recreational reading.
- \* Reiterate that scheduled "library periods" do not guarantee that students will develop an appreciation of literature.
- \* Request staff input when ordering new materials. Teachers involved in literature-based reading programs may suggest additions to your collection. This provides for the maintenance of a collection of resources meeting the needs of staff and students.
- \* Circulate and discuss sample literature-based units of study. These units may encourage teachers to take the first step to co-operatively plan and teach a unit with you.

## THE ROLE OF THE TEACHER



As in the teaching of any reading program, the teacher is responsible for not only setting the goals and objectives, but ensuring that they are successfully implemented. Teacher-librarians may find the following role description beneficial to discuss with the teacher who is interested in embarking on a program such as shared book experience or any literature-based reading program. One technique is to duplicate this section and book a date for a later meeting with the teacher to discuss the ideologies, implementation, and implications of such a program.

To the teachers: For any of you who are committed to the use of literature in your language arts program, your task becomes twofold:

1. to become acquainted with children's books and
2. to ensure that children and these books are brought together as a regular part of the school day.

Such a commitment requires creating an environment that will enrich, encourage, and extend the readers' experiences with good books. Research has established a measurable relationship between the reading interest and achievement of pupils and the quality of reading background of the teacher and his/her attitude toward reading will affect the attitude of the children in your classroom (Blair, 1981:41).

- \* **REQUEST** your tl to assist you in promoting reading materials that are sure to capitalize on the interests of the students. Research indicates that high interest materials are more fully comprehended than low interest materials.
- \* **PLAN** and teach units and activities with the teacher-librarian which integrate the resources of the library resource center into your classroom reading program. Ensure that reading connections are made between the library resource center and the classroom.

- \* **MEET** and plan with the teacher-librarian , administrator, and other staff to establish goals and objectives for the overall reading program.
- \* **INFORM** parents of your reading program; ask for their support in providing sufficient opportunity and time for their child to read each day at home.
- \* **FAMILIARIZE** yourself with what researchers and experts are saying about literature-based reading programs. Some authors you may wish to read are: Charlotte Huck, Florence Cleary, Don Holdaway, Margaret Spencer/Meek, Walter Barbe. and Daniel Fader.
- \* **PROVIDE** students with sufficient time, opportunity, and experience to: read, listen to stories, write stories, and conference with the teacher. Students should be given opportunities to interpret stories through creative activities to enhance your literature-based reading program.
- \* **MOTIVATE** your children to read. Create an aura of excitement about reading by making the following available.:
  - stuffed animals of book characters
  - reading corner or center
  - book displays (teacher and/or student prepared)
  - bulletin boards about books and reading (teacher and/or student prepared)
  - various resources about popular authors and illustrators
  - time for student participation in an informal discussion about favorite books, characters, or plots.
- \* **ENCOURAGE** activities that will enhance children's delight in books, make them want to read more and better books and, at the same time, discourage requirements such as the weekly book report. Research indicates that required readings and book reports are fatal to the enjoyment of books and the acquisition of lasting reading habits.
- \* **ALLOW** students to select their own reading/library materials so they may progress at their own rate – not at the teacher's rate or the rate of other students. Students deepen their response to literature; ideas remain with the reader when they are allowed to read and to think at their own pace.
- \* **EMPHASIZE: reading**, not reading ability.
- \* **URGE** students to read quantitatively and qualitatively by introducing and discussing good literature. When appropriate invite the administrator, parents, the public librarian, or the teacher-librarian to introduce and discuss children's books they have found to be "good reads".
- \* **MAKE** the library resource center an integral component of your reading program. Research supports the contention that the classroom teacher is a major factor affecting the use which students make of the library resource center.



## D. IMPLEMENTATION

Once all members of the partnership understand their roles in literature-based reading programs and are committed to fulfilling those roles, quality connections can be established between the library resource center and the classroom. Individualized reading units, puppetry units, or shared book experiences incorporating "big books" are some of the ways the interrelationships may be established. Two cooperatively planned units of study which we developed as a result of the interest in the use of literature in reading programs are: Grade 7 - Individualized Reading and, Grade 1 - Themes and Big Books.

I have spent close to one year concentrating on literature based reading programs from the dual perspectives of a graduate student and a practising teacher-librarian. From one perspective I became intimately aware of the theory of literature-based reading programs; from the other, I experienced at first hand, the challenges of and rewards to be derived from converting the theory into practice at the primary and intermediate levels.

Looking back on the experience, I can say that some special care and attention were required to implement a literature-based reading program. The promotion and implementation of any new educational program takes time to evolve. Teachers must first understand the changed emphasis in their new role, and, secondly, devise effective teaching strategies to implement the program. Throughout the year, some of the Lord Kitchener teachers were interested in visiting classrooms at other schools in the district where literature-based reading programs were under way; attending in-service sessions on shared book experience sessions; and studying and discussing articles and other materials relevant to the program. At the outset, the teachers were willing to commit time to cooperatively plan and team-teach literature-based reading units; however, the teachers were not willing to abandon basal readers and/or to abandon the sequential teaching of reading skills. As the year progressed, and the students' reading successes became evident, the teachers' concerns for students reading basal texts, completing drills, and learning sequential phonic skills related to reading diminished. What began as theme-related units incorporating literature gradually evolved into a literature-based reading program.

Upon reflection, our experience indicates that one major factor explaining why literature-based reading units and/or programs are successful is that when students have the opportunity to read real literature they are responding to and making meaning of the text.

During the conference sessions in the Grade VII Individualized Reading Program, outlined in the following section, we witnessed many student responses worthy of mention. Using the Guided Retelling Sheets (material adapted from G.D. Sloan, The Child as Critic and included in the following units), we found that students could penetrate a passage and show how that knowledge related to their total understanding of the text. Students constructed their own personal meanings and interpretations of the text. They discussed characters and the content of their lives as if they knew them intimately. Of course, they did know them intimately. Our students knew about human nature, values, an life based upon their own experiences. In fact, I found they were making meaning of the text by personally relating to certain characters, themes or ideas. They were not only learning about literature, they were learning to use literature as a source of experiences and as a resource for personal growth.

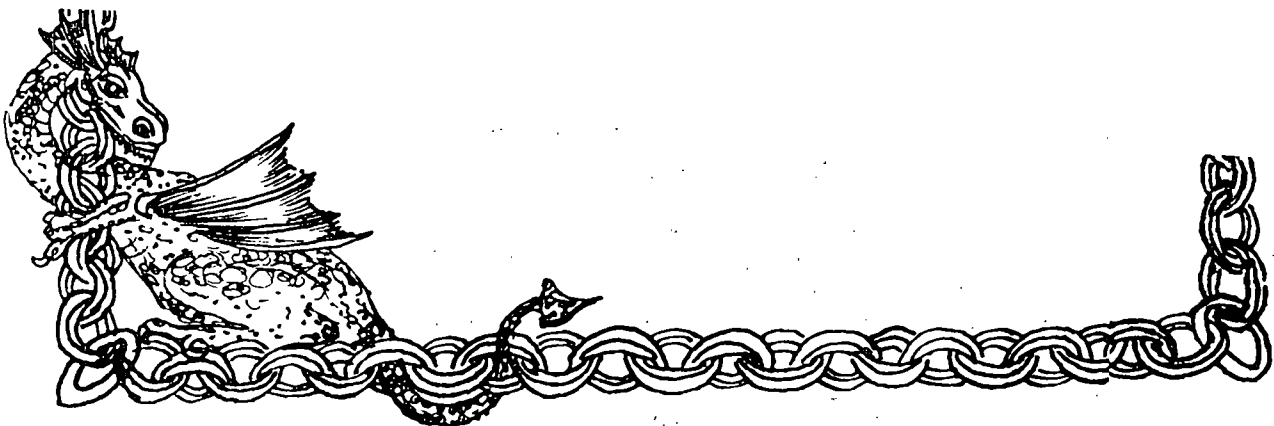
Having an opportunity to confer with us, the students assumed a role where they could step back from the text, reflect, and share their personal responses. At this time, I believe they were deepening, refining and reshaping some of their original responses. They were also deepening their understanding of the transaction between the author, themselves and the text. They were becoming sensitive to how literature works; the techniques and

strategies that authors use; and how fine authors spin a magical web to entice and hold a reader's attention. Of course, the students didn't express their reactions in those words. Rather, they expressed excitement about how the author had initiated the story or added an unexpected twist, or resolved a problem. Their responses told us that they understood more than just the "facts" about the story; they were reading using both emotional and intellectual responses. Literature was offering our students magical invitations which they could not resist. Rather, they would hasten to spread the magic – they eagerly gave or asked each other for recommendations about other titles which were "excellent choices".

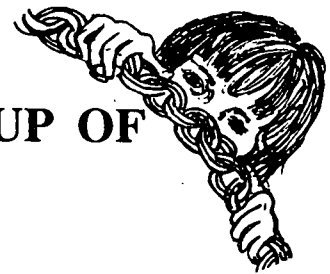
Just as the Grade VII Individualized Reading unit proved to be successful, so, too, did the Grade I Themes and Big Books unit. This unit is based upon Don Holdaway's method of "shared book experience". It attempts to provide in the classroom setting the same experience that early readers have at home – an experience where children develop attitudes, concepts, and skills that predispose them to reading – where accuracy is not expected and, therefore, where there can be no sense of failure. Children love to read the commercially published large format "big books". We observed that "big books" motivated children to engage in reading-like and writing-like behaviors. They develop the attitude that they are readers and writers. Children may take part in a wide variety of extended activities relevant to the stories being read. Puppetry, mask making, murals and illustrations are but a few activities which make the experience of reading more meaningful to children. Frequently children will say, "Let's read the book again... Let me take the pointer so I can lead and pretend to be a teacher... Here's a story I wrote at home. It's just like the story Brown Bear, Brown Bear..." Upon reflection, it is clear to me that in situations such as these, even less able readers enjoy books and reading. They need not feel different or anxious about reading.

One of the major factors contributing to the success of the program is that the numerous drama, art, reading, and writing activities allow students to reflect, to refine, and to deepen their understanding of the story. Grade I's were captured by the magic and skill of fine authors just as the Grade VII's were. They were quickly drawn into the story, listening spellbound, wanting to hear the story again and then wanting to read it by themselves. They loved to become involved in the playful techniques or games authors so often construct in their books. Even at this age, we found students discovering how literature works.

All the teachers involved in literature-based programs agreed that children were excited about books, they looked forward to reading and to listening to stories, and to learning how to read. We found that literature-based non-competitive reading programs allowed children to approach reading in a joyful manner.



# WHOLE LANGUAGE AND THE TYING UP OF LOOSE ENDS



by ADRIAN PEETOOM

As classroom teachers embrace whole-language and offer their pupils literature-based reading programs, Adrian Peetoom questions, "What are we doing in our classrooms with all those wonderful books?" He is alarmed to observe some publishers and teachers preparing study guides to accompany literature, guides full of the same kinds of questions, task cards and workbook pages that accompany basal series. In this article, he urges us continually to re-examine ourselves and to learn from the children we teach so that they will not come to hate literature with a "basal reader hate".

Adrian Peetoom is director of publishing, Scholastic-Tab Publications Ltd., Richmond Hill, Ontario. He is a frequent speaker on matters whole-language in both Canada and the USA

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I am often asked to define *whole-language*. I can't and I won't. I try to explain that whole language is *not a technology* of teaching and learning, not a set of strategies to teach skills, not another term for literature-based teaching. Some think that whole language is about lazy teachers and undisciplined students, about devotion to sloppy spelling and faulty grammar, and perhaps-nothing surprises me anymore-some think it is a communist plot.

Whole language is best considered *a way of being with children*. A *pedagogical way*: it is a complex set of classroom relationships built by the respect everyone has for everyone else as learner.

Whole language has lots of loose ends, especially in writing. In my earlier article in the Spring 1988 issue of this journal, I suggested that a mere painless adoption of some whole-language "behaviours" will likely fail to free children to become independent learners. For instance, mere superficial process writing is not enough. I suggested that we invite children to use writing confidently for *their own purposes*. In this article I want to tie up some loose ends regarding reading.

## Literature-based rather than basal-based: a trap

Children's books, like children themselves, are full of hope. Take one of my favourites, for instance, Harry and the Terrible Whatzit.

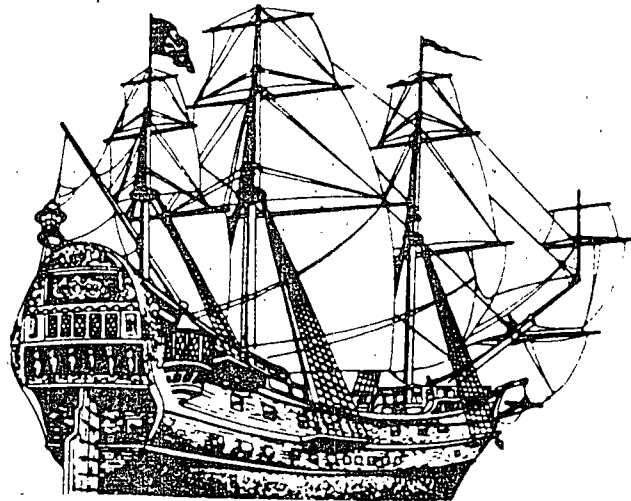
Harry is a little, little boy, who already knows that the world is filled with creatures older and more powerful than he, creatures who tend to ignore and disbelieve him, and that includes even his very own mother. The world is also full of secret places where dangers reside, places like cellars and attics and closets and jungle airports, like the one in Los Angeles. But when Harry's mother is lost, as mothers tend to be sometimes for little, little boys, then Harry must take charge, go into deep, dark places, meet monsters there and slay them. Mothers must be found again. More, mothers *will* be found again, for faith in the ultimate meaning of life, and hope for wholeness, can be trusted. That's the story of Harry, as it is the

story of teachers and parents.

In the book, the author announces the loose ends in the first two-thirds of the story and then makes sure they are tied up, every one of them, by the end of the last page. That's what good authors do, children's authors and adults' authors. They describe loose ends and then tie them up.

Isn't literature wonderful? A splendid story provides a glow that lasts many days. That California has discovered literature was noteworthy enough to be reported in Canadian newspapers and other media. The great increase in numbers of Canadian children's books published is due in no small measure to teachers who demand more extensive school and classroom libraries. On November 1, 1987 the Toronto Star featured 12 Canadian children's book illustrators whose works are recognized inside and outside Canada. I might say with some considerable pride that four of the 12 have produced successful Scholastic books, and the *primus inter paris* was Barbara Reid, Scholastic illustrator recently nominated for the prestigious Ezra Jack Keats award in the U. S. A. And who can ever forget Gordon Korman, young Canadian writing genius, at age 24 Scholastic author of 13 published books with worldwide sales well over two million and in five languages?

Classrooms *are* changing for the better, at least primary classrooms are. Kids *are* immersed in reading and writing of their own, for their own valid purposes. Ask Judy Sarrick of the Children's Book Store in Toronto, the largest of its kind in North America, about the changes in reading habits, quantity and quality, over the last ten years. Ask Canadian children's book publishers about the spectacular growth of their industry. I notice that fathers and mothers are reading to their young children while waiting in dentist offices and on airplanes. I notice that newspapers and magazines are acknowledging the existence of whole language and its link to quantity reading of quality books. The ship of literature is moving under full sail.



But clouds are on the horizon. At the publishers' exhibit at the 1987 International Reading Association convention in Anaheim, California, I began to worry about the sudden explosion of interest in children's literature. Erstwhile solid basal-reader publishers were falling all over themselves featuring "literature". Big books were offered, written by college professors who had carefully controlled vocabulary and enumerated skills. Older-grade teachers could find plenty of teaching guides to be used with children's books. *Everyone* knew about Charlotte's Web, of course. But I didn't see all that wide a selection of good juvenile books featured, just the most famous ones. And the teaching guides revolted me, for inside the covers were the same kinds of workbook pages that accompany basal-reading series.

It set me to thinking. What are we doing in our classrooms with all those wonderful

books? Are we leaving them alone enough to be simply enjoyed by the children? What is the impact of stories on the lives of children? Frankly, I don't think there's enough talk about that yet. Let me get back to California for a minute and draw some conclusions from what's going on there.

I think those publishers were saying, and I pray that they have totally misread the minds of teachers, "Of course kids should have lots of quality books around for lots of free reading. The more practice they get, the better readers they will become. And it won't do any harm to use some of the books for some solid skills teaching and practice: vocabulary, comprehension, thinking skills.

That worries me. And a recent incident in our own offices worries me. We asked one of our freelance writers to write some *Three Is* supports for juvenile novels. She took some samples home as guidelines, with a pile of new books. Her Grade 5 son saw the material and asked in horror, "Are you going to make cards for those books we all hate?" His teacher already had a unit and had asked the kids to answer *all* the cards, in writing. Now those kids hate every book for which they know a card exists. Do you know how often and urgently I, as the publisher of that program, have asked teachers *not* to do that? Instead, we ask, urge, and plead that teachers treat books with respect, and kids with even more. But the opposite sometimes happens. I shudder to think how often it happens. I'd rather that teachers burn all the support material that comes with each unit and simply save the books for the kids.

I think there are two loose ends here. The first is our lack of confidence that books thrust *their own power* into the lives of kids, without our help. Unfortunately, generation after generation of teachers and parents have looked on children as helpless empty vessels, and on teachers as mediators between the known and the learners, the curriculum and the children. We have internalized the notion that no learning occurs unless teachers cause it to happen. We cannot resist the temptation to "do something" with a novel.

The second is linked to that and has something to do with the leftover 19th century notion that there is a sharp distinction between fact and feeling, between the cognitive and affective domains. Cognition is about facts and skills-and then there is feeling. Literature is full of feeling, that we know, and it is good to be aware of how *you* feel and how *others* feel, and you can increase your sensitivity to *feelings* by reading good stories and observing many characters. But as for specific things to learn from novels, what else is there to find than skills, and perhaps *some* science and social studies facts embedded in *some* of the stories?

I have some additional worries beyond the California stuff I've talked about already:

- How many teachers now in classrooms have never taken any children's literature courses?
- How many teachers now in classrooms, even if they have taken such courses, continue to read a steady diet of the children's books found in their own classrooms and school libraries?
- And where is the shared theory that helps us understand *how* books work their magic into readers?

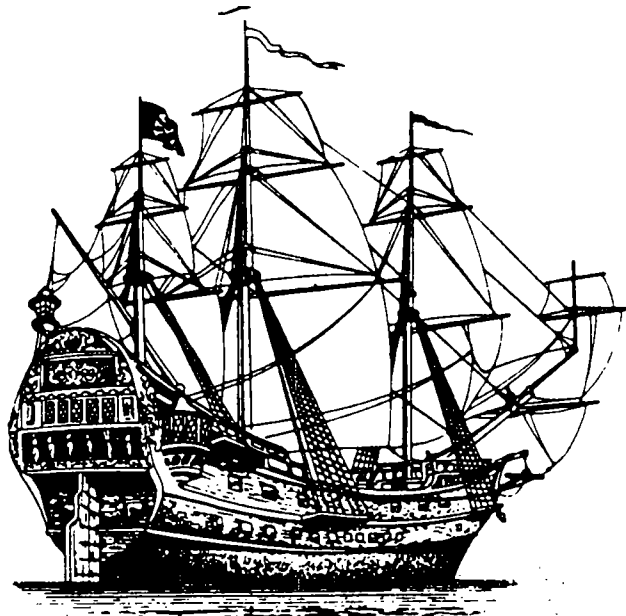
Lucy Calkins's worry about quality of writing led her to begin a reading project at Columbia University. Teachers are meeting each week in groups around some powerful books. Their purpose is to discover who they are as readers, what they feel, how they think, what conclusions they draw, what they learn. Lucy told me that these New York City teachers are amazed at how their experiences as readers differ from their prior expectations.

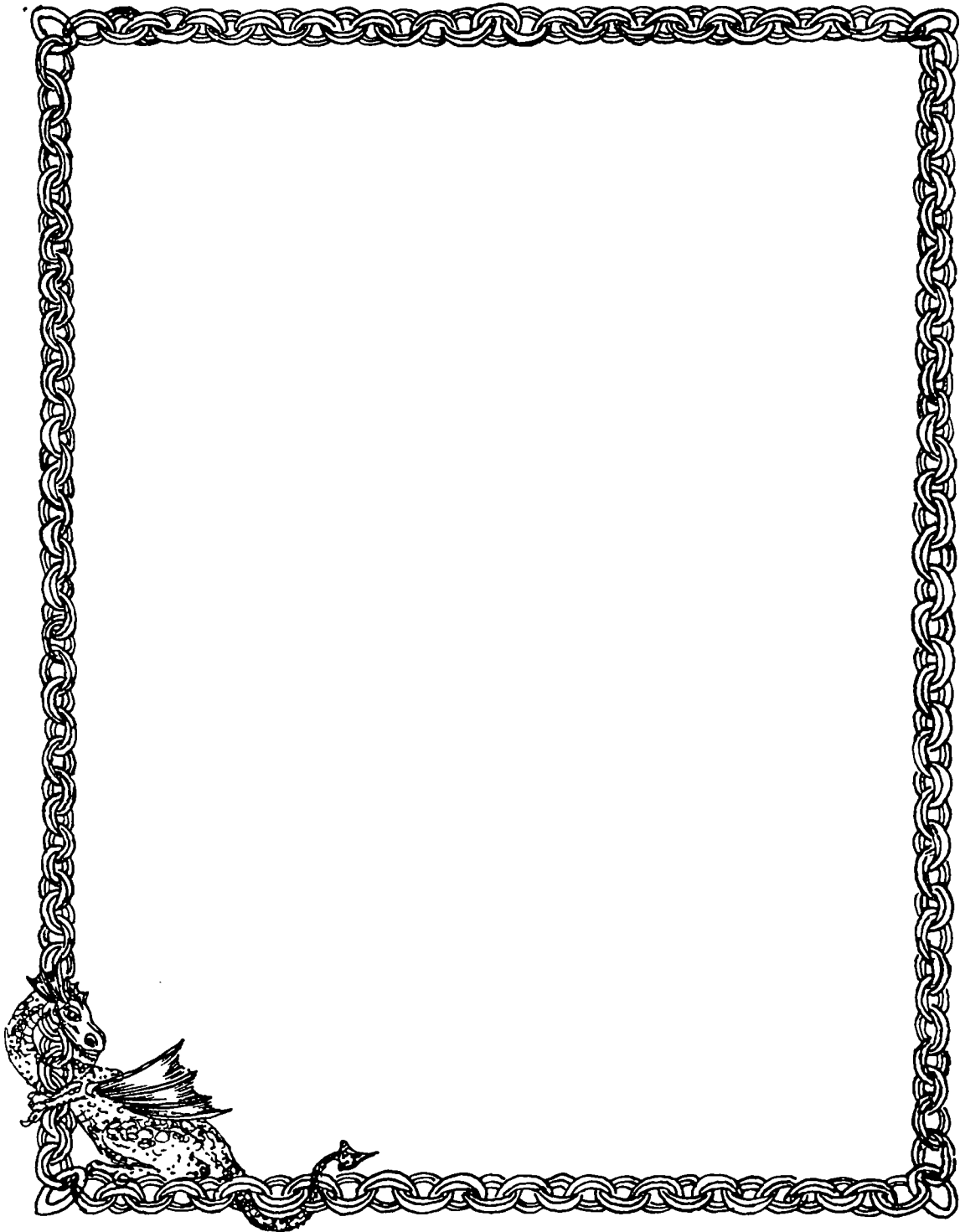
The reading project will take some time to yield firm conclusions, but it is already pointing to reading as something that readers do for their own purposes. That suggests that a substantial block of time and energy in school should be freed for individual reader encounters with individual books, probably at times determined by the readers themselves and not by a pre-organized timetable. And second, Lucy Calkins is beginning to think that the best books should also be discussed over a length of time by a whole class. That's a conclusion I would not have expected, loving as I do *small*-group discussions. Whatever the final conclusions, we need to know a lot more about what's in good books and about the cognitive and affective needs in the lives of kids and how the two--powerful needs and powerful books--meet in classrooms.

We had better tie up that loose end before some storms hit. That remark by the son of our freelancer is a dark cloud on the horizon. What if what we do with Charlotte's Web merely ensures that a whole generation of kids will come to hate it with a basal-reader hate?

Whole language has more loose ends: in curriculum, in authority structures and notions of discipline, in grammar and punctuation, in math and science and social studies, in bureaucracies in education. We teachers and educational publishers need to pour more good stuff into the half-full glass. We *can* fill it to the brim if we want to, and if we are prepared to bear the constant pain of re-examining ourselves and to learn from children.

We are all together on the good ship *Education*, with fresh whole-language winds billowing our sails. But there are dark clouds ahead, and we need to tie up all loose ends before we find ourselves in the midst of storms.





# LITERATURE-BASED UNITS





# THEMES AND BIG BOOKS – GRADE ONE



by **PATRICIA SHIELDS**, teacher-librarian and **SANDRA MCKAY**, teacher, Lord Kitchener Elementary School, S.D.#39 (Vancouver).

## I. UNIT BACKGROUND

The classroom teacher decided to modify her reading program to include Don Holdaway's "shared book experience" method with her thirty Grade One students. (This approach to reading had been referred to earlier and is discussed in detail on the following page.) Shortly thereafter the teacher and teacher-librarian planned a unit which would continue for four weeks. Three fifty minutes a week would permit the introduction of the themes **lions** and **fish**.

## II. PROCESS OF PLANNING

### A. Initiation

The classroom teacher wished to capitalize on the teacher-librarian's knowledge of children's literature and skills as a storyteller and story reader.

The teacher-librarian wished to assist with the implementation of the new program as a means to systematically incorporate teaching strategies which develop the students' reading skills and appreciation of literature.

### B. Objectives

Objectives which applied to each of the two themes are included in a following section. The following are applicable to the overall program.

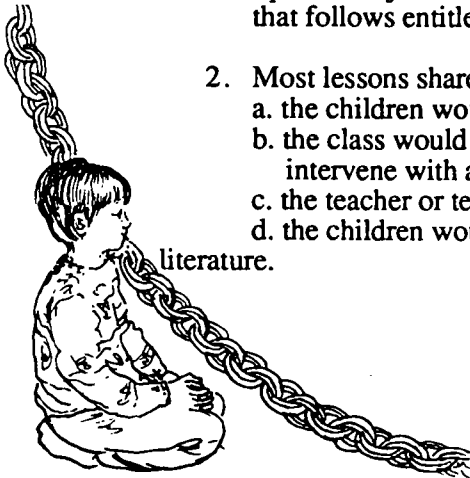
The student will:

- become familiar with library books and big books.
- develop an understanding of the rhythms and patterns of stories, songs and chants.
- develop the attitude that they are readers and writers.
- learn to read in a non-competitive atmosphere.
- enjoy reading books.

### C. Activities

Each theme involved a series of lessons and activities.

1. Specific objectives were developed for each theme and are included in the section that follows entitled "Actual Unit".
2. Most lessons shared a similar format:
  - a. the children would tune in by unison reading in pairs;
  - b. the class would communally re-read a favorite story with the teacher who might intervene with appropriate "mini-skill" lessons;
  - c. the teacher or teacher-librarian would introduce a new story; and
  - d. the children would become involved in expressive activities relevant to the literature.



Each child developed their own set of sight words based on Sylvia Ashton Warner's concept of "key vocabulary" (1963:43). That is, each day the teacher confers with each student and records an important word chosen by the student. All words are kept together on a large ring and are read aloud daily to the teacher. If the child forgets a word it is simply removed from the ring.

#### **D. Preparation**

Although our responsibilities remained flexible throughout the unit, the teacher-librarian usually:

- introduced and read new stories, chants and poems.
- assisted pupils during activities related to the theme (e.g. maske-making, writing stories).
- located appropriate literature (e.g. patterned stories).

The classroom teacher usually:

- led the children in unison reading.
- taught appropriate integrated skill lessons through the use of the story or other activities in other subject areas. (e.g. rhyming words).
- located art supplies required for activities.
- assisted pupils during activities related to the theme. (e.g. observation of fish).

The parent volunteers:

- produced poetry on charts.
- bound and laminated the students' big books.
- listened to students read.

#### **E. Evaluation of student Achievement**

Observation and anecdotal comments were two techniques employed by both teachers throughout the unit. Checklists were devised to assess the literacy set of each child. (See sheet A - Literary Set). Individual file folders containing checklists, anecdotal comments and samples of student work were kept for each child.

### **III. ACTUAL UNIT**

#### **Theme 1: Lions**

##### **A. Objectives**

The student will:

- learn and use rhyming words
- understand compound words
- use imaginative images which have not been experienced



##### **B. Activity 1**

1. The classroom teacher turned the book corner into a lion's den. Lion books, poetry posters and a stuffed toy lion were all housed in the den.

2. The teacher-librarian introduced and shared the book Lizzie's Lion by Dennis Lee.
3. The students shared, in unison reading, their favorite big book entitled Neat and scruffy by Jennifer Gale.
4. The students read their favorite stories independently as the teachers worked with them on their "organic vocabulary" words.

### C. Activity 2

On the second day we re-read Lizzie's lion and the students predicted the rhyming words. The teacher-librarian took the students on an imaginary lion hunt using the action poem "Going on a lion hunt". (See sheet B.) Throughout the week the teacher concentrated on a variety of activities for students to practice the concept of rhyming words.

### D. Activity 3

The students made paper lion masks to make our lion hunt more authentic. (They had great plans to scare the leader of the expedition – me!)

- E. We all read Lizzie's lion using the opaque projector to project the pictures and words so everyone could read in unison. From the story we identified and discussed compound words. Throughout the week the teacher followed up with lessons and activities related to compound words. We all went on another lion hunt. The children's imaginations were wonderful! The students changed the action poem into a big book. They were anxious to not only create scary illustrations, but also to lead their own lion hunts.

## Theme 2: Fish

### A. Objectives

The student will:

- recognize a pattern within a story
- understand how to create a new story by copying the pattern of a story
- observe how fish move
- recognize the similarities and differences among fish
- recognize the differences between fiction and non-fiction materials.

### B. Activity 1

All of the following activities fit within the context of the lesson format discussed earlier in the section headed "Activities".

The teacher presented the class with the redecorated story corner or "fishing hole". Although she included the card game, "Go fish", the class suggested other additions to the fishing hole. The following were decided upon: Fish Snap card game (duplicating the card game, "Snap"), resources from the library about fish, a listening post with the taped story, Swimmy by Leo Lionni, an appropriate filmstrip with cassette tape, and a fish riddle game.

The fish riddle game was created by the grade one children with help from grade six students. After a brainstorming session identifying names of fish, each grade one student with a grade six partner had to find information about one type of fish (e.g. Guppy). Both classes used the library resource center to find and record the following information about their fish:

It has

---

(e.g. special characteristics, appearance.)

It eats

It lives

---

Using this information, the grade one students printed a four line riddle on one side of an index card. On the other side of the card they printed the name of their fish. The students then discussed and agreed upon the rules for the fish riddle game.

### C. Activity 2

The teacher-librarian shared the picture book, Fishes by Brian Wildsmith. The book was then used in a discussion focusing on how fish look similar (e.g. fins, gills, eyes). Teacher directed the students' attention to the different names for each part of the fish. After this the students made pictures of imaginary fish including all the appropriate parts using blue construction paper and pastel crayons.

### D. Activity 3

The teacher-librarian read The important book by Margaret Wise Brown. She led a class discussion about the pattern of the story. Following this pattern, students wrote about the fish pictures they had made in activity 2. The pictures and stories comprised a class big book with the title, The important fish book.

### E. Activity 4

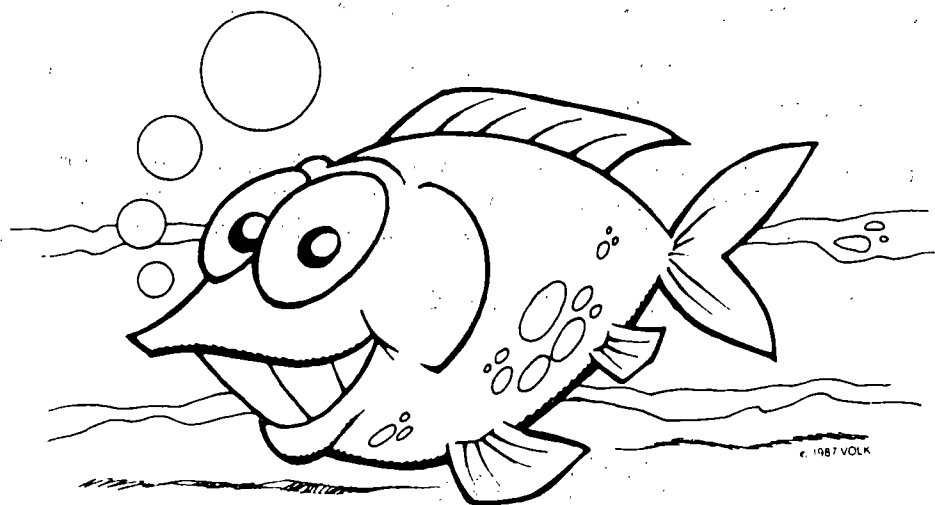
The teacher-librarian read Swimmy by Leo Lionni and discussed the techniques used to create the illustrations. Each child created his/her own fish print using a freshly-caught snapper. Students were given ample opportunity to touch and closely observe the parts of the fish's body. The teacher-librarian set up the listening post with the cassette recorder and taped story Swimmy. Student fish prints were used to decorate the listening center. Some were used in a new big book called How to make fish prints. In this book the children described all the steps one must take to make a fish print.

### F. Activity 5

Letters were sent home advising parents that the grade ones would each be receiving a live goldfish and to make appropriate arrangements if they wished to keep the fish. If they were unable to do so, alternate arrangements were made.

Following this, the grade ones composed a letter inviting the Grade sixes to become their writing buddies. In class, each grade one received a goldfish in a plastic bag of water. Books and teacher-made charts were used to reueiw the parts of the fish's body. Grade ones were each assigned a grade six partner and asked to observe the movement of the fish. The grade sixes helped the grade ones record sentences describing how the fish moved.

After observing the movement of the fish, the grade ones were all given a 5" x 4" piece of drawing paper and asked to draw one specific part (e.g. eye, gills, dorsal fin) large enough to fill the whole paper. When the drawing were completed, the grade sixes and grade ones were separated into groups. Each pair in every group was responsible for printing one sentence about one specific part of the fish. For example, if there were three pairs of students writing about the eye, then there were three different sentences describing the movement of the eye. The illustrations and the student-composed sentences were combined to create a class big book called How fish swim.



## SHEETS FOR GRADE 1 - THEMES AND BIG BOOKS.

### SHEET A

#### LITERACY SET



#### A. MOTIVATIONAL FACTORS (High expectations of print)

- enjoys books and stories
- appreciates rewards of print
- seeks book experiences
- curious about all aspects of print

#### B. LINGUISTIC FACTORS

- knows full form of contractions
- knows vocabulary not normally used in conversation (e.g. however, ogre)
- uses intonation patterns

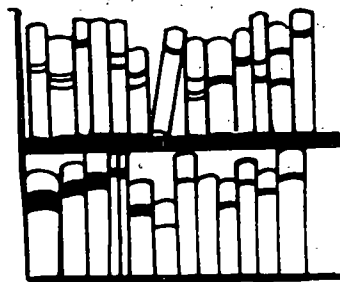
#### C. OPERATIONAL FACTORS

- uses self-monitoring operations: self-correction and confirmation
- uses predictive operations (using context for assistance)
- understands structural operations (follows plot, etc.)
- uses imaginative images which have not been experienced

#### D. ORTHOGRAPHIC FACTORS (knowledge of the conventions of print [most preschoolers know little of this])

- understands that the story comes from print, not from the illustrations
- understands print components (e.g. concept of words, spaces, letters)
- understands the consistency principle (same word always has the same spelling)

From D. Holdaway. The foundations of literacy p. 62



**SHEET B**

**GOING ON A LION HUNT**

Going on a lion hunt,  
but I'm not afraid  
because I've got a gun  
and bullets by my side.

Oh! Oh!

I can see a wheat field.  
Can't go around it  
Can't go under it  
Let's go through it.

Going on a lion hunt,  
but I'm not afraid  
because I've got a gun  
and bullets by my side.

Oh! Oh!

I see a tree.  
Can't go over it,  
Can't go under it.  
Let's climb up it.

Going on a lion hunt,  
but I'm not afraid  
because I've got a gun  
and bullets by my side.

Oh! Oh!

I see a swamp!  
Can't go around it  
Can't go under it  
Let's go through it

Oh! Oh!

I see a bridge  
Can't go around it  
Can't go under it  
Let's cross over it.

Oh! Oh!

I see a mountain  
Can't go around it  
Can't go under it  
Let's climb down it.

Oh! Oh!

I see a cave.  
Can't go around it  
Can't go under it.  
Let's go inside it.

Oh! Oh!

Golly it's dark  
Better use the flashlight  
I think I see something  
Very big, furry, sharp teeth,  
big wet nose, pointed ears, bright eyes...  
I think it's a lion!

**ROAR**

It is a lion!  
Let's get out of here  
(Go backwards, retracing footsteps from cave,  
up mountain, across bridge etc.  
Run into house, slam door.  
We made it!



## IV CONCLUSION



Within the library resource center, gifted and reluctant readers alike are able to select from thousands of books and other resources that one particular book that will suit their needs at the time. One of the primary purposes of the library resource center program should be to promote the enjoyment and appreciation of reading by integrating library resources into literature-based reading programs. These goals, attainable through cooperative planning and team teaching, involve the teacher-librarian in the teaching/learning program of the school. This changes the status of the teacher-librarian from spectator to active participant in the total educational program.

Reading is a life-long process which should never stop. Literacy allows people to become informed decision-makers in their adult lives. Teachers and teacher-librarians must not underestimate the power they have to teach students the skills of reading and, above all else, to instill in them the love of reading, thus ensuring a lifetime of reading enjoyment.

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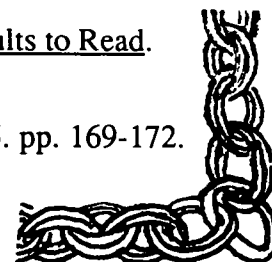
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# TURN ONTO THE TRANSCANADA HIGHWAY TO CANADIAN BOOKS

by **BEVERLY DAVIES**, teacher, Kitchener Elementary, School District #39 (Vancouver).

This project has been designed to promote and celebrate CANADIAN CHILDREN'S BOOKS by Grade Three students in the classroom and in the library resource centre.

## OBJECTIVES

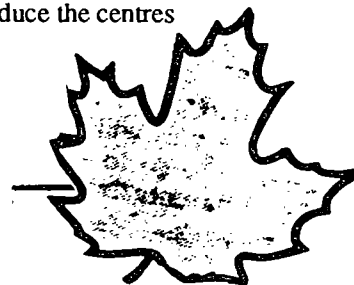
For the children to:

- promote and celebrate Canadian literature
- recognize Canadian authors and illustrators
- become familiar with the names of Canadian books
- develop an interest in good literature
- recognize a variety of literature - fairy tales, legends, fiction, poetry and folk tales
- read for enjoyment
- read for meaning
- learn to share and present their ideas
- share and cooperate with other children



## PROJECT OUTLINE

- a. The entire unit will consist of seven centres containing meaningful activities to allow students to read, experience and promote Canadian Literature at the Grade Three Level.
- b. Centres included are: Poetry, Art, Present an Author, Drama - Readers Theatre, Puppet Show, Reading Out Loud To An Audience and Present a Favourite Illustrator. (A description of each centre follows.) Ongoing activities include a multi-cultural mosaic - add a book bulletin board, designing a picture to represent a book and making it into a poster with title, author and illustrator's name for display and P.A. announcements to promote the reading of Canadian books and the Trans-Canada Highway bulletin board in the main hallway.
- c. Each centre will have a selection of Canadian books at various reading levels.
- d. A special trolley with extra Canadian books will be available for children that cannot find appropriate selections at their centre. These will be labeled the GREEN LIGHT books.
- e. The entire unit is to be set up and taught cooperatively in the school library by the teacher, the teacher-librarian and the teacher's aide. Parent volunteers will also be most welcome.
- f. The centres will take three weeks to complete including the last week which will be National Book Week. Children will attend the centres for one hour each day. Students will choose a favourite centre and when it is completed move to a new centre that is not full. It is not imperative that students do all centres.
- g. Several introductory lessons will be required prior to centre implementation and in reviewing and learning the elements of a story, folk/fairy tales and legends. A special period will be used to introduce the centres themselves.



- h. Students will keep an ongoing Reading Log in which they keep a record of books read.
- i. Student work will be displayed.
- j. Each unit will have a target audience.
- k. The children will choose from completed centres which presentation they will give during the Grande Finale party.
- l. Arrangements will be made to invite an author or illustrator of Canadian (primary) books to visit our school during National Book Week.
- m. A bibliography will be prepared with students, parents and other teachers.
- n. A field trip will be arranged to attend the Dunbar Public Library to meet the librarian and have him/her read a story and give a book talk.
- o. An overall evaluation of the effectiveness of each station will be ongoing. Change will be made if needed. Student evaluation will include: ongoing observation of each student made by teacher and teacher-librarian; self-evaluation check lists at certain centres to allow students to check their own progress; students to keep an up-to-date reading log to record books read during the three week period to be sure that students are working to their own ability; teacher and teacher-librarian to keep anecdotal comments on individual progress throughout the program



## DISPLAYS

Large hallway bulletin boards will become a TransCanada Highway to Canadian Literature. The highway will be made of black paper with wide, white lines down the centre and placed along the bottom of the bulletin board. The top of the bulletin board will be left for children's displays. As each child reads a Canadian book, they are to take a piece of white paper the same size as the white highway line and print the book title, the author and their name, go over the print with colored felt and paste the paper on an empty section of the line.

Display ideas by the children will include art illustrations using Ted Harrison's technique, a multi-cultural mosaic circle where students place the title, author and cultural or ethnic group represented by a book they've read, bookmarks, book jackets, stick puppets with a label stating the name of a legend, fairy tale or folk tale and author and illustrator, my favourite author presentations and favourite poem illustrations.

A glass showcase will have a plasticine art display a la Barbara Reid. Library bulletin boards will be used for displays as well.

## INTRODUCTORY LESSONS

Explain to the students that they will be celebrating Canadian books through reading, acting, giving oral presentations, making a puppet show, drawing, painting, doing collage art, cooking and taking part in a Grand Finale Presentation to their parents or someone special. Before the project begins, a few introductory lessons to help explain the centres will be given.

## #1. COLLAGE ART

Read the book The mountain goats of Temlahan by Elizabeth Cleaver. Elicit responses from children as to how they think Elizabeth Cleaver illustrated her books. Show and discuss the methods she used in several of her other books. Demonstrate to the children how to make monoprints and the cardboard prints of the loon. Show them how and allow them to practice tearing paper to gain different effects. Children will make monoprints ahead of time and each child will keep his/hers in an art folder. The children will collect found things from their backyards e.g. pine needles, cedar pieces, seeds etc., press them in between magazines and then add them to their art folders.

## #2. PLASTICINE COLLAGE ART

Read the book Have you seen the birds by Barbara Reid. Elicit responses from the children on how she made her illustrations.

## #3. TED HARRISON ART

Share the book A northern alphabet by Ted Harrison. Discuss methods he used and show the students illustrations from other Ted Harrison books. Take children on a walk to Arbutus Ridge and let them sketch the mountain horizon of Vancouver. Have children sketch one or two buildings and one or two other things that they see. e.g. ship, tree, etc.

## #4. LANGUAGE ARTS

During Language Arts lessons teach and review the elements of the story, the elements of a folk/fairy tale and the elements of legends. Read fairy tales and legends to the students.

## DESCRIPTION OF CENTRES

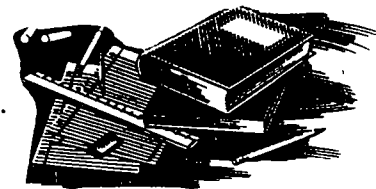
The centres have been designed so that the students can share their experiences by sharing with an audience through speaking, acting, reading or showing. The audience will be: each other; the principal and other support staff; the parents in the Grande Finale; the class in groups or as a whole and small invited groups from other classes

### 1. AUTHOR'S ROAD

Objectives: - Children will become familiar with Canadian children's authors  
- Children will present their material by using examples of literature and charts and by making a short oral presentation

#### Activity Card 1 (Children can work in pairs)

- Choose one or more books by the same author of your choice from selections at the centre. Read the book and the book jacket if there is one.
- View the filmstrip about the author from the Meet the author series.
- Take notes on points you wish to remember .
- Using the notes, fill in an information sheet about the author where possible.



#### Activity Card 2

- Take a large piece of chart paper and fold it into four.
- Carefully fill in each section with the information you feel will be useful to show and speak about during your presentation.
- Check with your teacher or teacher-librarian.

- Use colour to highlight headings or illustrations.
- Practice giving the presentation to your partner (then switch). Decide who will present which half.
- Check off your checklist as you work through the centre.
- Check with a teacher and arrange a time to give your presentation to the class.

Materials required: filmstrip projector, reference books, video machine

Books:

- Michele Landsberg's guide to children's books by Michele Landsberg
- Judith Saltman's Modern Canadian children's books
- Dennis Lee, Robert Munsch, Patti Stren, Elizabeth Cleaver (Meet the author series)
- include books available in the library by the above authors

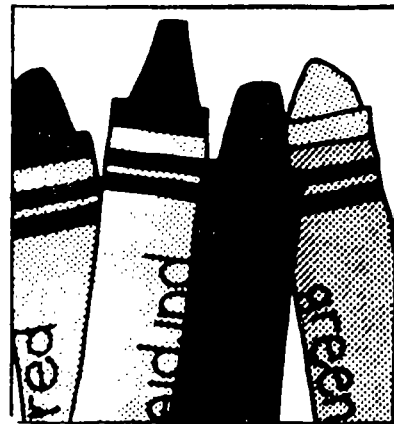
## 2. ART CENTRE

- Objectives:
- Children will develop an awareness of the different styles of illustrations portrayed by Elizabeth Cleaver, Ted Harrison and Barbara Reid by looking at their books, and form discussion and observations in previous introductory lessons.
  - Children will choose one of the three methods and design their own art material.
  - Children will each have an art folder containing necessary materials to start their art work

Teacher Preparation: Three charts will be put up to explain the steps showing how the three artists designed their illustrations.

### Activity Card 1

- Three to five students will work at this centre.
- Choose 1 of the 3 art centres (only 2 students allowed at one centre).
- Carefully read the instruction chart for your centre.
- Have all your materials ready and put on a paint shirt.



### Art Centre #1 - Ted Harrison's Way

- Look at Ted Harrison's illustrations in his books.
- Review the wall chart explaining his method.
- Take out your sketches made of Vancouver mountains, a building and a few other things.
- Draw a sketch of your complete picture. Plan your scholars.
- Mark in your very bold, lines, paint and dry.
- Add further colors. Add your name.
- When finished allow to dry and then demonstrate on the hallway bulletin board.
- Clean-up time!

### Art Centre #2 - Elizabeth Cleaver's Way

- Look at Elizabeth Cleaver's illustrations in her books.
- Make a sketch of your picture.
- Put on paint shirts.
- Prepare layered background as explained on wall chart. Allow to dry.
- Make loon print from cardboard as directed on wall chart.
- Add print, and found things, to background. Allow to dry. Put your name on the bottom right hand corner.
- Display your art piece on the hallway bulletin board.
- Clean-up time!

### Art Centre # 3 - Barbara Reid's Way

- Look at Barbara Reid's illustrations in her books.
- Read instructions carefully on the wall chart.
- Draw a sketch of your picture. Choose your colours.
- Start your collage.
  
- When complete place in showcase in the hallway.
- Clean-up time!

Materials Needed: art supplies, paint shirts, plasticine boards, paper, plasticine

#### Books:

Barbara Reid: Have you seen the birds?  
The new born calf

Elizabeth Cleaver: The loon's necklace  
How summer came  
To Canada

The fire stealer  
A Northern alphabet

Ted Harrison: The cremation of Sam McGee  
The shooting of Dan McGrew



### 3. POETRY LANE

- Objectives:
- To have children read poems to themselves and out loud
  - To have children present a poem in two's or three's similar to a Reader's Theatre
  - To be able to understand their poem

#### Activity Card 1

- Browse and read poetry selections. Choose one that you like.
- Read it out loud to your partner; share and discuss the meaning of the poem.
- Fill in a quick story map (outline) using short notes.
- Check with a teacher.
- Decide who is going to read which parts and which parts will be read together.
- Practice reading your parts. Do not forget to read clearly, loudly enough and with the right expression.
- Design a background for your poetry presentation, or dress up or bring added props.
- Check with your teacher when ready and arrange a time to make your poetry reading presentation.

#### Activity Card 2

- Illustrate your poem on a piece of drawing paper along with title, author and your name OR ..
- Print the name of the poem and author on a piece of paper AND
- Display picture or name on the Poetry Lane Bulletin Board.
- Add the name of your poem to your Reading Log.

Materials needed: drawing paper, paper for backdrop, story map, art supplies

Books:

Hey world, here I am by Jean Little

Auntie's knitting a baby by Lois Simmie

Prayers from the ark

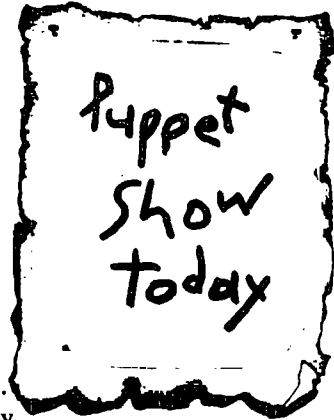
Alligator pie, Garbage delight, Lizzie's lion by Dennis Lee

Don't eat spiders, Toes in my nose and other poems by Robert Heidbreder

An armadillo is not a pillow by Lois Simmie

Scary poems for rotten kids by Sean Huigin

The new baby calf by Edith Newlin Chase



#### 4. PUPPET SQUARE

- Objectives:
- Children choose and read or listen to a fairy tale, folk tale or legend.
  - Children will present the tale that they have chosen as a puppet play.
  - Children will review with a teacher the elements of fairy tales and legends

Teacher preparation: Tape some of the tales or legends that are long. The children will be able to listen and read along at a listening post.

#### Activity Card 1

- Choose and read a fairy tale, a folk tale or a legend several times until you are familiar with it.
- Review the elements of the fairy tale and the legend with a teacher.
- Remember fairy tales and legends were meant to be told orally.
- List the characters needed in your story.
- Fill in a story map carefully as a group.
- Check with a teacher
- Each person is to choose a character.
- Decide what each character will say. Make it simple.
- Practice what you are going to say. (Write it down if necessary.)
- Practice the parts together several times.
- Check with a teacher.

#### Activity Card 2

- Design your puppets by using paper bags, socks or sticks. You can use the shapes from Elizabeth Cleaver's book The enchanted caribou if you wish. (ask about making shadow puppets).
- Decide and design a very simple backdrop from large rolls of paper. Tack it onto portable blackboards.
- Practice with each other until you are ready to present your show.
- Check with your teacher. Then arrange a time to make your presentation to the class.
- When finished prepare puppets for display board.

Materials Needed: taped stories and listening post, long sticks, scissors, paper bags, rolls of paper, story map, socks, art materials, colored paper, puppet theatre

Books:

Anne Cameron: Raven returns the water

How raven freed the moon

How the loon lost her voice

Elizabeth Cleaver: The Loon's Necklace  
How summer came to Canada  
The enchanted caribou

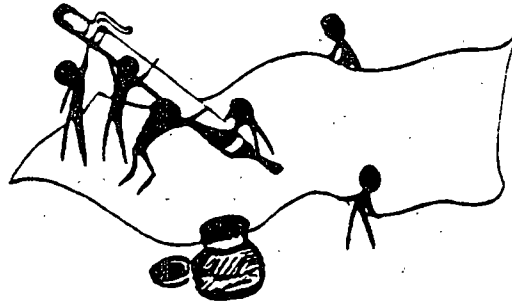
Nancy Cleaver: How the chipmunk got its stripes

Robert D. San Souci: The enchanted tapestry

Eva Martin & Laszlo Gal: Canadian fairy tales

Laszlo Gal: Twelve dancing princesses

Christie Harris: The trouble with princesses



#### 4. READERS' INTERCHANGE

Objectives: - To have children select an appropriate book to read aloud to a group of Grade 2 or Grade 3 students  
- To have children read clearly, audibly and with suitable expression

##### Activity Card 1

- Select a book appropriate to your reading level and remember it is a story for you to read to other students. You may also read a book that you have published in the reading process.
- Read the story.
- State name of story, author and illustrator.
- Practice reading out loud to a partner. Make positive suggestions to each other.
- Practice reading into a tape recorder in the conference room.
- Check self-evaluation sheet.
- Check with a teacher when you feel comfortable about reading to others and set a time to present your story to a group of Grade 2 students.

##### Activity Card 2

- Prepare three or four meaningful questions to ask your audience about the story.
- Refer to your elements of a story (setting, characters, problems, happening and ending) for asking thought provoking questions. Check with a teacher.
- Tell your group of listeners that this book is a Canadian book and refer to the Red Maple Leaf on the spine.
- Ask your group to please make a bookmark that represents the story you read.
- Have name and author on a card so that they can copy them onto the bookmark. Ask them to display their bookmark in hallway.
- In exchange for their bookmark to display, give each child a commercial bookmark.

Materials Needed: self checklists, paper for bookmarks, paper for questions, crayons, felt pens, pencils, bookmarks

Books:

Franklin in the dark by Paulette Bougeois  
Morgan the magnificent by Ian Wallace  
I want a dog by Dayal Khalsa  
Ida and the wool smugglers by Ann Blades  
Gynn by Mary Jane Muir  
What is that noise by Michele Lemieux  
Matthew and the midnight money van by Allen Morgan  
Have you seen Josephine? by Stepjane Poulin  
Zoom away by Tim Wynne Jones

Very last first time by Jan Andrews  
A salmon for Simon by Betty Waterton  
Chin Chiang and the dragon's song by Ian Wallace  
Mary of Mile 18 by Ann Blades  
Sloan and Philamena by Patti Stren

## 5. ILLUSTRATOR'S WAY

Objectives: - Children will become familiar with and recognize various Canadian illustrators by reading and looking at many books.

- Children will present their material by giving a short oral presentation and by showing examples from books or posters.

### Activity Card 1

- You may work alone or with a partner.
- Read and carefully look at the illustrations from several books on the centres book shelf.
- Ask yourself ... Do the illustrations and the story go together? Do the illustrations make the story more interesting? Why? Do the pictures help tell the story?
- Look at the illustrations and try to decide how the artist made the illustrations.
- Take a careful look at the following: colour, lines, collage (composition), shapes, texture
- Take a piece of paper and make a brief note on each of the above.
- Check with a teacher.

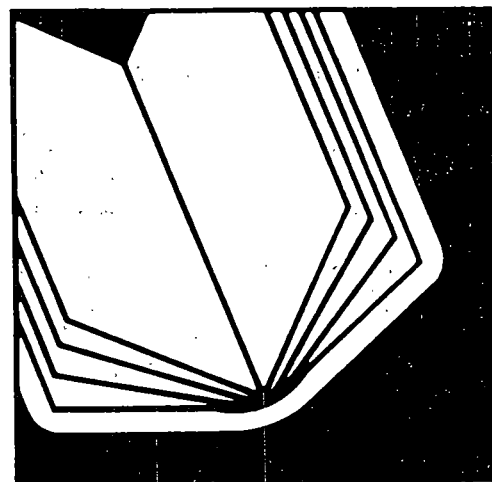
### Activity Card 2

- Choose a book with illustrations that appealed to you.
- Make short notes on why you liked the illustrations and things you noticed about the illustrations.
- Be sure that you know the illustrator's name.
- Review your ideas with your partner. (then switch)
- Using a large piece of paper folded, design a book jacket.
- You are going to orally tell about the pictures in your book.
- Practice by telling your partner. Then your partner takes his/her turn.
- Check with teacher to arrange for a time to make your class presentations.
- Book jackets will be displayed.

Materials Needed: paper for book jackets, art materials

Books and Illustrators:

Chin Chiang and the dragon's dance / Ian Wallace  
Very last first time / Ian Wallace  
Ida and the wool smugglers / Ann Blades  
Gynn / Mary Jane Muir  
Pride of lions / Mary Jane Muir  
How summer came to Canada / Elizabeth Cleaver  
A B C / Elizabeth Cleaver  
Have you seen the birds? / Barbara Reid  
The newborn calf / Barbara Reid  
Ringtail / Karen Patkau  
I want a dog / Dayal Khalsa



## 6. THEATRE ROW

- Objectives: - Children choose and read a story that can be used as a drama presentation.
- Children are to review the elements of their story and to fill in a story map.
  - To develop a short play based on the story read.
  - To practice and present their play to an audience.

### Activity Card 1

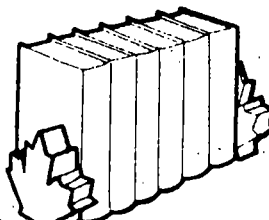
- You may work in twos and fours.
- Choose a story and read it.
- Discuss the elements of your story based on enclosed story line.
- Fill in empty story line using short notes.
- Make up your own script or use the book that you have or you may wish to add something to your drama
- Decide who plays which character.
- Practice your parts ... (it does not matter if the wording is not always exactly the same) until you feel comfortable.
- Practice looking at your audience, speak clearly and use appropriate expression.
- Check with a teacher.
- Find suitable costumes in dress-up box or bring costumes from home.
- Make any props or backdrops needed. Keep it very simple. Check!
- Rehearse with costumes.
- Check your checklist.
- Check with a teacher and arrange time to present to classmates.



Materials Needed: dress-up box, story line sheet, art supplies, little bit of makeup

Books:

- The paper bag princess by Robert Munsch
- Big Sarah's little boots by Paulette Bourgeois
- Albert's old shoes by Stephen Muir
- I want a dog by Dayal Khalsa
- Gynn by Mary Jane Muir
- Franklin in the dark by Paulette Bourgeois
- What is that noise? by Michele Lemieux



### EXTENDED ONGOING ACTIVITIES

The theme of TURN ON TO CANADIAN LITERATURE AND THE THE TRANSCANADA HIGHWAY will be an integral part of the Grade Three Social Studies program. Through the literature and the Social Studies the children will know that Canada is a multi-cultural mosaic of many cultures and ethnic groups.

As the children read books including Canadian books during USSR and at home and they recognize ethnic or cultural groups represented, they are to add the name of the book including author and illustrator to the Multi-cultural mosaic on the display bulletin board.

Children will use the P.A. system to announce to the rest of the school the purpose of the highway bulletin boards and the mosaic. Other students will be invited to add the names of Canadian Books they have read to the mosaic (if appropriate) and to the highway and to strive for a solid line or a double-lined highway of books.

## THE GRANDE FINALE

The students will write invitations to their parents or someone very special (if parents work), the principal and support staff to attend their GRANDE FINALE to conclude their celebration of Canadian Books during National Book Week.

The students will choose one of their best presentations from the centres completed to give to the parents. They will plan and organize the order of presentations, time it carefully and arrange setting and seating. The students will plan the refreshments and how these will be served. They will make lists of needs for the teacher to purchase. Cookies will have been made by the students during the past three weeks at a cooking centre organized by volunteer moms. The students will discuss with teachers the expected behaviors including how to handle nervousness, greetings and manners required at such a gala event. The students will write and design a written program of events including the children's names. The teacher and teacher-librarian will be included in the planning.

The GRANDE FINALE will motivate the children to take an active part throughout the whole program and to have a wonderful sense of accomplishment. The finale will also be exciting and educational for parents.





## **DRAGONS — EAST AND WEST: A COOPERATIVE UNIT FOR GRADE 3**

by **BEV PRICE**, Nelson Elementary, S. D. # 39 (Vancouver),  
**LINA D'ONOFRIO**, Robert Scott Elementary, S.D. # 85 (Vancouver Island North),  
and **MARSHA IVANY**, Maquinna Elementary, S.D. # 39 (Vancouver)

### Skill Objectives

The student will:

- develop appropriate vocabulary to describe dragons
- compare and contrast characteristics of Eastern and Western dragons
- take key notes from pictures, from print, and from an audio source
- review alphabetical ordering skills, and use them in locating words and meanings in a dictionary
- review "technical reading" skills (author, title, illustrator, call number)
- use a table of contents to locate specific information
- collect and organize information for a beginning bibliography
- collaborate co-operatively with his learning group at centres
- participate in the preparation and presentation of a group oral presentation

Student achievement will be measured by:

- observing the skill mastery each week at the centres, indicated by the students' successful completion of required tasks (worksheets, oral work.)
- peer group evaluation of the co-operative skill being practised by the small "teams" ("processing" at the end of each session.)
- subjective measurement of the oral presentations given in the final week, indicating synthesis of the concepts and vocabulary presented in the unit, and the success of the group's collaboration, indicated by the participation of each member at various stages in the project.

## PREPARATIONS BEFORE STARTING THE UNIT

### Pretesting of Skills needed in Unit Activities

- Review:
- alphabetical ordering (to the second letter)
  - brainstorming
  - co-operative learning techniques to be used

\*\*\*NOTE : The class for which this unit was designed was familiar with co-operative learning activities and strategies. A group without this experience would need to be more thoroughly rehearsed in goal setting, positive interdependence and individual accountability to ensure success.

### Management Strategies Before Starting Unit

Teacher will:

- group children into "co-operative learning" teams of 3-4, on a heterogeneous basis, to operate together throughout the unit
- divide the class into three sections , incorporating the above teams, for station rotation

Teacher and teacher-librarian will:

- explain storage of materials, responsibilities for set-up and clean-up of stations
- discuss work and behaviour expectations at stations with the children

## INTRODUCTION OF DRAGONS IN THE CLASSROOM

Teacher will:

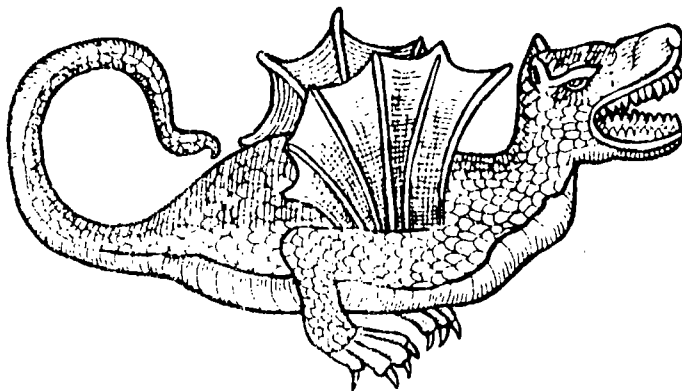
- keep charts of "dragon vocabulary" for use during the course of the unit
- brainstorm with the group, then have individuals record their own perceptions:
  - \*What is a dragon?
  - \*What does it look like?
  - \*What can dragons do?
  - \*Are they real?
  - \*What are some words that describe dragons?(see sample record)
- provide art materials for the class to make a large stuffed (or 2 -D) dragon, to be displayed in the resource centre to create anticipation as well as to identify the "dragon area" there.

Teacher and/or teacher librarian will:

- give frequent (daily?) book talks and story times to introduce the theme, provide background for the work to come, and create enthusiasm - such books as Everyone Knows What a Dragon Looks Like, and The Paperbag Princess would be suitable

Teacher-librarian will:

- introduce the concept of "key notes" in a group lesson, to be extended during the unit.



## STATION 1 - NOTE TAKING

### Activity 1 - Note taking from pictures

Following a brief review of "key notes" with the teacher-librarian, the children look at four examples of pictures of dragons, selected for their ability clearly to illustrate the physical features of Eastern and Western dragons. Working in the co-operative learning "teams", the children generate a list of words that describe the size, shape, colour, and significant features of the dragons, and record these on their "observation" sheets. The teacher-librarian is available to discuss the vocabulary being recorded, and to encourage extending the thinking of the groups. When lists seem complete, the children draw a dragon that fits the descriptive words they have chosen. (#1)

### Activity 2 - Note taking from print source

The teacher-librarian reviews the skills practised in Activity 1, then introduces note taking from a paragraph, in a group lesson. The children work individually, using "hi-liter" pens to indicate the words that they consider to be key notes in the two paragraphs provided. These paragraphs were composed from resource material to ensure appropriate reading level and to include as content the characteristics, abilities, and habits of Eastern and Western dragons. When finished selecting, the teams compare their individual choices and reach a consensus as to which words are the best key notes, then list and classify their selections on the record sheets provided (#2, 2a)

### Activity 3 - Note taking from audio source

After practising note taking from samples spoken by the teacher-librarian, the children use the listening post to listen to a story whose theme supports the content being emphasized - the differences between Eastern and Western Dragons. Good examples would St. George and the Dragon and /or a Chinese dragon tale. Ideally, the children should hear two stories at this station

Procedure: Children listen once for overall plot, then again to find key words. They record key words on the sheet provided, then use the words in three sentences about the story. Last they draw what they think the dragon in the story looked like, based on their images as they listen and on the key words and sentences they have written (#3)

## STATION 2 - DICTIONARY SKILLS

### Activity 1 - Worksheet #4

Activity 2 - sorting and recording a set of dragon word cards in alphabetical order.

## STATION 3 - TABLE OF CONTENTS

Using copies of The Truth About Dragons by Rhoda Blumberg (Four Winds Press, 1980), students complete the task outlined for this station (#5)

## STATION 4 - "TECHNICAL READING" SKILLS

Children browse through an assortment of "Dragon" books, selected for appropriate reading level and content, and each chooses one that appeals to him. The book is reviewed and results recorded on the page provided (#6)

## STATION 5 - GROUP THINKING SKILLS (CO-OPERATIVE PROJECT)

Work is begun at this station that will be completed in the final week for sharing with the whole class.

To conclude and summarize their work on Dragons, the children work in their co-operative learning "teams" to develop and present the dragon project they have created together. This presentation would include:

- \* a drawing and description of their dragon's appearance
- \* a description of their dragon's "powers", abilities, possibly in a story or anecdote
- \* a recommendation for uses of this dragon - a "commercial" for the many ways that this dragon might be helpful to their community or family

To facilitate this collaboration, the teacher and teacher-librarian might "model" this activity for the children, creating an imaginary creature (not too like a dragon), and demonstrating the oral presentation techniques that could help the students in their preparations. They would then monitor the progress of the groups in directing their own projects.

Work on this final project could be done both in the classroom and in the resource centre, where all the materials from previous weeks would be available for student use and review.

Evaluation of this activity would reflect the degree of success the team members had achieved in co-operating, as well as in their production of an effective creative report



# STUDENT TASK CARD

## "CREATE A DRAGON"

With the members of your team, talk about what you have learned about dragons. Use the chart paper and pencils to draw a dragon that shows as many of the characteristics of dragons as you can.

- \* Is it friendly or fierce?
- \* What color, shape, size is it?
- \* What can it do?

Next, talk about your dragon's life.

- \* Where does it live?
- \* What does it eat?
- \* Who are its friends/enemies?
- \* Where has it been? ...

Together, make up a story about an adventure that your dragon might have. Make it as exciting, or as sad, or as happy as you wish. Write down some key words first, and then choose one of the team to record the story as the others tell it.

Read the story over, and edit it together. Add more to make it better; leave out parts that you do not like. Ask another group to read it and make suggestions.

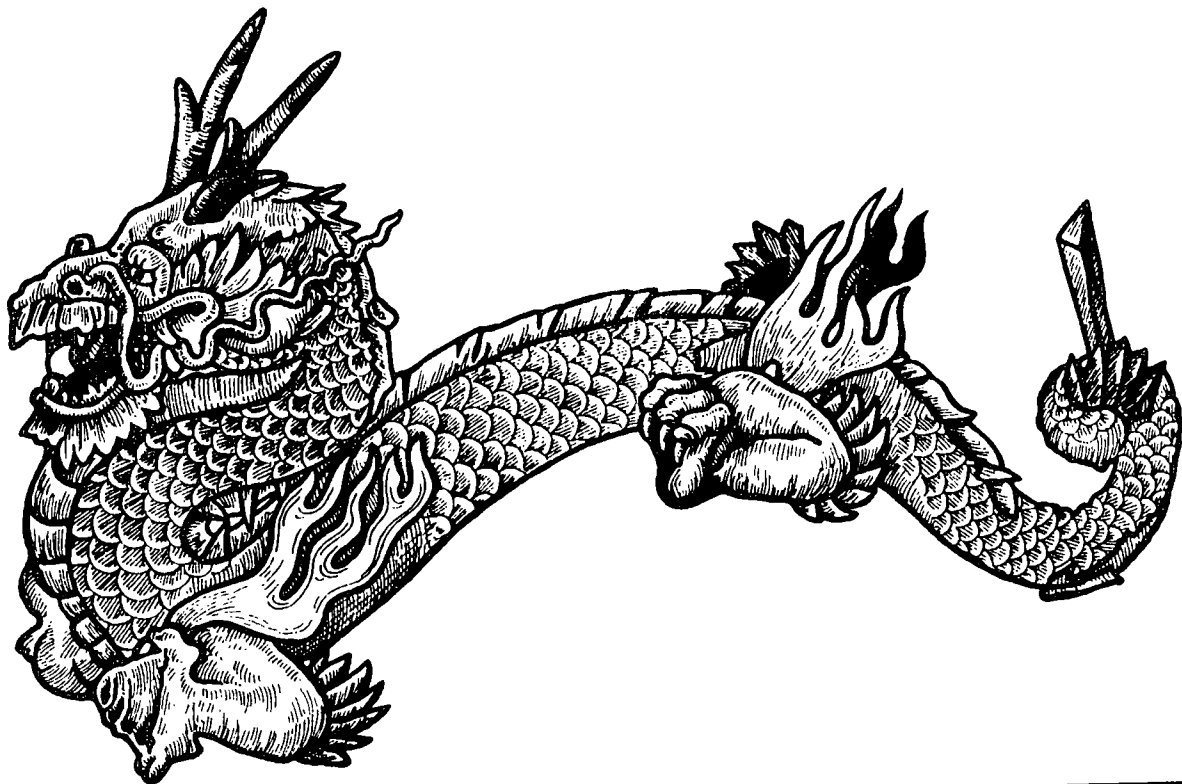
Put your story and picture in the storage box for next week.



Name: \_\_\_\_\_

Fierce	Friendly

Record your key notes

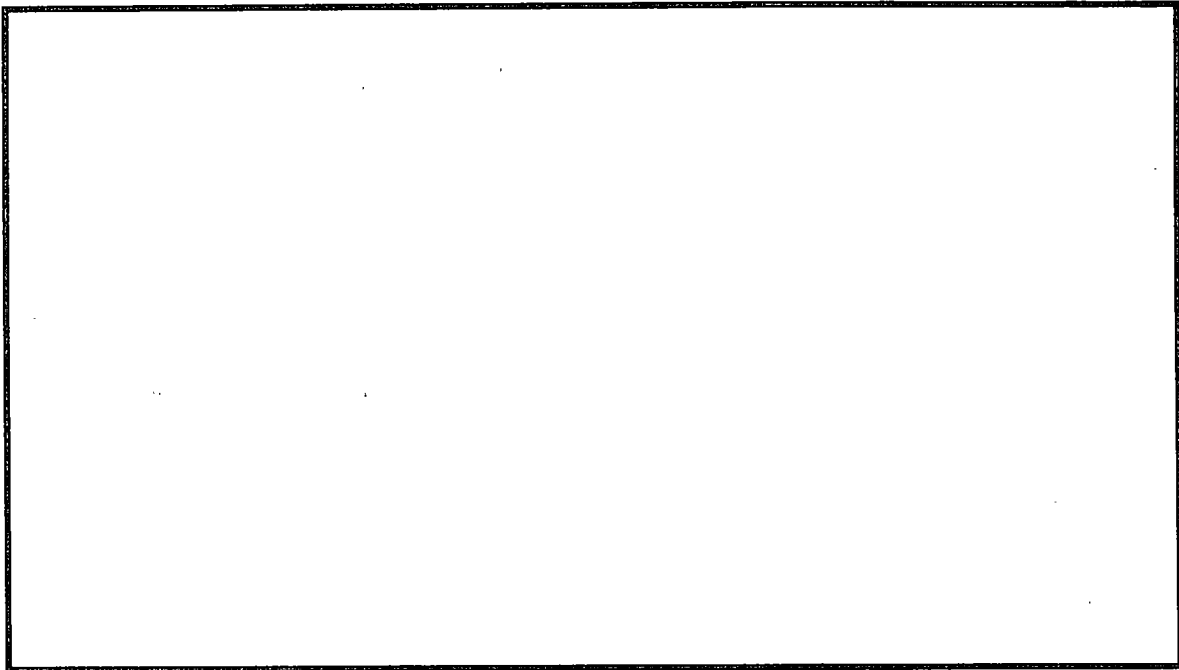


Story \_\_\_\_\_

Name \_\_\_\_\_

\_\_\_\_\_

**What do you think the dragon looked like?**



\_\_\_\_\_

\_\_\_\_\_

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\_\_\_\_\_

\_\_\_\_\_

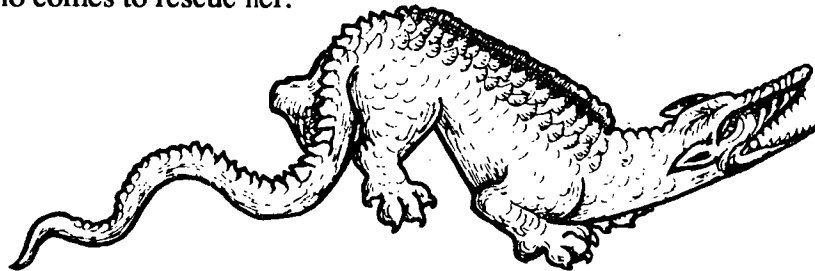
## FRIENDLY DRAGONS

Friendly dragons bring good luck. They live in the air among the clouds. They bring the rain that the farmers need. These dragons breathe out mist and clouds instead of smoke and fire. Other dragons watch over the rivers and seas. Some protect the houses of the Gods. Friendly dragons can also be castle pets and help to guard a prince's treasure. Friendly dragons like knights and sometimes help them to fight off the fierce dragons.



## FIERCE DRAGONS

Fierce dragons roar and hiss and blow smoke and fire out of their mouths. They swish their scaly tails and fly around on bat-like wings. Their rings of smoke are poisonous and the flames can burn down a whole forest. Their fire makes them thirsty and they can drink a whole river dry in one gulp. Fierce dragons live in gloomy caves. They keep gold and jewels in their caves. These dragons never sleep, but always keep one eye open. The fiercest, meanest dragons are always up to tricks. Sometimes they hide a princess in their caves and fight the knight who comes to rescue her.



# BOOK REVIEW

Title:.....

Author:.....

Illustrator:.....

Call Number:.....

Number of Pages:.....

Colour or black and white illustrations:.....

My dragon was..... (friendly or fierce)

What my dragon looked like:

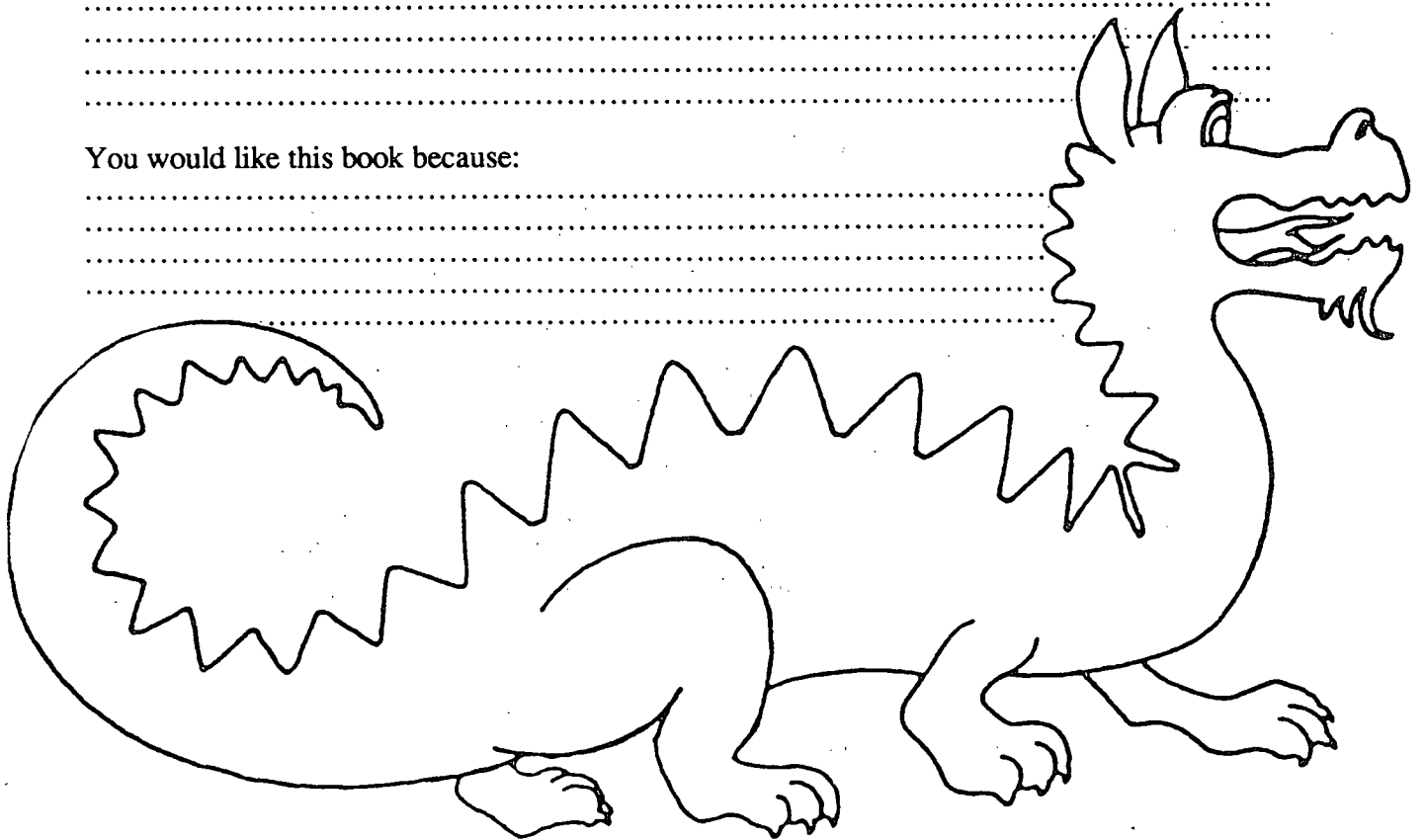
.....  
.....  
.....  
.....

What my dragon did in the story:

.....  
.....  
.....  
.....

You would like this book because:

.....  
.....  
.....



Name \_\_\_\_\_

Observation

There are a number of good sources of pictures for this exercise, including Owl Magazine, September 1980; Dragons by Peter Hogarth (Viking, 1979); and "Dragons", a volume of The Enchanted World series by Time-Life Books, 1984

Key Words

Vertical lines for writing key words.

Write the correct word next to its meaning:

- \_\_\_\_\_ to fill with terror: frighten greatly
- \_\_\_\_\_ a sharp curved nail on the toe of an animal or bird
- \_\_\_\_\_ one of the small, thin parts that form the skin of fish and reptiles
- \_\_\_\_\_ wild and savage; dangerous
- \_\_\_\_\_ any group of animals that are cold-blooded and creep or crawl on the ground

Find these words in your dictionary. Match them to the meanings

fierce  
scales  
claw  
reptile  
terrify

write the words in alphabetical order

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_





	Western dragon	Eastern Dragon
Appearance		
Size		
Diet		

# TED HARRISON LOOK-ALIKES

by SHEILAGH MARTIN, teacher-librarian, East Kensington Elementary, School District #36 (Surrey).

Our grade 2/3/4 class went to the Once Upon a Time Exhibit at the Vancouver Art Gallery in June. To prepare the youngsters for the field trip, I spent the month of May (coincidentally, Student Art Month) reading books representing the illustrators that were to be shown.

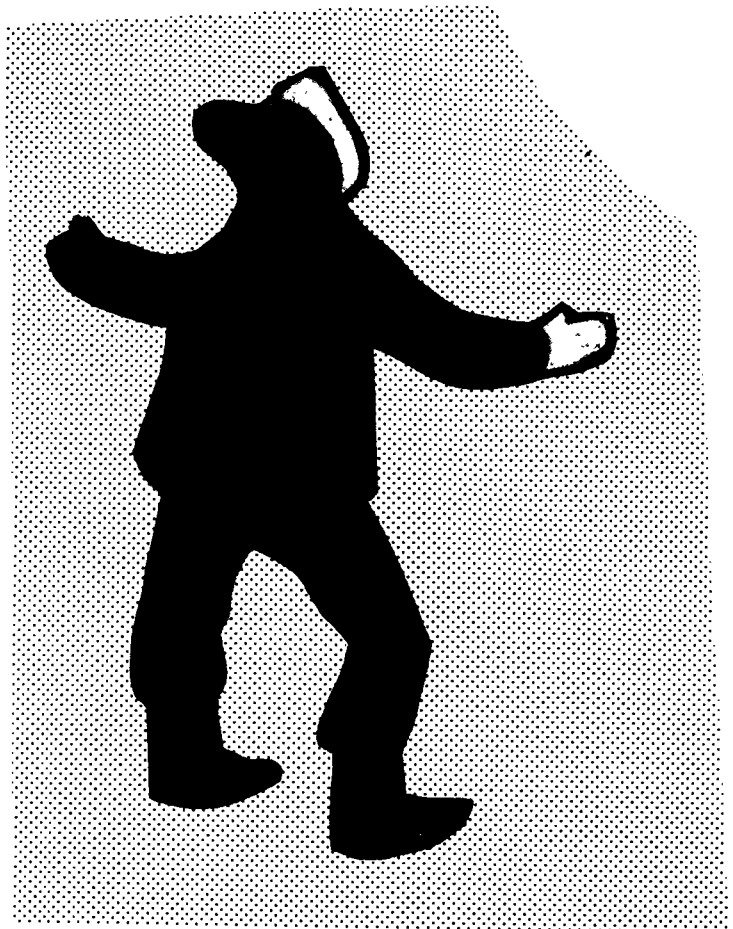
When we studied Ted Harrison, I first shared A Northern Alphabet with the class and then read Harrison's version of The Cremation of Sam McGee. We then discussed the artist's style of drawing - the bold, clear lines and the use of colour. We explored the way he drew skies and fires, mountains and water, people and buildings. I asked the class to reflect on how the severe cold and dark of the Arctic winters were represented in the artist's scenes.

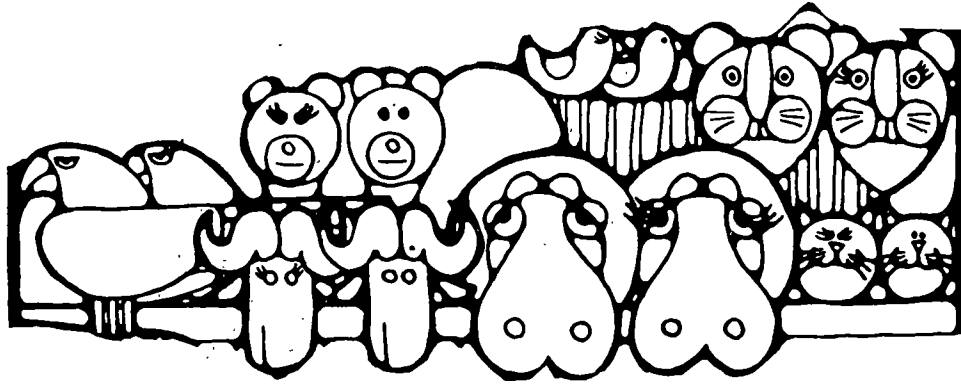
Next, I told the class that we would be drawing pictures in Ted Harrison's style. Together we decided that to accomplish his look, we would first draw a simple uncluttered picture in pencil. There were suggestions to include mountains, fire, water, whales, houses, Inuit people, or fields. The objects were to be outlined in black or blue thin felt pen and then colored in solidly with thicker felts. Bright strong colors would best imitate the artists' style.

The students were very quick to draft their rough copies of their pictures - even the usual "erasers" found the bold style easy to recreate. After a few suggestions from me, they began their good copies using 8 1/2 x 11 manilla card and felt pens. The children completed their drawings in the library and then returned to their classroom to finish the coloring. The homeroom teacher then worked with the children, encouraging the use of colour to complete their creations.

The teacher then displayed their work in the hallway for us all to admire. A bulletin board covered in black provided a dramatic background to the brightly colored pictures. Each picture was set against a background of blue or purple, as these two colors seemed predominant in the work. Lettering at the top of the board dubbed the work TED HARRISON LOOK-ALIKES. A sample of the artist's own work was placed beside the title for comparison's sake.

The project was a very successful one for several reasons. All of the students were very enthusiastic about their drawings because they were all able to quite effectively reproduce the Ted Harrison effect. Their homeroom teacher helped by praising their efforts and providing more help in creating the right look. The books that we used to inspire the drawings so beautifully evoked the spirit of the Yukon and its people that this class cheers and claps now when they hear the name Ted Harrison!





## FACT OR FICTION? WHAT'S THE DIFFERENCE?

### A COOPERATIVELY PLANNED UNIT FOR GRADE 2

by **MARK ROBERTS**, teacher-librarian  
and **JOANNE WEATHERALL**,  
Grade 2 teacher,  
Roosevelt Park Elementary,  
School District #52 (Prince Rupert).

Primary students often have difficulty distinguishing between non-fiction and fiction materials. A number of activities integrating reading, writing and thinking across the curriculum were designed and taught cooperatively as a mini-unit to develop students' understanding and learning of this concept. The unit used both fiction and non-fiction materials. Alternate literature resources could be used, although the specific titles are pertinent to the concept.

#### Learning Outcomes:

Students will be able to:

1. distinguish between fact and fiction statements.
2. recognize fiction vs. non-fiction materials in the library.
3. participate and contribute to idea generating using group discussion and brainstorming techniques.
4. use independent thinking skills and expressive abilities (speaking and writing).
5. complete assigned activities which contribute to a class product.

#### Resources:

Brown, Margaret Wise. The Important Book.  
Harper, 1949.

Cauley, Lorinda Bryan. The Three Bears.  
Putnam, 1981. 0-399-20794-5 (hardcover)  
0-399-20795-3 (paperback).

Nature's Children Series, Grolier, 1985.

Simon, Seymour. Animal Fact/Animal Fable.  
Crown, 1981. 0-517-53474-6 (hardcover) 0-  
517-53794-X (paperback)

#### Activities

1. Read The Important Book by Margaret Wise Brown aloud to the class. *Discuss* one or several items described in the book as a follow-up activity to encourage recall of details and simple facts. Have students explain similarities they heard and noticed while listening to the book. (The book is predictable; each page begins with 'the important thing about....'). With the class write a group story about an important thing (a skateboard, a candy bar, a bicycle). There are endless possibilities. (I chose to generate a "The important thing about Mrs. Weatherall is ...." As a totally independent outcome of this unit, the class produced a book highlighting the important things about each student in the class. This was a wonderful fact generating writing and reading activity.)

#### Follow-up activity

The children then chose an animal, which they used to complete an "important thing about ..." animals story frame.

#### The Important thing about animals.

The most important thing about a \_\_\_\_\_ is that it is \_\_\_\_\_.

A \_\_\_\_\_ home is \_\_\_\_\_.

A \_\_\_\_\_ eats \_\_\_\_\_.

The \_\_\_\_\_ likes to \_\_\_\_\_.

The \_\_\_\_\_ does not like to \_\_\_\_\_.

A \_\_\_\_\_ has \_\_\_\_\_ and is \_\_\_\_\_ in colour.

But the most important thing about a \_\_\_\_\_ is that it is \_\_\_\_\_.

2. Read Goldilocks and the Three Bears aloud to the class. (The Cauley edition is beautifully illustrated.) After reading the story, create a fact and fiction chart about bears using the children's ideas. Children recognize the difference between fact and fiction quite readily using this story. Written cues and questioning can assist in developing a fact/fiction chart. (see example)

Bears	
Bears can...	Bears don't eat porridge.
Bears are...	This is a story.
Bears eat...	Bears don't live in houses.
Bears have...	Bears don't sleep in beds.

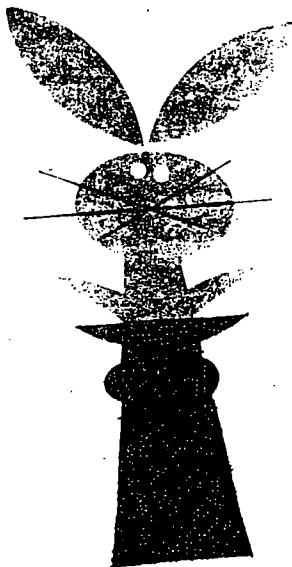
**Follow-up activity**

Discuss the meaning of the words fact and fiction. Develop a good understanding of these terms. Use students as examples to create fact and/or fiction statements. (e.g., Fred is eight years old and has green hair. He lives in a 50 room house with 76 cats, 84 mosquitoes and 3 sisters. Every night for dinner he eats ice cream and potato chips.)

Choose one animal and develop another fact/fiction chart with the class using ideas contributed by the children. Example:

Fact	Fiction
Rabbits can hop.	Rabbits can talk and have lunch at a restaurant.
Rabbits have ears and soft fur.	Rabbits drive cars.
Rabbits live in burrows.	Rabbits watch Bugs Bunny cartoons.

As an independent activity, have children choose their own animal to create a fact/fiction chart. Illustrate and compile the student's chart into a class book.




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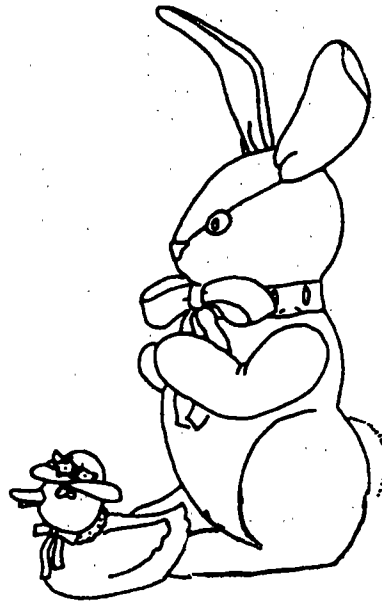
Space for student illustration

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A Fact Story

Rabbits have ears and soft fur  
 Rabbits live in burrows.  
 Rabbits are animals.  
 Rabbits are cuddly.

3. Read portions of the book Animal Fact/Animal Fable aloud to the class. Students are intrigued by the things that animals can do and are reported to do. The point to emphasize in this activity is the difference between fact and fiction. As an extension or independent activity, students could investigate animal books and locate other unknown oddities both fact and fable.



# TEDDY BEARS & BEARS/ LANGUAGE ARTS AND SCIENCE - KINDERGARTEN AND GRADE ONE

By **DARYL STURDY**, teacher-librarian and **JANE MACEWAN**, teacher,  
General Gordon Elementary School, S.D. #39 (Vancouver).

## A. UNIT BACKGROUND

Daily for four weeks

Products: 1. Teddy Bears' Picnic display including stuffed bears made by students.

2. Illustrated stories

## B. PROCESS OF PLANNING

### 1. Initiation

Some of the ideas for this unit came about as a result of the Vancouver School Board publication Connections: Kindergarten and the School Resource Centre. (also available from BCTF Lesson Aids.)

### 2. Objectives

The student will:

develop fine motor skills

listen for a purpose

understand that a story has a beginning, a middle and an end  
create stories to be orally presented.

### 3. Activities

See week-by-week activities listed under heading, "Actual Unit."

### 4. Preparation and Teaching Responsibilities

The classroom teacher is responsible for the classroom activities. The teacher-librarian is responsible for the library-resource center activities.

### 5. Evaluation of Student Achievement

Students' stories and oral presentations are evaluated on a three point scale:

S = Satisfactory; G = Good; E = Excellent



## C. ACTUAL UNIT

Only the first half of the unit is included. The second half deals with real bears – the habitat, food and enemies of brown, grizzly and polar bears. The concepts of fiction and non-fiction are introduced and developed by comparing stuffed bears with real bears.

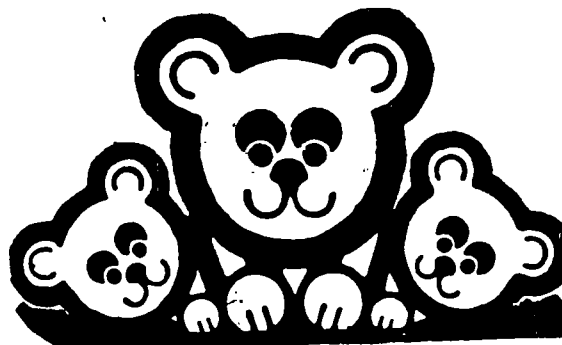
### CLASSROOM

#### WEEK ONE

- a) Design a teddy bear
- b) Make a pattern  
(on cardboard)
- c) Cut out pattern
- d) Sew and glue body of bear together

#### WEEK TWO

- a) Complete work on teddy bears
- b) Once the bear is stuffed, details such as eyes, nose and mouth can be glued on.
- c) Parent volunteers help with sewing
- d) Set up listening post with various stories. Ask groups at listening post to recall beginning, middle and end.



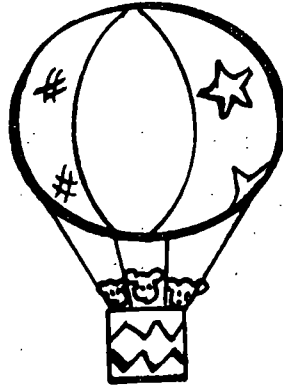
#### WEEK THREE

- a) Discuss the qualities each teddy bear possesses
  - b) Name each bear.
  - c) Make a name tag for each bear.
  - d) Plan, prepare, and have a teddy bears' picnic.
- a) Each student introduces his/her bear to the teacher-librarian. (May take two sessions)
  - b) Teacher & teacher-librarian make up and present stories.
  - c) Students, in groups of three, make up own stories.

Week four is in the Library Resource Center

The teacher-librarian sets up a display on a picnic table in the LRC with

a hot air balloon,



a basket full of teddy bears

Student Work:

- a) In groups of three, make up teddy bear stories
- b) Draw a beginning, a middle and an end. Print underneath each picture what is happening. bears,
- c) Each group retells its story to the whole class

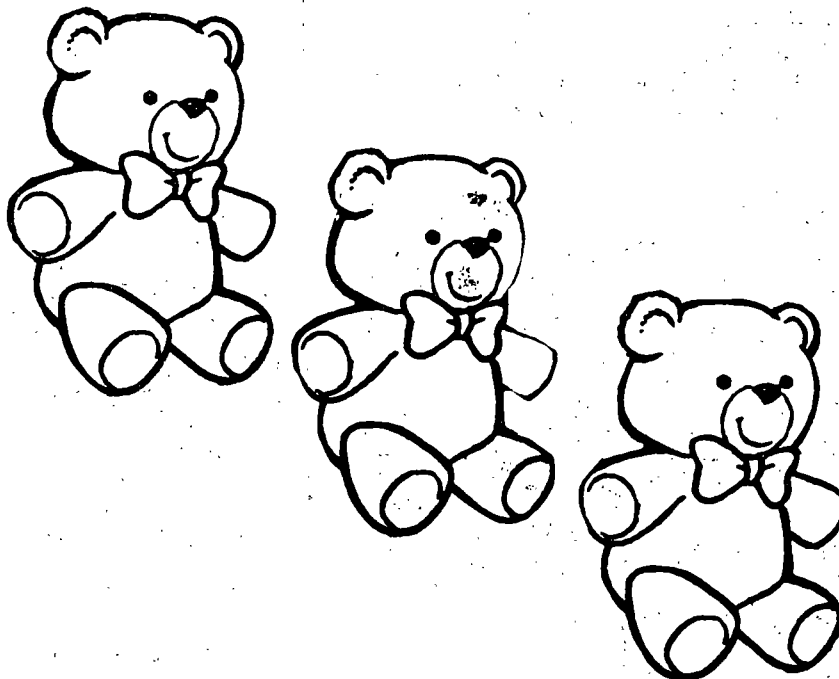
picnic

- d) Each group's story can become part of the teddy bear display.

teddy bears on a picnic



and in the background, a display of library books and the groups' stories about teddy bears.



# COMMUNITIES - STUDYING COMMUNITIES THROUGH THE USE OF LITERATURE

by SANDOWNE ELEMENTARY SCHOOL PRIMARY STAFF, (Campbell River).

"It Fell in the City" from Blackberry Ink by Eve Merriam, William Morrow and Co.

- Poem describing an overnight snowfall in a city
- Easy reading level; repetitive and predictable
- An activity for the latter part of a City/Country study.

**STRATEGIES** - brainstorm, categorize  
patterned writing

**OBJECTIVES** - the students will list and categorize city things, country things.  
- The students will rewrite a poem set in a city so that it is set in the country.

**SET** - In previous lessons the teacher provides activities which explore urban and rural environments.

**PROCEDURE** - 1. Note: This activity may be divided into two lessons.  
2. Brainstorm things found in a city. Record on cards.  
3. Distribute cards and categorize on tape strips. Each student chooses a column and justifies it or asks for advice.  
4. Read poem twice. Students just listen the first time, listen for city things the second time.  
5. Identify city things in the poem and discuss how they fit into the categories used earlier.  
6. Identify the patterns in the poem. Orally (or in writing) add new verses from the lists.  
7. Repeat the brainstorming / categorizing process using country things.  
8. Give the beginning of the new poem "It fell in the Country / It fell in the Night". Have students complete the poem following the form and patterns of the original.



**TITLE - Farmer Boy by Laura Ingalls Wilder**

This book can be read independently by above average readers in year three. It is best used as a listening comprehension/visualizing or imagery lesson. It lends itself to good discussions about pioneer days, families' roles in a community, children's roles within the family and how communities depended on other communities (e.g. mail service for communication)

**Strategy** - Comparing / Contrasting  
- Creating Images

**Objective** - To have students learn to identify with a pioneer child their age in order to compare and contrast families / communities of today with those of long ago.

**Set** - Spend several days on Pioneer Days and use social studies text, B.C.'s Past. Visit a museum or use artifacts from the past to help create the visual images needed to enjoy this story. Encourage students to research their own heritage to find out what life was like a century ago.

**Procedure** - After teaching the introduction or B.C.'s Past and integrating traditions about pioneers with Thanksgiving customs and possibly a visit to the museum or using some of the many audiovisual resources available at the Resource Center, begin reading the novel to the class. (I prefer to read it only once or twice a week over more than half a year - November to April).

Nearly every chapter lends itself to comparing and contrasting our roles as individuals and as a community today with those of the past. Topics that can be discussed are related to the elements of community, e.g.

1. Services and supplies / jobs
2. Education
3. Recreation
4. Worship traditions
5. Transportation / communication
6. Protection, health and safety

Many chapters lend to good "what if ?" discussions and decision-making opportunities.

**Follow up** - Write a report on one aspect of Almonzo's life and how we can relate to that today, e.g.

- the clothes he wore
- going to school in his time
- Growing up then and now - What was harder? easier?
- Favorite activities or games then and now.
- Keeping in touch with the world.
- Jobs for an eight-year-old long ago and today.
- Why I would like to live on a farm like Almonzo.



Read Boxcar Children by Gertrude Chandler Warner

This book describes the independence and resourcefulness of two young children fifty years ago. It can be used to develop the concept that communities can be large or small but roles within a community are the same. (Same need for supplies, food, clothing, shelter, protection, communication, etc.)

Fantastic Mr. Fox by Roald Dahl

Light-hearted fantasy based on animal communities

Theme: Communities need protection

Further: Integrated Learnings

Literature: Little House on the Prairie and other books by Laura Ingalls Wilder.

Science: Ice cube unit (year three) - Use the chapter in which the family spends the winter cutting blocks of ice for summer refrigeration to introduce making insulators.

Preparation for Winter Themes can be integrated with the chapter on harvesting, storing root crops.

Reading / Writing Activities: Use Nelson Magic Seasons Series for choral reading and discussion on descriptive paragraphs, re: Chapter on Christmas dinner.

Use Networks Series Winter Comes.

Poetry / Visual Literacy: Using Over the River and Through the Wood by Lydia Marion Child.

1. Discuss traditions, customs.
2. Study the pictures in the poem to compare and contrast with life today.
3. List all new words or unfamiliar words and find their meanings. Are the words still used today?

Building vocabulary, general knowledge or life years ago using visual presentations such as:

The Family Tree - Fek  
Pioneer Days  
Boomsville

**Unit: Communities**

**Book: Katie and the Big Snow by Virginia Lee Burton**

Katy is a tractor owned by the highway department in the city of Geopolis. When a heavy snowfall covers the city, Katy is sent to plow it out. The services which she rescues and the order in which she does so can be used to illustrate the concept "communities provide services", leading to an inquiry into which services are essential.

**Strategy: Sequence and Predict**

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**Links to Literature: 62**

**Materials:** List of services (one copy per group)  
Chart paper

**Set:** Read "It Fell in the City" from Blackberry Ink by Eve Merriam to develop images of snow in cities.

**Procedure:**

- Read story to "Slowly and steadily Katy began to plough out the city."
- Distribute lists to groups. Their job is to arrange the words in order of what they think Katy will serve first. The blank half of the sheet is to aid in organization, so that word strips go on top. You may wish to assign one child the role of checker, another the only one able to touch the papers, depending on the size of your groups. Remind the children that they all should be prepared to give the reasoning behind their group's decision.
- As groups finish, discuss their order with them.
- When most groups are finished, stop and call attention to variations between groups. Have several group members justify their decisions.
- Read the rest of the story, noting order used in the story on the chalkboard.
- Have groups compare their order with that in the book. They are permitted to disagree but must be able to defend their choice.
- Facilitate class discussion on what different groups think Katy should have done and why. Relate services to local community.

**Follow up:** Contact your municipality with a class letter asking for their strategy for dealing with a heavy snowfall. You may wish to invite a speaker to explain the strategy and answer the children's questions.

**Related activities**

1. Give students a copy of the map of Geopolis in the book. As you reread the story, have children trace Katy's journey. Grade 3 students might do this independently at a center.
2. Another option is to reread the story and have the children make their own map. Depending on previous teaching, you may wish to emphasize the directions of North, South, East and West given in the story.
3. Study the machines around the picture of the highway department. Options include:
  - research road construction and repair.
  - choose favorite machine and research
  - find out which machines our community has
  - arrange a field trip to a road construction / repair site.
4. Study the road signs around the picture of the highway department. Each child or cooperative group could choose a sign and draw a picture of a situation in which it would be needed. This could be compiled into a class book.

## Unit: Communities



**Book:** The Little House by Virginia Lee Burton.

This story describes the changes that take place around a house built in the country as the city slowly grows around it. The Little House, who was happy living in the country, does not like being in the middle of a city. She is finally moved back into the country. The story illustrates the concept of community change and development and provides a basis for contrasting urban and rural life.

**Strategies:** Image/ Cluster/ Draft  
Plot Profile / Rating Scale

**Materials:** photocopies of book illustrations (pp. 3, 7, 15, 19, 21, 25, 31, 36, 39)

**Set:** Show cover of book to children. Read title and ask for predictions of what the story will be about.

### Procedure

\* Note – as you read, focus attention on the illustrations and what they show happening.

- Read story to end of page 12. Depending on your class' familiarity with the technique of image/cluster/draft, you may, at this point, wish to:

- a. Read through to the end of the story, omitting image/cluster/draft
- b. Do a group image/cluster
- c. Do individual image/cluster
- d. Do individual image/cluster/draft.

- Follow the image/cluster/draft technique depending on the option chosen above. The reason for including this is to have the children think about how the Little House feels about her surroundings. You may wish to use the following image:

"You are the Little House. Sit snugly on your foundation. It is Spring now. Smell the apple blossoms and hear the robins twittering in the trees. Now it is summer. Hear the children splashing in the pool. Feel the sun beating down on your roof. Now notice the leaves turning red and gold. It's autumn, and the apples are being picked. Feel the night air turn crisp and cold. The snow falls on you like a blanket and it's a winter night. You can see the lights of the city in the distance."

- Children cluster and draft from the role of the house.

"Focus on what life is like for you as the Little House.  
How do you feel?"

- Continue reading story to the end of page 31. Repeat same image/cluster/draft technique.  
"You are in the middle of the city and it is night, although very bright because of all the lights. Tall buildings surround you. The noises of the train overhead and the trolley in front of you keep you awake. No one has lived in you for years. You are dirty and shabby looking and everyone walks by you without looking at you."

- Finish reading the story.

- Place photocopied illustrations from the story along chalkboard ledge out of proper sequence. Children may come up one at a time and switch any two cards. Continue until correct sequence is achieved. - The pictures will constitute the horizontal axis for the plot profile/rating scale. For the vertical axis draw five house outlines and fill in the faces as below.



- Ask children, "When was the Little House happiest in the story? ... What makes you think that?" Locate supporting information from text if necessary. Plot on scale with a circle beside the very happy face above the appropriate illustration.
- "When was the Little House saddest?" Refer to text if necessary. Clarify children's thinking. Plot on scale.
- Go through the remaining illustrations in chronological order, continuing to have children justify their answers, find supporting information and come to a consensus.
- Connect circles with a flowing line. Discuss result.

**Follow up:**

1. Choose one of:
  - a. Literary journal - "A day in the life of the Little House". Children choose a point in the story and write a diary type entry. The whole class could write over the span of the story.
  - b. Literary letter - Pretend to be the Little House writing to the great-granddaughter telling who she is and why she wants to be moved.
2. Look at changes that have occurred and are taking place in the students' surrounding community (neighborhood or town, depending upon grade level). How do students feel about these changes? Have play areas been taken over by development? Are more services available?

Anno's Italy by Mitsumasa Anno. Bodley Head Publishers.

- A book with no text
- A series of illustrations depicting a journey through Italy.
- Detailed illustrations of a variety of types of communities – rural, agricultural, old European city, fishing village, etc.

**Strategy** - Clustering from illustration

- Objectives**
- The students will identify characteristics of a community from an illustration.
  - The students will identify ways community characteristics can affect the lifestyle of its inhabitants.

**Set** - Find Italy on a globe. Briefly describe the city of Rome. Establish that it is a very old city.

- Procedure**
1. Examine the picture together. (Trevi Fountain). Don't rush the "just looking" time.
  2. Have students share their observations. Record in a group cluster with students making and justifying connecting choices.
  3. Find other ways to connect the ideas. Discuss.
  4. Have students choose a character from the picture and do an individual cluster from the character's point of view. Share these.
  5. Write about their character telling who they are and what their life in that city is like.

- Follow up**
1. a) Repeat the procedure using either a photo of Rome or another city today, or a different illustration from this book, such as the small agricultural community or the fishing village.  
b) Compare the cluster results, identifying similarities and differences between the communities and how the type of community determines citizens' lifestyles.
  2. Research and act out Siena's "Palio" depicted in one of the illustrations.

Submitted by **JUDY ANTONELLI**

ILLUSTRATIONS

Make Way for Ducklings by Robert McCloskey

- A story about eight ducklings that are raised in a city park.
- descriptive study of urban congestion which can be related to children's own community.

**Strategy:** Anticipation Guide

**Objective:** To enable students to contrast their own community environment with the highly urbanized one of the story.

**Set:** Display book cover. Draw out in discussion what the content might be. Draw out any knowledge of ducklings.

**Procedures:**

- Present the students with a list of statements from the story.
- Students decide whether they agree or disagree with concepts presented
- Have pupils interact and defend choices.
- Read the story and have class pay attention for the author's opinion of the concepts.
- Discuss concepts from author's and students' opinions - any similarities and differences.
- Make a list of concepts learned from the story.

**Extension/Follow up:**

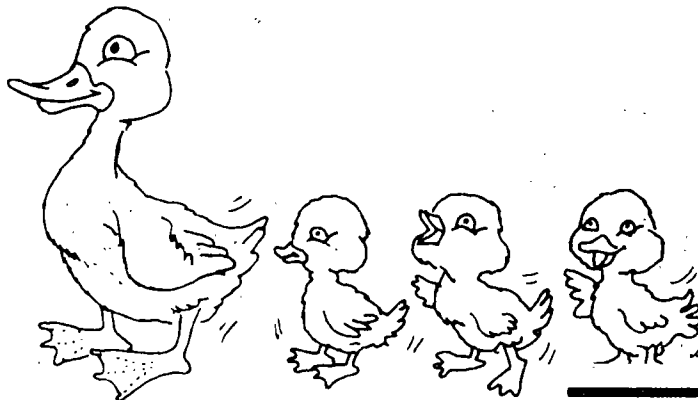
Write on one of the concepts given.

Write an analogous personal experience.

Use in conjunction with a Theme on ducks, Spring, etc.

You            Author                    Make Way For Ducklings

- \_\_\_\_\_ 1. Ducks lay eggs in parks.
- \_\_\_\_\_ 2. There are many safe places to play in a city.
- \_\_\_\_\_ 3. A city has buildings that are all the same.
- \_\_\_\_\_ 4. A city is very quiet.



# GETTING TO KNOW TONY ROSS: A UNIT FOR GRADE 2

by GAIL INNES, elementary district teacher-librarian, and NINA SLOBODIAN, Grade 2 teacher, Pleasant Valley School, S.D.#68 (Nanaimo).

That there is truth to the saying "life is what happens when you're making other plans" was reinforced yet again last spring when the Grade 2 teacher and I planned a unit around the books of Anthony Browne, who was scheduled to visit Nanaimo. At the eleventh hour he cancelled and Tony Ross came instead.

With four weeks to go and five titles available from our local book store, we tried again. As our school has scheduled library periods for grade 2, we planned within the framework of a weekly library period. Our objectives were to familiarize the students with:

1. the stories
2. the humour in the stories and pictures
3. Tony Ross, the person

The titles available were:

Foxy fables  
Hugo and the man who stole colours  
Hugo and the Ministry of Holidays  
I'm coming to get you  
Lazy Jack

## Week 1:

Teacher-Librarian:

- introduce unit
- reads Hugo and the man who stole colours.
- discussed humour in stories especially animals in natural settings but with human way of life, tricks played on characters and surprise endings
- few facts about Tony Ross' life

Classroom Teacher:

- reread Hugo and the man who stole colours.
- students painted pictures of rainbow men.
- these were cut out and displayed in library.
- students wrote a letter to the man who stole colours suggesting ways of getting colours in his life without stealing.
- read Hugo and the Ministry of Holidays.

## Week 2:

Teacher-Librarian:

- read I'm coming to get you!
- compared humour with Hugo and the man who stole colours; especially exaggerated characters and use of colour in the illustrations and trick played on reader at end of story, surprise endings.

Classroom Teacher:

- monster models - displayed in Library (The classroom teacher had asked the children to bring empty boxes from home i.e. cereal, toothpaste, etc. Then the children construct a monster using the boxes and gluing or taping them together, then painting and adding construction).

## Week 3:

Teacher-Librarian:

- review fables (previously taught earlier in year)
- read 'Fox and the Stork' Foxy fables and 'The Fox and the Stork' Tomie dePaola's favorite nursery tales.

- discussed difference, humour, surprise endings

Classroom Teacher:

- read 'The Hare and the Tortoise' in Foxy fables and 'The Tortoise and the Hare' Tomie dePaola's favorite nursery tales.
- read other stories in Foxy fables.
- students wrote their versions of one of the fables.
- read Lazy Jack

Week 4:

Classroom Teacher:

- class recorded questions they would like to ask.
- teacher drew 5 names for the visit.

Teacher-Librarian:

- took the students armed with their questions to see Tony Ross. They brought a book they had made, composed of the letters they had written to The man who stole colours.
- one of the requests made by our students during the session was to see Tony Ross draw the man who stole colours which he did on a large size newsprint.
- the students thanked him on behalf of everyone and presented their book.

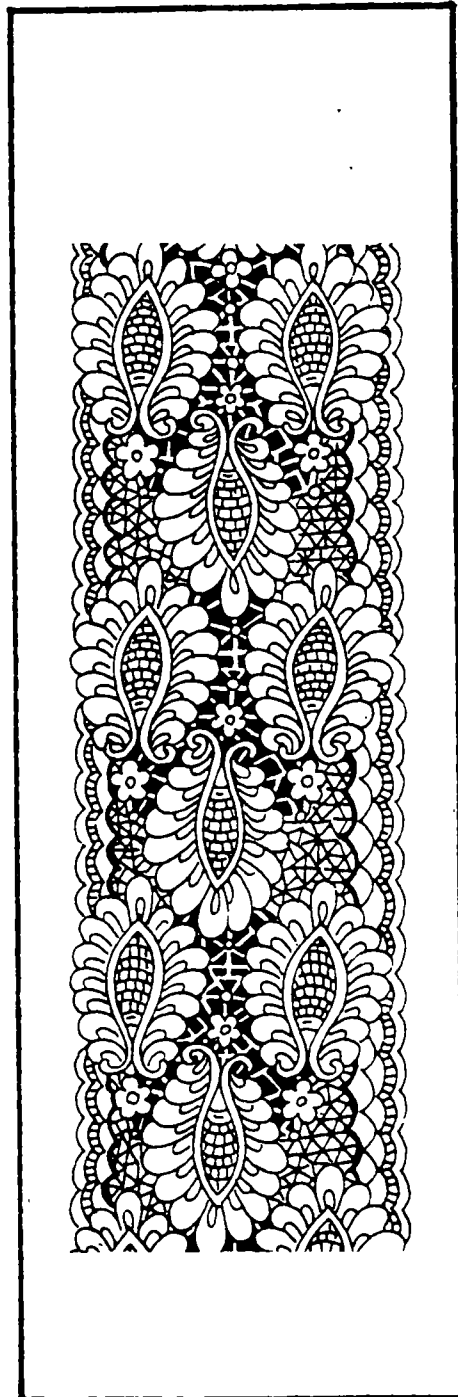
Classroom Teacher:

- students reported to class on visit.

Teacher-Librarian

- students each wrote a comment about Tony Ross' stories and displayed them in the library.
- discussed where Ross' books are housed in the library.

The unit was a great deal of fun for the classroom teacher, myself and the students. We all became enthusiastic fans of Tony Ross and his books are very seldom "at home" on their library shelf. Our last minute plans had been a great success.



# OUR CHANGING ENVIRONMENT A LOOK AT THE ALTERNATIVES

by Leslie Millward, Robert Scott School, Vancouver Island North.

Grade 3/4 - Science (Literature based curriculum)

## Objectives:

1. Build awareness about the environment around us.
2. Discover how communities affect the environment (what makes a community).
3. Discuss how communities change and how these changes affect the environment.
4. Learn to use graphing and mapping skills to record data.

## Inquiry Questions:

1. Can communities interact with their environment?
2. What effect might our interaction with the physical environment have on the way of life of other inhabitants?
3. Should people, in order to satisfy their needs, be allowed to change the physical environment?

Use the 5W's to discover When, Where, What, Why and Who in the community spoiled or looked after the environment.

## Discussion Questions:

1. Why do communities interact with their physical environment?
2. Can communities interact with their physical environment without spoiling it?
3. What changes in the environment are good? What changes are bad?

## Framework:

Books are listed in the order used.  
The following steps were used for each book.

- I Brainstorm for prior knowledge on key concept to be taught.
- II Read the story to the class.



III Discuss inquiry questions, problem solve and make decisions on the information presented in the story read.

IV Relate this information from the book to a specific area of a Canadian community.

V Explore inquiry questions, problem solve, and make decisions from hypothetical situations that are similar to the ones in the story books. Related activities occur at this level (extending the concept).

### **Title**

Professor Noah's Spaceship  
by B. Wildsmith

The Mountain Goats of Temlaham  
by E. Cleaver

Farewell to Shady Glade  
by Bill Peet

The Giving Tree  
by Shel Silverstein

Salmon for Simon  
by B. Waterton

The Desert is Theirs



### **Annotation**

Noah and his animals pollute the environment and must rocket into space to find uncluttered territory. An interesting turn of events brings Noah back to Earth!

Indian legend about the mountain goats' revenge on the hunters who broke the law of the hunt.

When bulldozers come to clear the land where the animals live, they are forced to find a new home.

A boy strips his childhood tree of its apples, branches, trunk until only a stump remains. Progression of aging and sacrifice to show that the gift of giving makes others happy.

Simon is intrigued by a salmon that he finds in a small tidal pool. Instead of catching the fish he finds a way to set the salmon free!

A factual look at how desert animals adapt to their environment.

## **Purpose:**

- pollution
- there is no luxury in turning back the clock.
- introduce Recycle - Reduce - Rethink.
  
- conservation
- preserve and use wildlife wisely
  
- awareness of other animals in the environment.
  
- develop an appreciation for nature
- awareness that there is a point where we must stop and give back to nature
  
- develop an awareness of our responsibility to the environment.
  
- adapting oneself to live in our environment.



## **Activity Ideas**

- 1) Video: Garbage is Resource Full
  - 2) Design "Pollution control" badges
  - 3) "Treasure in the Trash" booklet activities
  - 4) Graph Garbage Profile
  - 5) Plot the solid waste locations on a community map.
- 
- 1) White Pelican Success Story - make mobile
  - 2) List endangered species on chart and do mini - research project for these species
- 
- 1) Video: The Incredible Upstream Struggle.
  - 2) Discuss your specific community and how animals/nature fit with the town site - make posters to show this.
- 
- 1) S.E.E.D.S. Foundation - lesson on renewable vs. non-renewable resources.
  - 2) Web activity to record these resources.
  - 3) Make paper.
- 
- 1) Take part in a Salmonid Enhancement Program - hatch salmon eggs to be placed in proper salmon stream.
- 
- 1) Large class mural - related to story read: "A Desert World."

## **Additional Books:**

The Gnats of Knotty Pine by Bill Peet

The North Wind and the Sun: Aesop fable



## Teacher References

Pamphlet: "Treasure in the Trash." B.C. Ministry of the Environment.

Pamphlet: "Ecology." B.C. Ministry of Environment and Parks.

Pamphlet: "Wildlife Needs Our Help!" Canadian Wildlife Federation.

Project Wild. Canadian Wildlife Federation, 1673 Carling Ave., Ottawa, Ontario, K2A 3Z1.

S.E.E.D.S. Foundation: Kit includes Teachers' Guide, filmstrips and tapes for each grade level.

## Video Tapes:

Garbage is Resource Full. 30 min. VT2718

Excellent presentation on how product packaging produces excess garbage.

The Incredible Upstream Struggle. VT1807

Develops awareness of other inhabitants that share our environment and the effects of our pollution.

Conserving Kingdom. 30 min. VT3301

Comparison of how two mythical kingdoms treat their resources. Shows consequences of poor management.

Project Wild. 13 min. VT3302

Explanation of the Project Wild program.

## Computer Software:

B.C. Forest Service: Forest Dispatcher and Forest Management



**ENRICHMENT UNIT BASED ON: A house is a House for Me by Mary Ann Hoberman; illus. by Betty Fraser**

**Appropriate for any primary class**

**Time frame**

Approximately four weeks  
3 time a week

**Grouping**

Teacher worked with the majority of the class while the teacher-librarian had eight grade ones who were already reading. (October)

**Objectives**

- \* to enrich children's oral language development
- \* to discuss the story
- \* to brainstorm a list of words for houses
- \* to discuss alternative houses
- \* to have the children make booklets about houses
- \* to do some creative writing and illustrating.

**Strategies**

1. Read and discuss A house is a house for me.
2. Brainstorm a list of words (What do we know about houses?)
3. Teacher records words on individual cards.
4. Discuss and read the words. Sort into groups (done by children with teacher guidance). Ask the children during the sorting why certain words belong together.
5. When the groups have been completed, have the children suggest names for the groups (labelling, categorizing.)
  - i.e. types of houses
  - parts of a house
  - rooms in a house
  - things in a house
  - house can be ...
6. Draw a house and label the parts
7. Make a booklet... A house is a house for me or Houses can be...

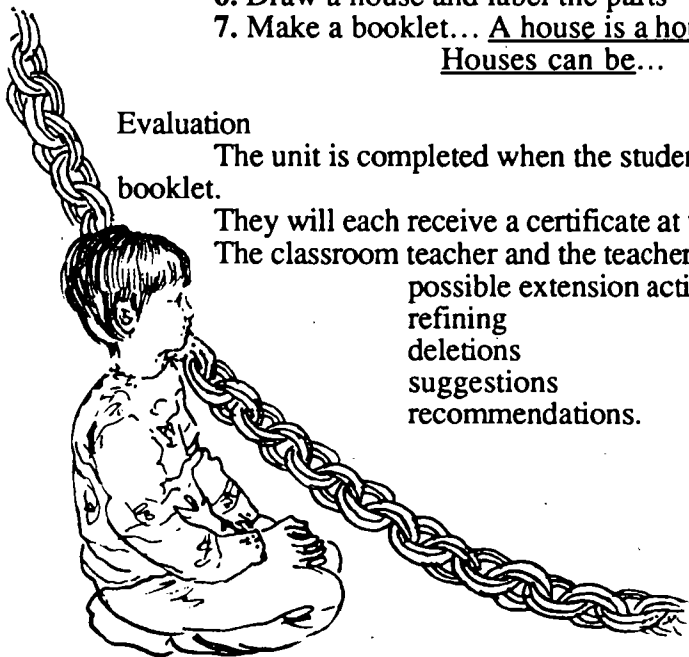
**Evaluation**

The unit is completed when the students have drawn the picture and finished a booklet.

They will each receive a certificate at the completion of the unit.

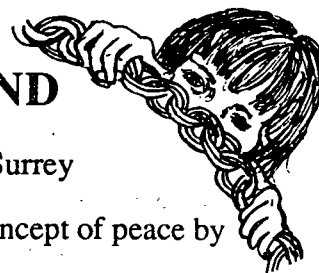
The classroom teacher and the teacher-librarian will discuss the unit to determine:

- possible extension activities
- refining
- deletions
- suggestions
- recommendations.



# WORLD HARMONY WEEK AND BEYOND

by BARBARA COOPER, Teacher-librarian, H.T. Thrift Elementary, Surrey



In November, 1985, H.T. Thrift School in Surrey celebrated the concept of peace by having World Harmony Week. What follows is an overview of that event.

## BACKGROUND

A small group of elementary and secondary teacher-librarian met during the spring of 1985. Our self-imposed task was to take an idea-doing something to introduce the concept of Peace Education to teachers so that they could initiate a different kind of Remembrance Day program in their schools - and change it into practical reality.

Toward the end of the school year the staff of H.T. Thrift meets to organize a school calendar of events for the upcoming year. During this meeting I introduced the notion of World Harmony Week. Because of the research I had been doing within the context of the teacher-librarians' committee, I had some rough ideas for the week, which I conveyed at that time. The staff was aware that the degree to which they involved themselves was voluntary, and they approved the concept.

## PREPARATIONS

A number of preparations were necessary to ensure the success of World Harmony Week. I asked people by telephone to be guest speakers or performers and confirmed the arrangements by letter. These letters and other newsletters appeared on paper which had a small dove logo and "World Harmony Week" as the heading. I found this identification device useful, especially for teachers who are inundated with notices.

Because I didn't want teachers to feel pressured to have to create lessons for the week, I acquired some resource materials for the school library collection. The bulk of these was produced by United Nations Education. The inexpensive pamphlets, available from BCTF Lesson Aids, extensive teaching guides, A Day of Dialogue and Perspectives, both published by Educators for Social Responsibility, were also on hand.

Arrangements were also made to borrow some films from National Film Board. NFB has a varied collection of films related to peace, and just recently has created an annotated leaflet, Films for Peace Education, which includes a breakdown of films by themes (e.g. conflict resolution, prejudice, human rights, etc.) and some teaching suggestions. A videotape, No Frames, No Boundaries, was borrowed from BCTF.

Two book displays were set up. The one in the library was for pupils and included books on friendship, sharing, co-operation and other related titles commonly found in most school libraries. The Peace Education Resource Centre in New Westminster supplied on loan books of interest to parents. These were displayed in the foyer by the school office.

Some beautiful, nonsectarian banners were borrowed from churches and hung in the foyer and library. Of imposing size, they helped create and send a clear message about our intentions.

## PUBLICITY

As early as possible I circulated a tentative schedule of events to the staff for their approval, so that necessary changes could be made well in advance. A final "official schedule" and bulletin was distributed in the week preceding the event.

Parents were kept informed by special newsletter which outlined the upcoming week and included an invitation to the book display.

## **MORE SUPPORT**

Two final details completed the preparatory stage. The music teacher was approached and agreed to teach the intermediate choir and primary pupils some appropriate songs. Two extra choir sessions were planned so the pupils could rehearse as one group in preparation for the final assembly.

We were fortunate to have four boys within the school who are adept at origami. During a noon hour they put on a workshop in the library for teachers to show us how to fold paper cranes - a Japanese symbol of long life. They also offered to assist teachers in classroom demonstrations and help other pupils as they attempted this sometimes frustrating exercise.

## **SPECIAL EVENTS**

Events outside the normal school routine help to emphasize the importance of a theme being presented.

Storytelling: Bill Richardson, formerly of the Surrey Centennial Library, has a special talent for making a story memorable. In shifts of three classes at a time, pupils crowded into the library to hear him weave his magic. Included in his peace repertoire were a snippet from The Little Prince, The Story of Ferdinand, and a condensed version of Sadako and the Thousand Paper Cranes. The latter formed the basis for origami crane-making in all the intermediate grades.

Singing and Drama : Lynn Stones performed her own songs and others that dealt with personal, familial and global peace. Acceptance of others and striving for a happy, better world were her dominant themes. Lynn encouraged a lot of audience participation.

The drama portion of the assembly was performed by three volunteers from United Nations Education. A skit revolving around the twin themes of friendship and conflict resolution was presented.

Classroom demonstration lessons: Two district helping teachers (consultants) were invited to present peace in the classroom. In each instance, another teacher from the same grade came to watch the lesson so it could be repeated to the other class. The principal supervised the extra class. The lessons for grade five to seven focused on symbols and slogans for peace and a writing process lesson on "What Peace Means to Me".

Final Assembly: This assembly was indeed a departure from the usual Remembrance Day fare. The primary staff arranged to have their pupils' paper doll figures displayed around the gym. These dolls, representing the pupils and other children of the world holding hands, were made in conjunction with the song the pupils were learning for the assembly. All pupils in the intermediate grades made at least one origami crane. The cranes were strung together by the grade sevens and hung from the rafters. What was really stunning was the spontaneously display of children's work which covered the walls of the gym - bumper stickers, peace buttons, cooperatively made monsters and doves, T-shirts with peace slogans and more.

Some pupils read short compositions about peace and primary and intermediate pupils presented choral selections.

Our guests this final day were Reverend Mollie Williams and Mayor Gordon Hogg. I had

expected each of them to give a short talk, but they decided to team up and present a hilarious, memorable role-play based on conflicts resolution and friendship.

## LESSONS

The lesson plans which follow are representative of some the lessons taught during World Harmony Week. They are not my lessons particularly, nor am I sure if the teachers who presented them got their ideas from books or from their heads. What I am attempting to do here is recreate the lessons as I think they might have been taught.

### Unit Objectives

If World Harmony could be thought of as a school-wide unit, I think the objectives would look like this:

1. Pupils will demonstrate an awareness and understanding of peace as a broad concept that has many interpretations.
2. Pupils will explore ways to achieve peaceful coexistence at different levels, from personal to global;
3. Through active participation, pupils will discover they can be instrumental in the dynamic process of peace.

### Evaluation

Criteria for formal evaluation of pupils' learning in the unit as described are difficult to determine. The lessons for the most part are introductory in nature and /or are base on pupils' contributions to class discussion as much as work produced by pupils. Teachers who want to add to other evaluations in the curriculum areas could consider specific skills relevant to a particular subject. Others may want to evaluate individual effort, outlined on the British Columbia Public Schools Progress Report: 4 to 7.

## SPIN-OFFS

Although World Harmony Week officially ended on November 8, 1985, direct and indirect reactions to and spin-offs from it continued long afterward - and still continue. All the unanticipated outcomes were positive.

### Direct Publicity about the Event

1. photographs in the local paper.
  2. article, photographs and pupils' writing in Vancouver Sun
  3. photographs in the B.C. Teacher Magazine
- Peace Display; Pupil art and written work**

1. in the gym (public polling place) on voting day
2. at the local public library
3. in the peace Tent at the Vancouver Centennial Peace Festival
4. origami cranes sent to Hiroshima with playwright Colin Thomas.



### District Convention

1. choral presentation by Thrift pupils at opening ceremony

2. special peace issue of district teacher-librarians' newsletter

### **More Information**

1. requests from other teachers, within the district and without
2. participation in SFU summer Peace Education courses

### **Raising Awareness**

1. school district endorses A Peel for Peace program
2. congratulatory letter from local mayor

### **Slide Presentation of the Week's Events**

1. at year-end school assembly
2. to class at university
3. for school parents' group - Fall '86
4. to Soviet delegation that included the Deputy Minister of Education For Russian Republic .

### **LIST OF REFERENCES**

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Educators for Social Responsibility. (1983). Perspectives: A teaching guide to concepts of peace. Cambridge, Ma: Author

Eisenbud, M. Van Hoorn, J., and Berger Gould, B. (1986, forthcoming). Children, adolescents and the threat of nuclear war: An international perspective. Advances in International Material and Child Health.

Hargraves, S. (1985). The Nuclear Anxieties of Burnaby youth: A partial replication of the Beardslee/Mack (1982) study. Unpublished paper presented in Montreal, Quebec. (Revised).

Winter, M. (1986). Nuclear education update. School Library Journal, 1, 22-26.

### **PLANS FOR WORLD HARMONY LESSONS**

#### Cooperative Monsters

Suggested grades: 4 to 6

Approximate time: 60 minutes

#### Objective:

Pupils, by working together toward a common goal will demonstrate an awareness of some components of cooperation.

#### Introduction

Teacher shows pictures of the centaur and other mythical beasts which combine the recognizable characteristics of two or more known animals. Teacher asks how these beasts might have come to be.

## Procedure

1. Before having the pupils divide themselves in groups of three, teacher asks class why cooperation might be important in a project such as this. Teacher elicits pupils' suggestions for co-operative behaviors that would be useful in this context. Teacher indicates that pupils' cooperation as well as the art project itself will be the basis of evaluation.
2. Within their groups pupils decide on and create one colorful monster on large paper. As pupils work, teacher circulates and gives encouragement.

## Conclusion

Teacher debriefs class on their experience, asking "What problems arose and how did you solve them?" Teacher offers further encouragement based on observations made.

## Afterwards

An adapted version of this lesson was used in the kindergarten, where pupils worked in small groups to color pre-cut dove shapes.

## Curriculum-related subjects Art

### Recipe for Harmony

Suggested grade : 4



**Approximate time:** two 40 minute periods

### Objectives:

1. Pupils will review measurement terminology.
2. Pupils will identify components of a peaceful coexistence.
3. Pupils will individually create a recipe for harmony by demonstrating an ability to combine knowledge from objectives one and two.
4. Pupils will demonstrate their ability to sponge paint.

### Part A - Introduction

Teacher briefly describes a delicious baked food item and asks pupils what they would need to make it.

### Procedure

1. Teacher leads pupils to generalize their response information into two categories: Measurement and ingredients. Other recipe components - method and equipment are discussed. The underlined words are written on the chalk board and teacher adds examples given of the other two.
2. Teacher reviews with class two measurement systems, Imperial and metric, and elicits responses pertaining to amounts commonly used in baking. Teacher records responses.
3. Teacher asks pupils to suggest ingredients for a recipe for harmony and records responses on the chalk board.

4. Teacher instructs pupils to create their own recipe for harmony which includes appropriate ingredients which are measured using either the metric or Imperial system. (Pupils' choice of measurement must be consistent throughout).

### **Conclusion**

Teacher asks some children to share their recipes by reading them aloud.

### **Evaluation**

Teacher corrects recipes and provides time for pupil correction prior to the related art lesson.

### **Part B - Introduction**

Teacher asks pupils to identify dove and explains it is an image commonly associated with peace.

### **Procedure**

1. Teacher demonstrates method for drawing dove and pupils follow procedure on 12" by 18" paper, drawing in pencil or chalk.
2. Teacher elicits pupils' suggestions for effective copy technique. Pupils copy in pencil inside the dove shape their recipes for harmony, then trace over their printing in dark felt or crayon.
3. Teacher demonstrates sponge painting technique, and points out painting stations which have been set up around the room. Pupils sponge paint their doves.
4. When paint dries, pupils cut out doves and mount them on construction paper.

### **Conclusion**

Teacher determines where class would like to display this artwork and the pupil decorating committee acts accordingly.

### **Do You Know What I'll Do**

**Suggested grades:** 2 (or late grade 1 )

**Approximate time:** 55 minutes

### **Objectives**

1. Through listening and discussion pupils will respond to the concept that helping others brings happiness to others and themselves.
2. Pupils will articulate some ways to spread happiness.

### **Introduction**

Teacher, after showing cover of book Do You Know What I'll Do? by Charlotte Zolotow, asks pupils to read the title aloud, then asks them what the book could be about.

### **Procedure**

1. Teacher reads story and elicits through discussion, responses to the following questions:

- What were some of the things the girl did?
  - Why did she do them?
  - How did her brother feel before and after?
  - How did the girl feel after helping each time?
  - How might she have felt if she did nothing?
2. Brainstorm ideas about different situations that could make different people unhappy. Teacher records information on chalk board.
  3. Brainstorm ideas about simple ways you could make someone else happy. Teacher records.
  4. Independently, pupils choose one situation and one solution to complete open-ended sentences modelled on the story pattern:

Do you know what I'll do when ..... I'll .....

### Conclusion

Teacher seeks pupils' permission to compile the pages into a book. Pupils decide how book will be shared.

**Curriculum-related subjects** Language Arts Social Studies

### The Quarreling Book

**Suggested grades :** 5 and 6 (may be adapted for grades 1 to 4 )

**Approximate time:** 75 minutes:

### Objectives:

1. Pupils will identify the turning point in the story.
2. Pupils will analyze the cause and effect relationship of emotions and actions leading to conflict/harmony.
3. In small groups, pupils will dramatize a sequence of events of their choice that leads to conflict, then harmony.



### Introduction:

Teacher asks, "Did you ever have a day when nothing seems to go right and everyone is crabby with everyone else?" After getting pupils' confirmation, teacher explains that because these are unhappy or painful times, we often avoid examining the problem. Teacher introduces The Quarreling Book by Charlotte Zolotow.

### Procedure

1. Teacher reviews the term "turning point" and asks pupils to listen for it in the story as she reads it.
2. After having the turning point identified, teacher asks questions about events in the story, the

characters' feelings and how they acted upon them.

3. Teacher directs discussion to the personal level, asking pupils to share similar experiences. In each case, teacher elicits information about feelings and actions.
4. Teacher reviews first half of story, asking pupils to suggest alternative behaviors which might have reduced or avoided conflict.
5. In selected groups of 4-6 participants, pupils brainstorm possible situations which would lead to conflict and peaceful resolution. Pupils select situations and prepare a simple drama incorporating both conflict and harmony.

### Conclusion

Pupils in groups enact the situations for the rest of the class. Teacher may use this opportunity to review elements introduced in the lesson.

### Afterwards

The pupils who were involved in this lesson wanted to share their plays with the primary classes and made arrangements to do so.

### Curriculum-related subjects Language Arts

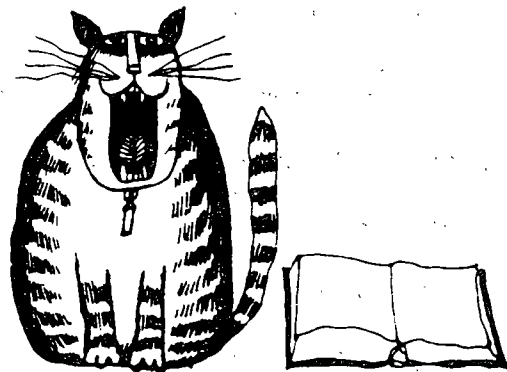
#### Norbert Nipkin

**Suggested grades:** 1 and 2

**Approximate time:** 40 minutes

#### Objectives :

1. Pupils will identify the cause of conflict in the story.
2. Pupils will identify qualities of the fictional characters and common needs and elements of themselves as humans.
3. Pupils will participate as a group in a role-play in order to experience the part they can play in seeking resolution to a problem.



### Introduction

Teacher introduces book by asking, "Have you ever heard of a Nipkin? Do you know about Zlogs?"

### Procedure

1. Teacher reads Norbert Nipkin by Robert McConnell and, upon conclusion, asks pupils to describe a nipkin and a zlog.
2. Teacher asks pupils to identify the cause of conflict and what happened to initiate the friendship between the two main characters.
3. Teacher leads discussion which identifies the qualities shared by each of the fictional characters, then explores common characteristics and needs of human beings.

4. Teacher sets the stage for the role play by asking pupils to imagine they are Norbert as he returns home, after his meeting with Grog Zlog. Teacher, in role as Norbert's parent, will question Norbert about his activities. The pupils, as Norbert, will try to convince the parent of the need for friendship between the two groups and find practical ways to make it a reality. The same procedure is repeated with the pupils as Zlog and the teacher as Zlog's parent.

## Conclusion

Teacher asks, "What might have happened if Norbert and Zlog didn't tell their parents what happened and how they felt about each other?"

## Afterwards

1. If a break is desired between steps 3 and 4, teacher may ask children to move like Zlogs, then Nipkins.
2. Pupils may make a co-operative mural of the story, contributing a Nipkin, Zlog or part of the community.

**Curriculum-related subjects** Language arts Social Studies

## The Story of Ferdinand

**Suggested grades:** K and 1

**Approximate time:** 45 minutes

## Objectives:

1. Pupils will analyze the behavior of a pacifist.
2. Pupils will become aware that they can make a choice regarding their behavior and can act on that choice.
3. Pupils will discuss ways to reduce their involvement in physical altercations.
4. Pupils will help recreate the peaceful scene depicted in the story in an art activity.



## Introduction:

Teacher initiates discussion about the nature of bulls, concluding with the question, "Do all bulls act the same way?" and introduces the book, The Story of Ferdinand by Munroe Leaf.

## Procedure:

1. Teacher reads story and restates the above question.
2. Teacher questions the group as follows:
  - What did Ferdinand prefer to do?
  - Why was his mother worried? Was Ferdinand worried?
  - How do you think the other bulls might have treated him? Why?
  - Why wouldn't Ferdinand fight?
  - Do you think it is difficult to be different from others, to "do your own thing"?- If you thought it wasn't right to fight, and someone was trying to start a fight with you, what could you do or say?

3. Teacher, after demonstrating briefly some methods of construction, invites pupils to make a flower that Ferdinand would like, using materials from the scrap art box.

## Conclusion

Teacher creates bulletin board with large construction paper bull and caption: "Ferdinand doesn't like to fight. He'd rather smell the flowers" or "Ferdinand prefers flowers to fights". Pupils attach flowers to complete the scene.

**Curriculum-related subjects:** Language Arts Social Studies

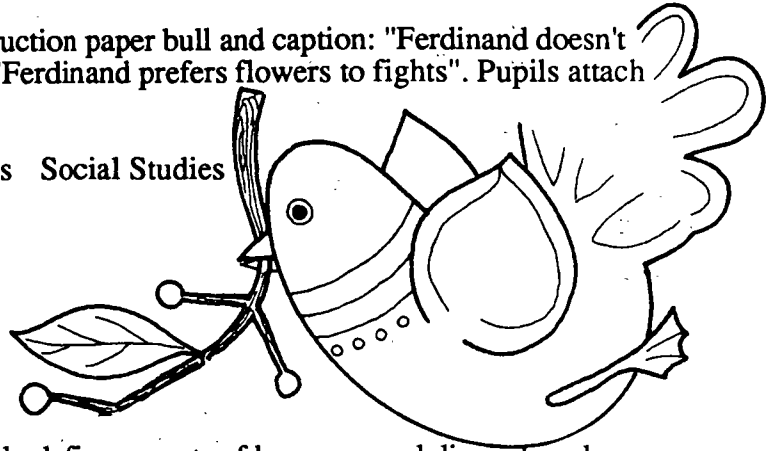
## Slogans and Symbols for Peace

**Suggested grades:** 6 and 7

**Time needed:** 75 minutes

## Objectives:

1. In a whole class exercise, pupils will verbally define aspects of harmony and discord, and identify images and colors associated with peace.
2. Pupils will independently demonstrate an understanding of the components of a slogan and one method of effective application.
3. Pupils will share their individual work.



## Introduction:

Teacher prints HARMONY in the centre of a large clean chalk board or piece of mural paper and asks, "What do you think of when you see or hear the word 'harmony'?"

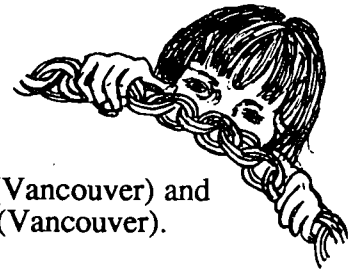
## Procedure:

1. Teacher records pupil responses around the word, asking pupils to justify or clarify those contributions which seem oblique or off-topic.
2. Teacher continues same method for the categories of discord, images and colors. Words recorded in the discord category only are in a different color, and surrounded in widening circle the harmony words. Image and color responses are listed down either side of the board/paper, and recorded in the same color as the harmony words.
3. Teacher asks what a slogan is and how it is used. Teacher shows some examples of peace buttons and bumper stickers. Teacher asks for and supplies information about components and techniques used which add to the effectiveness of each example. Design and language elements are stressed, including the term 'pun'.
4. Pupils compose their own slogans and design either a bumper sticker or button on which to display it. Prepared paper is supplied.

## Conclusion:

1. Teacher asks pupils to share their completed work with the class by showing bumper stickers/buttons and reading aloud their slogans.
2. Teacher asks pupils for other ways their message could be shared. The class decides on one method and makes arrangements to act upon it.

# PROJECT SAIL



by **DONNA DOERKSEN**, teacher-librarian, Emily Carr School, S.D. #39 (Vancouver) and **JIM BROWN**, grades 6/7 teacher, Kitchener Elementary School, S.D. #39 (Vancouver).

**THEME:** Sea and Sailing

Grade: 6/7 Division 2

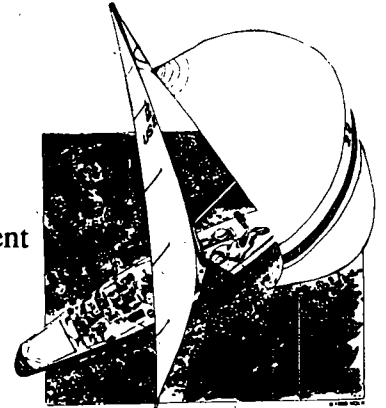
Location : Centres in the library

4 weeks - 1 hour per day

Some classroom activities

1 to 2 hours homework per week, if centre time not sufficient for some students.

Cooperatively planned, taught and marked.

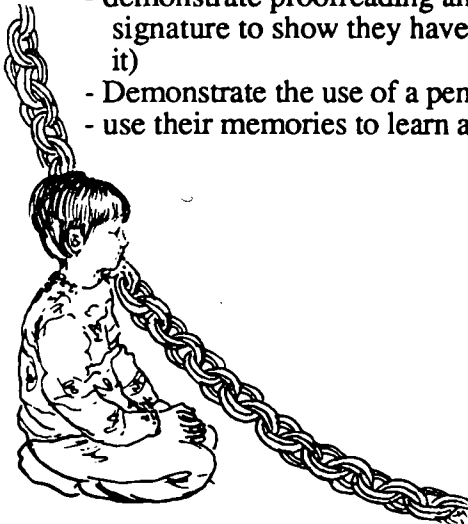


## GOALS:

- to develop background knowledge and experience about the sea and sailing prior to going on a day field trip to the Vancouver Yacht Club for a day of sailing lessons.
- to create an appreciation for the sea and sailing

## OBJECTIVES:

- The students will : -review and put into practice research, study and information skills read fiction, non-fiction, poetry & short story on the theme of the sea
- use their learned mapping skills to locate various ports of call
- experience writing in several forms (Poetry, story, play, essay, computer data base)
- demonstrate proofreading and editing skills (before work handed in, it will show the student's signature to show they have proofread and a fellow student's signature to show they have edited it)
- Demonstrate the use of a pen & ink in drawing
- use their memories to learn a poem, parts of a boat and knots



## NOVEL STUDY

(Language Arts periods during the week apart from the centre periods. Grade 6's with the teacher-librarian, Grade 7's with the classroom teacher.)

### Grade 6

#### The Cay

Working with the teacher-librarian, the grade 6's will read and discuss the novel The Cay.

Method: all grade 6's together.

Read the overheads. One per chapter. The first page of each chapter has been printed on the overhead. Fill the chart. (1 period, towards the end of the week)

You will then independently read the novel, if possible by the beginning of the week.

Once the novel has been read there will be a group discussion.

Small groups of two or three will develop questions: some to do with parts of the story (theme, setting, character development, plot, climax) and some thinking and opinion questions.

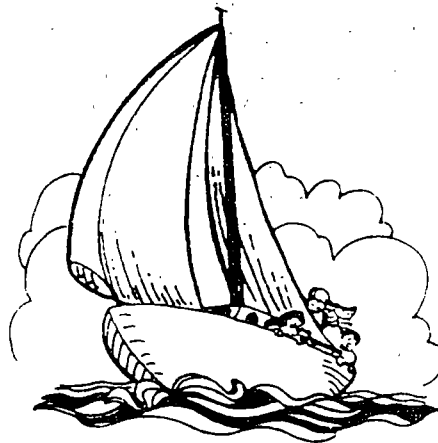
As a small group you will also have the opportunity to develop a plot map.

### Grade 7

#### Treasure Island

Working with the classroom teacher, you will have a couple of chapters read aloud to you each period and have an opportunity to read aloud on your own or to continue with the next few chapters read aloud to you on tape, prepared by a volunteer parent. The teacher will discuss and review different aspects of the novel.

Emphasis on both novels will be pleasure of the story with a minimum amount of time analysing the novel. Most activities will be brief and discussion based.



## SEA CARTOONS

1 period

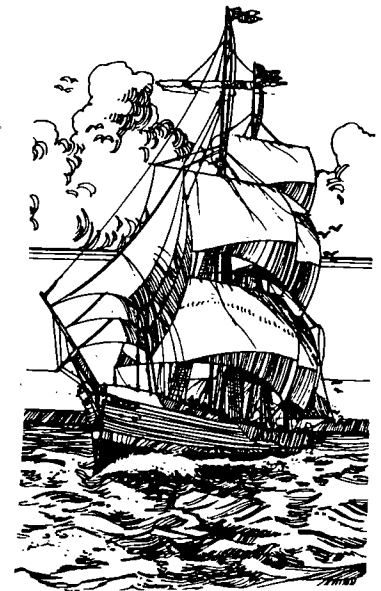
Examine the cartoons provided at the station.  
If you come across any others at home, please add them to the file.  
Create your own cartoon, using balloons for the conversation.  
Some element of the sea must be present.

## SONGS OF THE SEA

Maximum: 2 periods

1. Listen to the 1/2 hour tape called Songs of the Deep Sea Sailors.
2. Do one of the following activities, individually or as a groups:

- a. Learn & sing a ballad of the sea.
- b. Using your recorder, ukulele or string instrument, play a tune of the sea - see song books included in your station.
- c. Write a ballad, shanty or rap song about the sea.
- d. Design your own dance of the sea (jig, folk etc.).  
Use your own background experience from the dance program offered in P.E. over the last 3 or 4 years to help you (repetition, patterning, beginning and end).
- e. If you have another idea, check it out with one of your teachers first.



## BIBLIOGRAPHY

- Cass-Beggs, Barbara. Canadian Folk Songs for the Young. Vancouver: Douglas, c 1975.
- Fowke, Edith; Mills, Alan. Singing Our History. Toronto: Doubleday, c 1984.
- Fowke, Edith; Mills, Alan. Folk Songs of Canada. Waterloo, Ont.: Waterloo Music Co., c 1967.
- Hart, Jane. Singing Bee. New York: Lothrop, Lee & Shepard, c 1982.

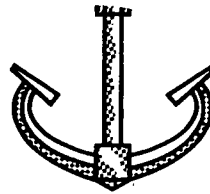
## SEA VOYAGERS

Max. 2 periods

Computer Program by Neosoft, Inc. 1984.

2 people per computer.  
Play two games. Choose from:

- A. Explorer Profile
- B. Who Goes There
- C. Explorer Mix
- D. Explorer Match
- F. The First Explorers
- G. Daring Adventures

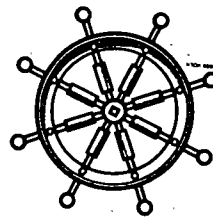


Look at the booklet that accompanies the software. It briefly describes each of the games.

Please replace the keyboard overlay in the envelope with the station materials before leaving the station.

## PARTS OF A BOAT

1. Locate the diagram of a sailboat with the labels.
2. Learn the parts of a sailboat.
3. When you have learned the parts, indicate this to one of your teachers and a test will be given to you.



## SEA TALE

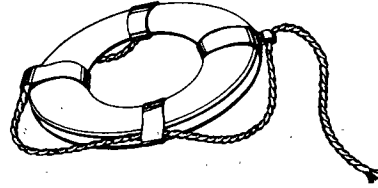
3 periods

1. Watch the slide-tape show of Molly Bang's Dawn. the teacher-librarian read the text onto the tape and the accompanying music is by Donovan).
2. Read at least two of the short stories (Illustrated) that are provided with the station materials.  
The Island of Skog by S. Kellogg  
The Wreck of the Zephyr by C. Van Allsburg  
The Ship in the Gutter by Kotzwinkle  
Sam, Bangs and Moonshine by E. Ness  
You may read them together, aloud or individually.
3. Now write a tale of your own. **\*\*FINISH READING THIS!\*\***  
You may want to write a sequel to one of these tales, create your own story or with a partner write a play or perform a skit. If working with a partner indicate who did what. An element of the sea is the only criteria you need to incorporate into your story or play. If it helps, use this structure:  
Characters Appearance Characteristics Problem Solution Setting

## LOCATE A PORT

You are the captain and navigator of the good ship "Explorer". You have noted the following coordinates in ship's log. Where have you been??????

1. 33° S 151° E
2. 1° N 103°
3. 33° S 18° E
4. 23° S 43° W
5. 10° N 66° W
6. 18° N 77° W
7. 45° N 122° W
8. 35° N 139° E
9. 4° S 39° E
10. 28° N 16° W



Answers 1. Sydney 2. Singapore 3. Cape Town 4. Rio de Janeiro 5. Caracas 6. Jamaica 7. Vancouver 8. Tokyo 9. Mombasa 10. Canary Islands

## SEA VOYAGE

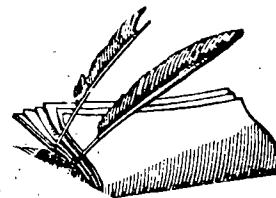
3 periods

1. Research a famous sea voyage. (See the chart on the wall for some ideas)
2. Write notes after reading about the voyage. (Notes: no sentences, brief, OWN WORDS, start with dash, no capitals except for proper nouns etc., just key ideas....)
3. Convert your notes into several paragraphs. (a couple of pages,max.). Remember to include topic sentences and a concluding statement or paragraph at the end of your report.
4. Chart the voyage on the map provided.
5. Include a bibliography at the bottom of the report.

Your report may be in the form of a front page newspaper article. The voyage may be historic or modern. Kontiki, one of the voyages of famous explorers, Titanic, the boy who sailed solo around the world etc.

## PEN AND INK

2 periods



Look at the many sailing ships on the picture sets, in the books and charts included with your station materials. Find one you would like to draw. Sketch it tightly on the pen & ink paper. If you press too hard the ink will resist the ink.

Practice with the pen and ink. Use the scrap paper that is provided. \*\*Make sure that you have the large paper roll paper on the table before you open the ink bottle.\*\* Dip up the pen and onto your fingers. After practicing, go over your drawing with the pen & ink.

## BIOGRAPHY OF A FAMOUS SEA CAPTAIN

2 periods

Swashbuckling pirates, intrepid explorers or daring women disguised as male pirates or sea captains may be your choice for research. Include early life, family background, education, contributions they made and their claim to fame.

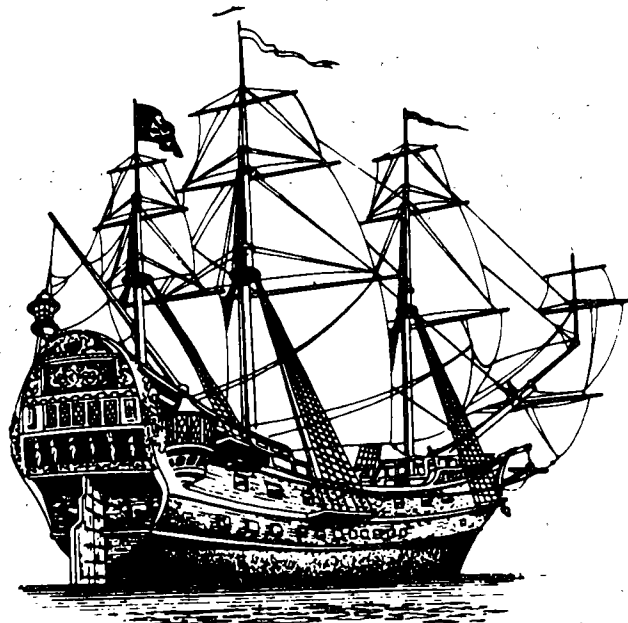
1. Do the research. Read, close the books.
2. Make notes on the person's life, under the above headings.
3. Enter your information in note form into the computer data base.  
Use the spell check. Proofread and make corrections. Try to get another student to proofread as well, even edit. Print out a hard copy and attach in your duotang.

P.S. MAKE SURE NO ONE ELSE HAS CHOSEN YOUR PERSON. SIGN-UP ON THE SHEET ABOVE THE COMPUTERS

### LIST OF SOME SEA CAPTAINS - EXPLORERS

William Baffin  
Vasco Nunez de Balboa  
Vitus Bering  
Louis Antoine de Bougainville  
Jeanne Bare  
John Cabot  
Pedro Alvares Cabral  
Juan Cabrillo  
Jacques Cartier  
Christopher Columbus  
James Cook  
Hernando Cortes  
Pero de Couilha  
Vasco de Gama  
John Davies  
Hernando de Soto  
Bartolmeu Dias  
Sir Francis Drake  
Sir Martin Frobisher  
Henry Hudson  
Ferdinand Magellan  
Juan Ponce de Leon  
Jacob Roggeveen

Abel Tasman  
Giovanni de Verranzano  
Amerigo Vespucci  
Samuel Wallis  
Sir Hugh Willoughby  
Sir William Ed. Parry  
Fridjof Nansen  
Robert Peary  
Roald Amundsen  
Robert Scott  
Sir Ernest Shackleton  
Richard E. Byrd



## POEMS OF THE SEA

2 periods

1. Read through the poetry file at your station.
2. Choose one of the poems you especially enjoyed. Read it over several times.
3. Read your chosen poem aloud to one of the teachers. After reading it aloud you will have the opportunity to discuss the poetic devices etc. used in the poem.
4. Memorize Sea Fever. Recite it to the teacher or teacher-librarian. Remember to interpret the poem, using expression and emphasis and don't get too caught up in the rhythm.
5. Write an original poem with an element of the sea in it. Use any format or style you wish. (If using rhyme, beware of the pitfalls and difficulties. Ensure meaning.) Remember poetry uses language which evokes strong images; every word is chosen carefully.

### LIST OF POEMS

The Shark, E.J. Pratt  
Fish? Shel Silverstein  
A Pleasant Ship, Anonymous  
O Captain! My Captain! Walt Whitman  
The Fisher's Boy, H.D. Thoreau  
The Tide Rises, the Tide Falls, Henry W. Longfellow  
The Mermaidens  
The Silver Fish, Shel Silverstein  
An Old Song Re-Sung, John Masefield  
The Boat  
The Reformed Pirate, T.G. Roberts  
Sea-Sand and Sorrow, Christina Rossetti  
The Way of Cape Race, E.J. Pratt  
Neither Out Far nor in Deep, Robert Frost  
Break, Break, Break, Alfred, Lord Tennyson  
A Nautical Ballad, Keighley Goodchild  
The Beach, William Hart-Smith  
Sailor, Langston Hughes  
Nautical Nonsense, William Rossa Cole  
Jack Was Every Inch a Sailor, Anonymous  
Ferry Me, Christina G. Rossetti  
Pirate Don Durk of Dowdee, Mildred Plew Meigs  
Posted As Missing, John Masefield  
A Tail of the See



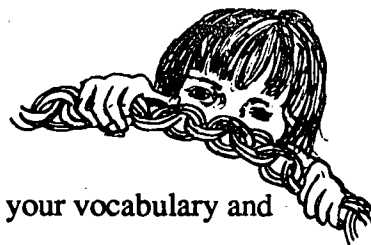
You will then independently read the novel, if possible by the beginning of the week.

### SAILING KNOTS

2 periods

1. Locate the diagrams illustrating knot tying the ropes & samples
  2. Teach yourself to tie 5 knots for sailing (tying up at the dock, attaching the sail, tying on the bumpers, end of the rope etc.).
  3. If your group needs help with some of the knots after trying to help each other, seek the assistance of the teachers or a fellow qualified knoter.
  4. Indicate when you are ready for testing.
- knots: Figure Eight, Reef, Bowline, Clove Hitch, Half Hitch, Sheet Bend.

## SPELLING AND VOCABULARY



Add any terms of sailing, the sea or ships that you'd like to be apart of your vocabulary and spelling program in the classroom.

During these four weeks, you will be working in the classroom with your homeroom teacher on vocabulary of the sea.

## PROJECT SAIL EVALUATION

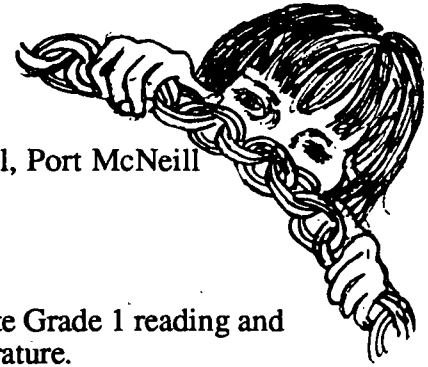
STATION	MARKER	POSSIBLE MARK & COMMENTS MARK	
1. KNOTS	Mr. B.	10	
2. ORIGINAL POEM	Ms. D.	10	
3. RECITAL OF POEM "Sea Fever"	Ms. D.	10	
4. SEA CAPTAIN BIOGRAPHY	Ms. D.		
Notes		6	
Data Base Entry		4	
5. PEN & INK DRAWING	Mr. B.	10	
6. FAMOUS SEA VOYAGE	Ms. D.		
Notes		6	
Paragraphs		4	
7. SEA TALE Play/skit/story	Mr. B.	20	
8. PARTS OF A BOAT	Mr. B.	10	
9. SONGS OF THE SEA Song/instrumental etc.	Ms.D.	10	
10. PORT LOCATION	Mr. B.	10	
11. SEA CARTOONS	Mr. B.	10	
12. SEA VOYAGER	Ms. D.	10	
COMPUTER ACTIVITY			

Vocabulary, Spelling, Novel Study will be evaluated separately.



# FAMILIES

by **MARY GOSNELL** and **KATHY MARTIN**, Sunset School, Port McNeill  
(Vancouver Island North)



## Unit Objectives

It is our goal to present a set of lesson plans which correlate Grade 1 reading and writing skills with the Social Studies program through quality literature.

This unit will highlight the Social Studies program during reading and writing times in the classroom in accordance with whole language strategies.

This unit will present literature as an extension to the materials in the Exploration program, following the specific concepts presented in the six grade 1 mini-books (these Key Concepts are listed on page 5 of the Explorations Teacher Book, Grade 1)

## The Scope and Sequence of Explorations

### GRADE 1 EXPLORING FAMILIES

#### Program Materials

Families Are People  
Families Have Needs  
Families Share  
Families Are Special  
Families Change  
Families Have Feelings

#### GRADE GOALS

Students will learn that a family is a social group having certain characteristics.

Students will become aware of their roles and responsibilities as members of a family.

#### MAJOR UNDERSTANDINGS

Families are social units alike and different in size and composition, in customs and traditions, and in the occupation of adults.

Families provide food, shelter, protection and emotional support.

Family members have different roles and responsibilities.

Families change over a time.

Families involve human relationships.

#### KEY CONCEPTS

interaction  
institution  
Needs  
Change

identity  
Diversity  
interdependence  
citizenship



## **Families are People**

### **Book:**

Families by Meredith Tax, illus. by Marilyn Hafner. Toronto: Little, Brown and Co., 1981.

### **Synopsis:**

Six year old Angie discusses the composition of her family and the families of her school friends. She realizes that families differ and contain a wide variety of members, but they all have one thing on common, love.

**Strategy:** Brainstorming

### **Lesson Plan:**

**Objective:** List all known words for members of families to create a permanent word bank for the classroom.

**Materials:** Prepare cards, masking tape and felt pens for word strips.

**Procedure:** Read the first paragraph of the book and stop. Brainstorm for students' words, recording them on cards and place them on strips. Complete the reading of the book and add new words to complete the brainstorming.

**Follow-up:** Graph one of the families from the book.

### **Book:**

Why Couldn't I Be An Only Kid Like You, Wigger? by Barbara Shook Hazen. New York: Atheneum, 1977.

### **Synopsis:**

Two young boys, one from a large family and the other an only child, wish they could exchange places.

**Strategy:** Story Ladder

### **Lesson Plan:**

**Objective:** To experience writing as a response to text. To define specific family attitudes through comparison of groups.

**Materials:** Chart paper and felt pens.

**Procedure:** Read the story. Discuss the literal meaning of the story and the boy's point of view. Then use the following sample outline to create a story ladder from Wigger's point of view. The teacher acts as recorder.

Why couldn't I have been born in a big family like you, \_\_\_\_\_!  
You never \_\_\_\_\_.  
Nobody \_\_\_\_\_.  
I never get \_\_\_\_\_.  
I wish \_\_\_\_\_.

**Follow-up:** Cut chart paper into strips and illustrate for a Big Book.

## FAMILIES HAVE NEEDS

### Book:

A house is a House for Me, by Mary Ann Hoberman, illustrated by Betty Fraser, The Viking Press, New York, 1978.

### Synopsis:

This book lists in rhyme the dwellings of various animals and things.

**Strategy:** Cloze

### Lesson Plan:

**Objective:** To appreciate every family's need for a home. To simulate a response through rhyme.

**Materials:** Published Big Book, pocket chart, tag strips and felt pen.

**Procedure:** Prepare word cards for animal names and their homes. Prepare main sentence strips. Read the Big Book and encourage students to join in choral speaking the refrain, "And a house is a house for me!"

### Animal Homes

lake  
hive  
hutch  
web  
nest  
coop  
ocean  
puddle  
barn  
kennel

### Animal Names

fish  
bee  
rabbit  
spider  
bird  
chicken  
whale  
mosquito  
cow  
dog



Sentence Strip: A \_\_\_\_\_ is a house for a \_\_\_\_\_.  
And a house is a house for me.

**Follow-up:** Students work in cooperative pairs to make Big Book pages.

### Book:

Evan's Corner by Elizabeth Starr Hill, illus. by Nancy Grossman. New York Holt, Rinehart and Winston, 1976.

**Synopsis:**

Evan is one of six children who lives with his parents in a two room flat. He longs for a place to call his own. With only corners to work with, his mother allows him to choose one corner for his space. When he is satisfied with his own space, he then helps his younger brother.

**Strategy:** Request  
Story Mapping

**Lesson Plan:**

**Objective:** To introduce students to a specific family with a low socio-economic standard of living. To use questioning techniques for comprehension and opinion of forming. To teach mapping skills.

**Materials:** Blocks and large newsprint.

**Procedure:** This is a long involved book which lends itself to two lessons. Before reading the book ask several anticipation questions to create interest in Evan's world.

**Lesson One:**

Read the book for enjoyment, possibly in two sittings. At the end of the second sitting, provide time for oral discussion. Structure the questions to include:

on-the-line- "Where did Evan find his space?"

Between-the-line- "Why didn't Evan choose the canary?"

beyond-the-line- "How is your family like Evan's?"

To encourage students to ask questions, the teacher could assume the role of Evan. They follow the model given above.

**Lesson Two:**

Recall the sequence of objects which Evan chose to include in his corner. Draw their simple shapes on the blackboard ie. rectangle for box seats, circle the plant and the turtle cage, and square for picture. Children use blocks and newsprint to map Evan's corner. Now they trace the blocks onto the paper. Students may wish to label their work.

**Follow-up:** Use a box and real objects to build a model of Evan's brother's corner.

**FAMILIES SHARE****Book:**

Someday, said Mitchell, by Barbra Williams, illust. by Kay Choroa. New York: E.P.Dutton and Co., Inc., 1976.

**Synopsis:**

As Mitchell plans how he will help his mother when he grows up, she tells how he can help now, while he is little.

**Strategy:** Role Drama

**Lesson Plan:**

**Objective:** To understand sharing roles within a family and express them through speaking skills.



**Materials:** Access the use of the home center from kindergarten for this lesson.

**Procedure:** Recall the four jobs which Mitchell performed in the story and record with pictures on a 4-square sheet. Pairs of students then select situations to act out, one student playing the role of the adult and one child. Roles may be taken from the story or from their own experience. Performances may be presented to a peer group of the kindergarten classes.

**Follow-up:** Students may complete a 4-square drawing of how they help in their family.

**Book:**

One Morning in Maine, by Robert McCloskey. New York: Viking Press, 1952.

**Synopsis:**

Sal wakes up with a loose tooth on the morning of her family's trip to Buck's Harbor. She loses her tooth while digging clams with Dad. Sal is afraid she will have nothing to wish on, but both she and her sister find substitutes for the tooth and experience the kindness of the Buck's Harbour store keeper.

**Strategy:** Story Mapping

**Lesson Plan:**

**Objective:** Introduce students to the concept of story mapping.

**Materials:** Large paper and drawing supplies. Chalkboard.

**Procedures:** Read the story for enjoyment. Discuss family relationships and the importance of losing teeth---"tooth traditions." Note specific jobs shared by each family member in the story. List the locations mentioned in the story on the chalkboard. Have students draw each location on large paper to map the day's events. The teacher may wish to give an example of the clock-wise direction for mapping at the board. Students may label each location.

**Follow-up:** If children become too hung-up on the missing tooth, change the lesson to become a treasure hunt map for the lost tooth.

**Book**

The Little Igloo, by Lorraine and Jerrold Beim, illus. by Howard Simon. New York: Harcourt, Brace and World, 1941.

**Synopsis:**

When Tipou was given a sled dog, his father would not allow it to sleep in the family igloo. So Tipou built Kivi a little igloo, just as his father had shown him. This skill saved the boy and dog one stormy night on the tundra.

**Strategy:** Sort and Predict

**Lesson Plan:**

**Objective:** To present specialized vocabulary for an Arctic culture. To increase comprehension through prediction.



**Materials:** Sorting work sheet, foolscap and drawing paper.

**Procedure:** Teacher makes up sorting worksheet and distributes to small groups of students of mixed abilities. Students cut words apart and co-operatively sort words into categories. Each group reports orally about their categories. Students are now ready to predict what the story is about. The teacher now reads the story to confirm predictions. This sets the stage for a writing activity based on the vocabulary words.

### Story Vocabulary

north	doorway
cold	snug
ice	warm
snow	hunter
igloo	Kivi
Tipou	reindeer
blocks	sled
knife	hunting
circle	small
window	dog

**Follow-up:** Teachers may wish to supply sugar cubes and royal icing for students to make small igloo models.

### Book:

A Salmon For Simon, by Betty Waterton, illus. by Ann Blades. Vancouver: Douglas & McIntyre, 1978.

### Synopsis:

When Simon tries to catch a salmon he encounters the frustrations of any small boy. Suddenly, Simon's luck changes when an eagle carrying a salmon on its beak accidentally drops it onto a tidal pool. Simon watches the salmon and eventually builds a channel to set it free.

**Strategy:** Story Grammar

### Lesson Plan:

**Objective:** To make predictions using a story grammar. To identify specific details about a West Coast Indian family and culture from the text and pictures. To use guided imagery to stimulate sensitive writing.

**Materials:** Overhead projector and story grammar chart. Foolscap.

**Procedure:** Teacher tells students the title of the book and shows them the cover. Record their first predictions. Read the first three pages of the story, stop, and identify correct predictions about the Setting-characters, time and place. Record their predictions about Simon's problem and feelings. Read to the end of the sixth page of text. Allow students to identify any correct predictions they had about Simon's feelings. Now, ask for ideas which describe what will happen next in the story. What problems could occur? What will Simon do next? Read to the end of the eighth page of text. Ask students to identify their correct predictions. Ask students to predict what plan or actions Simon can take to save the salmon. How will he reach his goal of setting the salmon free? Finish reading the story. Identify correct predictions. Ask students how they felt about making

their predictions.

Teacher recalls story theme through imagery. Students close their eyes to visualize as teacher describes setting and plot in rich, descriptive language. The story is extended to include descriptions of family relationships within the Indian culture. Students write from the point of view of a six year old Indian child.

**Follow-up:** The teacher may wish to organize a trip to the beach. If location is a problem, a beach setting can be created with a sandbox. Native storytellers may be invited to speak to the class.

**FRAMEWORK FOR STORY GRAMMAR** Title: \_\_\_\_\_

**SUMMARY**

extended to include a chapter summary

**Predictions** May be chapter by

**A. SETTING**

1. Characters

-----

2. Time

-----

3. Place

-----

**B. PLOT**

1. Starter event

-----

2. Problem

-----

3. Feelings

-----

4. Plan

-----

5. Action

-----

6. What happened

-----

**C. ENDING**

-----

**D. THEME**

1. Goal of main character

## FAMILIES CHANGE

### Book:

A Look at Aging: by Rebecca Anders, photographs by Maria S. Forrai. Minneapolis: Lerner Publications, 1977.



### Synopsis:

This book links the young with the old in photographs accompanied by a text that is realistic yet compassionate.

**Strategy:** Image-Cluster-Draft

### Lesson Plan:

**Objective:** To produce a piece of writing based on a strong image. To recognize the changes that come with age.

**Materials:** Writing supplies, magazines, paper, and glue. Chalkboard for brainstorming.

**Procedure:** Have students close their eyes to listen to the following image story.

"Imagine it is your birthday. It is a very special one because you have had many, many birthdays. Your family is with you and everyone is so excited and proud. You remember the old days when parties were different. They lasted for many days, with dancing and feasting. But now your feet move very slowly. Your legs are stiff. When you fold your hands together on your lap, you can feel your bony fingers touch. Your skin is loose and wrinkly and sometimes your hands just begin to quiver and shake on their own. Someone comes to you with a piece of your birthday cake. You taste it and remember all the others you have had. You made many cakes for your thirteen children. Today you are 100 years old."

Based on a newspaper article written for Agnes Bertha Alfred of Alert Bay.

Read the book, A Look at Aging and discuss the text and pictures. Relate story to children's grandparents. Brainstorm for appropriate vocabulary at chalkboard and allow children time to write.

**Follow-up:** Teachers may wish to contact a retirement home or extended care hospital to establish an adopted grandparent program.

Pictures can be collected from magazines showing senior citizens in various activities. These may be used for collage.

### Book:

Love you forever, by Robert Munsch, illus. by Sheila McGraw. Scarborough, Ontario: Firefly Books, 1986.

**Synopsis:** This is the story of how a little boy goes through the stages of childhood and becomes a man. It is also about the enduring nature of parents' love and how it crosses generations.

**Strategy:** Sociogram  
Sequences Story Frame

### Lesson Plan:

**Objective:** To describe the interpersonal relationships of characters in the story. To recognize personal growth and changes.

**Materials:** Chalkboard, pocket chart, sentence strip cards and felt pens, chart paper.

**Procedure:** Read the story to the children for enjoyment. Read the story again with questions and discussion to reinforce sequence. Allow children to tell stories about their own experiences as well as join in with the refrain:

I'll love you forever,  
I'll like you for always,  
As long as I'm living  
my baby you'll be.

To produce the sociogram, the teacher asks, "Who is the most important character in the story?" This forms the first circle for the sociogram. Other characters are plotted in a similar fashion. Brainstorm for 'feeling' and 'action' words. These words are placed in lines to show how the characters are related or interact. From this sociogram the teacher can lead the children to create a cooperative character study on chart paper.

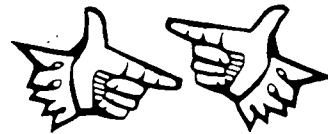
In a separate lesson, review the sequence of the story orally. Practice the refrain by reading it from sentence strips. Introduce the sentence frames:

When I was born \_\_\_\_\_.  
When I was \_\_\_\_\_.

The students use the sentence frames to create a little book about life. This may be between four and six pages, one stage per page.

**Follow-up:** Little books can be shared orally. They may be dedicated to parents and given as gifts.

### FAMILIES HAVE FEELINGS



#### Book:

The Quarreling Book, by Charlotte Zolotow, illus. by Arnold Lobel. New York: Harper and Row, 1963.

#### Synopsis:

A father's undelivered kiss on a gray day starts a chain reaction of negative feelings. Only the dog seemed unaffected by the weather and the feelings. And so it was he who started everything off again--but this time of the right track.

**Strategy:** Sociogram  
Letter Writing

### Lesson Plan:

**Objective:** To examine the effect of one person's actions towards another. To identify positive and negative feelings. To problem solve when negative feelings are involved.

**Materials:** Chalkboard and letter writing materials.

**Procedure:** Introduce the title and cover of the book to encourage discussion and understanding of the word quarreling. Read the story to the children and discuss characters. Ask, "Who is the most important character?" and "What started the story sequence?" Begin the sociogram with the father and continue in a clockwise oval direction to map each successive character. Return to the father and begin recording negative feelings and reactions from character to character, ending with the dog. Now go in a counter-clockwise direction and record the positive feelings ending with the father's kiss.

In a second lesson, focus on each separate character's feelings on the sociogram. Have the students take role of one character and write to another character using vocabulary to express positive and negative feelings.

**Follow-up:** Students may wish to write a second letter to Charlotte Zolotow to express their feelings about the book.

This book lends itself to role drama using happy and sad face puppets.

**Book:**

Amanda, the Panda, and the Redhead by Susan Terris, illus. by Emily McCully. Garden City, New York: Doubleday, 1975.

**Synopsis:**

Amanda starts her day with a child's rattle of questions but no one answers because they are busy with morning chores and the Redhead. In frustration she and her panda say nothing for the rest of the day provoking everyone's interest in her. Life returns to normal at bedtime.

**Strategy:** Anticipation Guide

**Lesson Plan:**

**Objective:** To focus on key concepts in a text. To allow students to share personal opinions and to identify the author's opinion. To help students to realize that opinions are based on perceptions and differ from person to person.



**Materials:** Anticipation guide for each student.

**Procedure:** Teacher prepares guide form and distributes to students.

- |  | You   | Author |
|--|-------|--------|
| 1. Adults don't listen to children.          | _____ | _____  |
| 2. Babies get special attention.             | _____ | _____  |
| 3. Stuffed animals can talk if they want to. | _____ |        |

The teacher reads each individual statement and polls students for agreement and disagreement. Students defend their opinions in discussion giving personal examples. Teacher reads story to students. Now the teacher asks the students to identify the author's opinion on each statement with evidence from the book. Compare similarities and differences in student/author opinion.

**Follow-up:** Teacher may wish to provide a writing time for students to further express opinions based on this story.

### **Some things don't make sense at all**

My mom says I'm her sugar plum.  
My mom says I'm her lamb.  
My mom says I'm completely perfect  
Just the way I am.  
My mom says I'm a super-special wonderful terrific little guy.  
My mom just had another baby.  
Why?

Judith Viorst

### **The Wrong Start**

I got up this morning and meant to be good.  
But things didn't happen the way that they should.

I lost my toothbrush  
I slammed the door,  
I dropped an egg  
On the kitchen floor  
I spilled some sugar  
And after that  
I tried to hurry  
And tripped on the cat.



Things may get better. I don't know when. I think I'll go back and start over again.

Marchette Chute

### **People**

Some people talk and talk  
and never say a thing  
Some people look at you  
and birds begin to sing.

Some people laugh and laugh  
and yet you want to cry.  
Some people touch your hand  
and music fills the sky.

Charlotte Zolotow

### **Daddy Fell in the Pond**

Everyone grumbled. The sky was gray.  
We had nothing to do and nothing to say.  
We were nearing the end of a dismal day,  
And there seemed to be nothing beyond,

THEN

Daddy fell into the pond!

And everyone's face grew merry and bright,  
And Timothy danced for sheer delight.  
"Give me the camera, quick, oh quick!"  
He's crawling out of the duckweed." Click!

Then the gardener suddenly slapped his knee,  
and doubled up, shaking silently,  
And the ducks all quack as if they were daft  
And it sounded as if the old drake laughed.

Oh, there wasn't a thing that didn't respond  
WHEN  
Daddy fell into the pond!  
Alfred Noyes

### Some People

Isn't it strange some people make  
You feel so tired inside,  
Your thoughts begin to shrivel up  
Like leaves all brown and dried!

But when you're with some other ones,  
It's stranger still to find  
Your thoughts as thick as fireflies  
All shiny in your mind!  
Rachel Field

### Growing Old

When I grow old I hope to be  
As beautiful as Grandma Lee.  
Her hair is soft and fluffy white.  
Her eyes are blue and candle bright.  
And down her cheeks are cunning piles  
Of little ripples when she smiles.  
Rose Henderson



### CHILDREN'S BOOKS:

Anders, Rebecca, photographs by Forrai, Maria, S., A look at Aging. Minneapolis: Lerner, 1977.

Beim, Jerrold and Lorraine, illustrated by Simon, Howard. The Little Igloo. New York: Harcourt, Brace & World, 1941.

Hazen, Barbara Shook, illustrated by Grant, Leigh. Why Couldn't I Be an Only Kid Like You, Wigger? New York: Atheneum, 1977.

Hill, Elizabeth Starr, illustrated by Grossman, Nancy. Evan's Corner. New York: Holt, Rinehart, and Winston, 1976.

Hoberman, Mary Ann, illustrated by Frawer, Betty. A House is a House for Me. New York: The Viking Press, 1978.

McCloskey, Robert. One Morning in Maine. New York: The Viking Press, 1952.

Munsch, Robert, illustrated by McGraw, Sheila. Love You Forever. Scarborough, Ontario: Firefly Books, 1986.

Tas, Meredith, illustrated by Hafner, Marilyn. Families. Toronto: Little, Brown and Co., 1981.

Terris, Susan, illustrated by McCully, Emily. Amanda, The Panda, and the Redhead. Garden City, New York: Doubleday, 1975.

Waterton, Betty, illustrated by Blades, Ann. A Salmon For Simon. Vancouver: Douglas and McIntyre, 1978.

Williams, Barbra, illustrated by Choro, Kay. Someday, Said Mitchell. New York: E.P. Dutton, 1976.

Zolotow, Charlotte, illustrated by Lobel, Arnold. The Quarreling Book. New York: Harper & Row, 1963.

#### Reference Books:

Brownlie, Faye, Close, Susan, Wingren, Linda. Reaching for Higher Thought. Edmonton, Alberta: Arnold Publishing Ltd., 1988.

Johnson, Terry D., and Louis, Daphne R. Literacy Through Literature. Richmond Hill Ontario: Scholastic-TAB, 1987.

Prelutsky, Jack, (selections by) illustrated by Lobel, Arnold. The Random House Book of Poetry for Children. New York: Random House, 1983.



# READING FOR THINKING



by CAMPBELL RIVER TEACHERS

A Promise is a Promise by Robert Munsch

Submitted by Keith Windle

An excellent book which takes place in the N.W.T. It is an Eskimo legend about the "Qallupilluit", imaginary spirits who live under the sea ice and grab children who get too close to cracks in the ice.

## STRATEGY: Reading Like A Writer

Anticipatory Set;

Give the kids the title without showing them the cover.

Discuss and have kids make predictions of what the story may be about. Next, show the cover, and repeat the above.

## PROCEDURE:

- 1) Distribute "Thinking papers"
- 2) Read aloud to class, stopping 3 times where you feel it is appropriate and ask, "If you were the writer, what would you have happen next?" There are many good places to stop in this book where the tension is building.
- 3) With each question, students write on their papers in the appropriate box, share with one another, and with the class as a whole.
- 4) Read images of the story (example - set the mood of the harsh northern environment)
- 5) Students assume the role of a character. Encourage them to choose a role of one of the Eskimos.
- 6) Interview students
- 7) Have the students cluster and draft what life was like for them in the role of the character they choose.

## OTHER FOLLOW-UPS

- a) Brainstorm and discuss other lessons Inuit parents would want to teach their children. Students could write their own Inuit legends.
- b) Identify and label the N.W.T. on student copies of maps of Canada.
- c) Discuss what we learn about the Inuit way of life and their environment from the illustrations and text of this book.

## RELATED LITERATURE:

- 1) Very Last First Time, a book by Jan Andrews.
- 2) In Lizard To start With, a Ginn grade four reader, there is an excellent Inuit legend entitled, "The Witch". This is found on page 264.

VERY LAST FIRST TIME by Jan Andrews

-a story of an Inuit child facing a new challenge

-this book is high interest containing much information about life for Inuit children

-the illustration are exceptional and could form the basis for a study on their own

### STRATEGY - ANTICIPATION GUIDE

**Objective** - To have students focus on the contents of the story resulting in greater knowledge of Canada's Inuit People.

**Set** - Introduce the book but do not read the story.

Look up Ungava Bay on a map of Canada to establish setting.

Display any artifacts available that are applicable to Inuit people.

**Procedure** - Present to the students the accompanying set of statements taken from the story.

- Students decide on an individual basis whether they agree or disagree with the concepts.
- Poll the class and record their responses on the chalkboard.
- Students then defend their choices through group or class discussion. The teacher must be careful not to express a personal opinion.
- Read the story to the class asking them to listen for the author's opinion.
- Discuss similarities and differences in opinion between the author and the students.
- Compile a list of concepts learned from the story.

**Follow up** - a. Cluster and write on one of the major concepts as presented.

b. Write about a personal "Very last first time".

c. Study the illustrations from the story to gain more information about the Inuit People.

[Note the images on the rocks under the sea]

d. Combine with a marine study looking at the sea creatures mentioned in the story.

VERY LAST FIRST TIME by Jan Andrews

### DIRECTIONS:

Put **Yes** or **No** before each statement under the You column. Be prepared to defend your decisions. After we have read the story put **Yes** or **No** before each statement based on the author's opinions.

YOU	AUTHOR

1. People walk on the bottom of the sea to collect food.

2. Trees grow in the arctic.

3. Mussels attach themselves in bunches to rocks.

4. Tide pools form under ice.

5. Inuit children are expected to help gather food.

## Timmy and the Otters by Jeremy Moray

A story of Timmy, the tugboat, his friends and their adventure while travelling from False Creek to Victoria and back. It includes environmental concerns caused by an oil slick, a tour to Victoria, a variety of sea-life and the antics of a ravenous cat.

Illustrations are large, clear and colourful with much action.

**STRATEGY:** Sort and predict.

**OBJECTIVE:** To have students categorize chosen words and hypothesize what the story content might be.

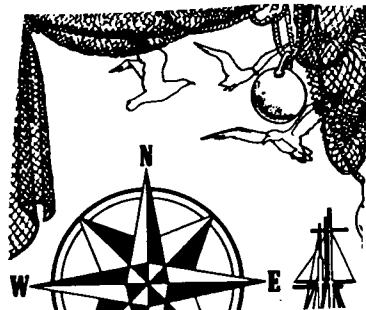
### **STRATEGY RECIPE:**

1. Choose twenty image-producing words from the story.
2. In groups of 3 students sort word cards into five categories.
3. Share/discuss categories.
4. Predict what story will be about.
5. Read story.

### **FOLLOW-UP ACTIVITIES (Grade 3)**

In teams of 3, students are assigned a group project based on thematic story information.

1. Using a copy of map at back of book, trace Timmy's route
  2. Write a captain's log of the journey.
  3. Make a story map (see Literacy through Literature).
1. Research/write out instructions on how to care for oil-damaged wild life.
  2. Write a letter to editor re:environment hazards based on oil spills.
  3. Collect/display photos and information on environmental damages OR make a poster re:environment concern.
1. Interview a tugboat captain/worker. Create a list of questions. Write a summary.
  2. Make an alphabetical list with meanings of 1. nautical terms from the story ie. deadhead, wheelhouse.
  3. Research types of barge loads and display information.



- D. 1. Check with Chamber of Commerce for brochures on Victoria. Display pictures with captions. Include personal photos.  
 2. Write personal account of a visit to Victoria.  
 3. Victoria is a city of flowers. Design a "Welcome to Victoria" sign using a floral theme.
- E. 1. Organize a seafood chowder cooking activity complete with adult helpers, ingredients, utensils, etc.  
 2. Write a letter to parents asking for one seafood recipe.  
 3. Collect recipes and produce a seafood recipe book complete with cover.
- F. 1. Research SEA otter, SEA lion, SEA gull. Write a report including description, home, food, habits, illustration, other information.  
 (Each group member chooses one animal to report on).
- G. 1. Write a character sketch on Matilda, the cat.  
 2. Make a poster to advertise the book.  
 3. Write a letter to a friend or the author expressing your feeling about the story.

**MICHAEL'S SATURDAY SURPRISE** - by Audry Nelson

**SUBMITTED BY:** Robin Beaton, Campbell River

A story about a boy who learns from his brother how to catch fish.

**Strategy** - sort and predict.

**Objective** - to have students arrange words in categories through discussion using their prior knowledge of words to link their meaning to that of others in the group.

**Procedure** - choose 20 image producing words from the text.

- distribute words, one copy to each team of 3 students (cut words apart)
- sort words into 5 categories, choosing one category that is unique and special.
- one student will tell how the group sorted; the other two will give predictions of what the story is about.
- each group shares their categories and predictions.
- read the story to find out how the author has presented his thinking.
- students write about a personal experience where they learned how to do something that was important for them.

This is a list of words from the story, or you may wish to choose your own.

dock	seagulls	rod
cod	kelp	tugged
tugboat	yo ho ho	swirled
rusty	crabs	tackle
wrecked	spoon	Michael
lure	shark	salmon
whale	net	rum
bottle		

UNIT PLAN SHARE - IN 1989

SUBMITTED BY: PAUL and JUDY BERRY, Campbell River

CHIN CHIANG AND THE DRAGON'S DANCE

written and illustrated by IAN WALLACE



Chin Chiang had always dreamed of dancing the dragon's dance. As the day that he is to fulfill this dream draws near, fear of failure fills him. This story set in Vancouver's Chinatown offers a view of another culture from a child's perspective through its realistic narrative and detailed illustrations.

AN EXCELLENT STORY FOR PRESENTATIONS DURING HERITAGE WEEK.

**STRATEGY - SORT AND PREDICT**

-a technique to draw on prior knowledge through interaction with vocabulary to predict, hypothesize and infer story details.

**OBJECTIVE** - To introduce image-producing story vocabulary through cooperative discussion, categorizing and predicting.

**SET** - Discuss family traditions/customs/rituals based upon students' heritage.  
- Identify ethnic origins of class members and pin-point on a map to show the diversity of origins within the group.

**PROCEDURE**- As outlined in REACHING FOR HIGHER THOUGHT by Close, Brownlie and Wingren.

- choose 20 to 25 image producing words from the story and prepare them for distribution.

- create groups of 3 to 5 students and distribute word lists.

- students are to cut out words and sort into 5 categories according to their meaning or image created.

- groups report on categories giving rationale for their groupings.
- groups then predict what the story will be about and then share with the class.
- read story to confirm predictions and to further examine vocabulary in story context.

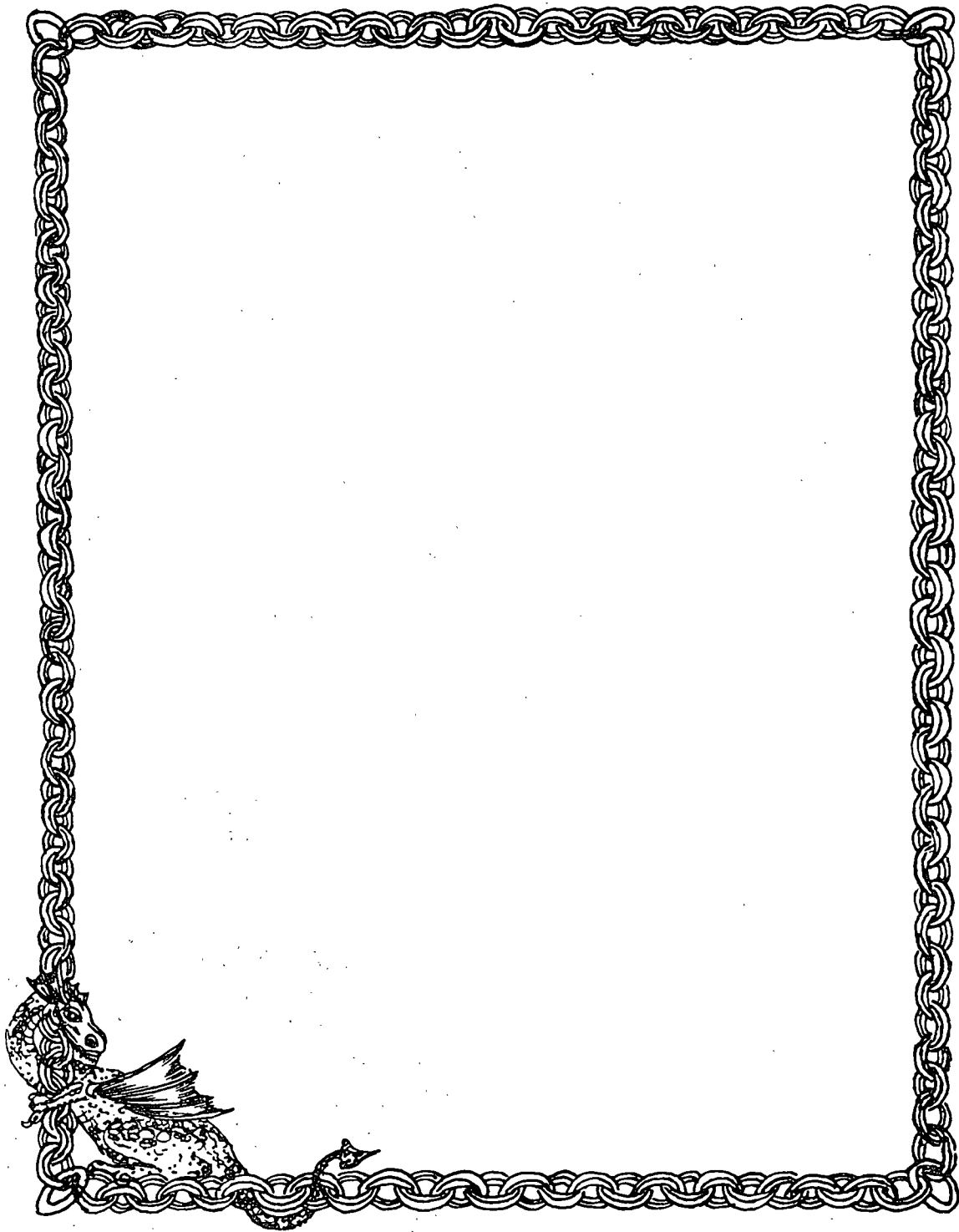
## EXTENSION

- write prior to reading based on predictions or group in-class discussions
- research right of passage traditions in other cultures
- interview parents, grandparents, etc. about ethnic origins and cultural traditions and report to class
- continue Canadian heritage study through examination of books such as THE VERY LAST FIRST TIME by Jan Andrews
- conduct a prediction exercise based solely upon illustrations
- hold a class multi-cultural lunch and invite parents to experience a sort and predict lesson

## SORT AND PREDICT WORD LIST - CHIN CHIANG AND THE DRAGON'S DANCE

dreamed	dancing	dragons
dance	excited	scared
grandfather	Chin Chiang	never
ashamed	splendid	fierce
parade	magnificent	trip
fall	clumsy	proud
roof	leaped	firecracker
late	prosperous	





# RESPONDING TO LITERATURE





# AN APPRECIATION OF LITERATURE THROUGH PUPPETRY – Learning Enrichment, Grade Five



by **PATRICIA SHIELDS**, teacher-librarian and **SHEILA HERMAN**, teacher, Lord Kitchener Elementary School, S.D. #39 (Vancouver).

## A. Unit Background

Ten Grade Five Enrichment pupils engaged in a study of puppetry for a period of 13 weeks, employing the learning skills of creative and critical thinking in order to develop an appreciation for literature. Acting as agents, they encouraged the appreciation of quality literature by other students of Lord Kitchener Elementary School.

Products: 1) Puppets  
2) Scripts  
3) Puppet shows

## B. Process of Planning

### 1. Initiation

The classroom teacher was concerned about the lack of appropriate communication skills exhibited by her students. Some were very introverted, while others showed disruptive patterns of communication. She wanted to plan a unit with the teacher-librarian which would foster the confidence necessary to good communication and the awareness of what is appropriate and when it is appropriate.

### 2. Objectives

The student will:

- explore the field of puppetry.
- develop script-writing and story-telling abilities.
- bring stories to life.
- perform puppet shows for the student body in an effort to foster literary appreciation and motivate students to read.
- extend the Learning Enrichment Center students' experience in oral expression.
- develop a knowledge of and love of literature.
- share this knowledge and love of literature with the student body.

### 3. Activities

To encourage the development of higher level thinking skills such as analysis, synthesis and evaluation, resource persons were used to introduce the pupils to the art of puppetry. These resource people provided a structure for the enrichment pupils to design and create puppets based upon their own original scripts. Through peer involvement the pupils developed such socializing skills as cooperation, communication and appropriate interaction. The activities culminated in a formal presentation to the other classes, and promoted the appreciation of literature. Week-by-week activities are outlined in the section

#### 4. Preparation & Teaching Responsibilities

As described in unit outline.

#### 5. Evaluation of Student Achievement

A pretest (see sheet A- Literature Survey) and a post-test (Sheet D-Critical Thinking Skills Test) were utilized. However, observation leading to anecdotal reporting was the main method of evaluation.

### C. Actual Unit

#### Week I (3 hours per week)

- 1) The L.E.C. teacher and the teacher-librarian introduced the unit.
- 2) Students completed the Literature Survey (Sheet A).
- 3) Both teachers demonstrated how to make and present shadow puppets.
- 4) Students prepared shadow puppet play based on an Aesop's Fable.

#### Week II

- 1) Students presented their shadow puppet plays.
- 2) Students discussed the moral of each of the plays.
- 3) students evaluated the presentations.
- 4) Teachers demonstrated the rolled paper puppets.
- 5) Individual students created a puppet presentation using different types of puppets based upon a different Aesop's Fable.

#### Week III

- 1) Pupils worked in pairs synthesized two fables to create a new puppet presentation.
- 2) Students presents, discussed, and evaluated each of the presentations.

#### Week IV

- 1) A resource person from the Vancouver Puppetry Guild presented a workshop in (a) creating different types of puppets using a variety of materials, and (b) steps to develop an effective puppet play.
- 2) Students brainstormed to compile a list of materials needed to make puppets. They were asked to bring these materials to school.

#### Week V

- 1) Students experimented in the creation of a puppet play based on a nursery rhyme. They were required to
  - (a) change the content of the nursery rhyme
  - (b) maintain the cadence
  - (c) create a new puppet with materials not previously used.

#### Week VI

- 1) Teachers directed a discussion of effective storytelling techniques.
- 2) Pupils implemented there techniques by dramatizing a story they created about themselves.

## Week VII

- 1) Terri Clark, Children's Librarian from the Vancouver Public Library (Main Branch), demonstrated and discussed the techniques of effective storytelling using puppets.
- 2) Students recorded and summarized major points related to utilizing puppets as an aid to telling stories. (See sheet B-Storytelling using Puppets.)

## Week VIII

- 1) In preparation for a story-to-puppet adaptation, students completed the Critical Thinking Skills Test (Sheet D)
- 2) One teacher read the story *The Crane Maiden*, while the students completed the Story-Puppet adaptation (Sheet C) indicating how they would adapt the story into a puppet play.
- 3) Teachers performed the puppet play *The Crane Maiden*. Afterwards the students discussed and evaluated how the script was adapted to a puppet play.
- 4) Students then selected an appropriate primary library book. When suitability of choice was confirmed by the teacher, the same Story-Puppet Adaptation (Sheet C) was to be completed for their book.

## Week IX

- 1) Each student was assigned the task of creating one puppet script based on their library book after they had completed the Script Proposal (Sheet E)
- 2) Teachers provided direction and assistance where needed.

## Week X

- 1) Students edited and perfected scripts to be submitted for typing.

## Week XI

- 1) Students created appropriate puppets capitalizing on the various types of puppets as demonstrated by the Puppetry Guild workshop teacher during Week IV.

## Week XII

- 1) Each student designed sets, prepared props, and recorded sound effects for their individual puppet productions.

## Week XIII

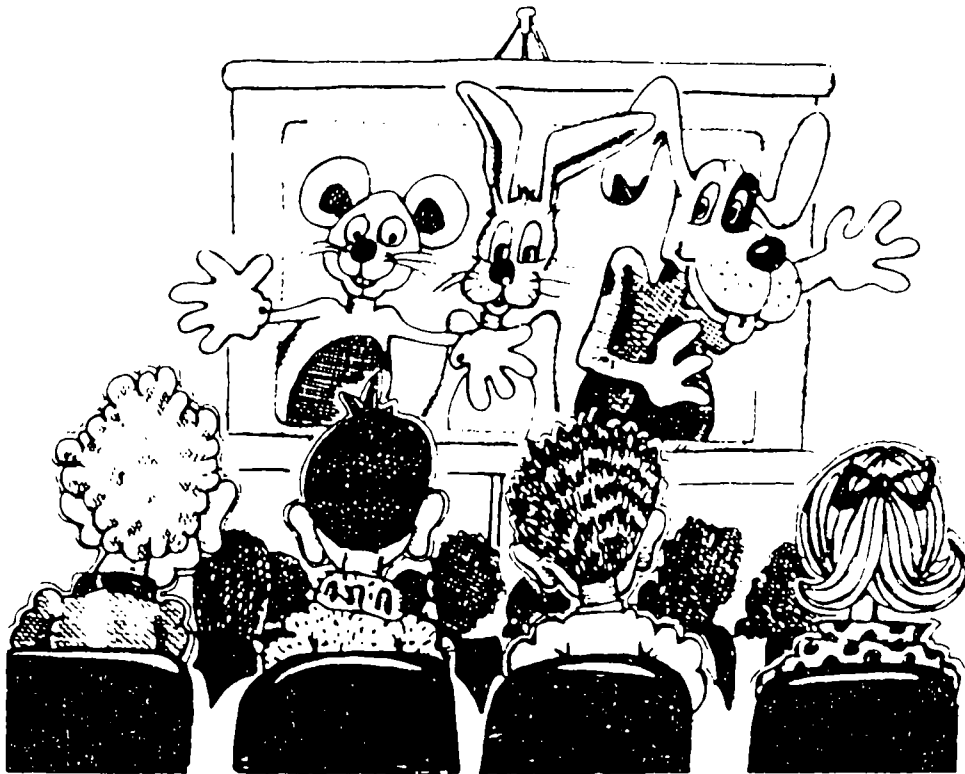
- In honour of National Book Week, students cooperatively planned a presentation which consisted of:
- (a) narrator's introduction to the specific primary library books
  - (b) the individual students' puppets plays.

NOTE: All students were expected to perform various roles in all of the plays. This encouraged spontaneous performances from those students who were most reserved.

## D. Evaluation and Revision of the Unit

Evaluation was based upon:

1. a survey carried out prior to and following this project.
2. an accumulated record of the enrichment pupil's participation and achievement.
3. productivity and appreciation of puppetry and literature as demonstrated by the number of students who participated in the creation of puppets and scripts in the permanent puppet center located in the Library Resource Center.





### Literature Survey

#### Timeline of my favorite literature

3-5 years	5-7 years	7-9 years	9 years & up

2. How were you introduced to these stories?

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3. What were some things that contributed to impressing you about these stories?

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4. Do these stories fall under any special categories? List them.

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5. If you were going to try to share your stories how would you do it?

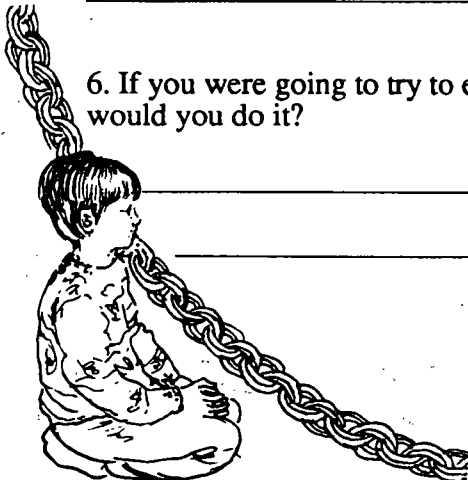
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6. If you were going to try to encourage others to develop an appreciation for literature how would you do it?

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NAME \_\_\_\_\_

Sheet B

**I. Story -Telling Puppets**

A. Presenting an Effective Puppet Show

B. Changing and Adapting a Story into a Script

C. Types of books to use



Sheet C  
Name \_\_\_\_\_

Story-Puppet Adaptation-Grade 5  
Learning Enrichment

Introduction:

Character:

Problem:

Character:

Climax:

Props:

Resolution:

Other \_\_\_\_\_



L.E.C

Grade \_\_\_\_\_

Name: \_\_\_\_\_

Sheet D (front)

### Critical Thinking Skills Test

#### I. Fluency:

a) List as many characters (human) from books as you can.

_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

(continue on other side, if necessary)

#### II. Flexibility:

a) Name all the types of books in which your characters can be found?  
(add any others you can think of)

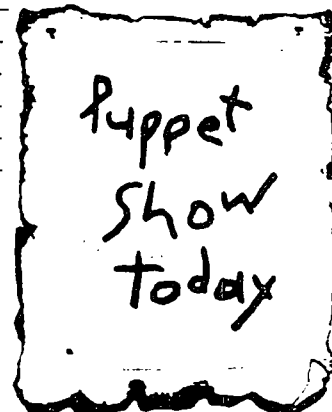
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

#### III. Originality:

Think of a new invention which might be used to solve the problem of a character in one of your favorite books.

Description: \_\_\_\_\_

_____
_____
_____
_____
_____
_____
_____



Briefly Sketch your invention

**IV Elaboration:**

Brainstorm: how might we change our daily schedule to have more time for our reading?

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**Evaluation:**

Evaluate a book you have just read. List all of its good points.  
List of its bad points.  
Tell why you would or would not recommend it to a friend.

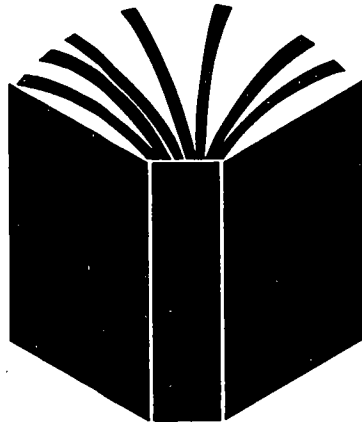
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Grade 5

Name: \_\_\_\_\_

Sheet E

**SCRIPT PROPOSAL  
LEARNING ENRICHMENT**

1. List Characters:

\_\_\_\_\_  
\_\_\_\_\_

2. How many scenes? \_\_\_\_\_

3. Setting for:  
Scene I

\_\_\_\_\_

\_\_\_\_\_

Scene II

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

4. List props:

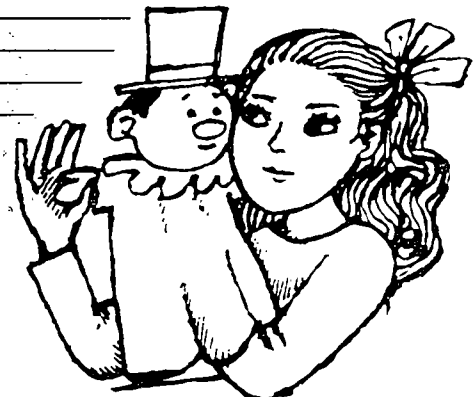
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

5. Other:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



# FAIRY TALES

by LINA D'ONOFRIO, teacher-librarian and Nancy Sarat-Cave, Robert Scott School, S.D. # (Vancouver Island North)

**Theme:** Fairy Tales

This fairy tale unit was developed cooperatively for a grade 3 class by the teacher-librarian and grade 3 class-room teacher. The students were divided into two groups. The unit was 5 weeks long and the lessons were one hour long and done three times a week.

## Goals:

1. To familiarize children with a variety of different fairy tales.
2. To enable children to realize that there are many different versions of the same fairy tale.
3. To be able to identify the characteristics of a fairy tale.
4. To share fairy tales from around the world and to enable the child to realize that they all have similar characteristics.
5. To develop appreciation of fairy tales.
6. To enable the children to write their own fairy tales.

## Specific Objectives:

1. Summarize and compare stories.
2. Complete sociograms for various fairy tales.
3. Sequencing and graphing plot summaries.
4. Using mapping skills.
5. Locating information such as author, illustrator, title.
6. Using check lists.
7. Identifying specific characteristics of fairy tales.
8. Writing own versions or stories of fairy tales.

## Grade 3 cooperative unit

### Lesson I

1. Discuss familiar fairy tales.
2. Brainstorm the titles of favorite fairy tales.
3. Discuss characteristics of a fairy tale.
  - How do they usually begin?
  - Where and When do they take place?
  - How do they usually end?
  - Are there good characters?
  - Are there bad characters?
  - Are the good rewarded?
  - Are the bad punished?
  - Is there any kind of magic?
  - Is there royalty?(Kings, Queens, Princess' and Prince's)



## Lesson II

1. Read Grimms Hansel and Gretel
2. Discuss the original authors, read background information. Discuss the different fairy tales written by them.
3. Discuss where the story takes place.
4. Discuss the characters.(Good and bad)
5. Discuss the lesson that Hansel and Gretel learned. (Never go into the woods alone and never trust a stranger)
6. Discuss and list the main events in the story in sequential order.
7. Have the children write the events down and illustrate a picture from the story.

## Lesson III

1. Read a different version of Hansel and Gretel.
2. Discuss the similarities and differences.
3. Write down the differences from the original story.
4. Re-write your own ending to the story in your own words. Illustrate your story.
5. Show a tape and filmstrip version of Hansel and Gretel. Discuss differences.

1. Title  
Author
2. Who are the main characters?  
Good characters?  
Evil characters?
3. Where does the story take place?
4. List the main events in the order that they happened.
5. Draw a picture of the main characters and tell what she/he learned.

1. Title  
Author
2. List the main events as they happened in the story. Mark the ones that are different from the first version of the story with a red dot.
3. Write your own ending to the story and illustrate it.  
On the third day that Hansel and Gretel went into the woods they came upon...



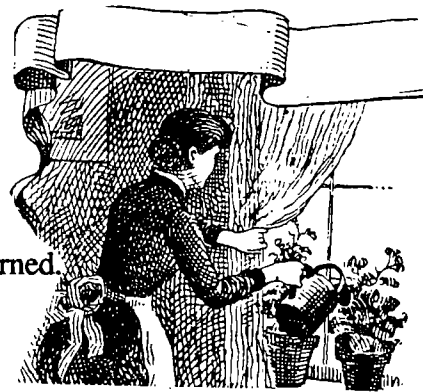
## Lesson 4

1. Read Little Red Riding Hood.
2. Discuss the setting, main characters.
3. Discuss the events as they happened.
4. Discuss what Little Red Riding Hood learned.
5. Do a sociogram with the children. Discuss who the characters are, and how they relate to each other. Brainstorm ideas and do the diagram of a sociogram together.
6. Have the children copy the sociogram and illustrate a picture of one of the characters in the story.

## Lesson 5

1. Review the sociogram done the previous day.
2. Show a filmstrip and tape version of Little Red Riding Hood.
3. Have the children re-write their own version of the story and illustrate it.

1. Title  
Author  
Illustrator
2. Who are the main characters?  
Good characters?  
Bad characters?
3. Where does the story take place?
4. Draw a sociogram of the story Little Red Riding Hood.
5. Draw a picture of the main character and tell what she learned.  
Write your own version of Little Red Riding Hood.



## Lesson 6

1. Read Charles Perrault's version of Cinderella.
2. Discuss Perrault's life and the different fairy tales that he wrote.
3. Discuss the events of the story as they happened.
4. Have the children read the sentence strips and put the events in sequential order. Cut and paste in sequential order.
5. Discuss graph and tension. Do a plot profile of the events as a class on large graph paper. Vote on how much each event gets on the tension scale 1-10.
6. Have the children copy the plot profile on individual graph paper after discussion of the events has taken place.
7. Discuss who the main characters are in the story. Choose two and discuss characteristics, write them down on a large copy of a grid as a class. Discuss opposite characteristics. Vote on whether or not the characteristics are positive or negative.
8. Have the children illustrate the two characters chosen and fill in individual character grid sheet.  
(May need 2 lessons to complete these activities)

Cut and paste in sequential order. Number correctly

When the clock began to strike 12 o'clock Cinderella ran out of the palace, but lost her glass slipper in the way home.

After the prince found Cinderella they were married and lived happily ever after.

When Cinderella's fairy godmother appeared, she turned her rags into a beautiful ball gown and gave her a pair of glass slippers.

Cinderella helped her stepsisters with their hair and gowns while they were getting ready for the ball.

Cinderella went to the ball and met the prince. He danced every dance with her and fell in love with Cinderella.

The prince found the glass slipper and searched throughout the kingdom for the girl whose foot would fit into it.

Before Cinderella left her godmother warned her that she must return home before the clock struck 12 o'clock.

Cinderella's sisters went to the ball. Poor Cinderella was very unhappy because she wished that she could go too.

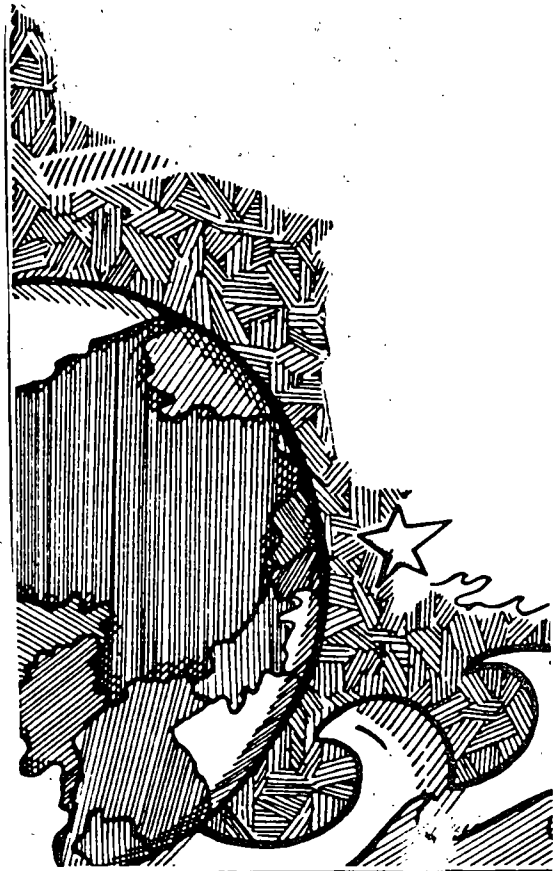
## Lessons 7 & 8

1. Discuss characteristics of fairy tales. Make a list of the characteristics.
2. Choose several fairy tales that are well known and do a checklist of the characteristics as a class.
3. Book talk 15 fairy tales from different countries.
4. Have the students choose 5 of their favorite fairy tales and add them together in groups of 3.
5. Have the students locate the country the fairy tale is from on a map, color the country in and write down the country and title.
6. Have the students do a checklist to establish what characteristics their fairy tales had.
7. The students choose their favorite fairy tale and tell why they liked it. Included is an illustration from the story.

### FAIRY TALES FROM AROUND THE WORLD.

Choose five fairy tales, read them and write down the following information.

1. Title  
Author  
Illustrator  
Country of Origin
2. Title  
Author  
Illustrator  
Country of Origin
3. Title  
Author  
Illustrator  
Country of Origin
4. Title  
Author  
Illustrator  
Country of Origin
5. Title  
Author  
Illustrator  
Country of Origin



## Fairy tale characteristics checklist

Here is a list of fairy tale characteristics. After listening to the fairy tale on tape, fill in the checklist.

### Characteristics of a Fairy Tale

The story starts, "Once upon a time..." or "Long, long ago..." or "Long ago far away..."

There are good characters

There are bad or evil characters.

The good characters are rewarded.

The bad characters are punished.

The numbers three or seven are part of the story.

There is an element of magic in the tale.

The story happened long ago.

It ends "...happily ever after." for the good characters.

There are members of royalty (queen, prince, princess etc.) in this tale.

Title of the Fairy Tale \_\_\_\_\_

Author of the Fairy Tale \_\_\_\_\_

Draw a scene from the end of the tale

Choose your favorite fairy tale, write down what it was about and why you liked it. Include an illustration.

Title

Author

Illustrator

Country of Origin

I liked this fairy tale because \_\_\_\_\_

### Lesson 9

1. Discuss with the students making up questions that can be used for a game that can be played as a class or small groups. All the questions will deal with fairy tales that have been shared in class.
2. Give an example of a question. (eg. The names of two children lost in the woods are?) (Answer: Hansel and Gretel)
3. Brainstorm as many questions and answers together as a group and write them down.

4. Give each student 5 cards and have them make up a question on one side and the answer on the other. Have them get together in groups of 5 and take turns answering each others questions.
5. They could play game in groups using a regular game board.

### Lesson 10

1. Read two modern fairy tales. (The Paperbag Princess and Frownsalot)
2. Discuss with the students that not all fairy tales are old and many have been retold. Discuss fairy tale characteristics that apply to the two modern fairy tales.
3. Divide the class up into groups of four and have them write a fairy tale together. Brainstorm all the characteristics that are needed.
4. Make a rough draft and then re-write in big book form and illustrate.
5. Share with other classes

### Lesson 11, 12

1. Students write their own fairy tales using the same process used when they wrote stories in small groups.
2. Have the students make a rough draft of all the characteristics that could be included in their fairytale (characters, setting, plot) they can write a rough draft of their stories.
3. Stories can be written in book form and illustrated. They can be shared by other classes.

Aardema, Verna. Why Mosquitoes Buzz in People's Ears. New York: The Dial Press, 1975.

Ambrus, Victor. The Seven Skinny Goats. London: Oxford University Press.

Andersen, Hans Christian. Thumbelina. New York: Charles Scriber's Sons, 1961.

Andersen, Hans Christian. The Little Mermaid. Hong Kong: Everbest Printing Co. Ltd., 1983.

Apy, Deborah. Beauty and the Beast. New York: Holt, Rinehart and Winston, 1983.

Aulaire, Ingrid & Edgar. The Terrible Troll Bird. New York: Doubleday & Co. Ltd., 1933.

Bianchi, John. Princess Frownsolot. Newburgh: Bungalo Books, 1987.

Blair, Susan. The Three Billy-Goats Gruff. New York: Holt, Rinehart and Winston, Inc., 1963

Bryant, Sara Cone. The Burning Rice Fields. New York: Holt, Rinehart and Winston, Inc., 1963.

Conger, Lesley. Tops and Bottoms. New York: Four Winds Press, 1972.

Chappell, Warren. The Sleeping Beauty. Toronto: Random House of Canada Ltd., 1961.

Chroman, Eleanor. It Could Be Worse. Regensteiner Publishing Enterprises, Inc., 1972.

Ginsburg, Mirra. The Magic stove. Toronto: General Publishing Co. Ltd., 1983.

Grimm, Jacob and Wilhelm. Hansel and Gretel. New York: Alfred A. Knopf, 1944.

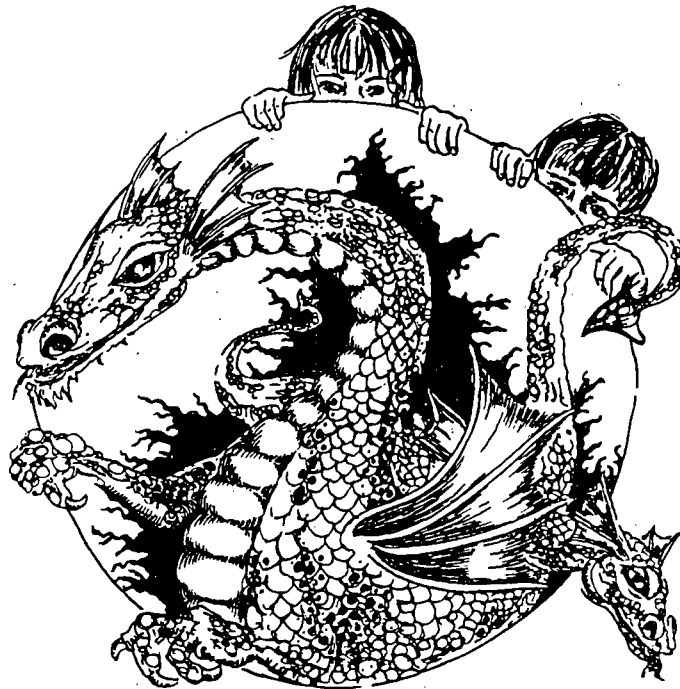
Galdone, Paul. The Amazing Pig. New York: Houghton Mifflin, 1981.

Galdone, Paul. The Magic Porridge Pot. New York: Houghton Mifflin, 1976.

Galdone, Paul. The Three Little Pigs. New York: The Seabury Press, 1970.

Galdone, Paul. The Three Sillies. New York: Houghton Mifflin Co., 1981.

Galdone, Paul. The Horse, the Fox and the Lion. New York: The Seabury Press, 1968  
Isele, Elizabeth. The Frog Princess. New York: Thomas Y. Crowell, 1984.  
Jameson, Cynthia. The Flying Shoes. New York: Thomas Y. Crowell, 1973.  
Lesser Rika. Hansel and Gretel. New York: Dodd, Mead & Co., 1984.  
Linz, Werner. Little Red Cap. New York: Holt, Rinehart and Winston, Inc., 1964.  
Lobel, Arnold. Hansel and Gretel. New York: Delacorte Press, 1971.  
Mayer, Mercer. The Sleeping Beauty. New York: Macmillan Pub. Co., 1984.  
McDermott, Beverly. The Crystal Apple. New York: The Viking Press, 1984.  
Munch, Robert. The Paper Bag Princess. Waterloo: Johanna Graphics Ltd., 1985.  
Perrault, Charles. Cinderella. New York: Henry Z. Walck, Inc., 1970.  
Perraultm Charles. Puss in Boots. New York: Charles Scribner's Sons, 1952.  
Schmidt, Karen. Little Red Riding Hood. New York: W.W. Norton & Co. Inc., 1986.  
Whitney, Thomas. Vasilisa the Beautiful. London: The Macmillan Company, 1970.





# FAIRY TALES AND FOLK TALES FOR KINDERGARTEN

by ESME MADSEN, teacher-librarian, Robert Scott School, S.D. # (Vancouver Island North).

**Main Focus - Who, Where and What** (Characters, settings and plots).

## Class Description

This theme will be used with two kindergarten groups - 35 children in all. They are of average ability. One group really enjoys dramatic activities and is very lively; the other group is more passive and enjoys art and craft activities. Both groups enjoy story time and story related activities.

## Objectives

- 1 - To improve sequencing and categorization skills.
- 2 - To expand vocabulary and imagination.
- 3 - To enjoy a variety of different folk and fairy tales and to differentiate between real and imaginary events.

## Planning

This theme will be of three weeks duration. The whole theme will be planned using the kindergarten Curriculum Guide theme plan (an example of which is included in the examples section). This theme will then be used in all areas of the curriculum.

For each story used the children will discuss who the characters were, how they felt, what they looked like, and how they reacted in certain situations. They will also discuss the settings of the stories and will represent these in different ways (using blocks, sandbox, and scrap materials). The plots or main action of the stories will be sequenced using the flannel board, puppets, the dramatic play center, the pocket chart and using artistic interpretations.

## Preparation

Set up a display area - make a Golden display of as many gold colored objects as possible. The children will be encouraged to add to the display.

Display fairy tale books from the school library in the class reading center. Set up a puppet theater and put out materials for the children to make their own puppets.

Collect materials for the dramatic play center - long dresses, crowns (the children can also make their own), wands, wings, jewellery, beards, old Halloween costumes, glasses, shoes, masks and old fun fur items.

Set up a "magic" center with mirrors, magnifying glasses, magnets, and grow beans and seeds and measure their growth.

Put pictures of castles, palaces and fairy tale type homes near the block center and the sand box.

## **Overview of the specific story related activities:**

Week one - read three fairy tales – (Cinderella, Rumpelstiltskin and Snow White).

Week two - Concentrate on one story and do a variety of activities using that story (The Three Bears).

Week three - Read a more modern version of a fairy tale (The Paper Bag Princess). The children will do a variety of more generalized activities, categorizing and comparing the different stories.

As each story is read I will tape the reading so that the story can be used in the listening center.

### **Week One**

Begin the week with a general discussion about fairy tales and some that they can name. Discuss fact and fiction and whether the events in fairy tales could actually happen. Keep in mind the events that could happen and could not happen as each story is read. For the duration of this theme, story time will be early in the day so that the remainder of the day will revolve around the story.

#### **Day one.**

Read Cinderella. Discuss how she felt when her older sisters made her do all the work. Why do you think her older sisters treated her so badly? How do you think she felt when her fairy godmother arranged for her to go to the ball? Do you think that a glass slipper would be very practical? (Bring in some glass items to add to the display center.)

Make sentence strips for the pocket chart and these will be used to sequence the story and to chorally read together.

The class will begin work on a large fairy tale mural that will cover one wall of the classroom and will contain some representation of all the fairy tales used in the theme.

#### **Day two**

Read Rumpelstiltskin. Discuss the folly of making rash promises. Was Rumpelstiltskin a good or an evil character? Encourage the children to defend their opinions. Discuss where the story took place, where a King would live, where the miller would live, and where Rumpelstiltskin would live.

The children will make a gold collage using pictures from magazines.

The children will draw Rumpelstiltskin.

#### **Day three.**

Read Snow White. Discuss the evil character and talk about vanity. Discuss the setting of the story. Put the chant "Mirror, mirror on the wall, who is the fairest one of all?" on sentence strips for the children to use when re-telling the story.

The children will make patterns using seven objects.

The children will make a story map and paper bag puppets of The Seven Dwarfs.

**Days four and five.**

The children will have opportunities to listen to the tapes of the three stories and use the Dramatic Play Center to dramatize the stories. They will use the flannel board and pocket chart to re-tell the stories in sequence.

They will paint more pictures for the class mural, putting in more scenery, woods, cottages, castles etc.

They will have the opportunity to make their own props – crowns and wands and to use scrap materials to make castles and whatever other representations they wish to.

### **Week two**

For this week the children will study one story in some depth and do a variety of activities based on that story. This year we will work on Goldilocks and the Three Bears. Before starting the week I will write up the story on large chart paper using rebus style so that by the end of the week the children can read along with me.

#### **Day one.**

Read the story. Talk about the story and dramatize parts. Learn the song, "When Goldilocks went to the house of the bears." Introduce the Bank Street Inter Act story board so that the children can tell the story to each other. Have a flannel board story available. For the listening center have a commercially made tape of the story.

#### **Day two.**

Make three bears' porridge. Discuss the sequence of making porridge. Brainstorm for a list of words to describe the porridge and write their ideas on chart paper to chant together. Write the recipe in the class recipe book.

#### **Day three.**

Use the rebus story and ask the children to read along if they want to. Have a class discussion using some of these questions:

- a. Why did the bears decide to go for a walk?
- b. What did Goldilocks do when she first came to the house of the Three Bears? Should she have entered the house?
- c. Why didn't she eat Father Bear's porridge?
- d. Why didn't she eat Mother Bear's porridge?
- e. What happened when Goldilocks sat in Baby Bear's chair?
- f. How do you think Baby Bear felt when he saw his chair?
- g. How do you think Goldilocks felt when she woke up and saw three bears beside the bed.

Read the story again, inviting the children to join in on repetitive phrases and rebus pictures. Ask for volunteers to demonstrate how they think Father Bear, Mother Bear and Baby Bear speak their lines. When everyone has had a chance to practice the various voice characterizations, read the story together again.

#### **Day four.**

Expanding on the Golden theme once again, discuss how they think that Goldilocks got her name. Explain that locks is another word for hair. Encourage children to bring gold colored objects for the display, record what they brought on sentence strips with pictures of what they brought.

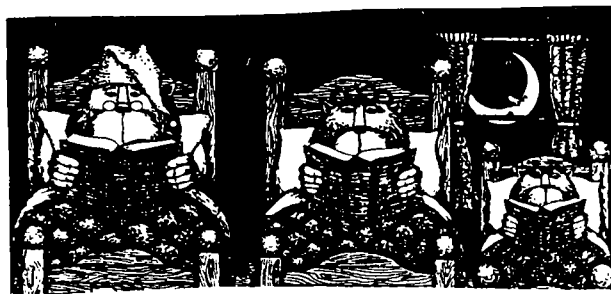
Make a class book of gold things with pictures painted by the children. They may wish to dictate a sentence about the golden object they have drawn.

### Day five.

Have available pictures of Goldilocks and the three bears. Read the story, Brown bear, brown bear, What do you See? (Martin, 1967). Adapt this pattern using the pictures of the three

bears. Print it on chart paper:

Father Bear, Father Bear  
What do you see?  
I see Mother Bear  
Looking at me. (This continues to  
Goldilocks, Goldilocks  
What do you see?  
I see three bears  
Looking at me.



During the week the children will also have made stick puppets of the characters and have added pictures to the class mural.

### Week three

The children will complete the class mural. I will read a more modern fairy tale, The Paper Bag Princess, and any stories that the children want me to read from the collection in the reading center.

The children will be encouraged to write their own fairy tales, including a character, setting and plot.

The will do illustrations for another class Big Book using the Brown Bear, Brown Bear frame once again, but this time using different fairy tale characters.

They will graph their favorite fairy tale character.

Together we will brainstorm and I will record suggestions in various categories – good and evil characters, who could make magic in fairy tales, where did the fairy tales take place? (settings)

Develop a class board game and take it to another class to see if they can answer the questions (questions on cards - e.g. Who wore glass slippers, I was turned into a coach, Who had a magic mirror?)

Have a Fairy Tale Party. Children can dress up as their favorite character (get parental cooperation for this). Or play a dress up game with dress-up items in brown bags. The children wear whatever they pick out. Children can read their fairy tales to another class or to each other. Try out some magic tricks (Use Magic and Make-Believe by Imogene Forte) or, if possible, invite an amateur magician. Make a magic cake to eat and some sorcerer's surprise. Put on a puppet show using the puppets and scenery they have made during the theme. Make a video tape of the puppet show.

### Annotations for the five fairy tales used as the core of this unit:

Perrault, Charles. Cinderella, or the Little Glass Slipper. New York: Henry Z. Walck, 1970.

This edition is based on a translation by Robert Samber with lovely romantic illustrations by Shirley Hughes. Cinderella is the beautiful young girl who is made to do all the work for her stepsisters. Her fairy godmother arranges for her to go to the prince's ball on condition that she leave before midnight. She captures his heart, but in leaving hurriedly, loses a glass slipper. Eventually they are reunited and live "happily ever after."

Southgate, V. Rumpelstiltskin. Loughborough, England: Ladybird Books Ltd., 1968.

This is a Ladybird 'Easy Reading' selection. Children enjoy the full page illustrations. The foolish miller boasts to the king that his beautiful daughter can spin straw into gold. She is helped by a strange little man in return for her promise to him that he will have her first born child. When he returns following the birth of her child she is given a chance to keep her child if she can guess his name.

Lucas, E.V., Crane, L, and Edwards, M. Grimm's Fairy Tales. New York: Grosset and Dunlap, 1945.

This is a collection of 55 of the old favorite tales that are attributed to the brothers Grimm. The collection includes the story of Snow White, the little prince who escapes from the wicked queen and is cared for by seven dwarfs in their little cottage in the woods. (There are some very nice pictures in the book, but none for Snow White, so I used the book for reference and used illustrations I made myself based on an old Walt Disney picture book)

Charao, K. The Baby's Story Book. New York: E.P. Dutton, 1985.

This is a collection of five well-loved tales including "The Three Bears", "The Three Billy Goats Gruff", "The Little Red Hen", "The Gingerbread Boy", and "Little Red Riding Hood". "The Three Bears" is re-told in a simple way that lends itself to a Rebus presentation. This is the story of Goldilocks, who goes into the bears' house, eats the porridge, breaks a chair and falls asleep in the wee bear's bed. The illustrations are lovely.

Munsch, Robert. The Paper Bag Princess. Toronto: Annick Press, 1980.

This is a modern fairy tale with beautiful, amusing illustrations done by Michael Martchenko. The dragon smashes Elizabeth's castle and carries off her Prince Ronald. Dressed only in a paper bag, she sets out to rescue Ronald. She outwits the dragon, only to be told by Prince Ronald that she's a mess. They do not get married. Children love the pictures of the dragon.

I chose these stories for the unit for the variety of characters and settings to fit in with my goal of increasing awareness of the different characters, settings and plots and to aid the children in developing categorization skills. So in these stories we go from castles to cottages in the woods, to the dragon's cave. Characters range from beautiful young girls to wicked queens, kings, dwarfs, strange little men, princes, bears and a dragon.

I chose The Three Bears for the more in depth activities because it is a simple story that most children are familiar with and it lends itself to sequencing activities.

I chose The Paper Bag Princess as the culminating story to show a more modern version of a fairy tale. At the time I was encouraging the class to write their own stories. It shows that stories can have unusual endings (although in fairy tales, it is usually a happy one).

All the stories can be used to show the differences between real and imaginary events and lend themselves to a number of different creative and dramatic activities.

Other books used for the theme.

Baskin, H. A Book of Dragons. New York: Alfred A. Knopf, 1985.

Boardman, F. Castles. New York: Henry Z. Walck, 1957.

Clark, K. Language Experiences with Children's Stories. Calgary: Braun and Braun Education Enterprises Ltd., 1983.

Forte, I. Magic and Make Believe. Toronto: Collins, 1986.

Hooks, W. Goldilocks and the Three Bears. New York: Intelicor Products and Services, 1975. (A Bank Street College Inter-Act book and story board.)

Martin, B. Brown Bear, Brown Bear, What do you See? New York: Holt, Rinehart, and Winston, 1967.

Other resources:

BC Primary Teachers' Conference Ideas Books -

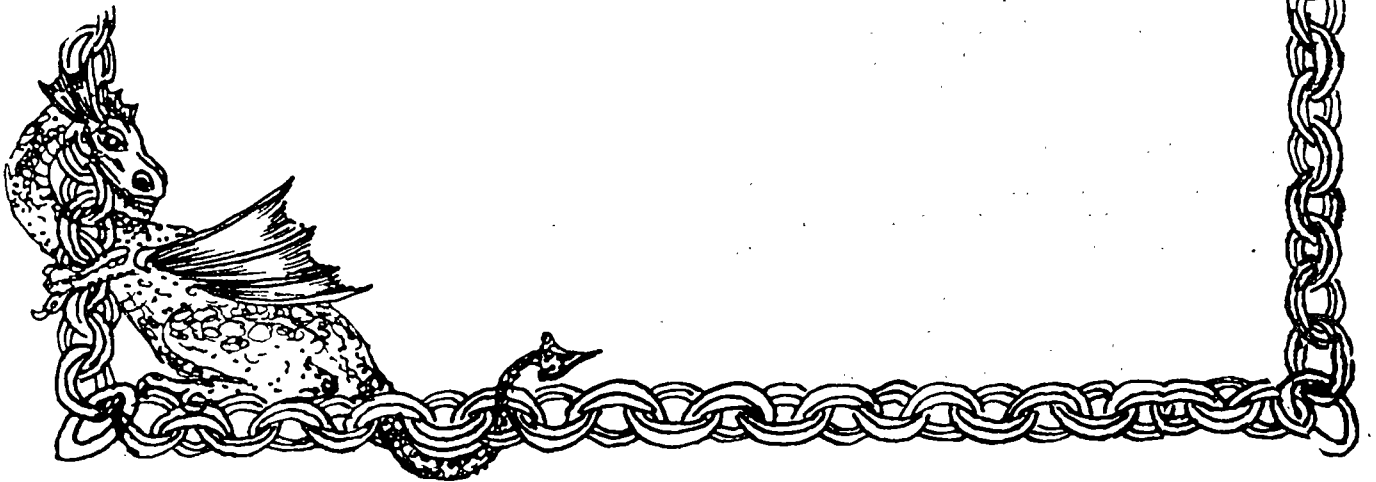
(1981) Images North Vancouver

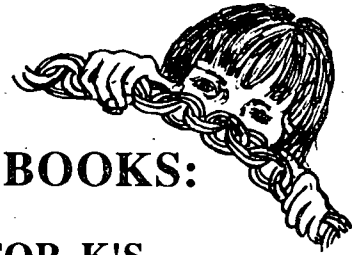
(1984) STRIVE Surrey

(1986) Learning Their Way Victoria

BC Kindergarten Curriculum Guide

Books on cassette (set of two) Grimm's Fairy Tales read by Sheila Hancock. (These include Cinderella, Rumpelstiltskin and Snow White)





# STORYTELLING WITH WORDLESS BOOKS:

## A COOPERATIVE LANGUAGE EXPERIENCE FOR K'S

by **LINDA REHLINGER**, formerly teacher-librarian, Qualicum Beach Elementary School, and **TRISH NELSON & BOB ADAMSON**, kindergarten teachers, Qualicum Beach Elementary School, School District #39 (Qualicum).

This unit was first developed and used with an advanced group of eight kindergarten students in the spring of the year. The next year it was used in the fall with the entire class participating.

### TIME FRAME:

10 sessions of one-half hour each, spread over 2 1/2 weeks.

### CONTENT OBJECTIVES:

By the end of the unit each student will know:

- that a story has a beginning, a middle and an end;
- that pictures can "tell" a story; and
- that many variations of a story can be told from the same set of pictures.

### SKILLS OBJECTIVES:

By the end of the unit, each student will have practised:

- telling a story to a group, using a wordless picture book as a guide; and
- speaking clearly and expressively.

### AFFECTIVE OBJECTIVES:

By the end of the unit, each student will have practised:

- listening attentively and politely while a story is being told to the group; and
- giving positive feedback to the storytellers.

### EXPECTED PRODUCTS:

1. A story-telling session by each student to a group.
2. A tape-recording of some of the stories.

### RESOURCES NEEDED:

1. A good selection of wordless picture books. Suggested titles are included in the bibliography which follows this unit outline.
2. A good tape-recorder and a microphone able to work from a distance.

## **RESPONSIBILITIES:**

### **Classroom Teacher:**

- Round up the cassette recorder and microphone.
- Divide the class into 2 heterogeneous groups by verbal fluency. Care should be taken that not all the shy students are in the same group.

### **Teacher-Librarian:**

- Develop a bibliography of wordless books available in the school or in the district.
- Gather a collection of wordless books sufficient to the needs and interests of the students.

## **ACTIVITIES:**

1. The teacher-librarian gives a demonstration lesson of storytelling more than one story from the same wordless book.
2. The classroom teacher and the teacher-librarian do storytelling sessions with half-class groups.
3. Each student "tells" stories to him/herself.
4. Each student tells stories to a partner.
5. Each student tells a story to a group of 3 or 5.
6. Each student tells a story to a group of 9.
7. Volunteer students tell stories while being tape-recorded.

## **SCHEDULING:**

**Session 1:** Whole class story-telling demonstration by the teacher-librarian, followed by students brows-ing through the books.

**Ensuing Sessions:** Half class in the library resource centre with the teacher-librarian, half class in the classroom with the teacher. The same activity takes place in both locations.

**Session 2:** Both teachers tell a story to the half-class group. The children browse through the selected books and "tell" themselves stories about the ones that interest them.

**Sessions 3 & 4:** The teachers model two versions of the same story; then each student tells a story to a partner.

**Sessions 5 & 6:** The teachers continue to model two versions of stories; then each student tells a story to a group of 3 - 5 other students

**Session 7 & 8:** Children tell stories to their half-class groups.

**Session 9:** The teacher-librarian takes student volunteers to a quiet place to tape record a story.

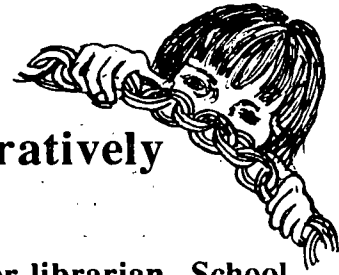
**Session 10:** The whole class listens to tape-recorded stories while the storyteller displays the book.

## **EVALUATION: What Needs Changing?**

After the trial run of this unit we decided that the following changes were necessary:

- Smaller group work for very shy children.
- A better microphone and a quieter place to do the taping.
- A larger selection of wordless books.

# DRAMA AND PUPPETRY: A Co-operatively Planned Unit for Primary Students.



by SUSAN SEAMAN, teacher, and JOAN WILBY, teacher-librarian, School District #43 Coquitlam.

The drama experience is important at any age or grade. The nature of the experience changes with the age and prior experience of the child, regardless of the stimulus used, and a particular activity may be equally relevant for six-year-olds as ten-year-olds. Since the experiential context and language base of each group is different, the activity is always different or new. The objectives of drama lessons are predetermined, but the outcomes of lessons are not.

Drama involves the use of specific techniques and structures that can develop in sophistication and subtlety with experience. From the drama experience, reflection and discussion should take place and will often lead to a change of attitude or a different understanding. Children learn about themselves and others through vicarious life experiences and have the opportunity to integrate all kinds of knowledge and experience through meaningful human interaction.

Elementary Fine Arts. Curriculum Guide / Resource Book. British Columbia. Ministry of Education, 1985.

The unit grew out of an opportunity for a teacher and teacher-librarian to work with another teacher's primary class in the broad area of language arts for one period a week over a full school year. The decision to study drama was made because it seemed an area suited to a protracted schedule and in addition addressed the language arts communication goals of listening and speaking.

Having made a decision about the content of the program, we made a commitment to meet for forty minutes at the beginning of each month to plan our lessons for that particular month. Initially we planned a year long preview of the program. When we met each month, this overview was broken down into monthly previews.

We consulted a variety of planning guides and chose parts of each that best suited our needs.

## First Cycle (4 lessons)

The study of drama and puppetry begins with a project that is fairly simple, yet which allows children to complete and use a puppet quickly.

First lesson. Objective: Each student will construct a folded paper puppet. The teacher and teacher-librarian teach the lesson jointly and assist the students, who are allowed to choose whatever they want their puppet to be.

Second lesson. Objective: The students, in groups of five, introduce their puppets to the group and tell some things about them, for example, their names, where they live, favourite foods, etc. When the students have completed this, they will begin to plan a play involving the group's puppets. The teacher and teacher-librarian jointly give directions, and then each assist half the groups working in the classroom and library.

Third lesson. Objective: The students continue to plan and prepare their plays. The teacher and teacher-librarian assist each other's groups from the previous lesson.

Fourth lesson. Objective: Each group presents its play. Two groups present their plays at the same time, one in the library and one in the classroom. The audience is made up of the two other groups in the room.

### First Cycle : Evaluation

We were very pleased with what we had accomplished during the first month of our program. The children appeared to enjoy having two teachers working with them, and had reacted in a positive, excited manner to the lessons. Since two groups had required a lot of assistance in coming up with ideas for a play, we decided that next time we would create a scenario for each group.

### Second Cycle (4 lessons)

Our next project involved construction of a paper plate puppet to be used as a character in Maurice Sendak's *Where the Wild Things Are*.

Fifth lesson. Objective: To read *Where the Wild Things Are* to the students and to introduce the next project to them. The teacher-librarian reads the story to the class and the teacher introduces the project. Students are again divided into groups of five, and each group chooses one member to act as narrator; because the role of narrator requires a student who is a good oral reader, the better readers are carefully spread throughout the groups. The importance of choosing a good reader is explained to the students and the groups make their decisions. Each group is given a copy of the book, and those who wish, may read aloud to try out for the part. Once the narrators are chosen, each group decides who will play the part of Max. The remainder of each group are cast as "wild things".

Sixth lesson. Objective: The students practice their plays. The paper plate "wild things" and the stick puppet for the character of Max have already been created in art class. The teacher and teacher-librarian divide their time amongst the groups, which work in the classroom and the library. Because presentations are to be made in a puppet theatre, stress is placed on projection of voices and coordination of speech to the movement of the puppets.

Seventh lesson. Objective: Each group presents its play. The presentations take place in the library, and use the puppet theatre. During this week's art lesson, each group makes a jungle background, and this is attached to the puppet theatre as a backdrop for each group's presentation. The teacher and teacher-librarian both supervise the class for this lesson. After each presentation the audience is encouraged to provide positive feedback for the group, and to make suggestions for how the presentation could have been improved.

Eighth lesson. Objective: Each group presents its play to another class, three groups accompany the teacher to one class while the remaining groups accompany the teacher-librarian to another class.

### Second Cycle - Evaluation

We were pleased with the outcome of the "Wild Things" project. We received positive feedback from the teachers and students to whom the presentations had been made. As well, the students involved enjoyed seeing a favourite story become a play.

### Third Cycle (7 lessons)

Ninth lesson. Objective: To introduce students to shadow puppets. The teacher and teacher-librarian put on a short shadow puppet play for the class. Because the students will not only be making the puppets and the screen, but also presenting the play, a good deal of time is spent discussing the best type of play to present, for example, telling a short story or reciting a poem. The teacher and teacher-librarian jointly lead a discussion after presentation of the play. The students are asked to come to the next lesson ready to tell what their play is going to be and who the characters are, with a limit of four characters in a play.

Tenth lesson. Objective: The students, who by this time have decided upon their play, begin making their shadow puppets. The teacher and teacher-librarian record what each student wishes to present and give instructions for and assistance with construction of the shadow puppets. The screens having already been made in art class, the students know what size their puppets have to be.

Eleventh - Fifteenth lessons. Objective: To present shadow puppet plays. One third of the students present in each lesson. Some students will need a friend to assist with their plays. Students from other classes may join the audience, which is supervised by both the teacher and teacher-librarian.

#### Third cycle - Evaluation

Although this was a long project, it was well worth it. Part of its success, we felt, was because this type of puppet was new to the students. It is felt that, although older students can do a good job of coming up with their own plays, younger students would need to be given a play or poem.

#### Fourth Cycle (8 lessons)

In this phase of the project students create a permanent felt hand puppet and use it in one of four plays chosen by the teacher and teacher-librarian. The class is divided into four groups of varying sizes, depending on the number of characters in the group's assigned play.

Sixteenth lesson. Objective: To divide students into four groups, to assign a play to each group, and assign each student a character from the play. To introduce the new type of puppet to be created. To send home notices asking for parent help with the sewing of the puppets. The teacher and teacher-librarian jointly present the information in this lesson.

Seventeenth - Eighteenth lessons. Objective: Students practice their parts and try to memorize their lines. Two groups work in the classroom and two in the library and students are expected to do some practicing at home.

Nineteenth - Twentieth lessons. Objective: Students make their hand puppet by gluing on bits of colored felt to create their character. During an art lesson, students plan their puppet; they are given the basic shape and then draw what they want their puppet to look like. The puppet's personality, unhappy, friendly, etc. should show through. The teacher and teacher-librarian supervise this activity, which takes place in the classroom.

Twenty-first - Twenty-second lessons. Students practice their plays, using their hand puppets. Projection of voice and co-ordination of voice and movement of puppets is emphasized and practiced. Groups that are well-prepared have the option of preparing a background for their play. Two groups work in the library and two in the classroom.

Twenty-third lesson. Objective: Each group presents its play to the rest of the class, using the puppet theatre in the library. The teacher and teacher-librarian supervise the presentations. Arrangements can be made at this point to have the plays presented to a wider audience as a special event.

#### Fourth Cycle - Evaluation

This was another long, but successful project. The children enjoyed the plays we had chosen, and liked being able to focus on one character. We were pleased by the parental help we had for this project.

### Fifth cycle (4 lessons)

During this cycle, an Afternoon of Drama, to be presented to parents, is planned and rehearsed. This is a good point at which to show the parents what has been accomplished and let them experience all of the types of puppets the children have created.

Twenty-fourth lesson. Objective: To explain to the students what is being planned, to have each student say which of their plays and puppets they would like to include in the Afternoon of Drama. The teacher and teacher-librarian can then put together a program in which as many of the students as possible are involved at least twice.

Twenty-fifth - Twenty-sixth lessons. Objective: Students practice presentations in the order of the program and prepare all necessary materials.

Twenty-sixth lesson. Objective: To present an Afternoon of Drama and thereby permit the students to share with parents the drama program with which they have been involved since the beginning of the school year.

### Sixth cycle

If an extension of drama and puppetry study is desirable, this is the point at which more ambitious projects would be appropriate. Sock puppetry, which would involve students learning how to sew; presentation of plays of folk tales and fairy tales, in which students dress up as their characters; and projects in which students can write and produce their own plays might be undertaken.



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# AN INDIVIDUALIZED READING UNIT GRADE 7



by **PATRICIA SHIELDS**, teacher-librarian and **PHYLLIS COWARD**, teacher, Lord Kitchener Elementary School, S.D. #39 (Vancouver)

## A. UNIT BACKGROUND

A grade seven class of 35 students undertook an individualized reading unit for daily forty minute sessions extending for eight weeks in the library resource center. A letter was sent to each parent outlining the objectives of the program and their needed support. (See Sheet A.) Since students were required to read for a minimum of 30 minutes per night, other homework was decreased, although not eliminated.

The individualized reading unit incorporates many of the principles of a literature-based reading program. Students read library books rather than basal readers on a daily basis; time is provided for students to read a wide variety of fiction; and students are given the opportunity to respond to a book through teacher conferences and oral presentations.

## B. PROCESS OF PLANNING

### 1. Initiation

The teacher-librarian was concerned about the emphasis placed on research or work-related reading, often to the exclusion of recreational reading. The classroom teacher saw this unit as an effective way to have students expand their reading interests and become familiar with different genres of literature. She also liked the idea of sharing student conferences whereby two teachers could pinpoint problems which might be affecting the students' skills. Since both teachers felt the students needed more opportunities to develop their oral presentation skills, we decided to have the students present a book-talk.

### 2. Objectives

The student will:

- understand that there are many different genres of literature.
- become aware of effective ways to give a book-talk.
- understand how to give a book-talk on their favorite book read during the unit.
- develop an understanding of how to maintain a reading record.
- develop a knowledge and love of fine literature.

### 3. Activities

At the outset of the unit, it is recommended that teachers ensure students have materials at the appropriate reading levels and closely monitor those students who may have the most difficulty establishing continuity and consistency in their reading habits. Teachers

should check to see if the students' work has been completed and initial the students' reading records daily. It is important to have a class discussion to determine agreed upon consequences for those students who forget their homework reading assignment. Obviously, students should never view this as punishment, but rather a logical consequence established at the outset of the unit. Throughout the unit students confer with either of the teachers upon completion of reading a book. Teachers use Sheet B and Sheet C, consecutively, to guide the conference. During class time students read several books of their choice while teachers are conferencing. The eight week unit ended in the library resource center with students orally presenting one of their favorite books.

#### **4. Preparation and Allocation of Teaching Responsibilities**

The classroom teacher:

- read several children's books in order to become more familiar with the literature suitable for the students.
- duplicated and sent letter home to parents (Sheet A).
- arranged for remediation if students with reading problems were identified.
- assisted the teacher-librarian in designing the checklists referred to as Sheets B and C.

The teacher-librarian:

- arranged for the public librarian to make a presentation on suitable materials representing various literary genres and on how to give effective book-talks.
- drafted the checklists.
- duplicated the checklists.
- assisted students in locating appropriate reading materials.
- suggested books of interest to the students and the teacher.

#### **5. Evaluation of Student Achievement**

An overall checklist, Sheet B, is used to establish the students' ability to read silently, to read orally and to comprehend the story. At the outset of a conference, teachers refer to the Comprehension section of Sheet B and have students begin by retelling the plot of the story. Once students feel comfortable, a more detailed discussion is undertaken by using Sheet C - Guided Retelling. It includes questions to elicit responses enabling the teacher to measure the students' understanding the elements of a particular story. After the discussion, the teacher observes the student silent reading and then requests that they orally re-read the same passage. This allows the student to practise the reading of the passage before reading it aloud. These checklists are primarily for use during the conference between the teacher or teacher-librarian and student. Comments should be written on these forms *after* the student has completed the conference as students should never be made to feel anxious or uncomfortable. Conferences should be perceived as enjoyable by all participants. The "Oral Presentation Checklist", Sheet E, is used not only to evaluate the effectiveness of the student book-talks, but also to inform them of what is important to make an effective presentation.

## C. ACTUAL UNIT

### Week one

1. The classroom teacher and teacher-librarian introduce the unit by stating the objectives. Each student is given a "Reading Wheel". In an attempt to have students broaden their reading experience, they are required to select materials to complete the wheel. This works well with mature or able readers; however, with less able readers we are primarily concerned that they select a book that matches their proficiency level and one that they view as worthwhile reading.
2. Students complete the "Literature Survey" - (see Sheet D). The reading survey provides an indication of a student's reading background.
3. The teacher-librarian advises students how to:
  - select appropriate materials
  - prepare reading records including: author, title, pages read, and a summary. The summary is maintained for approximately the first week or until students are exhibiting consistency in completing their home reading requirement. At this point, students are not required to write summaries, but must maintain the other components of the reading record.
4. The teacher and teacher-librarian briefly confer with each student to establish that they have selected reading materials at their reading level.
5. The teacher and teacher-librarian observe the class to identify students who are vocalizing or reading very slowly.

### Week 2

1. The teacher and the teacher-librarian each give a book-talk. Two books which our academically-oriented students found to be particularly enjoyable are: The Diary of Adrian Mole aged 13 3/4 by Sue Townsend and Days of Terror by Barbara Smucker.
2. The teacher and teacher-librarian begin to conference with those students they have identified as having possible reading problems, such as vocalizing or reading slowly. The remainder of the class reads while the conferences are occurring. It is not unusual for the student's first conference to take up to 30 minutes. Successive conferences with that student should take considerably less time.

### Week 3

1. Teachers continue to initial student reading records daily. Everyone has reached the stage where they do not have to complete summaries in their reading records.
2. The Dunbar public librarian, Sue Teahan, demonstrated how to give an effective book-talk and discussed a variety of books representing different genres.
3. The teacher and teacher-librarian continue to conduct student conferences.

4. Students are now recommending books to one another. Because of this, several titles are being read by the majority of the class. (e.g. *Diary of Anne Frank*; *The Dune Series* by Frank Herbert.) It became necessary to purchase several copies of the popular titles.

### Weeks 4 through 6

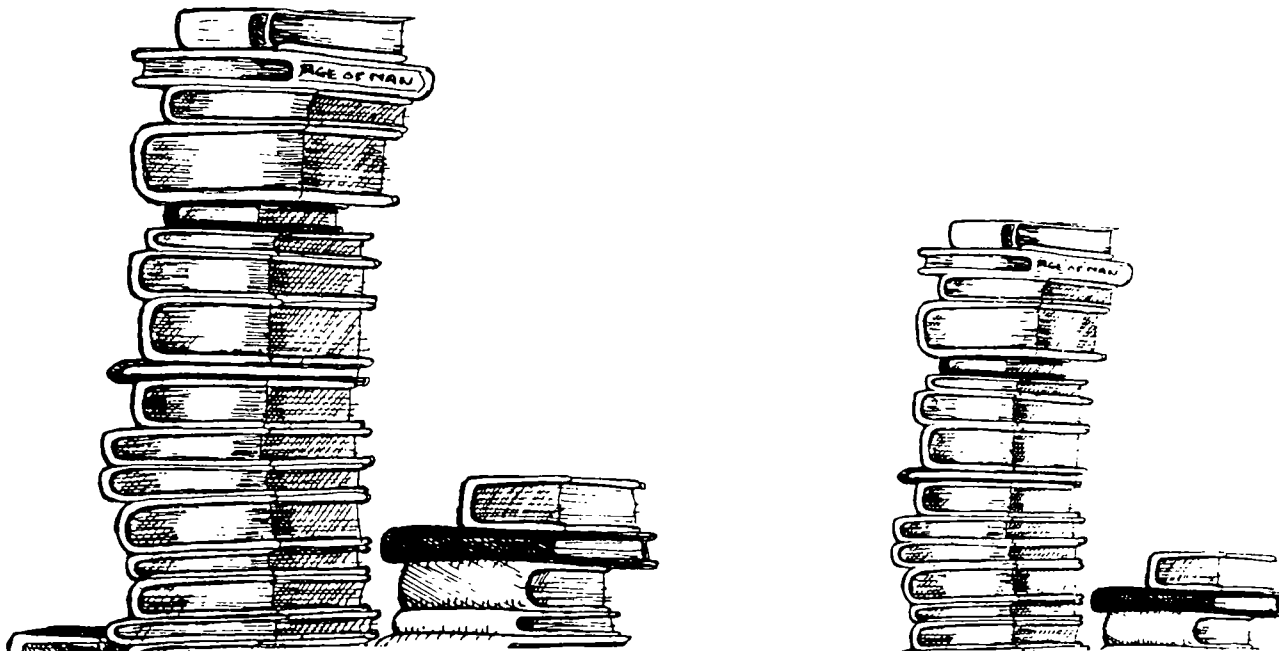
1. Teachers are conferencing steadily; students are reading voraciously; and conferencing indicates a high level of student comprehension.

### Week 7

1. The teacher and teacher-librarian have had a number of conferences with all students. Some of the students whom we had concerns about have had several brief conferences. The learning assistance teacher in consultation with the administration has planned a remedial program for a small group of students who are reading slowly.
2. The teacher and teacher-librarian distribute Sheet G and discuss effective ways to give book-talks. We handed out the Sheet E – "Oral Presentation Checklist" and discuss the criteria.
3. We congratulate the students and ask for their viewpoints about the unit. They are very positive and request a continuation of the program in their classroom. They particularly enjoy reading their own choices during school time and the conferences with a teacher.

### Week 8

1. The students present their book-talks.
2. The teacher agrees to extend the program through to the end of the current year.
3. The teacher request the teacher-librarian to book her class in for September of the next school year. It is only January.



## SHEETS FOR GRADE 7 INDIVIDUALIZED READING UNIT:

### SHEET A

Dear Parents:

The children of Div. 2 have begun an individualized reading program. The purpose of this program is to:

1. improve the children's reading through regular, enjoyable practice.
2. to teach the children responsibility through regular daily assignments; and
3. to foster independent use of the library resource center.

At school the children are given time in the library resource centre to select books, read orally to the teacher or teacher-librarian, read, make a summary, and have an interview on their books as they are completed.

At home the children are expected to read for a bout 30 minutes every week night. On the weekend only one reading session is required. Another 5 minutes will be necessary to complete a short summary of 2-3 sentences on the material read.

We appreciate your support in helping your child in completing the home assignment and returning this work to school the next day. Would you kindly fill out and return the "tear-off form" below to acknowledge receipt of this letter.

Thank you,

Ms. P. Coward

Mrs. P. Shields

---

**Please detach and return to indicate that you are aware of the individualized reading program.**

Please feel free to comment on this one aspect of their reading program.

---

Signature \_\_\_\_\_

## SHEET B

Name: \_\_\_\_\_

### CHECK LIST OF READING SKILLS

#### SILENT READING

- moves lips without sounding \_\_\_\_\_
- whispers or reads aloud \_\_\_\_\_
- points to each word with fingers \_\_\_\_\_
- holds book too far away \_\_\_\_\_ or too close \_\_\_\_\_
- moves head \_\_\_\_\_
- reads slowly \_\_\_\_\_

#### ORAL READING

- reads word by word
- reads through punctuation
- mispronounces many words
- monotonous voice
- loses place
- guesses at words instead of sounding them out
- reads too slowly or too fast
- adds extra words or changes words
- does not try unknown words

#### COMPREHENSION

- can select the main idea from every story
- can summarize (or retell) the story
- can recall the main events in correct order
- understands what is read
- can tell the difference between truth and fiction

## SHEET C

### GUIDED RETELLINGS



### SETTING AND PLOT

Recognizes that plot is a series of sequenced incidences/events through which the initial incident or story problem is resolved.

Understands the story sequence.

Ability to look back and note the clues or foreshadowing of the outcome supplied by the author.

Awareness of the setting.

### GUIDING QUESTIONS FOR SETTING AND PLOT

- Where and when does the story take place? How do you know? If the story took place somewhere else or in a different time, how would it be changed?
- What incident, problem, conflict, or situation does the author use to get the story started?
- What does the author do to create suspense, to make you want to read on to find out what happened?
- How is the story arranged? (Chronological order; individual incidents; flashbacks; told through letters or diary entries.)
- Describe main events of the story. Is it possible to change their order: Leave any of them out: Why or why not?
- Suppose you thought of a different ending for the story. How would the rest of the story have to be changed to fit the new ending?
- Did the story end as your expected it to? What clues did the author offer to prepare you to expect this ending?

### CHARACTERS

Awareness of the tension between character and incident (e.g. Characters display courage, determination and industry which are demonstrated by the incidents of the story)

Ability to "read" the character through appearance, relationship to the environment, action, thoughts, speech, reactions to others, reactions of others.

### GUIDING QUESTIONS FOR CHARACTERS

Who is the main character in the story? What kind of person is this character? How do you know?

Are any characters changed in the course of the story? If so, how are they different? What changed them? Does the change seem believable?

Some characters play small but important roles in a story. Pick out a bit player from the story. Why is this character necessary to the story?

Are any of them the same character types you met in other stories?

## **MOOD AND THEME**

Awareness of the author's use of language as a means of establishing tone and mood.

Appreciates humor, exaggeration, description, and figures of speech.

Ability to note the mood or tone of a book

Awareness of how setting, mood and plot relate.

## **GUIDING QUESTIONS FOR MOOD AND THEME**

Does the story as a whole create a definite mood or feeling?

What is the mood? How is it created? (Descriptions, particularly of settings, create mood; a lighthearted tone may be established through dialogue or when a character embarks on a trivial quest; a serious tone is set when a quest involves life and death.)

Did you have strong feelings as you read the story? What did the author do to make you feel strongly? (Readers experience events along with characters and therefore care about what happens to them.)

What are the main ideas behind the story? (Survival, injustice, search for identity, brotherly love, courage, loyalty, love conquers all.) How does the author get you to think of them? (Through dramatic action of interesting characters.)

Is this story, though different in content, like any other story you have read or watched? Does it follow a pattern? If so, what is it? (A journey or quest, a struggle resolved by magical intervention, a series of episodes of equal importance, etc.)

## **SHEET D**

### **LITERATURE SURVEY**

Time line of my Favorite Literature

1. How were you introduced to these stories?
2. What were some things that contributed to impressing you about these stories?
3. Do these stories fall under any special categories? List them.
4. If you were going to try to share your stories how would you do it?
5. If you were going to try to encourage others to develop an appreciation for literature how would you do it?

## SHEET E

### ORAL PRESENTATION CHECKLIST

#### 1. INTRODUCTION

- effective and interesting opening

#### 2. MATERIAL

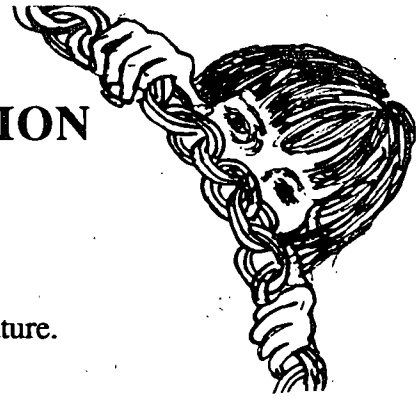
- a) Organization
  - ideas clear and well arranged
  - logical order of presentation
- b) Content
  - material interesting and suitable
  - covers all necessary material
  - examples and facts are well chosen and appropriate (too few? too many?)
  - emphasizes the main points

#### 3. DELIVERY

- a) Language
  - words are exact, appropriate and vivid
  - avoids slang and jargon
  - correct sentence structure
  - sentences lead naturally from one to the other
  - pronunciation and enunciation are correct
- b) Voice
  - is audible
  - is clear and projects well.
  - has good tempo
  - controls the attention of the audience.



# LITERATURE APPRECIATION



**Time Frame:** 5-8 weeks

**Grades:** Intermediate

**Goal:** To foster the love and appreciation of good literature.

**Objectives:** To make children aware of the different genres.

To provide time for oral exchange of ideas about books read.

To provide a short written assignment that requires higher level thinking skills on each genre.

**Strategies:** This could be done as a whole class where three or four genres were being read at the same time by different groups or perhaps a group could be sent to the resource center to work with the librarian.

Students were introduced to a genre and its characteristics and then asked to choose a book to read that week. Books were pre-selected by the teacher and the teacher-librarian. Written assignment questions were discussed before the end of the first class. At the completion of the reading of the books students were given time to share their books - why they liked/disliked the book, a particularly exciting part, a synopsis of the story, etc.

Examples of written assignments:

## 1. Animals

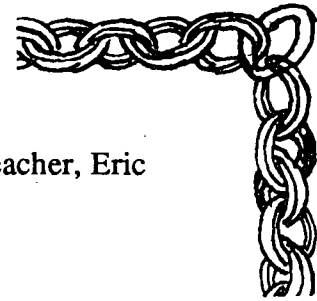
- a) Write a short summary of the plot.
- b) Pretend one of the animals in the story is your pet. What are some things you have to do to care for it?
- c) What kinds of human qualities do the animals in the story possess?
- d) Pretend another animal is going to be added to the story. Tell the kind of animal to be added and what role it is to play in the story.
- e) Would the animal in the story make a good pet? Defend your answer.

## 2. Mystery

- a) List the conflicts in the story and tell how they were resolved.
- b) Look up fingerprinting and write a paragraph explaining how fingerprints can be valuable to a detective's case.
- c) Make a sequential list of events which affected the solution to the mystery.
- d) Write another short episode to the mystery story.
- e) Most mysteries include some of the following elements: crime, suspense, detective, alibi and clues. Evaluate the mystery you have read on three of these elements.

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# SHORT STORY/CREATIVE WRITING/ENGLISH 11



by **LIZ AUSTROM**, teacher-librarian, and **BRYANT KNOX**, teacher, Eric Hamber Secondary School, S.D. # 39 (Vancouver).

## A. UNIT BACKGROUND

Six weeks of prior study of the short story in the English classroom; two one-hour library periods, separated by one period in the classroom; plus several working and presentation periods in the English classroom.

Products:     1) "Analysis" sheets for two short stories  
                  2) Original short stories written by groups of three  
                  3) Five to ten minute classroom presentations of short stories

## B. PROCESS OF PLANNING

### 1. Initiation

The English teacher approached the teacher-librarian with the idea that they develop a unit which would have a creative element and which would require students to use some of the literary terms that had been studied in class. Since students had studied a limited number of short stories, the teacher-librarian suggested that the application be connected with different short stories in order to extend appreciation of the literary form. In discussion it was decided that the unit would include creative writing and a classroom presentation. Structure was added by using newspaper articles as the stimulus for the creative writing, and by incorporating a glossary of literary terms in the short story analysis sheets, in the creative writing process, and in the classroom presentations.

### 2. Objectives

The student will:

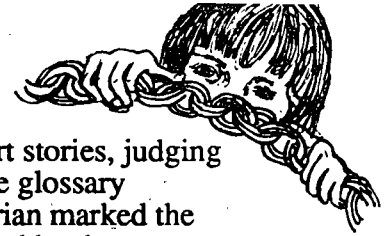
- read and analyze two short stories using an established format.
- understand literary terms associated with short stories.
- participate in writing and presenting a short story which incorporates elements identified in the glossary of terms.

### 3. Activities

Includes both individual and group activities. See **ACTUAL UNIT**.

### 4. Preparation and Teaching Responsibilities

The teacher-librarian was responsible for preparing all materials used in the library resource center and for securing a collection of short stories sufficient for 160 students to have free choice. It was necessary in this case to borrow additional materials from other schools. The classroom teacher was responsible for preparing the glossary of literary terms (not included). The classroom teacher was responsible for teaching all the necessary content in the classroom; while the teacher-librarian demonstrated the application of that content in the booktalk session. Together, the English teacher and the teacher-librarian modelled the group process of adapting and developing a plot outline from a newspaper story. The English teacher supervised and assisted students with the creative writing process in the classroom, and with their subsequent presentations.



## 5. Evaluation of Student Achievement

The English teacher evaluated the group presentations and the short stories, judging them on artistic unity as well as on how well and appropriately the glossary elements were incorporated into the short story. The teacher-librarian marked the analysis sheets since she had read many of the short stories selected by the students.

## C. ACTUAL UNIT

### Classroom

Teacher instructs students in meaning and use of literary terms, using a printed two-page glossary.

### Library Period One

Teacher-librarian:

- booktalks several short stories from different time periods, focusing on terms from the glossary.
- instructs students in the use of the analysis form (reprinted in reduced size after this unit outline). Students are to read two short stories and to fill in one form for each.

Teacher and teacher-librarian:

- assist students to select two short stories from the trolley. Reading and completion of analysis sheets are assigned as homework to be handed in at the beginning of the next library period.

### Classroom

Teacher:

- discussed any problems with the analysis sheet, and introduces the writing assignment to follow.

Students:

- form groups of three; twelve groups in each of four classes.
- search recent newspapers for articles of interest which can be used for plot ideas; and photocopy the selected article to be attached to their short story when it is completed.
- begin their rough outlines for their short story.

### Classroom (3 periods)

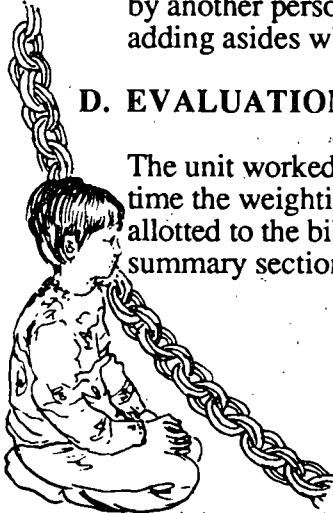
Students participate in group writing of a short story which incorporates elements from the glossary.

### Classroom

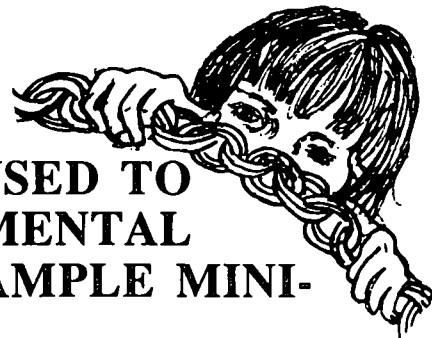
Presentations are made on specified dates. One person reads the short story, supported by another person reading the dialogue or sections of the short story and a commentator adding asides which point out features of the glossary which have been incorporated.

## D. EVALUATION AND REVISION OF THE UNIT

The unit worked very well and student interest and involvement were exceptional. Next time the weighting on the analysis sheet will be changed to reduce the number of marks allotted to the bibliographic section and increase the number allotted to the plot summary section.



# HOW WORDLESS BOOKS MAY BE USED TO MEET OBJECTIVES OF A DEVELOPMENTAL ORAL LANGUAGE PROGRAM : A SAMPLE MINI-UNIT



By AUDREY BOYD, Quesnel, MICHELE GILMORE, North Vancouver, MARY STRATAKOS, Burnaby, and BARBARA STOOKE TROWSBRIDGE, UBC Education student.

This unit uses the wordless version of *Rosie's Walk*, by Pat Hutchins. Other materials needed are drawing paper, chart paper, crayons, and pencils.

Synopsis: Rosie the hen takes a circle tour of the farm. Suspense is provided by a stalking fox who fails in each attempt to catch her.

## Activity 1

Introduce the story: show the pictures and encourage free discussion.

Developmental Objectives: Oral confidence, Organization, Vocabulary, Convergent and Divergent Thinking, Direction.

## Activity 2

Ask the children to try to remember all the places Rosie visited on her walk, and their sequence, as they look through the story again.

Developmental Objectives: Organization: listening for details and story sequence.

## Activity 3

As the children orally recall, list the locations on a chart. Try to arrange these in sequence.

Developmental Objectives: Organization: details and sequence reporting.

## Activity 4

Since the sequence will be uncertain, children use the drawing paper to make a sequenced story map. As they refer to the book again, they discover the circular shape of the story, and map in a circle.

Developmental Objectives: Direction and Organization: story mapping key events, discovering story shape.

## Activity 5a

To help the children use the maps to retell the story, have them orally suggest key words to describe where Rosie walked. Discuss any synonyms that result: e.g. "past", "in front of".

Developmental Objective: Vocabulary: position words.

## Activity 5b

Children choose the words they wish to use to label their maps.

Developmental Objectives: Divergent thinking: child as co-author. Confidence: choosing words based on personal preference.

#### Activity 6

Individual children retell the story or children take turns, each telling one part, using the story maps as guides.

Developmental Objectives. Oral confidence, Vocabulary, Convergent and Divergent Thinking, Direction: natural language patterns, variety of interpretations, auditory memory, use of personal schemata, provides purpose and material, using detail, pictorial link, speed, range of association, child as co-author, enriches and extends vocabulary, attends to syntax and semantics, connecting ideas, sequence.

#### Activity 7

Looking at the wordless book again, discuss the actions, feelings and possible dialogue of the fox as he makes his plans, then fails, to catch Rosie. Chart the children's comments under appropriate headings:

What the Fox Did  
How the Fox Felt  
What the Fox Said

Developmental Objectives: Divergent thinking: using imagination to invent a set of stories rather than a single story, making inferences and judgments. Convergent thinking: logic, cause and effect, pictorial link between object and concept, observing detail, visual literacy. Vocabulary: extends and enriches. Organization: connecting ideas, sentence sense. Oral Confidence.

#### Activity 8

The children add the fox to their maps, then retell the story, extending it to include their versions of the actions, feelings and dialogue of the fox.

Developmental Objectives: Divergent thinking: extending a story creatively. Oral confidence.

#### Activity 9

Discuss dramatizing the story. Which makes a better story: their original map or the map including the fox? Why?

Developmental Objective: Divergent thinking: discovering the need for conflict and suspense in a story.

#### Activity 10

Role play the story using a narrator or a team of narrators with story maps. Actors provide action and dialogue.

Developmental Objectives: Oral confidence: using voice to display emotion, using extended vocabulary.

#### Activity 11

Recall the shape of the story. Take a circular walk around the playground, neighbourhood or the school with the children mapping on a straight strip of paper. Encourage discussion.

Developmental Objective: Organization: relating one fictional story to real experience.

#### Activity 12

Add imaginary or real companion to the map at each location. Form a circular strip map or story hat by overlapping the ends of the strips. In partners, then in small groups use the maps to tell personal adventure stories.

Developmental Objectives: All objectives: creating and telling personal stories.

## Choosing Wordless Books Appropriate to Child's Age and Stage

### Age 3-5

**Characteristics.** Rapid language development, short attention span, egocentric, curious about own world, needs first-hand, concrete experiences, little sense of time, regards imaginative play as "real", seeks security of family, yet beginning to search for independence, absolute in judgement.

**Implications:** Books with repetition; completed in one sitting; participation books; characters, situations easy to identify with; books that extend and reinforce developing concepts; stories involving imaginative play-personification of toys, animals. Ritual books, books that reflect emotion, predictable reinforcement of action, poetic justice, happy endings.

### Age 6-7

**Characteristics.** Continued language expansion, increased attention span, strives to master skills, still learns by direct experience, immediate perception, wider range of interests, time concepts developing, may separate fantasy and reality, developing empathy, humour, sense of justice. Curious about body. Continues to seek warmth in family and independence.

**Implications:** Encourage storytelling from wordless books, predictable stories, informative wordless books, books that develop sequence, time, body concepts, fantasy, humour. Books must still have poetic justice, family stories and stories celebrating child's achievements are important.

### Age 8-9

**Characteristics:** Peer group acceptance important. Wide range of academic achievement. Beginning to see others' points of view, less egocentric, questioning. Time, spatial concepts are rapidly developing. Imagination, sense of adventure, humour, problem solving ability strengthening. Improved co-ordination, interest in sports, crafts, hobbies, collecting. Seeks specific information.

**Implications:** Needs opportunity to share and discuss with peers: wordless books are ideal. Books showing many points of view, happy ending not necessary. Wordless books depicting life in other countries, times. Humour, puzzles, secret codes, sports, collections.

### Age 10-12

**Characteristics:** Varied rate of physical development, interest in gender roles, sex. Increased emphasis on peer group. Some expression of prejudice. May criticize family patterns, parents' authority, seeks outside role models. Highly critical. Intense sustained interest in specific activities. Tests self, searches for values. Highly developed sense of justice. Good sense of time, imagination, abstraction.

**Implications:** Boys and girls seek different books, need books that provide identification with gender roles and that emphasize unique contribution of each individual. Use wordless books to discuss stereotypes, clarify values. Wordless books may provide insight and discussion of changing relationships, role models, special problems. Provide variety to meet interests in sports, hobbies, humour, fantasy, future, and past.

### Some Criteria for Wordless Books

1. How appropriate is the content for the age, stage of the child?

2. Will the book meet the teacher's purpose?
3. Has the illustrator clearly indicated any needed details, such as time, setting? Are these authentic?
4. Is the sequence of events, if any, clearly illustrated? Is the immediate action of each picture unequivocally clear?
5. Are the characters well-developed; stereotypes avoided?
6. Is there a distinct story line (narrative books) or is there clear development of any informational sequence?
7. Is there a clearly developed theme?
8. Are the art medium and style appropriate to the mood?
9. Does the style create rhythm and movement?
10. Is the composition well-balanced?
11. Does the size of the book seem appropriate to the content?
12. Do the cover, end pages, title page convey the spirit of the story and/or anticipate the story to come?
13. Will the book serve as a good catalyst for discussion of the author's intent, and for the child's creativity: will it encourage the child to interpret and embellish the story?

### Types of Wordless Books

#### 1. Concept - Informational

- included in this category are alphabet books, books used primarily for labeling, and books which focus on concepts.
- illustrations are not sequential, though they are related.
- classroom application: stimulus to release language to develop concepts, attention to details and vocabulary development.

#### 2. Realistic Narratives

- illustrations are sequentially related and build upon previous illustrations.
- sequence based upon everyday occurrence and not on fictional narrative.
- classroom application: stimulus to release language, to extend vocabulary, to extend understanding of concepts, to develop an understanding of how activities and life have a sequence—a beginning, middle, and end, which can then be applied to fictional narratives.

#### 3. Fictional Narratives

- narrative is based upon the story grammar where there is a setting, characters, a problem, a plot developing towards a climax, and a resolution of the problem.
- classroom application: to help use details in illustrations to anticipate, predict, and imagine outcomes of a story, to help develop sense of story with a beginning, middle, and end.

### Introducing and Using Wordless Books

1. Children need ample opportunity to look through wordless books, either as part of a small group, or with a partner.
2. Having children use a wordless book with a partner encourages use of oral language.
3. Suggested method of introducing an unfamiliar sequential fictional wordless picture book. Have students look at and discuss each illustration, focusing attention on details which will help develop an understanding of how the plot is developing:
  - setting
  - characters
  - what is happening in the illustration
  - who is telling the story
  - causes which might indicate thoughts or emotions of the characters

- clues which might indicate what will occur next.

### Suggested Follow-up Activities Which Release Language

1. After children are familiar with a wordless story on a filmstrip, have them take turns telling the story, one child per frame, while the teacher records story on chart paper. Afterwards, have children or teacher (depending upon whether they are readers or non-readers) record their contribution on tape. Tape then can become soundtrack for the filmstrip.
2. Have children select a favourite wordless story and tell it to an older child who can write it down, or have the child record the story on tape.
3. Divide children into groups of three or four. Each group selects or draws by lot the title of a wordless book. Instruct children to look through book and then cooperatively make up a story while one child acts as recorder. Each completed story can be discussed with the teacher, edited and written in final form to be placed in class or school library.
4. Divide children into groups of three. Each group is to select a wordless book, become familiar with the plot, then group members tell the story to each other, each child taking one page at a time.
5. Mount a short-six to eight-frame story on cards and have children arrange the pictures and tell a story from them.
6. Select one story or several stories which can be told from different perspectives, such as Mercer Meyer's *The Great Cat Chase*. Have different groups tell the story from the different perspectives and then compare how the story changes, depending upon who is telling it.

### Reading Wordless Books with ESL Students-Capsule Vocabulary Strategy

After the wordless book has been reviewed, vocabulary should be introduced. An enjoyable strategy is the Capsule Vocabulary Strategy (Crist, 1975). With this method, words are topically introduced to the class, with each group of words representing a capsule. Since students listen, speak, read, and write the words, the linguistically/culturally different student has more exposure to each term. This strategy involves four basic steps:

1. Prepare capsule. The teacher reviews the wordless book extracting 10-15 words that are deemed important. (E.g., words selected from *Pancakes for Breakfast* by De Paola (1978) are: sunrise, pancakes, recipe, flour, eggs, chicken, milk, cow, cream, butter, happy, syrup, cooking, surprise, hungry.
2. Introduce capsule. The teacher and students have a 5- to 15-minute conversation about the wordless book just reviewed. During the conversation the teacher uses the new vocabulary and the students attempt to identify the words quickly. As each word is exposed, it is written on the chalkboard and discussed.
3. Reinforce speaking vocabulary. To automatize the new vocabulary and to reinforce standard English speaking skills, students are placed into small groups where the discussion continues for another 10 minutes. Students attempt to use as many of the vocabulary words as possible.
4. Reinforce writing vocabulary. To reinforce the expressive mode, students then write short paragraphs or stories using as many of the new words as possible.

This prereading stage to wordless books reading lets linguistically/culturally different students learn study skills and vocabulary without being penalized for their lack of standard English skills. Students use their language patterns and prior knowledge to express their interpretation of the story while incorporating new reading skills and vocabulary.

Reference: Crist, Barbara. "One Capsule a Week - A Painless Remedy for Vocabulary Ills." *Journal of Reading*, Vol. 19 (November, 1975), pp. 147-149.

### Postreading Strategies

After a wordless book has been read, it is imperative to provide some activities that will reinforce the new vocabulary and that will require application of the concepts presented in the text. Often, culturally different students interpret the main idea of a text selection differently. Because culture plays such an important role in comprehending text, it is crucial that these students be guided through the process of finding the main idea as it emerges from the author's culture. A strategy that allows for this guidance is Pyramiding.

Pyramiding is used to highlight superordinate ideas and to show how ideas relate to each other. This strategy (see Figure 1) organizes information according to details, middle-level ideas, main ideas, and topics. This strategy promotes interaction as pupils search, discuss, arrange, categorize and label ideas. The procedure is as follows:

1. Students read the wordless book.
2. Students state facts from the text as the teacher writes each fact on large index cards or sentence strips.
3. The teacher displays the cards in random order on the tray of the chalkboard.
4. Selected students then sort the cards into groups and arrange the groups in one horizontal line on the tray of the chalkboard. This line forms the base of the pyramid.
5. The teacher chalks in the next tier of the pyramid and solicits labels for the groups on the base line. The labels form the second tier of the pyramid.
6. Drawing the third tier but leaving it blank, the teacher skips to the very top of the pyramid. The teacher asks, "What is this wordless book about?" The subject is written in one or two words in the top block of the pyramid.
7. Students agree upon a complete sentence that includes all of the information in the pyramid so far. The statement is derived by asking the question, "What is the author saying about the subject?" The statement is put into the vacant tier. An example for the wordless book *Sunshine* (Ormerod, 1981) is shown in Figure 2.

Having the students walk through this process of deducing the main idea achieves two results. First, a complete text has been comprehended, including vocabulary and major concepts. Second, an outline has been formed from which a report or story can be written.

At the end of this entire process students will have been exposed to standard English in both oral and written forms. They will also have been exposed to ideas from other cultures in a pleasant, non-threatening, and enjoyable manner. Ideas can be exchanged and knowledge can be obtained without being confined by print.

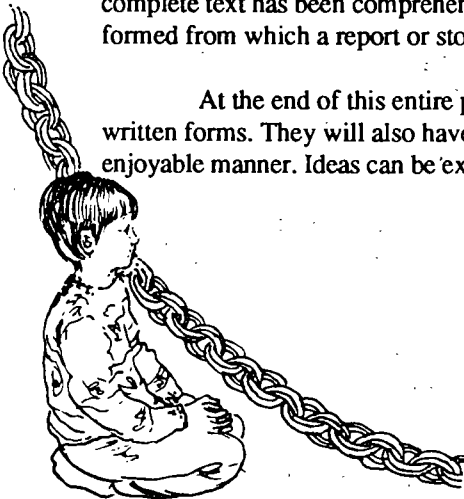


Figure 1

Example of pyramid format

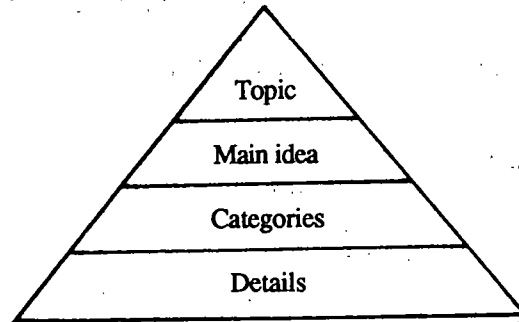
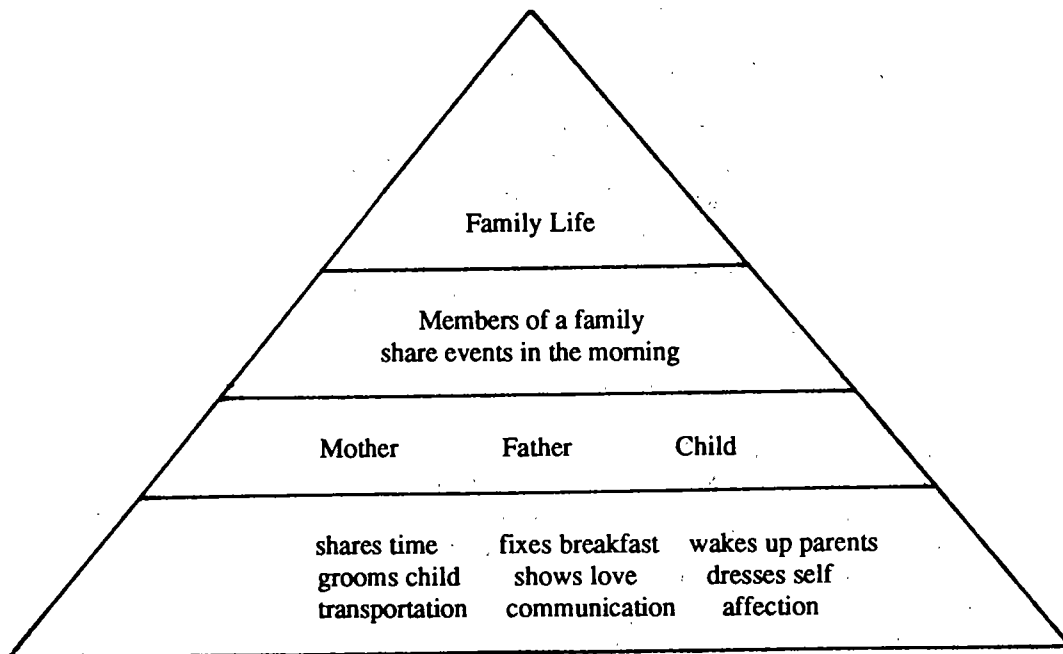


Figure 2

Example of pyramid for the book Sunshine (Ormerod, 1981)



Reference: Flatley, Kelly Joannis and Adele Ducharame Rutland, The Reading Teacher, December, 1986.

## Alternate Forms of Presenting Wordless Books

1. Overhead transparencies made from a suitable book. For example, Oops by Mercer Mayer - black and white illustrations.
2. Filmstrips. See bibliography. Filmstrips can be stopped, turned back to emphasize a point in the narrative or to look for detail. Some filmstrips have a music cassette to help set the mood for the story.
3. Videorecordings. See bibliography. Animation helps to establish sequence of narrative. Music sets the mood.

Filmstrips and videorecordings available from Weston Woods, 464 McNicoll Avenue, Willowdale, Ontario, M2H 2E1.

Anno's Journey (filmstrip), Misumasa Anno  
The Bear and the Fly (videorecord), Paula Winter  
Bubble, Bubble (filmstrip), Mercer Mayer  
Changes, Changes (videorecord), Pat Hutchins  
A Flying Saucer Full of Spaghetti (filmstrip), Fernando Krahn  
Pancakes for Breakfast (filmstrip), Tomie de Paolo  
Rosie's Walk (videorecord), Pat Hutchins  
The Silver Pony (filmstrip), Lyn Ward  
Sir Andrew (filmstrip), Diane Paterson  
The Snowman (videorecord), Raymond Briggs

## Wordless Books

Alexander, Martha. Bobo's Dream. Dial.  
----- Out, Out, Out. Dial.  
Amos, Berthe. By the Sea. Parent's.  
Anderson, Laurie. The Package. Bobbs.  
Angel, Marie. The Ark. Harper.  
Anno, Mitsumasa. Anno's Britain. Philomel.  
----- Anno's Italy. The Bodley Head.  
----- Anno's Journey. Collins World.  
Ardizzone, Edward. The Wrong Side of the Bed. Doubleday.  
Aruego, Jose. Look What I Can Do. Scribners.  
Asch, Frank. The Blue Balloon. McGraw.  
----- In the Eye of the Teddy. Harper.  
Bang, Molly. The Grey Lady and the Strawberry Snatchers. Four Winds.  
Barton, Byron. Elephant. Seabury.  
----- The Elephant Visit. Little, Brown.  
Baum, Willi. Birds of a Feather. Addison.  
Bird, Malcolm. The Sticky Child. Macmillan.  
Bollinger-Savelli, Antonella. The Knitted Cat. Macmillan.  
Briggs, Raymond. The Snowman. Random House.  
Brinckloe, Julie. The Spider Web. Doubleday.  
Carle, Eric. Do You Want To Be My Friend? Crowell.  
----- The Very Long Train. Crowell.  
Carrick, Donald. Drip, Drop. Macmillan.  
Carroll, Ruth. The Chimp and the Circus. Walck.  
----- The Chimp and the Clown. Walck.  
----- The Dolphin and the Mermaid. Walck.  
----- Rolling Downhill. Walck.  
----- What Whiskers Did. Walck.

-----, The Witch Kitten. Walck.  
 Carrol, Ruth and Carrol Latrobe. The Christmas Kitten. Walck.  
 Crews, Donald. Truck. Greenwillow.  
 Curro, Evelyn. The Circus Parade. Holt.  
 de Paola, Tomie. Flick. Harcourt.  
 -----, Pancakes for Breakfast. Harcourt.  
 Elzbieta. Little Mops and the Butterfly. Doubleday.  
 -----, Little Mops and the Moon. Doubleday.  
 -----, Little Mops at the Seashore. Doubleday.  
 Fromm, Lilo. Muffel and Plums. Collier-Macmillan.  
 Fuchs, Erich. Journey to the Moon. Delacorte Lawrence.  
 Goodall, John S. The Adventures of Paddy Pork. Harcourt.  
 -----, The Ballooning Adventures of Paddy Pork. Harcourt.  
 -----, Jacko. Harcourt.  
 -----, Naughty Nancy. Atheneum.  
 -----, The Midnight Adventures of Kelly, Dot and Esmerelda. Atheneum.  
 -----, Paddy Finds a Job. Atheneum.  
 -----, Paddy Goes Traveling. Atheneum.  
 -----, The Surprise Picnic. Atheneum.  
 Hamberger, John. The Lazy Dog. Four Winds: Scholastic.  
 -----, The Sleepless Day. Four Winds: Scholastic.  
 Hoban, Tana. Big Ones, Little Ones. Greenwillow.  
 -----, Is It Red? Is It Yellow? Is It Blue? Greenwillow.  
 -----, Look Again! Macmillan.  
 -----, Over, Under and Through. Macmillan.  
 -----, Push, Pull, Empty, Full. Macmillan.  
 -----, Shapes, and Things. Macmillan.  
 -----, Take Another Look. Greenwillow.  
 -----, Triangles and Squares. Macmillan.  
 Hoest, William. A Taste of Carrot. Atheneum.  
 Hogrogian, Nonny. Apples. Collier-Macmillan.  
 Hutchins, Pat. Changes, Changes. Collier-Macmillan.  
 -----, Rosie's Walk. Collier-Macmillan.  
 Keats, Ezra Jack. Kitten for a Day. Watts.  
 -----, Pssst! Doggie. Watts.  
 -----, Skates. Watts.  
 Knobler, Susan. The Tadpole and the Frog. Harvey.  
 Krahn, Fernando. April Fools. Dutton.  
 -----, Catch that Cat. Dutton.  
 -----, A Flying Saucer Full of Spaghetti. Dutton.  
 -----, How Santa Clause Had a Long and Difficult Journey Delivering His Presents. Delacorte.  
 -----, Journeys of Sebastian. Delacorte Lawrence.  
 -----, The Self-Made Snowman. Lippincott.  
 Lisker, Sonia. The Attic Witch. Four Winds: Scholastic.  
 Lustig, Lotetta. The Pop-Up Book of Trucks. Random.  
 McTrusty, Ron. Dandelion Year. Harvey.  
 Mari, Iela and Enzo Mari. The Apple and the Moth. Pantheon.  
 -----, The Chicken and the Egg. Pantheon.  
 Mayer, Mercer. A Boy, a Dog, a Frog, and a Friend. Dial.  
 -----, A Boy, a Dog, and a Frog. Dial.  
 -----, Ah-Choo. Dial.  
 -----, Bubble, Bubble. Parents.  
 -----, Frog Goes to Dinner. Dial.  
 -----, Frog on His Own. Dial.

----- Frog Where Are You. Dial.  
 ----- The Great Cat Chase. Four Winds.  
 ----- Minel Simon and Schuster.  
 ----- One Frog Too Many. Dial.  
 ----- Oops! Dial.  
 ----- Two Moral Tales. Four Winds: Scholastic.  
 ----- Two More Moral Tales. Four Winds: Scholastic.  
 Meyer, Renate. Hide-and-Seek. Bradbury.  
 Reich, Hanns. Laughing Camera for Children. Hill and Wang.  
 Remington, Barbara. Boat. Doubleday.  
 Ringi, Kjell. The Magic Stick. Harper Row.  
 Roberts, Thom. The Barn. McGraw-Hill.  
 Ross, Pat. Hi Fly. Illus by John C. Wallner. Crown.  
 Saskai, Isao. Snow. Viking.  
 Schick, Eleanore. Making Friends. Collier-Macmillan.  
 Simmons, Ellie. Cat. David McKay.  
 ----- Dog. David McKay.  
 Spier, Peter. Noah's Ark. Doubleday.  
 ----- Peter Spier's Rain. Doubleday.  
 Steiner, Charlotte. I Am Andy. Knopf.  
 Sugano, Yoshikatsu. The Kittens Adventure. McGraw.  
 Tanaka, Hideyuki. The Happy Dog. Atheneum.  
 Turtle, Brinton. Deep in the Forest. Dutton.  
 Ueno, Noriko. Elephant Buttons. Harper.  
 Ward, Lynd. The Silver Pony. Houghton.  
 Wezel, Peter. The Good Bird. Harper.

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 Larrick, Nancy. "Wordless picture books and the teaching of reading". The Reading Teacher, v29 n8, May 1987, p743-746.



# BIBLIOGRAPHY OF WORDLESS PICTURE BOOKS



by **BARB NELLES**, teacher-librarian,  
College Heights Elementary School, School District # 57 (Prince George)

The following wordless picture books are useful for developing visual literacy skills in young children. Both "telling" the storyline to the children through the pictures and discussing it by asking questions of the children are possible strategies. Predicting what the next picture will be is one of the many additional possibilities that will occur to classroom teachers and teacher-librarians. Many other titles can be used in a similar fashion.

## ENGLISH LANGUAGE TITLES:

- Bang, Molly. The Grey Lady and the Strawberry Snatcher. Four Winds, 1980.
- Briggs, Raymond. The Snowman. Random House, 1978.
- Carroll, Ruth. Christmas Kitten. Walck, 1970.
- De Paola, Tomie. Pancakes For Breakfast. New York: Harcourt Brace Jovanovich, 1978.
- Emberley, Ed. A Birthday Wish. Little, Brown, 1977.
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- Hutchins, Pat. Changes. Changes. New York: Macmillan, 1971.
- Keats, Ezra Jack. Pssst! Doggie-. Watts, 1973.
- Skates. Watts, 1973.
- Kilbourne, Frances. Overnight Adventure. Toronto: The Women's Press, 1977.
- Krahn, Fernando. April Fools. Dutton, 1974.
- The Biggest Christmas Tree on Earth. Little, Brown, 1978.
- The Great Ape: Being the True Version of the Famous Saga... Viking, 1978.
- The Mystery of the Giant Footprints. New York, Dutton, 1977.
- Mayer, Mercer. Ah-choo. New York: Dial, 1976.
- A Boy, a Dog, and a Frog. New York: Dial, 1967.
- Frog Goes to Dinner. New York: Dial, 1974.
- Frog on His Own. New York: Dial, 1973.

- . The Great Cat Chase. Four Winds Press, 1974.
- . Hiccup. New York: Dial, 1976.
- Mertens, Winnie. My Feet Roll. Hawkesville, Ont: Before We Are Six, 1977.
- Park, W. B. Charlie-Bob's Fan. New York: Harcourt Brace Jovanovich, 1981.
- Spier, Peter. Dreams. Garden City, NY: Doubleday, 1986.
- . Noah's Ark. Garden City, NY: Doubleday, 1977.
- . Peter Spier's Rain. Garden City, NY: Doubleday, 1982.
- Vincent, Gabrielle. Breakfast Time. Ernest and Celestine. New York: Greenwillow Books, 1982.
- . Ernest and Celestine's Patchwork Quilt. New York: Greenwillow Books, 1982.

## FRENCH LANGUAGE TITLES:

- Anno, Mitsumasa. Ce Jour Là. Paris, France: L'Ecole des Loisirs, 1978.
- Fronsacq, Anne. A l'Hôpital. Flammarion, 1981.
- Henriot, Jean-Louis. Les Hérissons ou les Dangers de la Route. Paris, France: L'Ecole des Loisirs, 1978.
- Mayer, Mercer. Une Grenouille S'est Echappée. Gallimard, 1980.
- Schroeder, Binette. Le Bain de Zerbie. Paris, France: Albin Michel Jeunesse, 1981.
- . Boutique Zerbie Boutique. Paris, France: Albin Michel Jeunesse, 1981.
- . Cours Zerbie Cours Cours. Paris, France: Albin Michel Jeunesse, 1981.
- . Le Déjeuner de Zerbie. Paris, France: Albin Michel Jeunesse, 1981.
- . Zerbie dans le Vent. Paris, France: Albin Michel Jeunesse, 1981.
- Spier, Peter. Il Pleut.... Paris, France: L'Ecole des Loisirs, 1982.
- Sugita, Yukata. Anneau Vole! Editions du Cerf, 19--.
- Turk, Hanne. Alex et le Cube Magique. Paris, France. Editions du Centurion, 1983.
- . Bon Anniversaire Alex. Paris, France. Editions du Centurion, 1984.
- . Bon Voyage Alex. Paris, France. Editions du Centurion, 1984.
- . Le Parapluie d'Alex. Paris, France. Editions du Centurion, 1983.
- . Les Photos d'Alex. Paris, France. Editions du Centurion, 1984.

-----. Une Surprise pour Alex. Paris, France. Editions du Centurion, 1983.

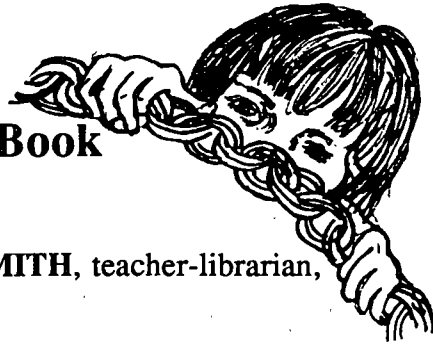
Vincent, Gabrielle. Ernest et Celestine: La Tasse Casée. Ottawa, Ont: Editions du Renouveau Pédagogique, 1982.

-----. Pic-Nic et Nicolas. Ottawa, Ont: Editions du Renouveau Pédagogique, 1982.

-----. Pic-Nic et Rosalie. Ottawa, Ont: Editions du Renouveau Pédagogique, 1982.



# VISUAL LITERACY - A Picture Book Bibliography



by BEV LONDON, teacher-librarian, and BARBARA SMITH, teacher-librarian,  
School District #44 (North Vancouver).

This bibliography lists a selection of picture books with exceptional illustrations. They contain features which can be used in discussion to deepen children's appreciation of the illustrator's art by sharpening powers of observation, quality of perception and understanding of the techniques used to convey meaning.

Aardema. Who's in Rabbit's House? Dial, 1977. ISBN 0-8037-9551-3

Actors and acted characters blend in this unique presentation.

Anno, Mitsumasa. ABC. Thomas Y. Crowell, 1974. ISBN 0-690-00540-7

Many titles by this author provide intriguing visual experiences for children.

Baskin, Leonard. Hosie's Alphabet. Macmillan, 1972. ISBN 670-37958-1

A beautiful collection of unusual creatures.

Baum, Arine and Joseph Baum. Opt: an illusionary tale. Viking, 1987. ISBN 0-670-80870-9

A series of optical illusions tied together with a slight tale.

Bayer, Jane. A- My Name is Alice. E.P. Dutton, 1984. ISBN 0-8037-0124-1

A parade of animals sell their wares in this wildly illustrated version of the familiar alphabet ditty and ball bouncing game.

Boynton, Sandra. A is for Angry. Workman, 1987. ISBN 0-89480-507-X

An animal adjective alphabet.

Brown, Laurene and Marc Brown. Visiting the Art Museum. Dutton, 1986. ISBN 0-525-44233-2

Art reproductions incorporated into a picture story.

Demi. Liang and the Magic Paintbrush. Holt, 1980. ISBN 0-03-056289-9

Chinese-style art with noteworthy page layouts.

Duke, Kate. The Guinea Pig ABC. Fitzhenry & Whiteside, 1983. ISBN 0-525-44274-X

Fox, Dan and Claude Marks. Go In and Out the Window. New York Metropolitan Museum of Art, 1987. ISBN 0-8050-0628-1

Beautiful song book illustrated with fine art reproductions.

Gardner, Beau. The Look Again...and Again, and Again, and Again Book. Lothrop, Lee & Shepard, 1984. ISBN 0-688-03806-9

Designs change appearance as each picture is viewed from 4 angles.

Graham, Judy. Bird's Eye. Green Tree Press, 1981. ISBN 0-914676-62-8

An intriguing use of viewpoint.

Hawkins, Colin and Jacqui. Busy ABC. Penguin Books Canada, 1987. ISBN 0-670-81153-X

An A to Z of activities which every young child will recognize.

- Jonas, Ann. Reflections. Greenwillow, 1987. ISBN 0-688-06141-9  
View the story right way up, then turn it around and finish the story back to front.
- Knight, Hilary. Where's Wallace? Harper, 1964. ISBN 0-06-023171-8  
Look for the little orangutan in each panorama.
- Lewis, Naomi. A School Bewitched. Macmillan, 1985. ISBN 0-333-41902-2  
Note the placement of illustrations and interesting borders.
- Lobel, Anita. Potatoes, Potatoes. Harper & Row, 1967. ISBN 0-06-023928-X  
Unusual handling of two-colour palette. An anti-war story perfect for reading for Remembrance Day.
- Lobel, Arnold and Anita Lobel. On Market Street. Greenwillow, 1981. ISBN 0-688-80309-1  
An ABC containing brilliant paintings of the shop keepers on Market Street.
- Locker, Thomas. The Mare on the Hill. Dial, 1985. ISBN 0-8037-0207-8  
"A truly beautiful book with a strong narrative and timeless theme woven together with magnificent paintings." - jacket blurb.
- Mari, Iela. Eat and Be Eaten. Barrons, 1980. ISBN 0-8120-5396-6  
Each picture continues to the following page.
- Mills, Carol. A to Z and Back Again. Tiger Books International, 1986.
- Mayers, Florence Cassen. ABC. Boston Museum of Fine Arts, 1986. ISBN 0-8109-1847-1  
Treasures from the museum, pictures and artifacts.
- Munari, Bruno. From Afar It Is and Island. World, 1972. ISBN 0-529-01285-5  
"A book about stones - their fascinating shapes, textures and secret worlds."
- Ormerod, Jan. The Story of Chicken Licken. Walker, 1985. ISBN 0-7445-0351-5  
Note the audience in silhouette, while children on a stage perform the play.
- Sharmat, Marjorie Weinman. Hooray for Father's Day. Holiday House, 1987. ISBN 0-8234-0637-7  
Effective use of framing.
- Tison, Annette. Adventures of Three Colours. Merrill, 1980.  
Plastic overlays show shapes interlocking and colours blending.
- Vaes, Alain. The Wild Hamster. Little, Brown, 1985. ISBN 0-316-89504-0  
Exquisitely detailed paintings accompany a delightfully absurd story.
- Van Allsburg, Chris. The Stranger. Houghton Mifflin, 1986. ISBN 0-395-42331-7  
This and other titles by the author have complex visual messages.
- Wallace, Ian. Morgan the Magnificent. Douglas & McIntyre, 1987. ISBN 0-88899-056-1  
Makes a good comparison with "Bird's Eye View" listed above.
- Yorinks, Arthur. Hey, Al. Farrar, Straus & Giroux, 1986. ISBN 374-33060-3  
Newbery award book with noteworthy use of colour and framing.

**Title:** The Jolly Postman

**Grade Levels:** Grade 5

**Time Frame:** 3-4 periods

**Content Area:** Language Arts

**Goal:** Connecting the appreciation of literature with the writing process.

**Objectives:** To listen to a variety of language forms.  
To address an envelope correctly.  
To write a letter.

**Strategies:**

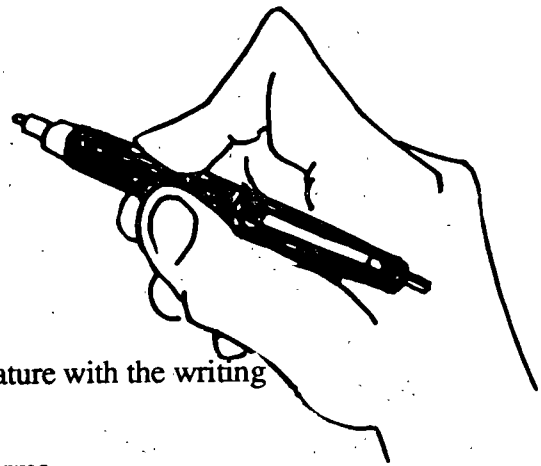
- 1) Read the story aloud.
- 2) Role Play - "Tableaux" - freeze frames of nursery rhyme characters. When you tap the child's shoulder who is in the freeze they come alive and can talk about which character they are; what they're doing; why they're in the situation; how they got there; who the other characters are. The class becomes newspaper reporters and interviews them. The class asks the 7-W questions: who, what, when, where, why, how, which.
- 3) Each child then chooses a nursery rhyme character or fairy tale character after brainstorming all they know. The student becomes the jolly postman on his merry way delivering the letter. The student addresses an envelope to a nursery rhyme character of his/her choice. Each child will then write a letter to have in the envelope. Choose language type: advertising (e.g. catalogue)

postcard  
business letter  
legal letter  
funny letter  
birthday card  
booklet  
recipes

**Evaluation:** Published letter and envelope, mailed by the jolly postman.

Teresa Dow  
Errington Elementary School  
Richmond

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# INTRODUCING RIB-IT (Read In Bed-It's Terrific)

## A Reading Motivation Program for Grade 8

**"Turn off the TV and spend half an hour reading in bed."**

by **NONIE METZLER**, teacher-librarian, James Nash High School, Gympie, Queensland, Australia.

RIBIT is the acronym for a great reading program designed for Grade 8 students just entering high school. It was devised by teachers in a Melbourne school concerned by student lack of reading, hours of television viewing, declining language skills and a general apathy about books and reading.

It was decided that a vibrant new approach was needed, a PR campaign to get kids reading and keep them reading. The results exceeded all expectations. In my school in the first year of Ribit, a handful of students read more than 300 books and the school average exceeded 50. The chief success though was a change of attitude--books became popular, reading was "cool", reading was fun.

Implementation is easy, especially as a handbook and art kit with all the details may be purchased from Tadpole Press. The chief concern for the teacher-librarian is selection and reading of the core of books needed. It is important that someone (or several people) reads them all, that the selection is carefully made. Basically the scheme operates on the premise that each student must read nine books from nine different subject areas in a school year. Rewards for the student come when the tenth book is read, although teachers quickly adopted "encouragement awards" of chocolate frogs, smarties, M & M's, etc. for special effort, good sustained reading, (five minutes? OK!). A certificate (which is in the art kit) signed by the principal is presented for each consecutive five books read thereafter.

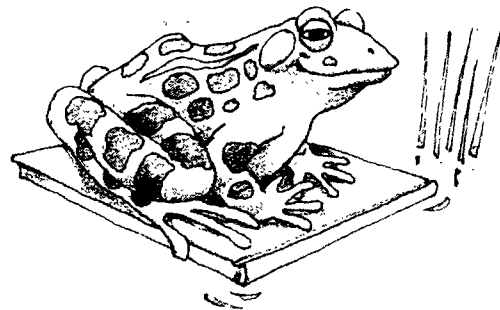
The core reading list arranged by level of difficulty was the most time consuming task in establishing the scheme. The rest was easy.

The enthusiasm of teachers, especially the teacher-librarian, is of critical importance. They must think reading is important, a pleasant and worthwhile thing to do. An outline of steps involved in implementation follows.

### Preparing Ribit

### Operating Ribit

1. Read and select books in nine categories. There should be a range of difficulty, interest levels, topics, settings, etc. Several copies of each title should be purchased, more in middle range. Numbers vary according to the size of the student body. Work on 3 titles a student, (or as far as your budget allows.)
2. Select a Ribit corner in the library, post banners, balloons, frogs, anything green. The PR campaign begins. Inundate the staff with froggie ideas: green pancakes, lily pads, a Ribit newsletter, frog displays, frog pictures and caricatures, frog poems and stories and even frog-type music!
3. Win the support and channel the enthusiasm of your English teachers. Try one teacher or all Grade 8 teachers and plan for a Ribit year beginning on the first day of the new school year.
4. Purchase books and begin processing. We chose a section of the library as the Ribit corner, and all books, certificates, display areas etc. were close together for ease of access. Each category was identified by stickers and the book borrowing cards were given a green border. Label shelves, organize collection of books for an "extra reading" shelf. Students are encouraged to read widely, and after the nine core books are read all books count for certificate awards.



5. Day One of the school year, the Ribit corner is greenly complete. In English classes teachers hand out folders to be decorated, posters to colour and letters to take home to parents explaining the scheme and enlisting their support (we even had some parents join in and sent a letter home to their student offspring).

6. Day Two. Discussion of great books, the joy of reading, selection of best posters for display and an award of small prizes (the edible kind).

7. Day Three. Introduction by teacher-librarian. (At the end of the first year we had student-produced videos and slides on Ribit). The key reading list is handed out and instructions about the mechanics of the scheme are given. Students use colored pencils for a colour code to rate the books they read. The question of honest recording is tactfully broached as well. Students borrow their first Ribit books.

8. Each week students have a Ribit class. While everyone reads, small groups go to the library to swap books.

Ribit activities abound. There are activity sheets for each theme and teachers can use these as they wish. The emphasis however is placed on reading and interesting projects and activities, not assessment or the dreaded "book report". Models, pictures, exercises also are useful for displays all around the school.

An integrated approach involving all school departments is great, and all sorts of frog projects can develop, for example frog soft toys from sewing classes, a Ribit go-kart made in woodwork shop, chocolate frogs from cooking classes, student council conducting toad races in the school yard, frog jokes and frog poem collections.

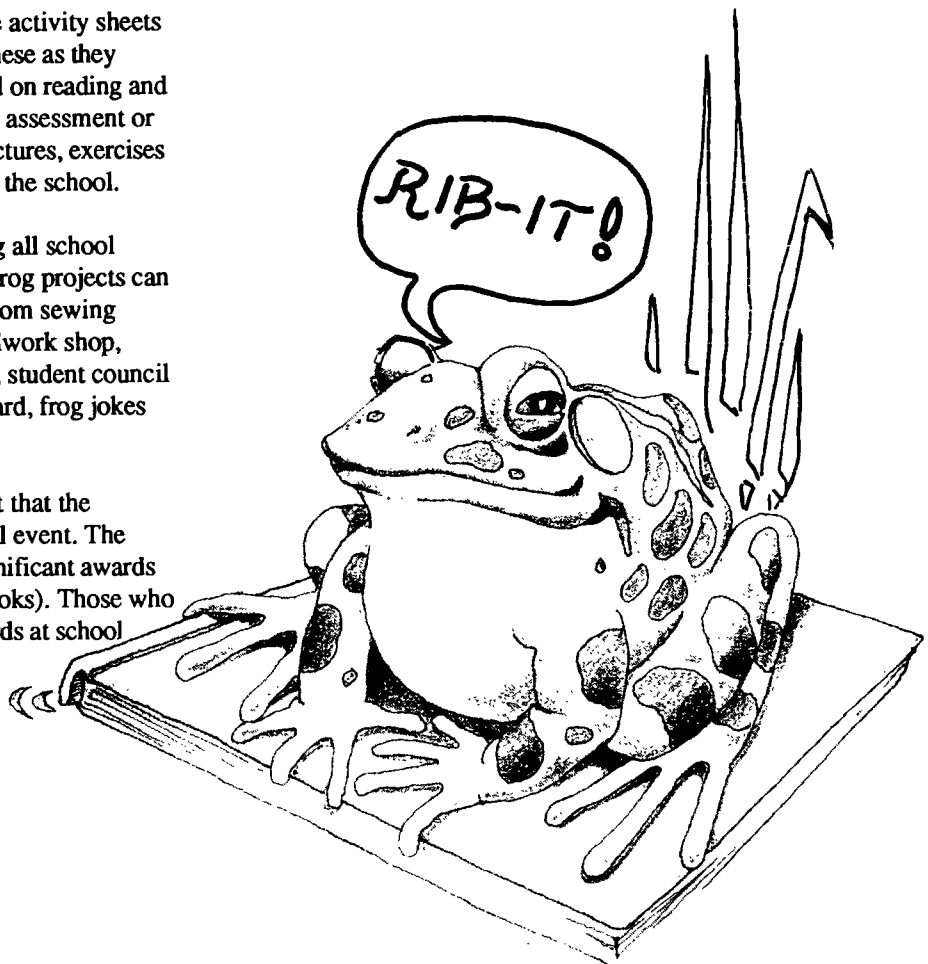
9. Award ceremonies. It is important that the presentation of certificates is a special event. The principal was delighted to present significant awards to really good readers (50 or more books). Those who made a special effort were given awards at school

assemblies. Other guests from the school and local community can also be invited to present awards. The teacher-librarian can act as the go-between, the willing organizer and general factotum. Perhaps the most useful role the teacher-librarian can play after the scheme is implemented is to keep the hype going, organize the PR and make sure the momentum is maintained. Variety is important as is constant encouragement to individual students.

10. The last step after the success of Ribit is to organize GRIN--Great Reading in Nine!

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Ribit [kit]. By Andrew Taylor, Gary Shaw, and Jo Goodman. Tadpole Press, 1983. P.O. Box 432, Hawthorn, Victoria, 3122 Australia



# BIBLIOGRAPHIES







## CANADIAN LITERATURE IN THE CLASSROOM: Random thoughts and an informal bibliography.

by M. LITCH,  
Doctoral candidate, studying Canadian  
children's literature.  
Nanaimo School District (#68)

My experience has been that children very much like the idea of "owning" authors. I make a point of telling as much as possible about authors in Canada. Frequently children have lived or travelled where the author lives (or writes). Further, the characters, settings and situations are Canadian - in some interesting and indefinable way this touches the hearts of the Canadian child.

The most successful authors with grades 6 and 7 have been: Brian Doyle, Monica Hughes, W.W. Katz, Jean Little, Janet Lunn, O. R. Melling and S. Martel. Middle grades read Doyle, Hughes, Montgomery and Korman.

The most popular "Easy" is Robert Munsch. This is partly because I am a great fan and read Munsch to kindergarten through grade 7, and to parents' groups!

I use Stott's ideas about "reading" illustrations and read picture books to every grade. I make a point of using and teaching vocabulary of bibliography, illustrators and part of book (especially dedications) to all grades - kindergarten to seven.

The result is a further sense of ownership and pride; the child's ability to discriminate is enhanced. For example, a parent tells me that when she reads to her 6 year old, the child insists on knowing who the illustrator is before starting.

Another parent tells me that her kindergarten child pointed out to her how well the colors of the end papers matched the illustrations - using this vocabulary!

I overhear students recommending Jean Little and Janet Lunn and O.R. Melling and S. Martel. They discuss the differences between these authors; they compare them and talk about characters; where the authors are from, and speak knowingly about which are these authors' newest releases.

All of this gives children a sense of possession - of being a part of books - of being in control because they know something before they even read. Further, when they have had an opportunity to meet authors, students are motivated to read and try different genres.

One of the most significant things about Canadian children's literature is that it has, to a large extent, avoided the American "problem novel" syndrome. For the most part, our authors are pursuing universal themes and are creating rich, textured literature, readable by all age levels. Many of my teachers and parents read Melling, Lunn, Little, Martel and Hughes. Canadian children's literature is distinctive in that it explores the mystical, probes the mysterious and cyclical nature of life, and thus examines the maturing process.

In my opinion, O.R. Melling is head and shoulders above the others. In time, I think we shall see she is a touchstone for this period in our literature.

Canadian children's literature has more to offer - and we owe it to our students to be sure they partake of their own cultural riches.

I have had success with all these authors and titles - this list is only a beginning.

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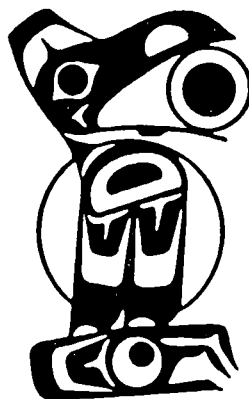


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# BEYOND HIAWATHA : A BIBLIOGRAPHY OF JUVENILE LITERATURE WITH NATIVE THEMES AND CONTENT (K-12)

by **Peg Klesner** for The Native Indian Teacher Education Program, Faculty of Education,  
University of British Columbia



The following bibliography has been prepared in order to share with parents, librarians and teachers a comprehensive list of books written about native culture. Some of the books included are by native authors and we have designated those by an asterisk (\*) following the author's name. There are a few books included which are presently out of print, but which are still found in many existing libraries.

This list is intended to be open-ended, so we ask your assistance in identifying books which you feel we should include in a subsequent issue. We have included a suggestion sheet for this purpose, and would be interested in any other ideas you might have in regard to this bibliography.

When building the bibliography, we placed the emphasis on fiction, legends and poetry. Generally speaking, the list does not include books related to the study of native languages or social studies. Books that were Canadian and geographically closer to British Columbia were given preference, although a few books on Eastern Canadian native life were included. Suggestions?

The NITEP library at UBC is presently establishing a model collection of the titles listed and would welcome your suggestions. The collection will be separately shelved and on reserve for use in the library only.

We hope you will find this list of books interesting and useful, and we look forward to your response.



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\*\*\*\*\*

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#### Junior and Senior Secondary Levels

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- The Breed Apart. German. Toronto: McClelland and Stewart.
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## BOOKS NEEDING CAREFUL TEACHER INTERPRETATION AND BRIDGING

\*\*\*\*\*

The following books, while well-written and/or historically accurate, involve attitudes and stereotyping which reflect a very negative depiction of native people and their culture.

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Mission to Metlakatla. Elaine Wentworth. Boston: Houghton Mifflin, 1968. (Senior Secondary)  
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Wait for Me. Watch for Me. Eula Bee. Patricia Beatty. New York: William Morrow and Co., 1978. (Intermediate)

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(Junior to Senior Secondary Levels)

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Compiled by LYNN K. RHODES  
University of Colorado - Denver



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- Wood, Leslie. A Dog Called Mischief. Oxford, England: Oxford University Press, 1985.
- Wood, Leslie. The Frog and the Fly. Oxford, England: Oxford University Press, 1985.



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List supplied by **FAYE BROWNLIE**, District Curriculum Coordinator, S.D. #38 (Richmond).

Ahlber, Janet and Allan. The Jolly Postman. London, England: Heinemann, 1986.

Baylor, Byrd. I'm In Charge of Celebrations. New York, NY: McMillan, 1986.

Bianchi, John. Princess Frownsalot. Scarborough, ON: Firefly Books, 1987.

Brighton, Catherine. Five Secrets in a Box. Markham, ON: Owen Morgan Books, 1987.

Fox, Mem. Wilfred Gordon McDonald Partridge. Markham, ON: Penguin Books, 1984.

Khalsa, Dayal Kaur. I Want a Dog. Montreal, Quebec: Tundra Books, 1987.

Khalsa, Dayal Kaur. Tales of a Gambling Grandma. Montreal, Quebec: Tundra Books, 1987.

Lester, Alison. Clive Eats Alligators. Toronto, ON: Oxford University Press, 1985.

Mahy, Margaret. The Man Whose Mother Was a Pirate. Markham, ON: Puffin Books, 1985.

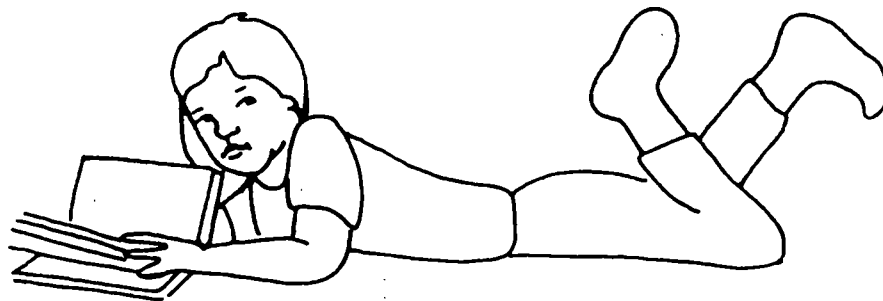
Morgan, Allen. Midnight Money Van. Toronto, ON: Annick Press, 1987.

Munsch, Robert. A Promise is a Promise. Toronto, ON: Annick Press, 1988.

Wallace, Ian. Chin Chiang and the Dragon's Dance. Vancouver, BC: Douglas and McIntyre, 1984.

Wanabe, Aska. Who Hides in the Park. Montreal, Quebec: Tundra Books, 1986.

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## PATTERN BOOKS



Alexander, M.

Maybe a Monster

Baylor, Byrd

Everybody Needs a Rock

Brown, Margaret Wise

Goodnight Moon

Important Book

The Digger

Byers, Betsy

Go Hush the Baby

Deregniers, B.

May I Bring a Friend

Emberley, B.

Drummer Hoff

Galdone, Paul

The Three Bears

Three Ducks Went Wandering

Hallinan, P.K.

That's What a Friend Is

Hopkins, Margo

Honey Rabbit

Joslin, Sesyle

What Do You Say, Dear?

Keats, E.J.

Over In the Meadow

Kellogg, Steven

Won't Somebody Play With Me?

Krauss, R.

A Hole Is to Dig

Kuskin, Karla

Just Like Everyone Else

Martin, B. Jr.

Brown Bear, Brown Bear

David Was Mad

Ten Little Squirrels

Mayer, Mercer

Just For You

Merriam, Eve

Do You Know What I'll Do?

Do You Want to See Something?

Mizamura, Kazue

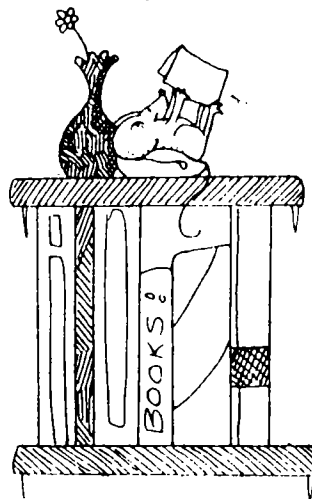
If I Were A Cricket

McClintock, Barbara

The Little Red Hen

O'Niell, M.	<u>Hailstones and Halibut Bones</u>
Patterson, D.	<u>If I Were A Toad</u>
Peters, Sharon	<u>Ready, Get Set, Go!</u>
Raskin, Ellen	<u>Nothing Ever Happens On My Block</u>
Sendak, M.	<u>Seven Little Monsters</u>
	<u>Where the Wild Things Are</u>
Shepherd, G.	<u>Gentle, Gentle Thursday</u>
Stevenson, James	<u>Could Be Worse</u>
Stobbs, Williams	<u>There's a Hole In My Bucket</u>
Vigna, Judith	<u>Couldn't We Have a Turtle Instead?</u>
Viorst, J.	<u>Alexander and the Terrible Day</u>
	<u>My Mama Says There Aren't Any...</u>
	<u>Rosie and Michael</u>
	<u>Tenth Good Thing About Barney</u>
Wildsmith, Brian	<u>The Nest</u>
Zolotow, C.	<u>My Friend John</u>

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## WORDLESS BOOKS - ENGLISH

These books are good for language development and for creative writing because they tell a story without words.

Alexander, Martha

Bobo's Dream

Amoss, B.

Out, Out, Out

Aruego, Jose.

By the Sea

Asch, F.

Look What I Can Do

Depaola, Tomie

Yellow, Yellow

Pancakes for Breakfast

Flicks

Emberley, Ed

A Birthday Wish

Goodall, John S.

The Ballooning Adventures of Paddy Pork

The Adventures of Paddy Pork

Creepy Castle

Naughty Nancy

Paddy's Evening Out

The Surprise Picnic

Paddy Pork's Holiday

Look Again

Hoban, T.

Changes, Changes

Hutchins, Pat.

Flying Reptiles in the Age of Dinosaurs

Kaufman, John

Pssst! Doggie

Keats, Ezra Jack

The Egg Book

Kent, Jack.

A Flying Saucer Full of Spaghetti

Krahn, Fernando

A Funny Friend from Heaven

Sebastian and the Mushroom

Who's Seen the Scissors



Krahn, Fernando

April Fools

Little Love Story

The Mystery of the Giant Footprints

Krahn, Fernando

How Santa Claus Had a Long and Difficult

Journey Delivering His Presents

The Self-made Snowman

Robot-bot-bot

Krauss, Ruth

The Bundle Book

McPhail, D.

Oh, No, Go

Mari, Iela and Enzo

The Apple and the Moth

The Chicken and the Egg

Mayer, Mercer

Ah-Choo

Frog Goes to Dinner

A Boy, a Dog, and a Frog

Bubbles

One Frog Too Many

Meyer, Renate

Vicki

Rockwell, A.

Albert B. Cub and Zebra

Spier, Peter

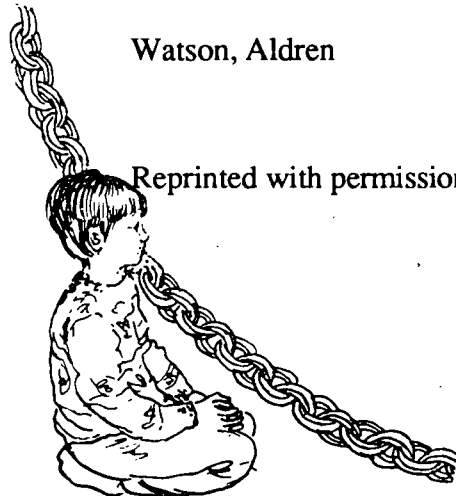
Noah's Ark

Ward, L.

The Silver Pony

Watson, Aldren

The River



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## WORDLESS BOOKS - FRENCH

- Anno, Mitsumasa      Ce Jour La. Paris, France: L'Ecole des Loisirs, 1978.
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- Mayer, Mercer      Une Grenouille S'est Echappée. Gallimard, 1980.
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- Cours, Zerbie, Cours, Cours. Paris: Albin Michel Jeunesse, 1981.
- Le Dejeuner de Zerbie. Paris: Albin Michel Jeunesse, 1981.
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- Spier, Peter      Il Pleut. Paris, France: L'Ecole des Loisirs, 1982.
- Turk, Anne      Alex et le Cube Magique. Paris: Editions du Centurion, 1983.
- Bonne Anniversaire Alex. Paris: Editions du Centurion, 1984.
- Bon Voyage Alex. Paris: Editions du Centurion, 1984.
- Le Parapluie d'Alex. Paris: Editions du Centurion, 1983.
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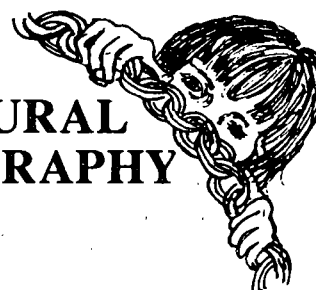
## Theme: BEARS Bibliography

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Degan, Bruce. Jamberry. Harper and Row.  
Galdone, Paul. The Three Bears. Scholastic.  
Gross, Ruth Belov. A Book About Pandas. Scholastic.  
Heller, Ruth. Mammals Born Alive and Well. Scholastic.  
Kennedy, Jimmy. Teddy Bears' Picnic. Green Tiger.  
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Kraus, Ruth. Bears. Scholastic.  
Martin, Bill Jr. Brown Bear, Brown Bear. Holt, Rinehart, and Winston.  
Murphy, Jill. Peace At Last. Platt and Munk.  
Palan, Margaret and Douglas. Our Teddies, Our Selves. Little Brown.  
Sharmat, Marjorie. I'm Terrific. Scholastic.  
Winter, Paula. The Bear and the Fly. Scholastic.  
Wohar, Bernard. Ira Sleeps Over. Scholastic.

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# THEME: CANADIAN MULTICULTURAL BOOKS FOR CHILDREN – BIBLIOGRAPHY



## FICTION

Allison, Rosemary. The Green Harpy at the Corner Store. Kids Can Press. (Greek)

Blades, Ann. Mary of Mile 18. Tundra. (Mennonite)

Craig, John. Who Wants to be Alone? Scholastic-Tab

Duncan, Frances. Kap-Sung Ferris. MacMillan. (Korean)

Dunham, Mabel. Krisli's Trees. McClelland & Stewart. (Mennonite)

Little, Jean. From Anna. Fitzhenry & Whiteside. (German)

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Little, Jean. Kate. Fitzhenry & Whiteside. (German)

Paperny, Myra. The Wooden People. Little, Brown. (Jewish)

Pasternak, Carol and Allen Sutterfield. Stone Soup. Women's Press.

Singer, Yvonne. Little Miss, Yes Miss. Kids Can Press. (Jamaican)

Smucker, Barbara. Days of terror. Penguin. (Mennonite)

Smucker, Barbara. Underground to Canada. Clarke, Irwin. (Black)

Wallace, Ian and Angela Wood. The Sandwich. Kids Can Press. (Italian)

## PICTURE BOOKS AND EASY TO READ BOOKS

Allison, Rosemary. The Pillow. Lorimer. (Italian and East Indian)

Cox, Rita. How Trouble Made The Monkey Eat Pepper. Kids Can Press. (Jamaican)

Franko, Ivan. Fox Mykyta. Tundra. (Ukrainian)

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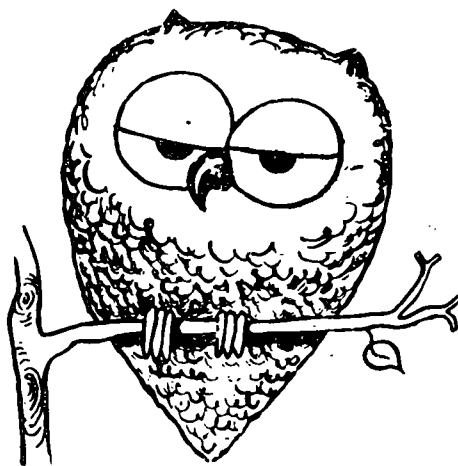
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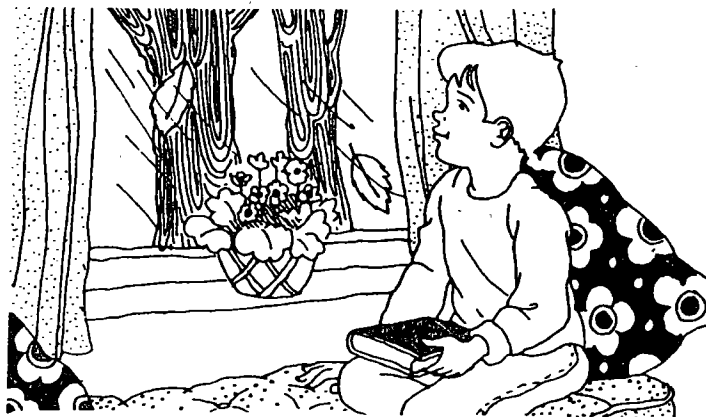
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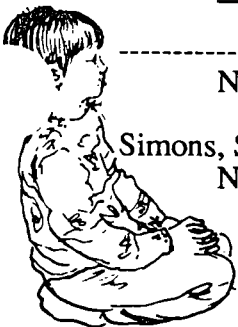
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