

A STORY PICTURE APPROACH
TO DEVELOPING THE WRITING SKILLS OF
BLACKFOOT INDIAN CHILDREN

by
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Foreward

Do we think in images or do we think in words? When I have asked this question people are frequently hard put to reply. "I don't know," they will say, "Let me stop and think!". Those who immediately respond with "I think in words" often have second thoughts upon reflection. For are not words the symbols for objects and ideas which, more often than not, seem to have their reality in concrete forms or personal situations? And so we have "images" in our minds of these concrete forms (people, objects, or events) to which our thought and ideas pertain.

Taken in this light, art as a basis for writing does not seem so far-fetched after all. For art opens doors to perceptions. The artist through his images makes the invisible visible and at the same time his representations are interpretations of his reality.

The importance of imagery should not be overlooked. There can be no question of the relevance of imagery to the process of thinking as put forward by scientist Albert Einstein (1945):

"The words of the language as they are written or spoken, do not seem to play any role in my mechanism of thought. The physical entities which seem to serve as elements in thought are certain signs and more or less clear images which can be voluntarily reproduced and combined. The above-mentioned elements are, in my case, of visual and

some of muscular type. Conventional words and other signs have to be sought for laboriously only in a second stage when the mentioned associative play is sufficiently established and can be reproduced at will." 1

In my own case, I am at one with Einstein -- I think in images. For me (and I suspect, for most children) images are a necessity. Kenneth Boulding, an economist, wrote a book entitled The Image (1956) in which he demonstrated that life itself is a process of building an image by which we interpret the events of our life.

Herbert Read (1945) in Education Through Art said that the aim of education should be the creation of artists since all faculties of thought, logic, memory, sensibility and intellect are involved in artistic processes.

Such sentiments and my reading of the relevant literature led me to the development of an approach which I have labelled the "Story Picture Program." My intent is to describe the program in some depth, both its nature and implementation.

In the Story Picture Program which is based on native children's art, the child takes the disparate elements of one spatial configuration (his drawing) and draws out of it a cohesive whole - his story.

1 Hadamard, J. The Psychology of Invention in the Mathematical field. Princeton University Press, 1945. New York: Dover Publications, 1954.

The story that emerges from his drawing is important in that the native child is representing and interpreting his world in his art and in his writing. He is free to draw and write what he knows about, cares about or has experienced or imagined and in so doing he learns that there are no right or wrong answers. He learns that school is not an alien place where, too often in the past, he was told (if not in so many words, than at least by inference) to park his life and his experience outside the classroom door - since the learning, the stories in the readers, were often foreign to him and bore little resemblance to his life and his experiences on the Reserve.

Through Story Pictures the native child learns that his world is valued; that his life and his experience is the very "stuff" of school - in his art, in talk and in story!

If one looks more deeply into the arts in the curriculum as does Harry Broudy (1977) and asks "How basic is aesthetic education?" (p. 124) one learns that art orders feeling by giving it expressive form perceptible to the senses. Through aesthetic perception human beings develop what Broudy calls an "image store", a context of ideas and concepts that gives meaning to reading, any other symbolic learning and to life experience itself. Thus Broudy (1979) asserts that the arts are necessary, not merely nice. Elsewhere he argues that arts are basic to higher levels of

thinking (associative, applicative, and interpretive) that schools so often neglect in favour of replicative thought which merely reproduces what has been presented and is soon forgotten (Broudy, 1982a).

When living in a computerized, technocratic society, it becomes all too easy to accept a programmed way of teaching based on mass-produced educational materials which often deny children's ability to create their own curriculum and may lead them to distrust their creative ability. This denial of creative development can make for an unbalanced consciousness - one in which artistic, poetic and intuitive modes of awareness are given little credence - and can result in an individual's inability to be spiritually nourished through symbolic means.

For if we do not nourish the creative side of children, will their destructive side become dominant? On Indian Reserves, where there is 95 percent unemployment along with high incidences of family breakdown and violence, alcoholism, suicide, vandalism and destruction of Reserve properties, it is perhaps crucial that we develop children's creative talents so that the imposed "leisure" time of adulthood can be spent in creative endeavors rather than in destructive pursuits.

The Story Picture Program is one small attempt to develop in native children their creative, artistic

potential from an early age and through it, hopefully, also help them develop a positive self-image. Because art enables us to fashion possibilities for our experience that go beyond the here and now.

To the question of "Why art?" I say this: the mind needs imagery. The mind needs art. For it is in the heightened state of consciousness which is achieved in the artistic process that we interpret and make sense of our reality.

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CHAPTER I

INTRODUCTION AND ORGANIZATION OF THE PROJECT

In Chapter One of this project, I describe the Story Picture Program, explain how it evolved, and discuss related materials. Chapter Two examines the drawing and writing of Indian children in the light of pertinent literature and related research. The rationale for Story Pictures is stated in Chapter Three while Chapter Four provides a course design with sample lessons. A handbook for teachers and examples of student work are also appended.

The Nature of the Story Picture Program and its Evolution

My Story Picture Program was inspired largely by Sylvia Ashton-Warner's book, Teacher, and through involvement in a workshop by Doreen Wincott of Sardis, British Columbia.

In the summer of 1975, I attended the Summer School of Reading at Western Washington State College in Bellingham, Washington, where I attended a workshop, "From Writing To Reading," by Doreen Wincott. Her method was patterned on the Key Words approach described in Sylvia Ashton-Warner's book, Teacher. Essentially, on the first day of school in Grade One, the pupils were asked what word they wanted to learn. The word was printed on a 4 x 9 inch colored card and given to the child to practice copying on the board. Then

the words were put into sentences--sentences first modelled by the teacher. After a few days, the children composed their own sentences and in this way they began the process of reading, through writing of words and sentences of their own.

On my return to the Blackfoot Reserve in September, 1975, I was determined to use the writing-to-reading approach in my Grade One class at Crowfoot School.

Although I started out with Doreen Wincott's model, it soon evolved into something quite different because I was working with Blackfoot Indian children. Through the years I had noted how easily and freely Indian children drew pictures. They loved to draw and were completely undaunted by drawing. There was never any hesitation or inhibition about drawing. I decided to capitalize on this ability and so it was that my Story Picture Program came into being.

During that first year I started out with word cards but the following September I dispensed with the cards because I was gearing my program to the Native style of learning which is often described as being holistic. (To Natives, the determining factors are wholes which are not reducible to the sum of their parts.) So it seemed to make more sense to start with the whole (the story or sentence) instead of the part (one word).

Put simply, what happened in my classroom was this: the children drew a picture and wrote a story each and every day in Grade One. I never assigned topics so each child was free to draw and write about whatever interested him/her that day.

On the rare occasions when a child said he did not know what to write about I would talk to him and ask questions about his family or events on the Reserve and very soon the child would be drawing and writing. Once a boy said, "Teacher, I don't want to do a Story Picture today." My response was, "Well, you can write about that, Vernon. You can write a story about why you don't feel like writing a story today." And he did. His picture showed a droopy-eyed boy. It turned out that he was tired and wanted to go to sleep (which he did shortly afterwards).

During September I would teach the alphabet, the letters and sounds and the formation of letters and numerals. I used the chalkboard a lot to demonstrate the formation of letters using the ball, stick and candy cane to describe the various strokes, e. g., the letter "a" is a ball with a short stick stuck to it; the letter "d" is a ball with a tall stick stuck to it. This usually eliminates the b-d reversals so common with young children since they learn that the letter d has a tall stick. To emphasize the difference between lower case b and d still further, I

remind the children that the lower case b is like the capital B (they both start with a tall stick but the lower case b has no half-circle at the top - only at the bottom).

The children would come to the chalkboard to practice printing their letters. In my classroom at Crowfoot, I was lucky. I had blackboards all across the front and all across the back of the room so each child had a two foot space at the board with his/her name at the top. I could see them all at a glance and I would walk around giving help as needed. When the children could form their letters correctly on the board, they would go to their desks and print them in a notebook or on lined paper.

I also used the Peabody Language Development Kit with its puppets and picture cards to develop oral language, especially verb endings. There is no past tense in most Native languages so the children encountered difficulties with that. Also, in Blackfoot, there is one word that means either "he" or "she" which is why you will often hear children say, "Tommy, she hit me," or "Melanie, he's still outside". To overcome this I would hold up various action picture cards from the Peabody Kit and have the children give the correct sentence for it, e. g. "He is riding a bike," or "She is combing her hair."

For the first few weeks, the children would draw their pictures on newsprint or other blank paper and dictate a

story (usually one sentence) which I printed on their picture. They traced over my letters for the first couple of weeks, then I started leaving a space under the sentence and asked the children to copy-print the sentence in the space below.

Right after Thanksgiving, I would give them their first Story Picture notebook. They also were given a notebook dictionary - one page of the notebook for each letter of the alphabet. Now they started writing independently and when they needed a word, I printed it for them in their personal notebook dictionaries. Very soon (since I was teaching and reviewing sounds and letters daily), the children would have their dictionary open at the right page, e. g. on the "Gg" page for "gorilla". In this way, they learned alphabetical order along with their sounds and spelling.

As well, high-frequency words were up on the wall where children could refer to them - words such as: the, they, there, is, are, was, were, going, went, saw, said, because. I also had picture charts of zoo animals with names of the animals printed under each picture; a family scene with all family words from "Grandmother" to "baby" attached to the appropriate picture; action pictures with the appropriate verbs; weather words; string of rhyming word cards; opposites; TV characters.

An important aspect of my Story Picture Program was that I used their writing to find out what I needed to teach, so my curriculum was based on their needs making it always immediate and relevant. In other words, their response was my curriculum and I taught things when they arose in the children's writing, e. g. the first time a child put conversation in his story I would stop and teach a lesson on quotation marks. Sure enough, the next day or maybe even the same day, four or five other kids just had to try it for themselves - they wanted to use "talking marks", too!

I continued the Story Picture Program for five years at Crowfoot School and when I became Principal and Kindergarten teacher at Old Sun School in 1980 I introduced it to the five-year olds in Kindergarten and asked the Grade One teachers to continue it in their classes.

It is now being used in the Junior and Senior Kindergarten classes at our new school (Chief Old Sun) as well as in the Grade One and Two classes. By starting the daily Story Pictures with the four-year olds in the Junior Kindergarten, we have noticed that by the time the children get to Grade One their drawings are really quite remarkable. Visitors to the school often find it hard to believe that children who are five and six years of age can draw such detailed pictures.

In September, 1987, our students entered a Native Youth Art Contest co-sponsored by Shell-Canada and OCO '88. Initially, 500 works from Native students across Canada were submitted and judged, of which 100 were ultimately selected to be framed and put on display in the Devonian Gardens, Calgary, Alberta, during the 1988 Winter Olympics. Four Grade One students and one Grade Two student from Chief Old Sun School were grand prize winners and had their art works displayed in this Native Youth Art Exhibition. It should be noted that these five students were the only winners at so young an age; all the other winners were upper elementary, Junior and Senior high school students. Perhaps our six-year old artists were winners because they have been drawing pictures on a daily basis since they were four years old and first started school.

Although I had given Story Picture workshops to teachers of Native children throughout the past ten years (in which I described it and showed samples of students' work), it had not been formally written about until after I began graduate studies at the University of Lethbridge; at that time I began to research and write about the Art/Writing/Native connections.

A review of the literature indicated that drawing was indeed a solid base for beginning writing and, of course,

the "language experience" approach had long been used in the teaching of reading and writing.

Three courses at the University of Lethbridge had a major influence on the development of this one-course project. Education 5201, Understanding and Improving the Curriculum, with Dr. Richard Butt, who gave me the opportunity through autobiography to put down on paper for the first time what I had been doing in the classroom for years. Education 5200, Curriculum Studies and Classroom Practice, Dr. Frank Sovka, in which I learned how to write a formal curriculum design. Education 5930, Exploratory Language and Learning with Dr. Laurie Walker in which I did preliminary research on my project and presented oral and written versions of it. The comments and feedback on these presentations were useful and helped me to extend and clarify my focus.

I must also mention Anthropology 3922, Anthropology of the Narrative with Anna von Harbou which re-emphasized for me the fact that we know our world through story and that it is through stories that we make sense of our world and our reality. And, Education 5301, Ideas of the Great Educators II, given by Dr. Robert Gall and Dr. R. Bruno-Jaffre was helpful as well. In the course, the description of Paulo Freire's literacy work with South American peasants served

to validate my own work with Native students since Freire also advocated having the learners write their own readers.

In summary, then, the Story Picture Program is one teacher's contribution to Native curriculum. In the past few years, word of the program has spread and we have had groups from the University of Lethbridge, the University of Calgary and from Alberta Education in Edmonton visit our school and in February 1988, I was asked to do a workshop on the Program at the Treaty #7 Education Conference held at St. Mary's School on the Blood Reserve. As one outcome, teachers at Brocket, Standoff and Levern are now using the program in their classes.

RELATED MATERIALS

(Journals, Patterns Poems and Stories)

Hand-in-hand with Story Pictures, the children at Chief Old Sun School also do Journal writing daily and pattern poems and stories weekly. Therefore, a teacher's handbook on Pattern Poems and Stories is included in the appendix as a part of the project.

CHAPTER II

REVIEW OF THE LITERATURECONNECTIONS: THE NATIVE STUDENT, ART AND WRITING

In this section the art and writing of Native children is examined in the light of related research. As well, I analyze and interpret the research findings, and review the literature in the light of my own experience in the classroom. The specific purpose of the literature review is to explore whether representation by art, specifically drawing, facilitates the teaching of writing to Native children. Lastly, I describe, in narrative style, the process of the Story Picture Program.

A Look at Native Children's Art and Writing

"Draw me a story," I said to my Kindergarten children on the first day of school in September.

I could have said, "Draw me a picture," but every picture tells a story, for art is pictorial language and carries a message just as surely as the written word does.

One of the 'story pictures' on the first day was a drawing of a house with a fence, some trees, clouds, and in front of the house, a contorted figure on the ground with other figures standing nearby -- a drawing far more detailed and sophisticated than one would expect a five-year old boy,

just entering Kindergarten, to be able to draw. His dictated story of the picture (which I would not have guessed) was:

"I'm break-dancing. My Mom and Dad are watching me."

Another drawing was of a house on fire with a lot of red crayon scribbled all over it (denoting flames) and two stick figures in the foreground. The story:

"The house is on fire. They're throwing dirt in there."

(Tiny, the artist-author, and his identical twin brother had, the previous year when they were four years old, burned down their house.) During the next four months of school, until the family moved away, Tiny drew more than a dozen pictures of burning houses; a recurring theme of an event which obviously held intense feeling and emotion for him.

Tiny's twin brother, Fred, also drew a burning house that first day. His story:

"The guy's in his house and needs help.
There's a fire. This is an old house."

There were many other stories about 'my house', 'my Mom and Dad', 'my Grandma cooking bannock', about 'going to town and buying groceries'. As the children narrated the story of the picture, I printed it for them explaining that this was how we "drew" the words of their story. At first the

children traced over my letters, but later copy-printed the words independently below mine. And this, in essence, was the simple beginning and process of the Story Picture Program.

Literature Review and Commentary

Does representation by art (specifically drawing) facilitate the teaching of writing to Native children?

First of all, drawing is a natural and pleasurable activity. From my personal observation, based on eighteen years of teaching Native children, I have found that Indian children love to draw. One seldom hears a Native child say that he/she cannot draw. Perhaps this stems from living on the Reserve, at some distance from an urban setting (where the multiplicity of images can cause sensory overload), allowing these children to really look at and study things in their distinctive environment, in other words, to really look at trees and clouds and animals.

This 'natural' aspect of drawing has been described by Victor Lowenfeld (1947) in his book, Creative and Mental Growth:

"If it were possible for children to develop without any interference from the outside world, no special stimulation for their creative work would be necessary. Every child would use his deeply rooted creative impulse without inhibition, confident in his own kind of expression. We find this creative confidence clearly demonstrated

by those people who live in remote sections of our country...lack of confidence. Art for the child is merely a means of expression."

Drawing communication then, is elemental and basic. It is also universal. According to Marvin Klepsch (1982) in his book, Children Draw and Tell, drawing speaks louder than words in the early stages of a child's development.

Using drawing as a precursor to writing makes sense when one considers that the earliest form of writing was picture-writing, or pictographs. For if prehistoric man had not perceived that his drawings conveyed meanings, not only to himself but also to others, the earliest form of pictorial communication, picture-writing, would probably never have begun. Prehistoric man left no written records but he left pictorial images, scratched, carved or painted on the surfaces of rocks and caves. So, in the history of human development, before the (written) word, there was the image.

The important understanding we derive from 30,000 year-old drawings in the caves of France and Spain according to Graham Collier (1972) in Art and The Creative Consciousness, is that, "the making of images is a way of participating in life and of possessing or making completely one's own, those events which are particularly significant because they

reveal the quality of true relatedness between ourselves and some aspect of the external world." (p. 172)

Therefore, by drawing we are constructing representations of the world, of our reality. Drawing as a means, as a way of representing reality, has meaning. It is from the representations we make that we gain "a sense of continuing existence in a world that has a past and a future, a world that remains in existence whether we are there to prove it or not." (James Britton, 1970, p. 18)

North American Plains Indians used pictographs to tell stories, so using drawings as a basis for writing can be related to historical roots of Native communication and since pictographs are a part of their heritage, we can instill a sense of pride in Native children by linking the past to the present.

Also, the Native child's drawings-writings (Story Pictures), serve to validate his life and experience because the story-pictures are self-generated. Each child is free to draw about any subject -- no topics are ever assigned, and so the child draws what is of importance or interest to him. The underlying assumption is that the Native child's self-concept will be enhanced because his experiences depicted in drawing and writing are valued, with the hidden message to the student being, "My culture, my experience is valued."

With Story Pictures (as I have named this program), the Native child can begin to define himself and his environment on paper as an act of self-discovery. His drawings serve to stimulate oral reading and talking as well as writing. Through daily story picture creating, the Native child gains practice in and improves his reading, writing, speaking and drawing skills. As well, he has interpreted, shaped and coped with some bit of experience. The child invests his/her drawing with meaning which is one step in the total symbolizing process (or representative function).

James Britton (1970) says that in the process of symbolizing the world, we are "ordering, familiarizing, and thereby mastering what would otherwise remain undifferentiated confusion."

Frank Smith (1977), in exploring the uses of language, proposed a corresponding non-language alternative for each use, and posed the question of whether each language use was, in fact, based on the related non-language alternative. Smith said:

"If every language use depends on a prior non-language alternative, then the most effective way to develop language use and thereby language fluency would be through the underlying non-language means...The way to promote in children the difficult representational or descriptive function of language, for example, might lie in the simultaneous or even prior encouragement of alternative forms of representation,

such as drawing, model-building, or play, generally." (p. 541)

The relatedness of language and drawing is not surprising if one considers that both language and drawing are part of the symbolic function of the brain which makes possible the representation of an object, event or conceptual scheme by means of a signifier or sign.

Several behavior patterns fall under this representational or figurative ability of the mind, and all are based on the evocation of an object or event which is not present, according to Penny Platt (1977, p. 262). These functions appear toward the end of a child's second year and increase in complexity through the sixth year when representation is combined with abstract thinking. Thus graphic images manifest progressive stages of a child's mental and physical development. (Penny Platt, 1977, p. 262)

In the Story Picture Program, the Native child's self-initiated drawings followed by the writing of his spoken words help the child to understand the transference of meaning from the picture to the spoken words to the written words.

In writing, children are required to replace the word-sound with a word-image (written word). It appears, as emphasized by Vygotsky (1962) that the main stumbling block to writing is the abstract quality of written language.

Children who are helped to understand how they converted ideas (inner thoughts) into graphic (picture) symbols are perhaps better prepared to convert graphic images into alphabetic images or (written) words.

With the Story Picture method, which starts with drawing pictures, the writing (actual printing of letters and words) can be introduced as "written art", thereby reducing its novelty and anxiety. Because they have been drawing and developing their fine motor skills through art, the children write as spontaneously as they draw.

Visitors to Old Sun School on the Blackfoot Reserve at Gleichen, Alberta have often remarked on the exceptionally neat printing of the children, which could be a result of their fine-motor development through drawing. (An interesting side-bar to this, was the recent report of the Gleichen School Annual Handwriting Awards which appeared in the July 2, 1986 issue of the Strathmore Standard newspaper. In Grades 1, 2, 4, 5 and 6 awards went to Native students, and all of these students attended Kindergarten and Grade One at Old Sun School where they participated in the Story Picture Program of drawing and writing on a daily basis.

An important aspect of this drawing-to-writing program is in the "telling" of the story or meaning embedded in the child's picture. The opportunity of "narrating" a picture-story helps the Native child to make a smooth transition

into sequential thinking and anecdotal writing and speaking since the composing process involves organizing one's thoughts. Having the picture in front of him as a constant referent or reminder helps the child to recall the ideas and events of his story as captured in the drawing. As Laurie Walker (1986) expressed it:

"Could it be that the process of composing a picture releases and stores a set of information that helps the writing of the story? One of the problems of writing for young children is that the hand cannot keep up with the mind and ideas get lost. The holistic organization of a picture offsets the loss of information that the linear nature and production of writing entails."

The usefulness of the pictorial mode as an aid to cognition is also supported by Jerome Bruner (1966) who identified three modes of representing objects and events: enactive, iconic, and symbolic. The first mode is representation by action, e.g. manipulation of objects. The second (iconic) mode refers to representation in the form of images. Images are spatial wholes, like a map or a picture. Symbolic (abstract) representation involves the use of a code, usually language, to represent objects and ideas. The symbol, unlike the icon, does not bear any physical resemblance to the object it represents.

These representational models are not age-locked. In each stage of development, the three modes are operating.

For example, most pre-schoolers are using all three modes of representation. They wave "goodbye" (enactive), draw a face or figure (iconic) and speak a language (symbolic).

Since Native children are said to be visual learners, the iconic mode would appear to be important in Native cognition.

The Plains Indians had dramatic ceremonies involving visions, stories and fasting. Learning through visions became a powerful means of tapping the learning process. (Paul Marashio, 1982). In some respects, drawing is based on a kind of "inner vision" and it may be that Indian children are good at drawing because of their inner vision or keen ability to visualize. According to Marashio, "...observation was acutely developed among the Native Americans. They could describe in detail, events and activities of times long past. Sensitivity and awareness to the occurrences around them were developed to a high intensity."

Studies done in Canada by MacArthur (1968) and Berry (1969) have confirmed relatively strong spatial-perceptual abilities in Canadian Native children. Other research into cultural learning styles has dealt with "bi-polar distributions" such as field dependence/field independence (Weitz, 1971) and global/analytic processing, (Das et al, 1979; and More, 1984).

Field independence is the degree to which an individual can separate a figure from its background, a part from the whole, oneself from the environment. A field independent (FI) person is more able to provide an organizational structure on a field that has very little inherent organization, (e.g. unmapped terrain).

A field dependent (FD) person is more conscious of other people (more socially aware and responsive to those around him) whereas the field independent (FI) individual will impose his own structure on a field (spatial or conceptual) much more readily than a field-dependent (FD) individual.

Weitz (1971) studied two Indian cultural groups, Algonkian and Athapaskan, and within these groups separated out urban, transitional, and traditional groups, as well as male-female and older-younger. She found that the overall group scored very high on FI and the more traditional people were more FI than urban Indian people. She also found that FI increased with age and that females were more FI than males.

The implications of those research findings indicate that it is more effective for teachers of Indian children to present new and difficult material in a visual/spatial/perceptual mode rather than a verbal mode. While Indian students need to improve their skills in the

verbal mode this is best accomplished by using visual/spatial methods (More 1984). Thus, the visual/spatial qualities of the drawings would appear to validate this approach to written language wherein the child takes the disparate elements of a spatial configuration (his drawing) and draws out of it a cohesive whole (his story).

Das (1975, 1979) has done research into simultaneous/successive cognitive processing. Simultaneous processing refers to the synthesis of separate elements into a group, or perceiving things as a whole -- a holistic, global process. Successive processing refers to processing information in a serial or sequential order -- an analytic, ordered process.

Indian students show strengths in global, holistic processing which would indicate that the "whole word" or sight word method of teaching reading would be superior to the phonics method which starts with individual letters and their sounds. So beginning with a "story" - a meaningful entity - and whole words as the Story Picture program does, builds on the strengths of the simultaneous processing abilities of Native children.

In the Story Picture Program, the teacher is a "walking dictionary". Children have a notebook-dictionary in which words requested by the students are spelled correctly by the teacher. Although this is in opposition to the invented-

spelling approach to writing, there is research which would support the "correct" spelling method.

Susan Philips' (1972) study on the Warm Springs Reservation in Oregon dealt with the differences in participation and communication structures in children's homes as opposed to that of the schools. In the home situation, children do not demonstrate skills until they are proficient, whereas in the classroom "the processes of acquisition of knowledge and demonstration of knowledge are collapsed into the single act of answering questions or reciting when called upon to do so by the teacher. Here the assumption is that one will learn, and learn more effectively through making mistakes in front of others." This is contrary to the Indian way of practicing until one is proficient in a skill.

Cazden and John (1969, 1971) found that learning of most Indian children was more visual than verbal. This was reflected in several different performances: relative superiority on tests of visual abilities, skill in interpreting photos, proficiency in spelling, proficiency in completing culturally developed art forms and learning by imitation. Also, there had to be certainty of success before the task was undertaken.

Arthur More (1985) discussed the Trial-and-Error versus the Watch-then-Do learning modes. A great deal of learning

in Indian cultures could be described a Watch-then-Do, (as in learning to make a fishnet) or Listen-then-Do or Think-then-Do, (e.g. thinking through a response carefully and thoroughly before speaking). This is in contrast with Trial-and-Error learning which is often found in classrooms wherein a student "tries out" an answer verbally and then improves the answer after feedback on errors from the teacher or fellow students. The Native way is not to display a skill in public until proficiency is achieved so enabling the children to practice correct spelling in their story-writing would complement their characteristic way of learning.

And because of their excellent perceptual skills, Native students have been found to excel in spelling (visual imagery). (Catty, 1980)

It is important not only to recognize differences in learning styles of Native children but also to develop the weaker learning style so that students will expand their repertoire of learning strategies. More (1985) suggests that it is often possible to develop the weaker learning style by using the stronger learning style. Thus phonics skills which involve individual sounds and letters can be developed by using the students' global skill for completing the incomplete, (viz: _nly, o_ly, on_y, onl_).

Researchers Parker (1975) and Cheyney (1976) have argued that the school program should start with the child's linguistic, cultural and experiential knowledge and strengths to ensure that the child's cognitive, emotional and social development will continue uninterrupted and that his cultural and linguistic identity is not threatened.

These concerns have also been addressed in sociolinguistic studies by Bernstein (1973), Halliday (1978), Medway (1981) and Michael and Collins (1984).

The importance of building cultural relevance into the school program for Native students is also stressed by Leona Foerster and Dale Little Soldier (1980) who say that Native children need to talk and write about what they know best. It is important for the teacher to find out what is going on in the Indian community, e.g. Tribal celebrations or Pow-Wows, and that the child be encouraged to draw on these personal, cultural experiences in his talking, writing and art.

These sentiments are echoed by Lucy McCormick Calkins (1978) who says:

"Children will write well when their subjects are something they know and care about...

Teachers who listen to children will help them know that their thoughts and adventures are worth writing about."

The fact that the art and story (Story Picture) are self-initiated gives power and validity to the Indian child's own experience, while building on the child's talent in drawing, providing a strong starting point.

Penny Platt (1977) found that graphic images are part of a visual vocabulary which has intense personal meaning to the child. She says that there is a "symbiotic relationship" among drawing, writing, reading, speaking and listening. She labelled her method "grapho-linguistics" and documented how graphic images provide a concrete foundation for developing abstract reading, sound-image relationships and children's increased enthusiasm to learn reading and writing. Spoken vocabularies and silent reading vocabularies were also enhanced.

We know our world through story. Gordon Wells (1986) in his book, The Meaning Makers, (p. 194) says that constructing stories in the mind is one of the fundamental means of making meaning of our world, of events in our lives, of our reality.

So the Indian child who writes:

"The car crashed on the road. The
people said Help. The car burned.
Nobody came."

is describing his reality. The little girl who drew a church and the long winding road (an exact representation of the route) to the graveyard and a one-sentence story, "The

ambulance is bringing Alvin to the grave," is trying to make sense of the death of her uncle.

Many of the stories the children write depict Reserve life and are often filled with images of death and violence and in many of the drawings the police car predominates--the R.C.M.F. is a very noticeable presence of the Reserve--as in the following narrative:

"Darryl is driving the jeep and Darryl punched Bobby. Toby went to town. Toby and Darryl went in the bar and got drunk. The police came and took them to Jail. Their wives came and brought them home. Toby and Darryl said they wouldn't drink again." Cody Wright, April, 1976.

In November, a one-sentence story:

"Nobody was home and the car was going to get stolen." Vernon Big Snake.

Children in the Story Picture Program are also read to every day to build up a "literary storehouse", a literature background that they can draw upon for their own writing. Often poetic, "literary" language and imagery will begin to appear in the children's writing as evidenced by a 5-year old boy in my Grade One class who wrote:

"The Indian is dancing round the fire and the bumblebees are going to the sun. (Michael Crowchief).

Or the little girl who wrote:

"The sun is lighting the water and the cloud is made of ice-cream."

Then there was Leslie who wrote:

"The stars are ice."

And Galen's rainy-day story-picture which went:

"The sky is cracking. It's raining on my bus."

Finally, many Indian children live in poverty and very close to violence and death, and perhaps we haven't considered writing (drawing) as catharsis -- as a healing process; as a release for pent-up emotion, problems, fears, frustrations and troubles. Writing about it, fantasizing about the wishes, lies and unspoken dreams of their lives can alleviate the pain and help children to feel better.

I had a little boy in Grade One at Crowfoot School one year who was a runaway. He and his older brother who was in Grade Six were in the Children's Shelter at Gleichen and/or in various foster homes on the Reserve because the parents were alcoholics and when they were drinking they would leave the children at home alone without any food. That is when Social Services would apprehend them and put them in the Shelter or in a foster home if a family could be found who would take them.

So, at least once a month, Gabe and his brother would take off from school during lunch hour, sneak up to the highway and hitchhike to Calgary to look for their parents. So Gabe missed about two weeks of School each month, until Social Services found him and brought him back again.

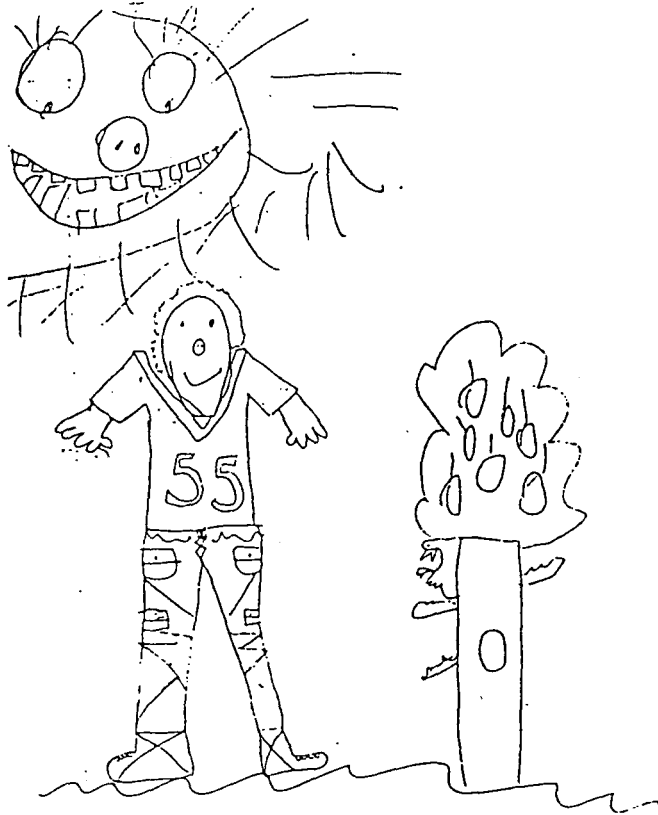
Gabe wrote stories. His stories were peopled with monsters as tall as the Calgary Tower (which always appeared in his drawings), monsters who would always be smashing and breaking down buildings. In his stories, there were always houses burning up, cars "spinning out at 70 miles per hour," cars and buildings that "blue" up, and at the end of the story he'd write, "We were packing up and going to California to find a house." One story of Gabe's started out: "It was Christmas in California and we were swimming in the swimming pool."

Gabe and his family had, the previous year, lived in Seattle, Washington, and Gabe told me they went to California and maybe that was a happy time for him because the family was together and maybe that's why he kept writing that same ending to nearly all his stories of monsters, fires, explosions and car crashes. Maybe it helped him to feel better to write a happy ending, to conclude each story with: "We were packing up and going to California to find a house."

Kris Kristofferson, who has written some of the most lyrical, tender and poetic songs of the past decade, said this about the writing of songs to alleviate the hurt:

"Take just an ordinary dude, though, non-creative; he's lost his old lady and that's all he is--a loser. A writer, though, he uses that loss, he can write about it and get a good feeling from that. Maybe not as good as the feeling

he got with his old lady, but he's still better off than the guy who can't write at all."



I found a little bird. He couldn't fly. I brought him to the doctor. He got a check-up. I brought him home.

Monday, January, 5 1987

CHAPTER III

RATIONALE OF THE CAMPBELL STORY PICTURE PROGRAM

The purpose of this section is to establish the nature of the relationship between art and writing and to look at how they relate to the Native child. Drawing upon the research findings cited in the review of the literature the how and why of the Story Picture Program is explored including the ways it can enhance the development of Indian children's reading and writing skills.

Why Story Pictures?

Writing has its roots in picture-making activities. If early humans had not discovered that their drawings conveyed meanings to others as well as themselves, the earliest form of pictorial communication, picture-writing, would never have begun. North American Indians used pictographs to tell stories so using drawing as a basis for writing can be related to the historical roots of Native communication.

The interaction between language and drawing is not surprising if one considers that both are part of the symbolic function of the brain which makes possible the representation of an object, event, or conceptual scheme by means of a symbol or sign.

The Story Picture Program is an attempt to enhance the development of Native students' writing skills. The program emphasizes the child's cognitive and affective strengths and uses a child-centered approach that stresses the validity of the native child's experience as the basic material of learning.

Because in today's society the written word has become one of the most basic means of communication, it is important that Native students become proficient in the use of the English language if they are to function successfully as adults in the dominant society. By introducing a daily writing program to Native students in Grade One, Native students will develop their writing skills from an early age.

Children's drawings provide a natural introduction to writing and reading. Before there was reading there had to be writing and the earliest form of writing was picture-writing (pictographs). Perhaps one of the reasons there are so many reading problems is because we are teaching reading in the wrong order (before writing) and as a separate entity. Perhaps it is time to go back to the "roots" of reading--and those roots are in art.

Graphic images are a part of the visual vocabulary which has intense meaning to the child. Demonstrating how a picture image can be transformed to a word image helps

children understand that written words do serve a purpose-- they tell a story faster than a picture does.

Learning theory stresses the importance of starting where the child is (i.e., with the child's interests). The Story Picture program is based on what is relevant to the Native child. He is free to draw and write about the things he is interested in, not a topic assigned by the teacher. The child's experiences are valued and this fosters self-confidence and serves to enhance the self-concept of the Native child. The child learns that what he thinks about and draws, he can talk about; what he says can be written (or dictated); what has been written can be read; he can read what he has written and what others have written for him to read.

The writing (and the reading) are more relevant and meaningful to the Native child because the vocabulary has been self-selected; the stories are personal and come from the lived experiences of the child; the activity (drawing) is pleasurable; and the reading of the Story Picture is fully comprehended because it is axiomatic that a child cannot draw what is not already known.

A characteristic of reading which poses problems for children is that the story to be read is about somebody else's experiences. The child must be able to identify with the characters in the story if he is to continue to read

with interest and without confusion. Children who are read to at home can handle this psychological adjustment. In many instances, Native children cannot, so it seems logical to assume that Native children will have greater success if their first reading attempts are written by themselves. Also, the ability to organize one's thoughts in writing is helpful for full comprehension of someone else's written thoughts. The opportunity of narrating a picture-story will help the Native child make a smooth transition into sequential thinking and anecdotal writing and speaking.

Graphic images may hold great promise for laying a good reading foundation for Native children based on these factors:

1. Drawing comes naturally to most Native Children.
2. The child invests her or his drawings with meaning which is one step in the total symbolization process (or representative function) that can be externally perceived by the child as well as the teacher.
3. Art is a universal language and a valuable means of communication.
4. Introducing the Story Picture Program by relating it to North American Indian pictographs (picture-writing) can help to instill a sense of pride in Indian heritage by linking the past to the present.
5. Children who are helped to realize that they can convert verbal images (talking about an event) into graphic images (drawings) are preparing themselves to convert graphic images into alphabetic images or words and sentences.
6. Since reading cannot take place until speech is converted into written symbols, handwriting should

be the intermediary step between drawing and reading. In this program, writing can be introduced as written art, thereby reducing its novelty and anxiety. Drawing makes it possible for children to accommodate old skills into new skills because the drawing activity prepares the children's muscles for the writing movements.

7. The Story Picture Program in which the child is free to draw and write about any topic serves to validate the Native student's life experience. The underlying assumption is that the Native child's self-concepts will be enhanced because his experiences (depicted in drawing and writing) are valued with the hidden message to the student being, "My culture, my experience is valued."

CHAPTER IV

THE CAMPBELL STORY PICTURE PROGRAM: COURSE DESCRIPTION

The purpose of the course design is to provide the background and organization of the Story Picture Program, to list the intended learning outcomes, present sample lessons along with additional teaching strategies and methods of evaluation. Samples of students' Story Pictures are also included.

INTRODUCTION

This course is designed for Grade One students, aged five and six years. The class is composed of Native American children living on the Blackfoot Indian Reserve and attending Old Sun School at Gleichen, Alberta.

When they enter Grade One these children have already had two years of pre-school: K4 (Kindergarten for 4-year olds) and K5 (Kindergarten for 5-year olds). K4 is a nursery play-oriented and orientation-to-school program under the direction of a Native teacher aide and runs for two hours daily. K5 is a Readiness-for-Grade One or Head Start type of program taught by a trained ECS teacher.

These children have experienced a variety of art and reading readiness activities in K5. They have begun the initial phase of the Story Picture program which will be

continued in Grade One. In the K5 program, the children have been drawing and painting pictures, then dictating to the teacher the story of their picture which the teacher has printed at the top or bottom of their pictures, wherever there is room. It is interesting to note that often after a few days (or weeks) the children start leaving a two-inch strip of 'empty' space at the bottom of their drawings because they realize that this is where the 'story' of their picture goes.

Most children in K5 have begun tracing over the teacher's printed letters of sentences, while a few have copy-printed the sentences below the teacher's printing to make the Story Picture more truly their own. (See sample-- Appendix A.)

The children like to draw pictures about their families and various events and aspects of Reserve life; sports events, (hockey, basketball, wrestling and hunting); fantasy characters, ghosts and monsters; TV cartoon character, (Inspector Gadget, Optimus Prime and the Transformers, Pac-Man, Superman). They also frequently draw pictures of and weave stories about fires and accidents, the R.C.M.P., and killing and death and funerals.

Readiness and perceptual and psychomotor skills were stressed in K5 so most of these children know their ABC's, their numerals, and their colors, and can print their names

and copy-print their stories. Thus, the Grade One Story Picture Program will serve to expand the children's artistic and writing/reading abilities to take them beyond their present levels in drawing, telling and writing their own stories.

ORGANIZATION

In the Story Picture program the children are free to draw whatever they wish. The teacher should not assign topics as this is an intrusion, (the teacher imposing her ideas onto the child). I feel that "art for the child is merely a means of expression" (Lowenfeld p. 7) and if we allow it to develop naturally and without interference we won't thwart the child's creative growth.

I feel that highly-structured units based on 'topics' selected or decided upon in advance by the teacher would destroy that wonderful, spontaneous outpouring we get from children who draw and write what they want to draw and write about. Could it be that we give 'topics' and artificially 'motivate' students to produce art and/or writing because we don't trust children to be able to come up with ideas of their own? Have children already been "interfered with", by the time they reach Grade One so that teachers must make elaborate plans in order to stimulate them to produce what really ought to come naturally to most children?

As an example, maybe the Native child played hockey in Tiny Mites the night before and is bursting to express the game in a picture and then in a dictated story, but I 'intrude' and tell him he has to draw a picture of a school bus that day, I am 'interfering' with what is important to him that morning and I am reminded of Lowenfeld's statement: "Any work that is forced upon a person creates tension and dissatisfaction:", (p. 16), and "The independent thinking child will not only express whatever comes into his mind but will tackle any problem, emotional or mental, that he encounters in life. Thus his expression serves also as an emotional outlet." (p. 21)

On those rare occasions when a child says he can't think of anything to draw, the teacher should dialogue with the child, asking him about Reserve events he may have participated in, or about family members, older or younger siblings, or what he saw while coming to school on the bus and soon the child decides on a Story Picture.

Since there are no 'topics' in Story Picture Program, my course design will concentrate on the 'process' of how skills will be introduced and taught. As stated in my Introduction (Chapter I), skills are taught as they arise in the children's writing, so that teaching is based on student needs and is always relevant to their immediate work. Their response is my curriculum so that the first time a child

uses conversation in his Story Picture is when I teach a lesson on 'talking marks' or quotation marks. The same applies to punctuation, to contractions, and possessives. The teaching technique is one of continuous diagnostic analysis of the students' writing followed by focused teaching based on student needs.

It should be noted that the lessons to be taught are not taught once and then forgotten. Rather they are in the nature of a 'spiral curriculum' whereby material is reviewed and re-taught throughout the year each time the need arises.

Intended Learning Outcomes

The cognitive, affective, perceptual and psychomotor skills listed below are a compilation of those given in most Provincial Language Arts Curriculum Guides, and teachers manuals as well as a number of my own. Whenever possible, the source is given.

Cognitive Skills

1. The child should understand that a picture can be used to tell a story.
2. The child should understand that a picture image (drawing) can be transformed to a word image and written words serve the purpose of telling a story faster than a picture does. (Penny Platt, 1977)
3. The child should conceptualize that

- a) what he thinks about (and draws) he can talk about.
 - b) what he talks about (says) can be written.
 - c) what he writes, he can read.
 - d) he can read what he can write and what others have written for him to read.
(Allen, R.V. (1966) Language Experiences in Reading)
4. The child should understand that letters of the alphabet are used in writing words.
 5. The child should understand that each letter may be written two ways, capital and lower-case letters.
 6. The child should understand that we use the same letters over and over when we write.
 7. The child should become aware that all manuscript writing can be done with straight lines, circles and parts of circles.
 8. The student should be able to space letters and words adequately so the reader can distinguish them and understand directionality principles, (left to right, top to bottom, one line at a time).
 9. The child should understand what a sentence is and should be able to express ideas in thought units.
 10. The child should develop the ability to dictate words, sentences and stories.

11. The child should develop the ability to discuss his experiences and to interact (listen and discuss) what other children say and write and to relate other's ideas to his own experiences.
12. The child should become aware that some words are used all the time when we talk, read and write and these high-frequency words (the, and, is, are, were, they) will become 'sight' words that he can read and spell independently.
13. The child should expand his vocabulary--his listening, speaking, reading and writing (including spelling) vocabulary.
14. The child should begin to associate letters with sounds.
15. The child should understand the use of punctuation marks, (periods, commas, quotation marks, apostrophes), and the use of capital letters.
16. The child should become aware of contractions and possessives.
17. The child should be able to focus on a topic and to expand his ideas through discussion and conferencing with the teacher.
18. The child should begin to write independently, to organize his ideas into a sequence (e.g. what happened next, etc.), illustrate these ideas and make them into a book--authoring individual books.

19. The child should be able to read his own and other's stories and books.
20. The child should develop the ability to interpret and reflect on stories and to express his thoughts and feelings about individual messages.

Perceptual, Psychomotor Skills

1. The child should develop perceptual, spatial awareness in drawing.
2. The child should develop his fine-motor skills.
3. The child should perceive that writing proceeds from left-to-right, top-to-bottom, one-line-at-a-time.
4. The child should refine his printing and drawing skills.

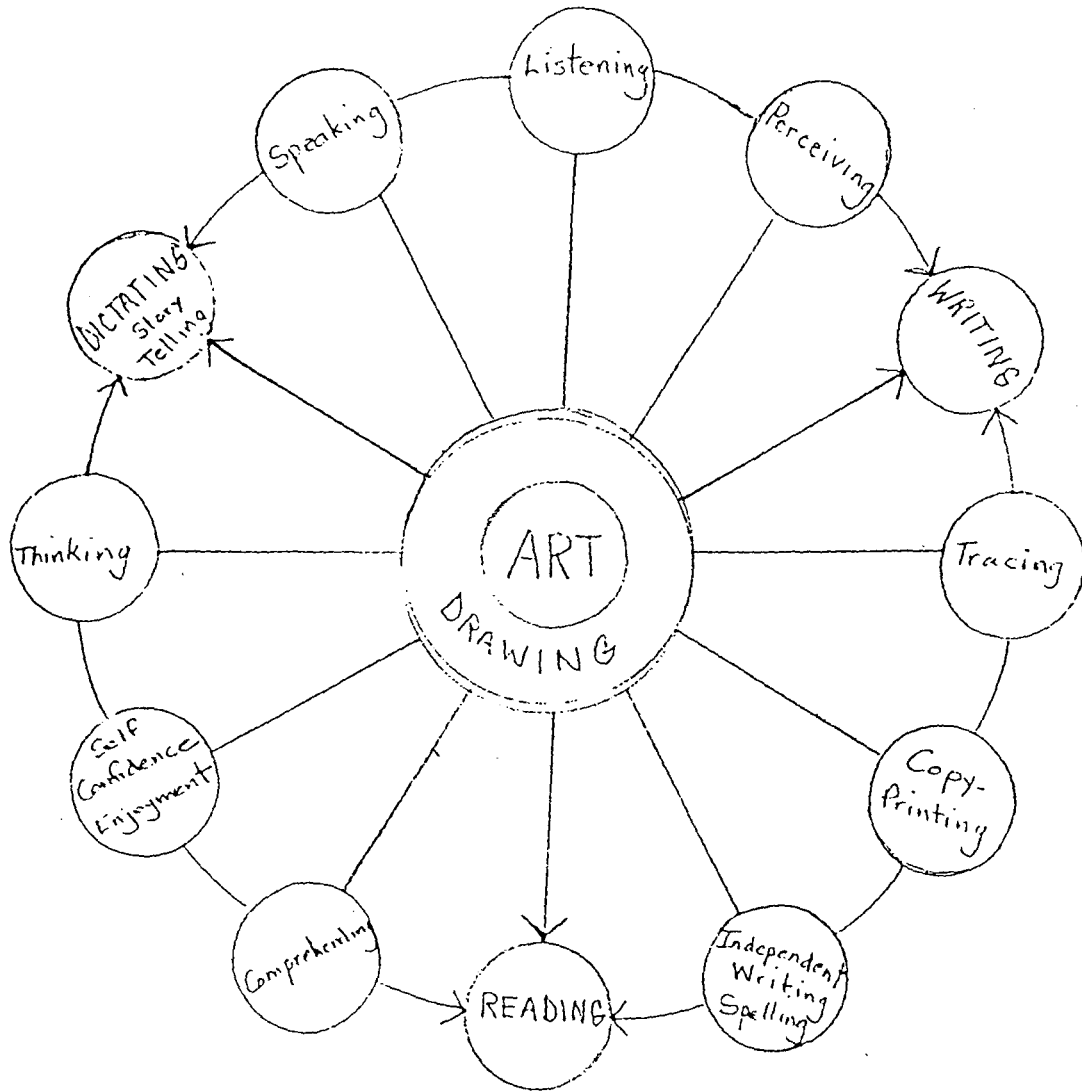
Affective

1. The child should have confidence in his ability to draw a picture, tell the story of the picture, write the story and read it to the others in the group.
2. The child should grow in independence, individuality, self-awareness, self-realization, self-confidence and creativity.
3. The child should develop confidence in his ability to interpret images, express himself through

images, reflect about images and express feelings and individual messages.

4. The child should regard the Story Picture program as a pleasurable activity and should develop an appreciation of art and writing in the story pictures of other children as well as in commercially published story books.
5. By using his senses freely to draw and write, the child should develop a positive attitude toward himself. One of the basic factors of any creative expression (whether in art, writing or music) is that it is the true expression of self. There is great satisfaction in expressing one's own feelings and emotions in art and in writing. The child is expressing his own importance through his own means and he derives satisfaction and self-confidence from his achievement. His self-concept is enhanced and studies by Phillips (1973) and by Workman and Stillion (1974) found a significant correlation between creativity and a positive self-perception.

Because the teacher values the Native child's experience and reality as expressed in his drawings and stories, the child will feel 'valued', thus helping him to develop a positive self-concept.



The Cycle : From Drawing to Writing to Reading

SAMPLE LESSONS

LESSON ONE: Initiating the Story Picture Program.Intended Learning Outcomes:

- child will understand that a drawing tells a story.
- child will be able to dictate the story of his picture.
- child will realize that what he says (his story) can be written down and read.
- child will be made aware (informally) of letters, words and sounds.

Teaching Strategies (Activities)

1. Each child makes a simple pencil or crayon drawing. ("Draw me a picture.") Let children express their ideas--something they have thought about, observed, heard, wished for--with a simple drawing. Use 11" x 14" newsprint or other inexpensive paper.
2. Take dictation from each child. ("Tell me about your picture.") Give each child a chance to tell his story orally. With shy children ask questions re: specific objects or figures in the drawing, for example, "Is this your house?" or "Who lives in this house?" or "Can you tell me who this person is?" If some children only name things in their pictures instead of expressing a complete

thought, merely label the picture. Do not project your own ideas or language onto a child's picture.

3. Talk informally about words, letters and sounds as you write their dictated story. For example:

Words:

- some tell names of things and people.
- names always start with a capital or 'big' letter.
- first word in a story needs a capital letter.

Letters:

- each letter in the alphabet has a name.
- (as you print the child's story) name the letters that words start with, e.g. "Galen, your name starts with a capital G," and later on, "going starts with the same letter as your name, Galen,--a 'g', only it's a small (lower-case) 'g' not a capital 'G'." Or, "Mother" starts with the letter 'M'.

4. Read the child's story back to him. Point to the words as you read them.
5. Invite the child to read his story (or his labels or single words). For shy children read along with them. E.g.--"Let's read your story together."
6. Invite the child to color his picture and to trace

over your words or to copy-print the words of his sentence below your printing.

7. Invite children to share their Story Pictures with each other, (show and read or tell).

LESSON TWO: Reviewing the Formation of Letters of the
Alphabet (Capitals and Lower-case)

Intended Learning Outcomes:

Perceptual Psychomotor Skills:

1. The child will develop perceptual, spatial awareness (relative sizes of letters, shape of letters)
2. The child will develop his fine motor skills.

Cognitive Skills:

1. The child will understand that each letter of the alphabet may be written two ways: a capital letter is used to begin our names and the first word in a sentence; small letters (lower-case) are used much more often than capital letters.
2. The child will realize that all manuscript writing can be done with straight lines, circles and parts of circles.
3. The child will realize that the same letters are used over and over in different words.
4. The child will associate letters with sounds.

TEACHING STRATEGIES (Activities)

Since this is a review, the teacher should demonstrate the formation of capital and lower-case letters, reviewing three letters per day so that in nine days the alphabet has

been taught, (e.g. Aa, Bb, Cc the first day). If children have not learned the alphabet in Kindergarten perhaps just one letter, or two should be taught each day.

Teachers should demonstrate on the chalkboard and have children come up to the board in groups of four or five to practice writing the letters, with the teacher monitoring and giving help as needed. Most children love writing on the board and it makes it easy for the teacher to see at a glance any difficulties children are having and to intervene and give help.

Teachers may want to use descriptions for forming letters such as those developed by Doreen Wincott in her book Chalk in Hand. A few examples are:

a - a ball with a short stick stuck to it.

d - a ball with a tall stick stuck to it.

g - a ball with a candy cane hanging down.

h - a tall stick with a short candy cane.

The teacher should use the children's names to emphasize use of capital letters to personalize teaching of the alphabet as well as names of schools, towns and cities (e.g. Crowfoot, Cluny, Gleichen, Calgary) that are familiar to the children so that the teaching of the alphabet is in a more meaningful context. To associate sounds with letters the teacher can draw attention to similarities, e.g. "Christina and Crowfoot both start with 'C' and have the same sound at the beginning." Other examples: "Anna's name

starts with a capital 'A' and ends with a small 'a' and so does Alberta, the province we live in." Thus the teacher is continually expanding children's information base.

Teachers should encourage children to write on the chalkboard at 'choosing' time or during free time. The child can:

- a) practice writing letters of the alphabet
- b) copy words he can see in the classroom.
- c) make list of words starting with the same letters.
- d) write a sentence.
- e) practice writing the date, e.g. Monday, May 26, 1986.

LESSON THREE: Letters, Words, Sentences.

Directionality Principles.

Intended Learning Outcomes:

Cognitive Skills:

1. The child will be able to space letters and words adequately so the reader can distinguish them.
2. The child will understand what a sentence is and will be able to express ideas in thought units.

Perceptual Psychomotor Skills:

1. The child will perceive that writing proceeds from left-to-right, top-to-bottom, one-line-at-a-time.

TEACHING STRATEGIES:

-The teacher could present a large picture or poster and ask the children to "tell the story of the picture".

-The teacher writes the story on the board underneath the picture. Meanwhile she might tell the children that the letters in a word are like a family in which the members are standing close together to have their picture taken. Each word is like a separate family and so we have to leave a space between words so we don't mix them up, (or mix up one family with another family).

-She might also say that if there were no spaces between words it would end up as one big word that would be hard to read, so separating the words makes them easier to read and understand.

-Words are used to express thoughts and single words often do not make sense. For example, if one says "dog", we may have a picture of a dog in our minds but we are left wondering. But if we say "My dog is big and black," that tells us something about the dog and it makes sense, whereas a single word may not convey a complete thought or idea. The teacher may use various examples to demonstrate sentences and complete thoughts and make a game of it using sentences and fragments and having children distinguish between them.

-If the story the children have composed consists of two, three or four sentences, the teacher can indicate the left-to-right, top-to-bottom, one-line-at-a-time sequence.

-The teacher can write the words of the sentences on separate cards, distribute them among the students and then have them re-build the sentences in the pocket chart to reinforce sequence and directionality.

LESSON FOUR: Punctuation (Period, comma, quotation marks, question mark.)

Intended Learning Outcomes:

Cognitive Skills:

1. The child will understand the use of punctuation marks—periods, commas, and quotation marks—and the use of capital letters.

Perceptual Psychomotor Skills:

1. The child will refine his drawing and printing skills.

TEACHING STRATEGIES:

-The first time the child uses conversation in a story the teacher should use the child's sentence to teach him about the use of 'talking marks' or quotation marks.

-She should print the child's sentence on the board:

e.g.--My mother said don't walk on the railway.

-Have the child (or the other children) read the sentence and ask: "What did his mother say?" and when the children respond, "don't walk on the railway," the teacher should say "Yes, those are her exact words and we use special talking marks around these words and we call them quotation marks. To quote someone we use his or her exact words and the word quotation comes from the word quote."

-Teacher asks children to smile and she smiles and points out the lines at the each side of one's mouth that appear when one talks or smiles (). She tells the children that talk comes out of their mouths and the 'talking marks' or quotation marks look something like the lines at each side of the mouth, only that instead of one (on our faces) we put two in our writing. Demonstrates:

e.g.--My mother said "don't walk on the railway."

-She then goes on to say that don't walk on the railway is a separate thought or a separate sentence and asks the children "What does the first word in a sentence have to have?" Students respond, "A capital letter." So the teacher writes a capital 'D' for the word Don't. Then she tells them that we have to keep Mother's words separated from the rest of the sentence by using a comma after the word said.

-If other children have used conversation in their stories, their sentences should be used to provide further practice in putting in quotation marks.

-Or children can be asked to make up sentences in which people say things which the teacher writes on the board and asks children to punctuate correctly.

-Children should be encouraged to use 'talking marks' in their next Story Pictures.

-Sentences using question marks can be presented in a similar way.

LESSON FIVE: Contractions, PossessivesIntended Learning Outcomes:Cognitive Skills:

1. The child should understand the use of the apostrophe in contractions and possessives.

Perceptual Psychomotor:

1. The child will perceive that an apostrophe replaces left-out letters in a contraction.

TEACHING STRATEGIES:

When children first use contractions or possessives in their Story Pictures, the teacher should teach and explain them.

Contractions: The teacher tells the children that two words can be 'squeezed' together (contracted) to make a short word that is quicker to say or write. She should provide examples on the chalkboard or on word cards and elicit examples from the students.

e.g. I am - I'm	We are - we're
He is - He's	They are - They're
She is - She's	It is - It's
cannot - can't	do not - don't
was not - wasn't	We will - we'll

After the examples are on the board the children should be asked how the two words became one. Children should be

able to perceive (or can be led to discover) that an apostrophe (comma) is used to replace letters.

A game can be used in which children match contractions to the two words for which they stand.

Possessives: Again using sentences from children's Story Pictures in which possessives occur, the teacher prints these sentences on the board and explains that we use an apostrophe (comma) to indicate ownership--that something belongs to someone.

e.g. The white teepee is Tuffy's.

I rode my brother's bike.

Children can be asked to compose sentences using possessives which are written on the board and the apostrophes inserted by the students.

LESSON SIX: Independent Writing and Reading.Intended Learning Outcomes:Cognitive Skills:

1. The child will be able to discuss his experiences (and read his stories) and to interact (listen and discuss) what other children say and write and to relate other's ideas to his own experiences.
2. The child will expand his vocabulary--his listening, speaking, reading and writing (including spelling) vocabulary.
3. The child will be able to focus on a topic and to expand his ideas through dialogue (and conferencing) with the teacher.
4. the child will begin to write independently, to organize his ideas in a sequence, (e.g. what-happened-next) and make them into an illustrated book (authoring individual books).
5. The child will be able to read his own and other's stories and books.

Affective Skills:

1. The child will have confidence in drawing, writing and reading.
2. The child will grow in independence,

individuality, self-awareness, self-realization and creativity.

3. The child will derive satisfaction and enjoyment from his achievement in expressing himself through drawing and story writing.
4. The child's self-concept will be enhanced through self-expression since there is a correlation between creative expression and positive self-perception.
5. The child will develop an appreciation of the art and writing of others, (children's as well as commercially published storybooks).

TEACHING STRATEGIES:

Author's Chair

Each day one child (or a number of children) can be chosen to sit in the Author's chair to read his Story Picture to the class. Other children may ask questions about the story or comment on what they liked best about the picture and/or the story; (sharing, interacting and discussing). The author may tell how he got his idea, what he likes, what was easy or difficult (self-evaluation).

Place individual story books written by the children in the Reading Centre for reference and enjoyment. Children may sign them out to read like real library books!

Read poetry and stories to the children every day to

expand their listening, speaking, reading and writing vocabularies.

Bring a collection of pictures and picture books to the classroom (to develop sequence e.g.- what happened next).

- a) single pictures that children can talk about.
- b) books without words for children to 'read' orally with their own made-up stories.
- c) picture sets that suggest a sequence of a story.
- d) a story sketched on the chalkboard. For example, the life cycle of a seed, a butterfly, a bird; something that happened at school or in the community; a trip or visit to store. Children compose the story in correct sequence.
- e) divide a 12" x 18" paper into four equal parts and have children draw and write a story in sequence. E.g. _"In the morning 1) I get out of bed. 2) I wash my face and put on my clothes. 3) I eat breakfast. 4) I go to school on the bus.

Have a listening centre with headphones, tape recorder and tapes of easy stories, e.g. Bill Martin's Sounds of Language Readers and Instant Readers, The Little Owl Books (Holt, Teinhart), as well as Scholastic Big Books and the Impressions Readers, all of which come with tapes so children can listen and learn to read independently.

Making Books:

Individual Story Pictures (once the children write several sentences) can be made into individual books typed and bound by the teacher to make it look like a real 'published' book. The child then illustrates each page. Self-confidence in using language is developed as children see their accomplishments in the form of books. They begin to understand that the mastering of a sight vocabulary, of letter formation and of spelling is important and that the skills involved are more crucial and exciting when learned this way than if they are learned separately and in isolation.

Class books can also be made by using the pattern of a well-known poem or story. Each child writes his own version (usually by changing the nouns, adjectives and verbs). Each child then illustrates his version and all the versions are put together and published in a big book.

The teacher will set the classroom climate for acceptance of pupil-authored books by her attitude toward them. To encourage individual productivity:

- give equal status in the classroom library to books produced by children and those from the school library.
- read books by pupil authors at 'reading time'.
- let authors visit other classrooms (e.g. Kindergarten to read their books).

-type the text of one or two (or more) books each year for every child.

As a child engages in authorship and as his desire to read what others have written is heightened, his appreciation of art and writing is deepened.

Children who write, read! They have to read! Each time they express their own ideas through writing there is a growing need to refresh and replenish ideas, to find new and better ways of saying things, to find new words to express the same ideas and to make personal commitments to write again and again. Often children get ideas from the other children so if one child has written and read a story about the R.C.M.P., another child will write 'his' story of the R.C.M.P. and every child seems to have one as the R.C.M.P. play a very visible role on Indian Reserves.

To children who have experienced authorship many times, reading is not lessons, worksheets, practice exercises or a time each day (perhaps to dread). It is the continuous discovery of stepping stones to a lifetime of enjoyment of books. It results in the conceptualizations:

-what I can think about, I can say.

-what I can say, I can write.

-what I can write, I can read.

-I can read what I can write and what others have written for me to read.

Vocabulary:

A random sampling of Grade I and II Story Picture notebooks from Old Sun School (September to December, 1985) revealed an astonishing number of self-selected topics and a vocabulary certainly different from that found in a basal reader.

EVALUATION

Two rating scales will be used--the "Beginning Writing Scale" and a "Holistic Scoring Guide".

In evaluating young children's writing, the writing teacher must keep the Story Picture notebooks throughout the year. Some parents will complain as they want to take the Story Picture books home and show them off to relatives, but the only way to evaluate a child's writing is to look at it and see how it develops throughout the year.

If storing the notebooks is not practical, the teacher should xerox two or three sample stories each month and keep them in a folder. To make this task easier, I always asked the children to write the date on each Story Picture. Not only did this help the children learn how to spell the days of the week and months of the year, but also if a child wrote two or three stories in one day (and this happened a lot because the children loved to write), there was a record of when these stories were written.

- I. Beginning Writing Scale: A rating technique for observing early progress.

To estimate the level of a young child's written expression in the first six months of instruction, take three samples of his written work on consecutive days, or over a period. The child's behavior must develop in each of three areas and he should receive a rating for each aspect of the writing task. This is an arbitrary scale and should be taken only as a rough guide to a child's instructional needs.

A. Language Level: Record the number of the highest level of linguistic organization used by the child.

1. Alphabetic (letters only)
2. Word (any recognizable word)
3. Word Group (any 2-word phrase)
4. Sentence (any simple sentence)
5. Punctuated Story (of 2 or more sentences)
6. Paragraphed Story (2 themes)

B. Directional Principles: Record the number of the highest rating for which there is no error in the sample of the child's writing.

1. No evidence of directional knowledge
2. Part of the directional pattern is known:
Either Start top left
or Move left to right
or Return down left

3. Reversal of the directional pattern (right to left and/or return down right). A sample with one lapse should be rated at this level.
 4. Correct directional pattern.
 5. Correct directional pattern and spaces between words.
 6. Extensive text without any difficulties of arrangement and spacing.
- C. Message Quality: Record number for best description of the child's sample.
1. Does simple copying but he knows more or less what the message says.
 2. He has a concept of letter-sound correspondence, some sight words and can read his story with help.
 3. Repetitive, independent use of sentence patterns like: "Here is a ..."
 4. Attempts to record his own ideas, mostly independently.
 5. Successful composition and is able to read his compositions without help.
 6. He is able to write and read his own compositions independently and with confidence.

II. Holistic Scoring Guide

A. Story reads smoothly. Content shows proper sequencing of events. The writer has shown awareness of the reader. There is evidence of precise vocabulary usage appropriate to the writing task. Mechanical errors are few and do not interfere with the meaning intended by the writer.

B. Story reads smoothly but may contain a few irrelevant or awkward sentences. Sometimes the wording is stilted or lacks adequate detailing. There may be some mechanical errors but these do not significantly interfere with meaning.

C. Story reads unevenly. Some sentences may lack adequate detailing. Mechanical errors may interfere to some degree with the message. Content lacks clarity of thought or adequate sequencing of events.

DIAGNOSTIC ANALYSIS AND FOCUSED TEACHING

Although the writing of Native students needs to be evaluated, it is imperative that teachers become aware of children's problems in order to develop a student need-base writing-teaching program. This entails monitoring the children as they write. Teachers must circulate around the room noting individual difficulties and strengths. The teacher should make a list of student problems and then teach to those specific problems on the same day, if possible; if not, the next day.

In the Blackfoot language, there is one word that means either 'he' or 'she' and children often use 'he' and 'she' interchangeably in English, and you will hear them say, "Johnny, she hit me," or "Trisha, he was crying." The teacher must provide instances for students to use the correct word. This can be done through the use of Peabody Language Development Kit picture cards of people and occupations and having children describe the action in a sentence; for example, "She is teaching." or "He is a truck-driver."

I believe in on-the-spot diagnosing and teaching. So when I see a problem in usage or incorrect gender or an error in grammar and usage, I like to teach a mini-lesson right then and there, on the spot. I believe that is when a student will find my teaching most meaningful--not the next day or next week.

If the same problem occurs a few weeks later, I re-teach to reinforce the learning. I continually do this throughout the year and I believe this a major factor in the success of the Story Picture Program. This on-going diagnosis and analysis of Native children's writing problems and informal on-the-spot focused teaching will help the children to become better writers.

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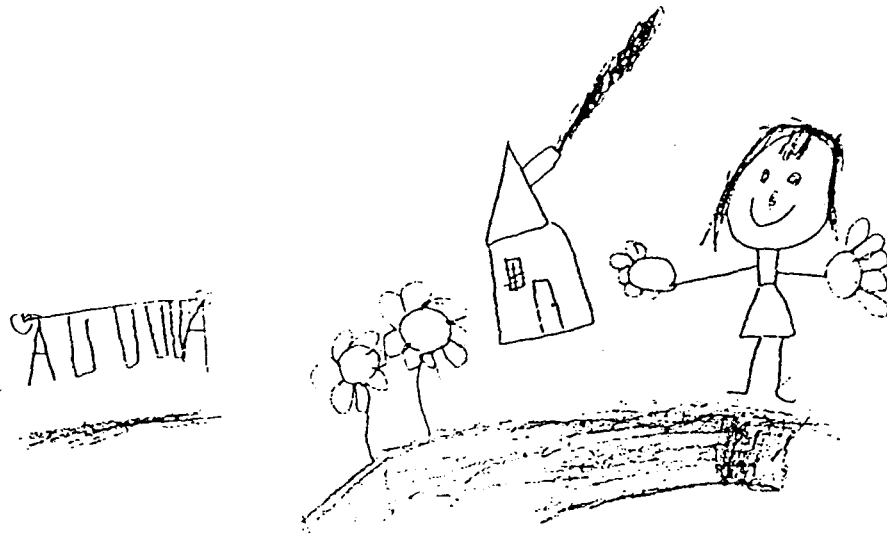
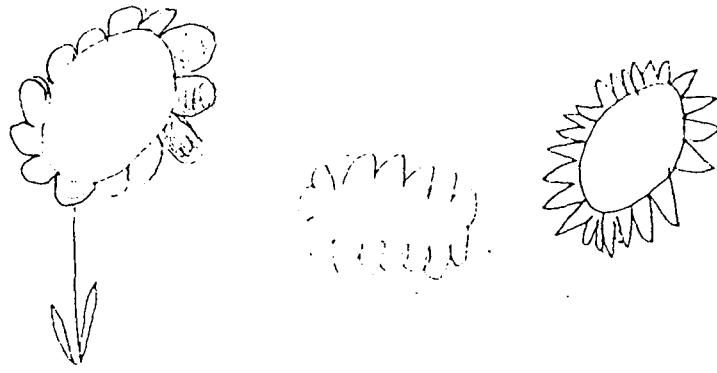
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APPENDIX A

Samples of Students' Work



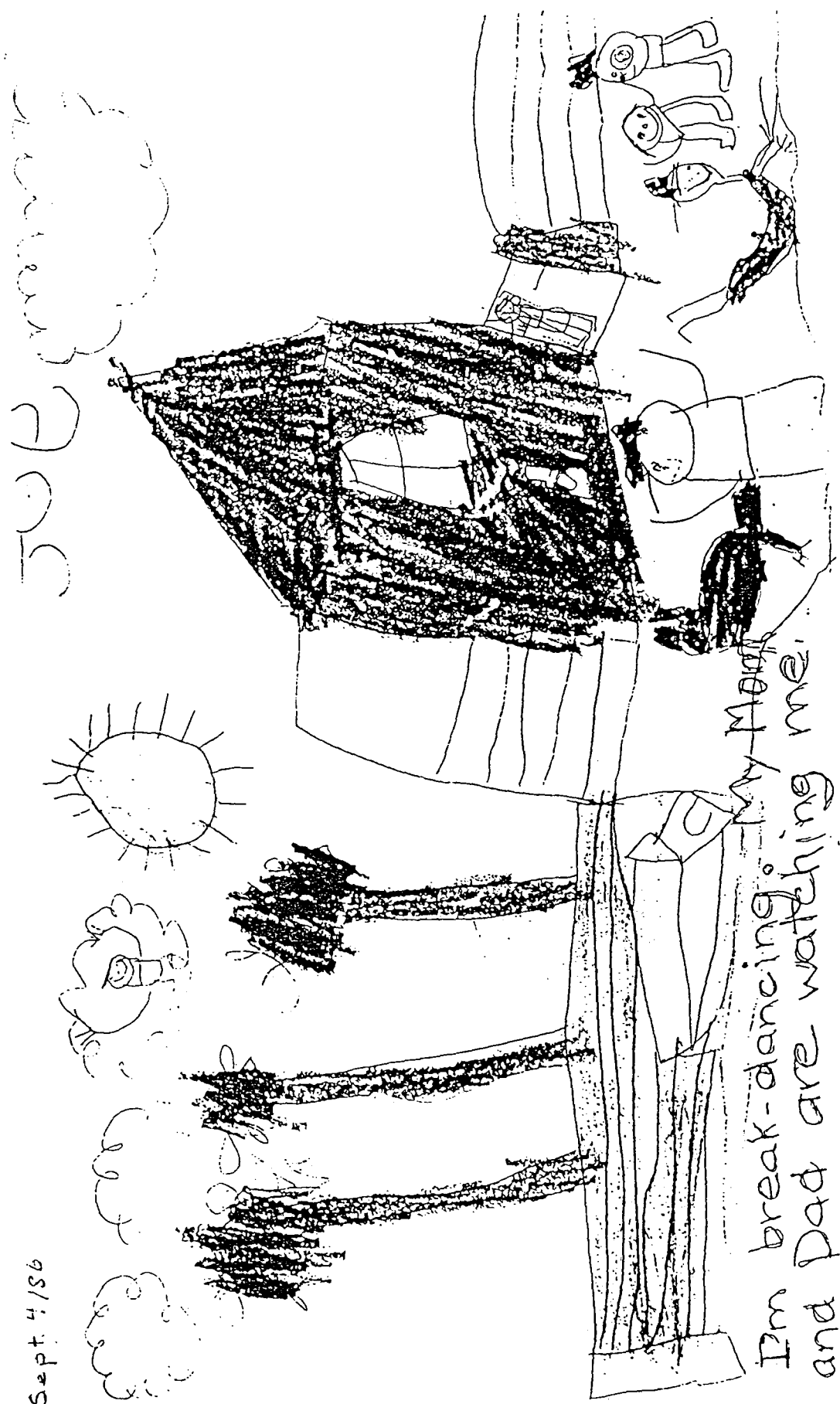
The flower is in the sky.

The sun is almost breaking.

I'm outside by myself.

Melissa

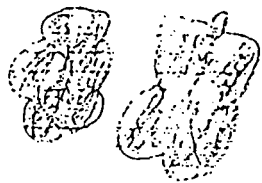
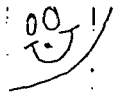
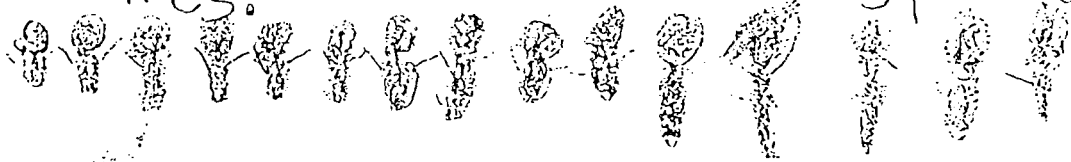
Sept 4/86



I'm break-dancing. My Mom and Dad are watching me.

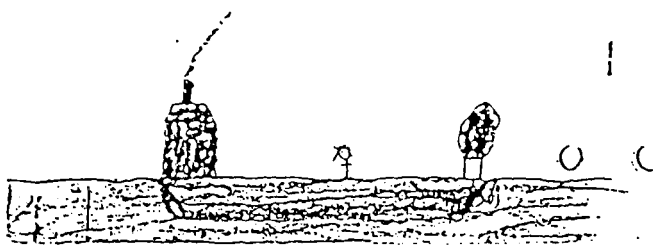
506

The cars were racing.
They crashed and
turned over and bust their
tires.



- o c It was a good day. I was glad. I went for a walk with my dog. The sun was following us.
- o c We had fun.

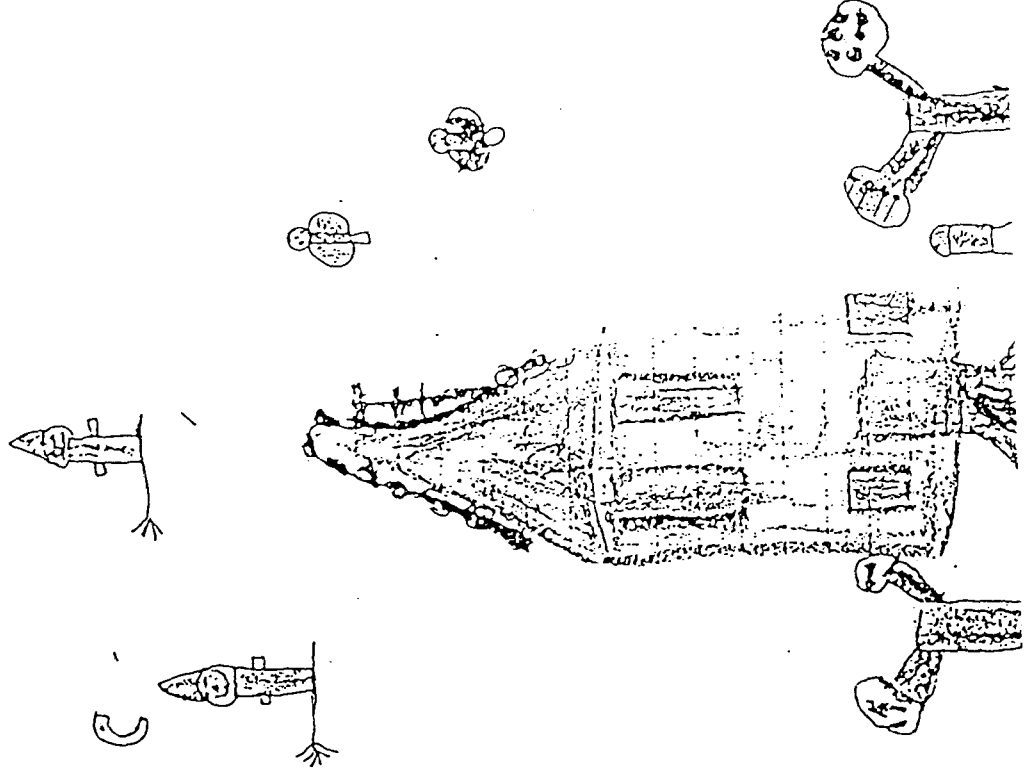
Monday, October 3, 1977

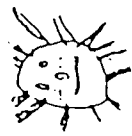


The boy saw
2 little witches

Friday,

October 29, 1976

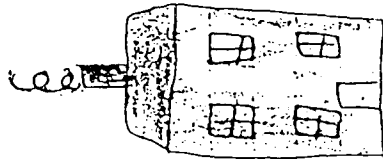




The sun was
shining.



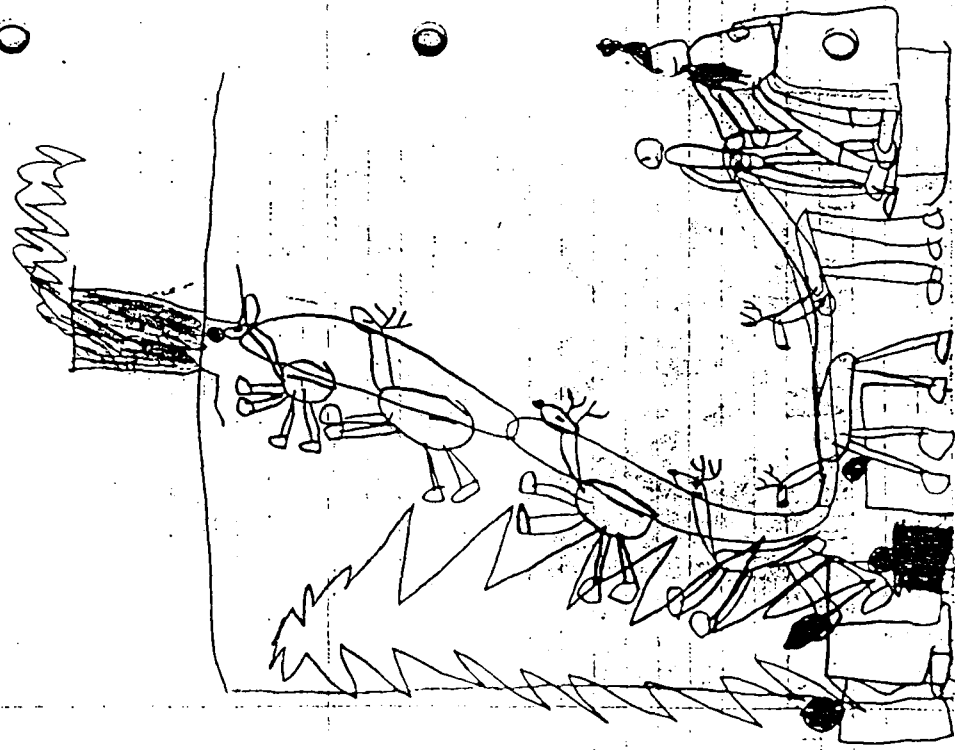
The smoke was
smoking. The

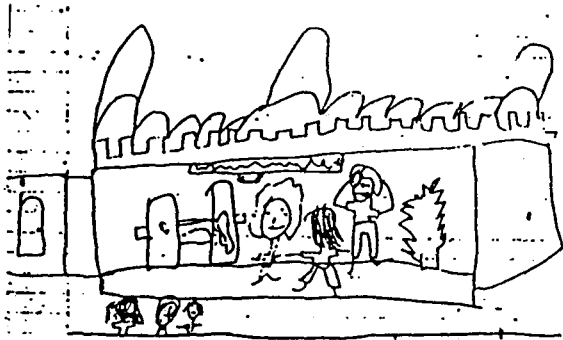


mountains were
red

When I woke up
I saw Santa in my
house. He gave me
a ride to the North Pole
When we got there he
showed me all the
toys He gave me a
wrestler

Friday, November 21, 1986





I was on the stage
 We were singing. Ms. Campbell
 told us to sing
 Rudolf the Red Nosed
 Reindeer and
 Must Be Santa. We went
 back to the classroom.
 We were working.

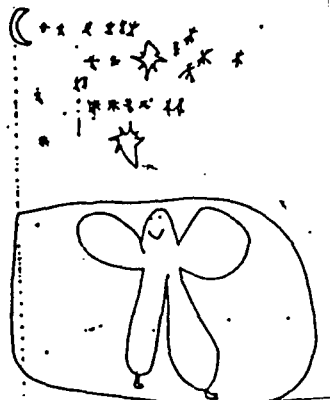
By
Tammi Scalplock

Friday December 12 1986



Santa Claus came to visit
 our class for a little while. He
 laughed Ho Ho Ho. Tammi was
 sitting on his knee. I was
 waiting. Then he asked are
 you a good boy. I said
 yes. Then he gave me a
 bag of candies and nuts.

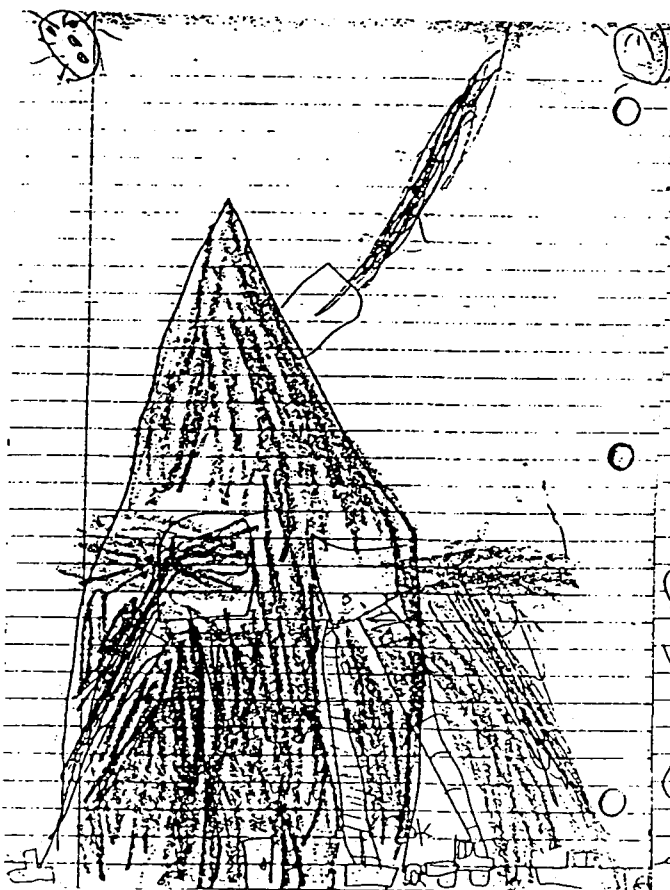
Wednesday, December 17 1986



Snowflakes were falling I was
 happy because snowflakes were falling.
 Then I went to play outside. A girl
 came. She was a friend of mine. We
 made angels. It was fun.



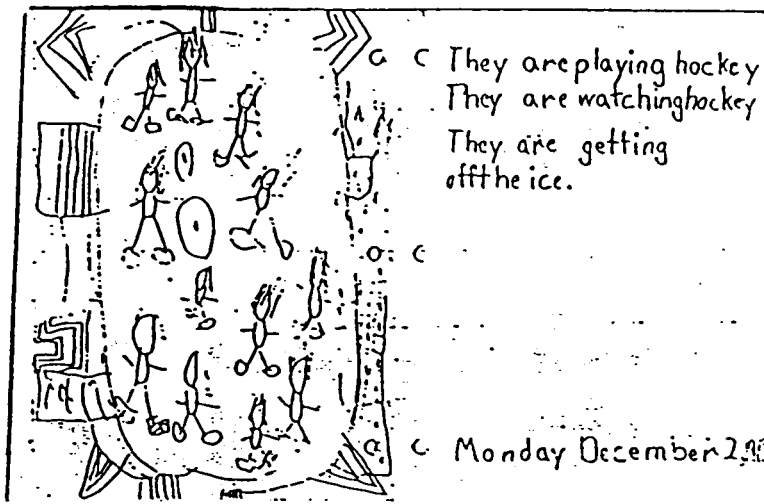
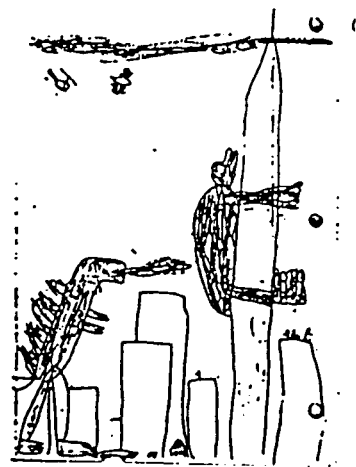
The house caught on fire.
The house caught on fire.



The house is
burning. The guys
were falling. We
were running out.

The house caved in.
One car got blown
We were going to
California and find
house.

We went skating at the lake.

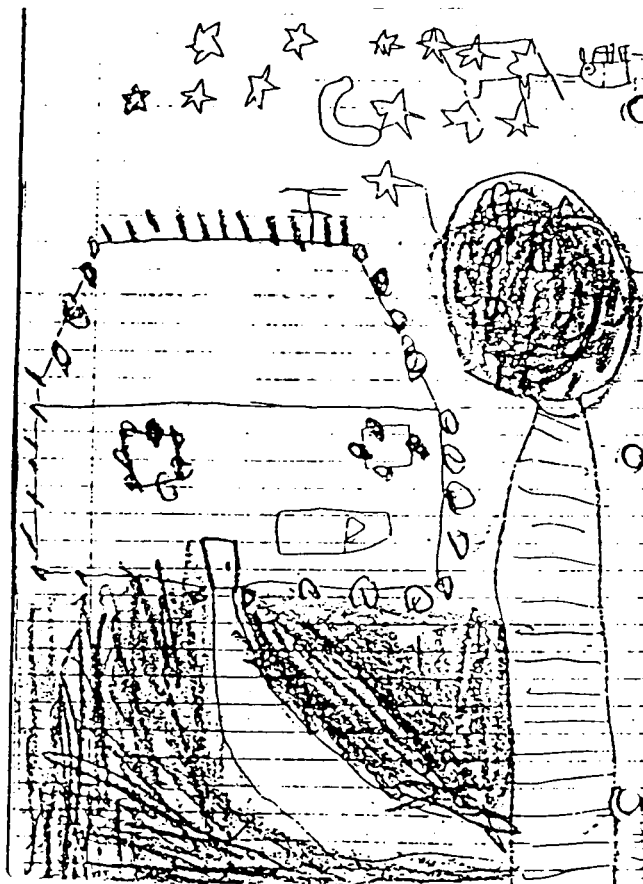


c They are playing hockey
They are watching hockey
They are getting off the ice.

c Monday December 2, 1987

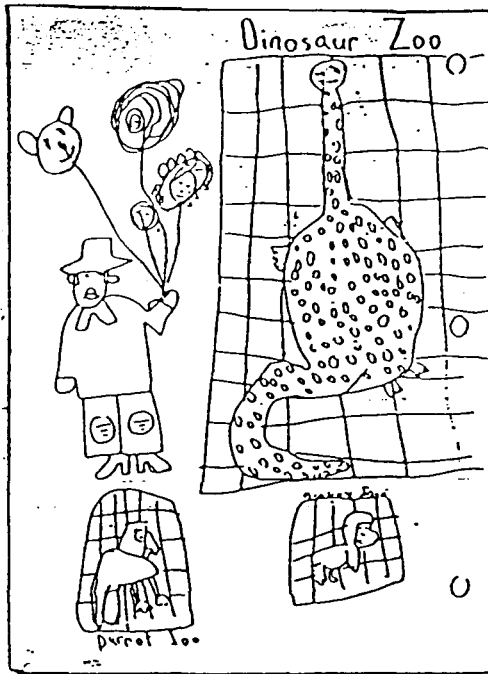
When I got to New York I saw King Kong. He was climbing The Empire State Building but King Kong saw Godzilla and King Kong was climbing back down and King Kong killed Godzilla.

Wednesday, January 7, 1987

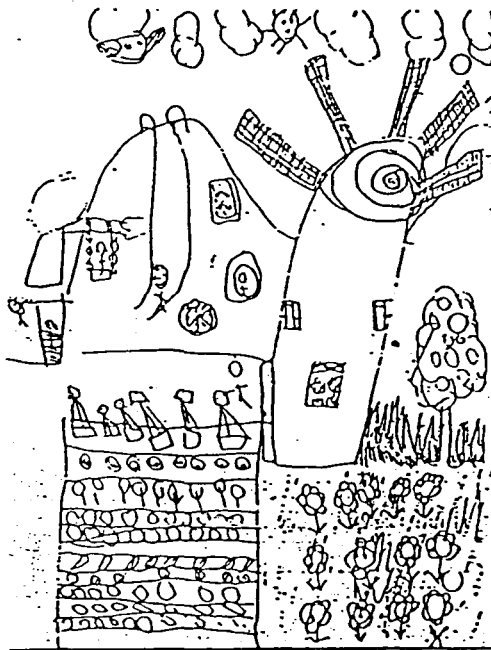


o It was Christmas in California. We are happy and we fell asleep and it was morning. We were in the swimming pool. We were going in the house. We were all dressed up.

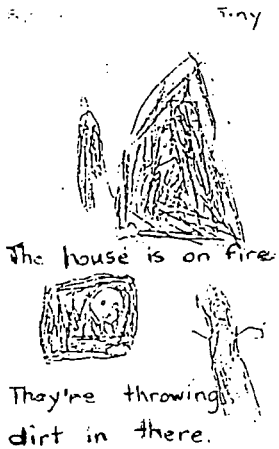
Wednesday, February 2, 1987



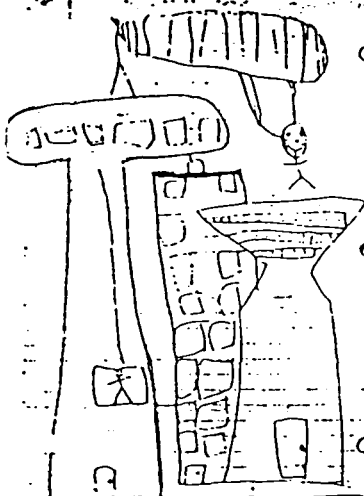
Once a upon a time there was a balloonman. He sells balloons. He works in the zoo. He feeds the animals. He tries to not let the animals escape. The dinosaur got out off the cage and a lady screamed. The man run to lock the dinosaur. the man said, "are you all right the man the lady said, "yes"



The kids were playing on the slide and my Mom baked a cake. We had a Birthday cake. I went to pull out the chips and suckers and apples and oranges. We had a good party. Then Vernon laughed. He shook the apple. fell One smashed. We went to town. The End.
Wednesday, September 7, 1977



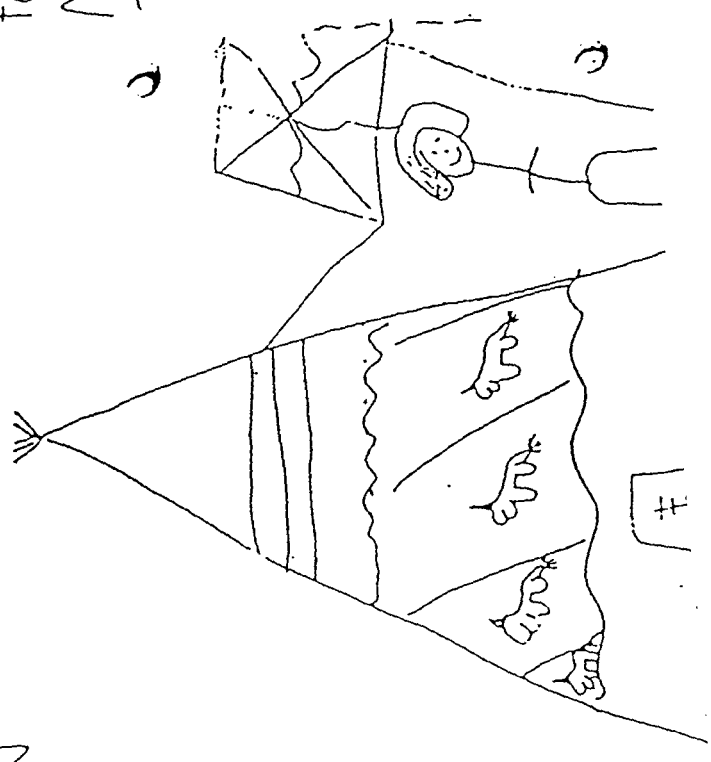
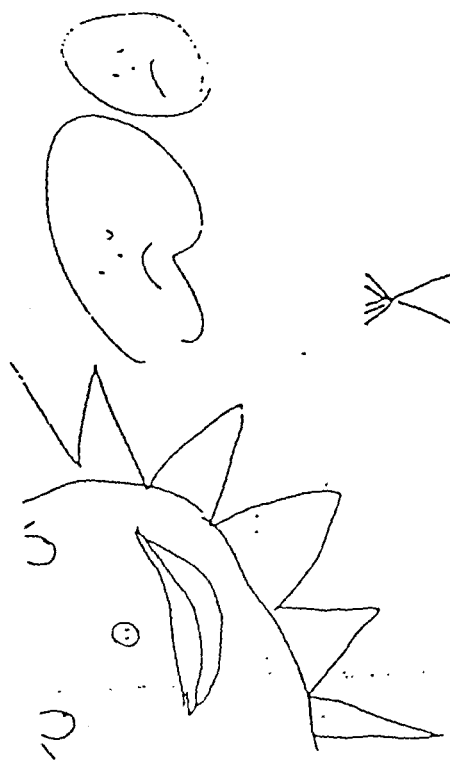
The house is on fire.
They're throwing dirt in there.

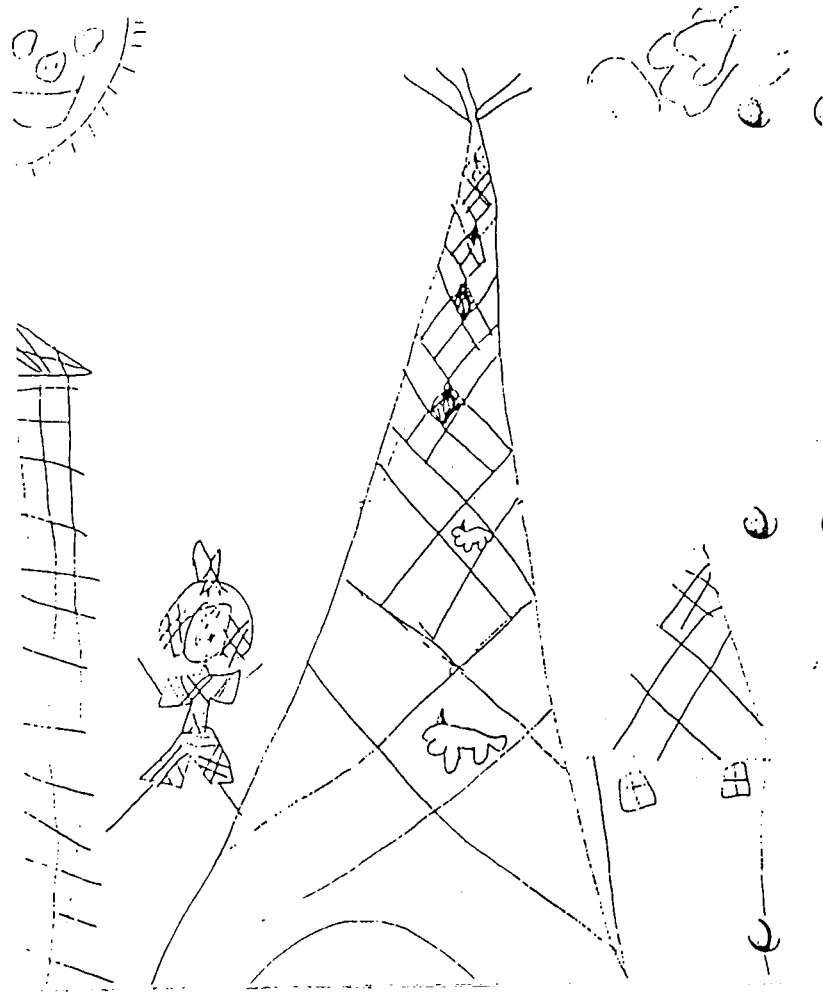


The guy was parachuting. We were watching him. He broke two of his legs. He had to get Dione. We went home. It was night.
Friday January 28

I was playing outside. I got lost I was crying but the cops found me. They brought me to the teepee. My Mom was glad that I was home.

Thursday, January 10, 1991





I saw a teepee. It was incredible. I was happy I ran to my Mom. I said, "That is a new teepee." My Mom ran to see it.

She said, "We will go in there." We had a good time. We went home. We took a nap. When I woke up I went to school. We started working.

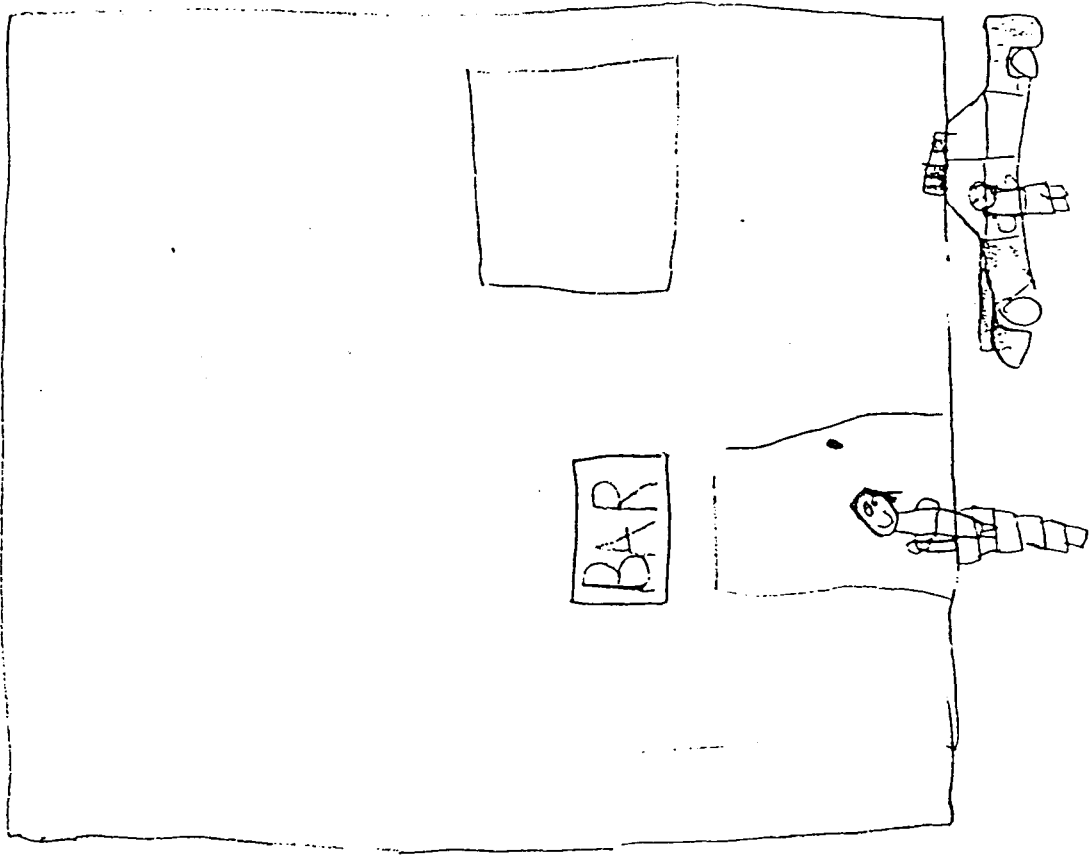
Wednesday, January 14, 19

$2 + 2 = 4$	$10 - 10 = 0$	Wednesday February 4, 1987
$4 + 4 = 8$	$8 - 4 = 4$	
$5 + 5 = 10$	$10 - 5 = 5$	
$6 + 6 = 12$	$12 - 6 = 6$	
$7 + 7 = 14$	$14 - 7 = 7$	
$1 + 1 = 2$	$2 - 1 = 1$	
$4 + 1 = 5$	$9 - 9 = 0$	



It was school time. We were doing Math. My teacher told me to do my plusses and take-aways. I like take-aways. They are the best. It was Recess. I got a swing.

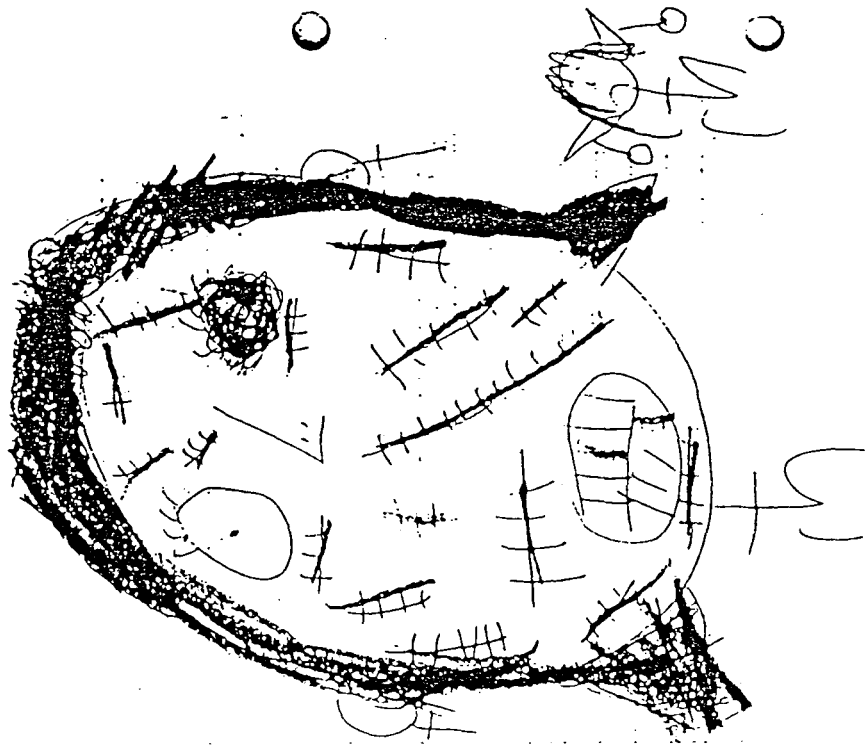
Thursday, February 5, 1987



I saw a Drunk He was
drinking and sitting outside
the bar. He was still
sitting there. Then
the cops came and
took him to Jail.

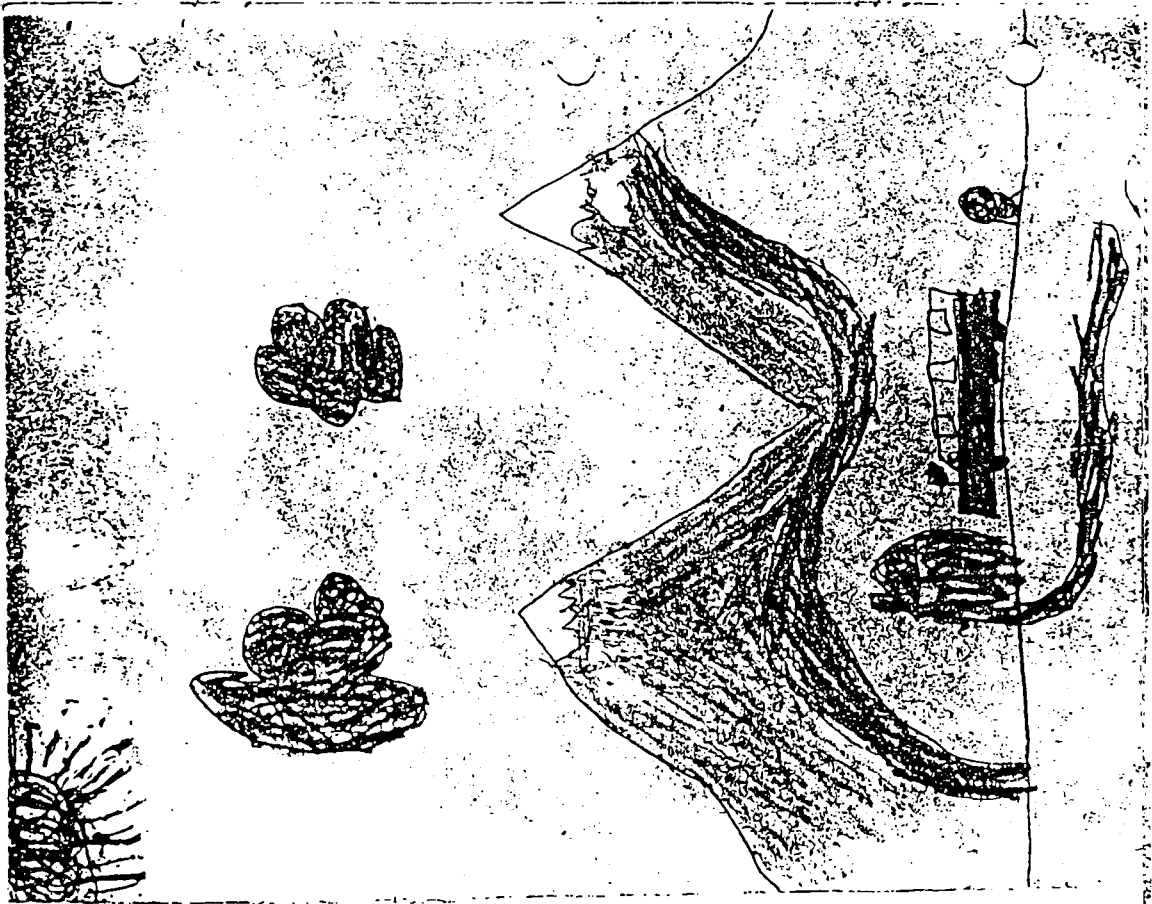
Wednesday January 21 1987

c I got beat up by my
uncle. My Mom went
to the hospital and
she got 16 stitches
c I went home My Mom
send me to bed.
c



My Mom was drunk and
she threw the baby down.
The baby was crying and I went
in there. The social worker
came and took the baby away.
They took us to the
Shelter. We have to go
to a foster home. I
felt sick.

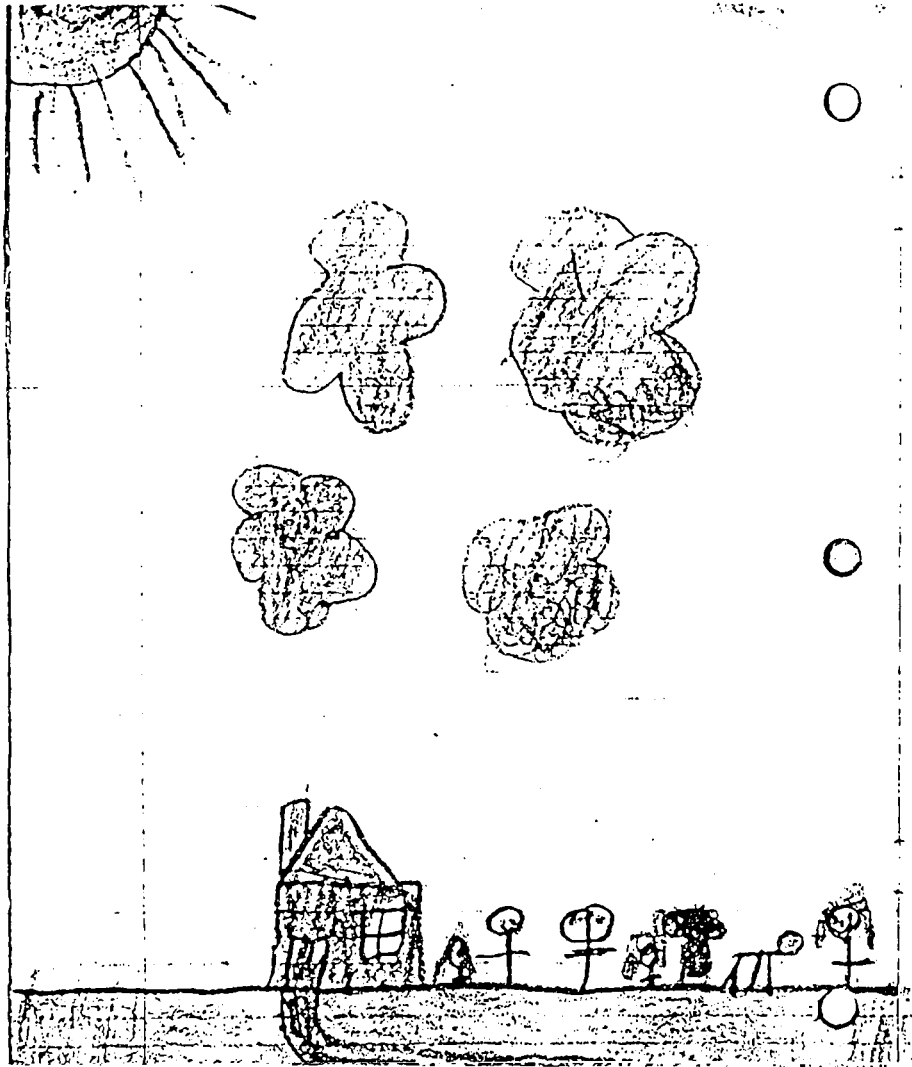
Tuesday March 3 1977



I was going to
school in the mountains
I was doing Arithmetic
I said to Ms. Campbell,
"I'm finished."

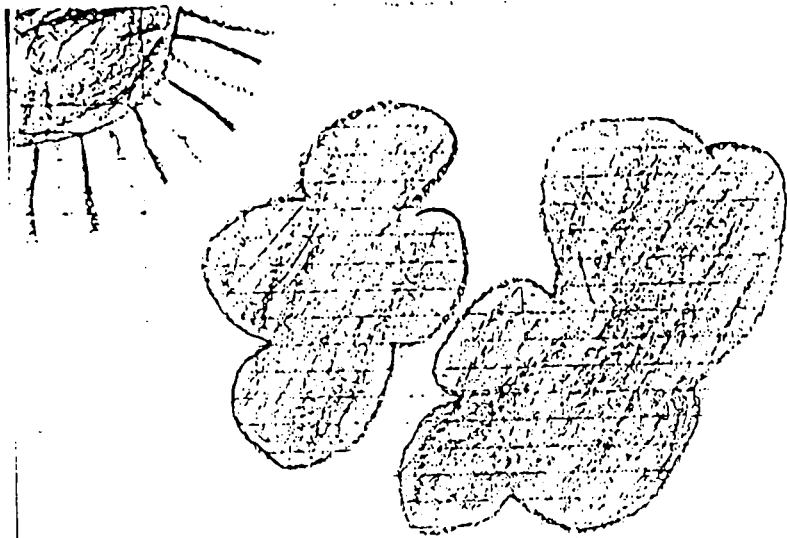
Ms. Campbell said, "Good!"
Put it on my desk."

Tuesday, August 30,



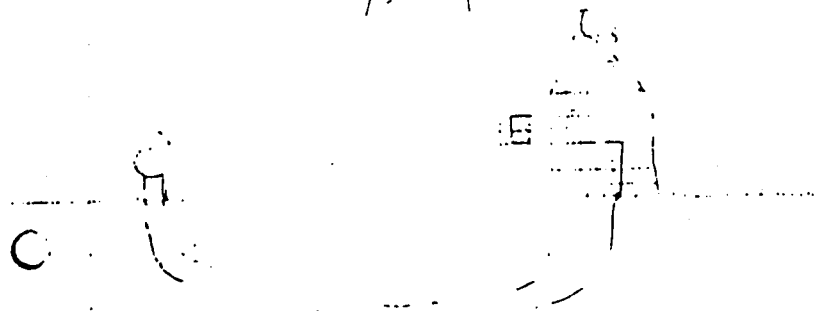
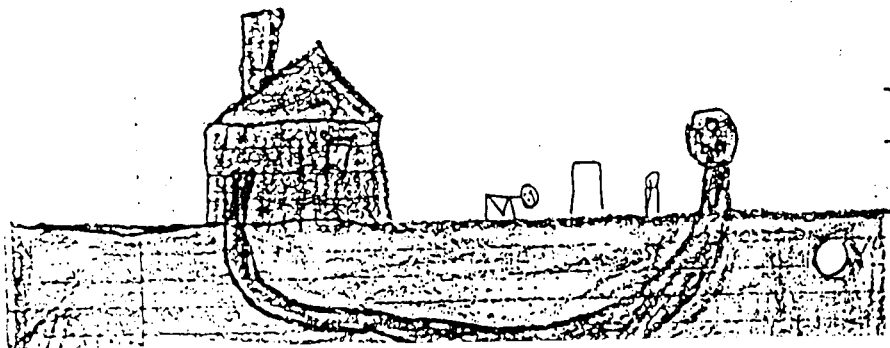
- e We were going to camp with my shaggy dog. It was night. We saw a Sasquatch
- c It was making a bunch of noise. My dog ran away. The Sasquatch was me.

○ Wednesday, August 31,



- o The German Shepherd was going to jump the gate. He was chasing after Ronnie. Ronnie was crying.
- o c I roped my dog. Ronnie was saved.

Wednesday, September 14,



APPENDIX B

Teacher Handbook

WRITING

PATTERN POEMS AND STORIES

JOURNALS

A TEACHER'S HANDBOOK TO HELP CHILDREN WRITE

PREPARED BY

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BLACKFOOT RESERVE
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PATTERN POEMS AND STORIES

The Importance of Patterning

1. It provides children with familiar, well-written models.
2. It helps students enjoy success and security in the early stages of writing.
3. It provides the opportunity for practicing specific language and story structures.
4. It encourages thinking.
5. It encourages vocabulary development and expansion.
6. It provides a bridge from imitation to independent "creative" writing.
7. It can be used effectively at any grade level. (K-12)

The following types of materials can be successfully used for patterning:

1. Poems.
2. Songs, Nursery Rhymes.
3. Fairy tales and folk tales.
4. Easy books--- usually repetitive or cumulative.
e.g.: Billy Goats Gruff or
"Enormous Turnip."
5. Newspaper articles, want ads, obituaries, announcements, etc.

Pattern Writing - The Process

1. Introduce the selection:
 - (a) read it to the class.
 - (b) echo-read (read one line, have students repeat it twice).
 - (c) read it but leave out words or whole lines - have students fill in next line or missing rhyming words or endings.
2. Introduce the selection in print - using chart, chalkboard, transparency, bigbook or ditto. Have students read the charts.

3. Display the skeleton structure - with nouns, adjectives, verbs left as blanks.
4. Brainstorm for idea/word banks (nouns, verbs, adjectives) and write all student suggestions on the board.
5. Use some of the words/ideas in the skeleton structure to develop one or two examples with the class.
6. Group read the new example(s).
7. Have students write their own versions using brainstormed words from the board to fill in the blanks of the skeleton structure.
8. Monitor children's writing, giving help as needed.
9. Share - have children read their poems to the class.
10. Publish in a class (or individual) book.

SEPTEMBER PATTERN BOOKS - GRADE 1

I Can See A Rainbow
Good Night, Mr. Beetle
1,2,3,4,5
Jelly in the Bowl

Week One

I Can See A Rainbow (from "How I Wonder"; Impressions reader, p. 10)

Procedure: (a) On the chalkboard, print the sentence frame:

I can see a _____.

(b) Have each child's name on the board:

Galen - lion

Tammy - giraffe

Harriet - house

Ask each child to name something he/she can see and print the word next to his/her name. Tell the children to print the sentence frame "I can see a _____" and when they get to the blank they are to write the word that is beside their name. Then they are to draw a picture of their word and color it. Each child's sentence and drawing constitutes one page of a class book.

For Grade 2 and 3 students, children may write ten or more sentences and illustrate. If each sentence is on a separate page, make individual books. If the 10 sentences are on one page, make a class book.

Week Two

Good Night, Mr. Beetle - by Leland Jacobs (Sounds of Home reader p. 10)

"Good night, Mr. Beetle,
Good night, Mr. Fly,
Good night, Mr. Ladybug
The moon's in the sky."

Procedure: (a) Put pattern on the board, leaving blanks:

Good night, Mr. _____.

Good night, Mr. _____.

Good night, Mrs. _____.

The moon's in the sky.

- (b) Brainstorm for names of animals different from those in the selection. Each child chooses one to write and illustrate. Put together in a class book.
- (c) For Grade 2 and 3 students - instead of writing and illustrating just 1 line of the poem, they could write and illustrate 4 to 12 line stanzas.
- (d) Instead of "Good Night", children could use":
 - "Good Morning"
 - Merry Christmas
 - Happy New Year
 - Happy Easter, etc."

Week Three

1,2,3,4,5

- Procedure:
- (a) Put the pattern on the board or on chart paper:
 - 1,2,3,4,5
 - I caught a _____ alive,
 - 6,7,8,9,10
 - I let him go again.
 - (b) Brainstorm for names of animals and print the childrens choices on the board next to their names.
 - (c) Have children copy the pattern, filling in the blank with the animal they picked. Have children draw a picture to illustrate their poem.
 - (d) Make into a class book.

Week Four

e Bowl (How I Wonder, P. 18)

Jelly in the bowl,
 Jelly in the bowl,
 Wibble, wobble, wibble, wobble,
 Jelly in the bowl.

Christine Lee, Grade One teacher at Old Sun, changed this pattern to:

_____ in the bowl,

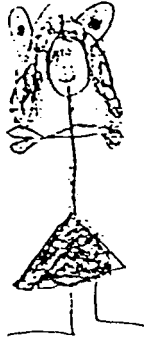
_____ in the bowl,
Yummy, yummy in my tummy,
_____ in the bowl.

Children picked foods they liked (grapes, bananas, apples, pears, ice cream, etc.) and copied the pattern, putting their words in the three blanks.

_____ in the bowl,
Yummy, yummy in my tummy,
_____ in the bowl.

Children picked foods they liked (grapes, bananas, apples, pears, ice cream, etc.) and copied the pattern, putting their words in the three blanks.

Good night, Miss Piggy



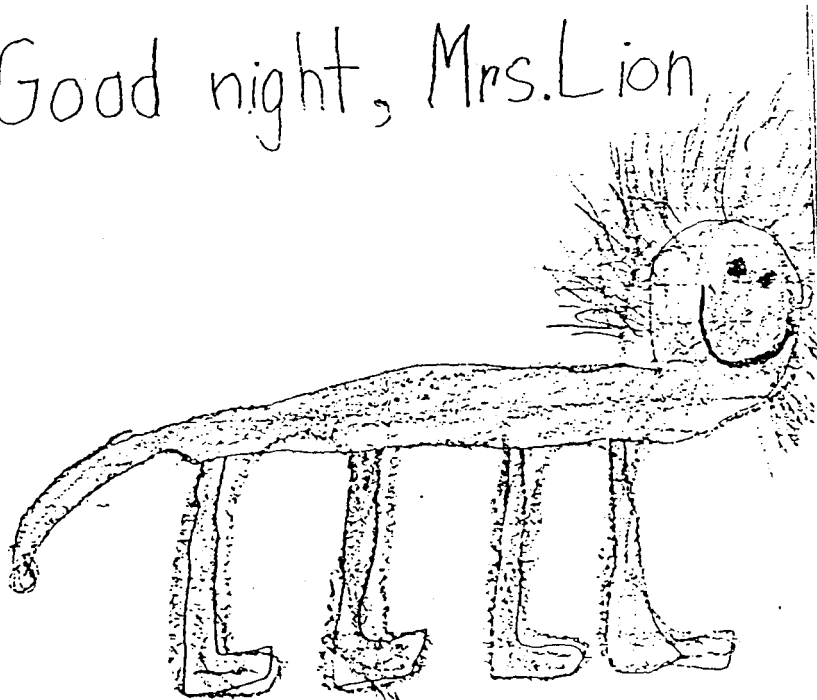
Tammi

Good night, Mr Mouse



Galen

Good night, Mrs. Lion



OCTOBER

What Blows in the Wind?
In The Fall
Round Is A Pancake
Halloween Counting Book
Witches Here, Witches There, Witches Everywhere
In The Haunted House I Saw . . .
Black Cat, Black Cat, What Do You See?

What Blows In The Wind

- (a) Put sentence frame on the board:
_____ blows in the wind.
- (b) Brainstorm to get as many responses as possible.
Write all responses on the board.
- (c) Each child (Gr. 1) picks one sentence to print and
illustrate.
- (d) Make into a class booklet.

For Grade 2 and 3 students, have them write as many sentences as they can think of and to make small drawings beside each sentence.

Example: Kites blow in the wind.
Flowers blow in the wind.
Trees blow in the wind.

In The Fall

This is based on the poem In The Night (p. 57) Sounds of a Pow Wow. Instead of "In the Night", write a poem called In The Fall, using this pattern:

In the Fall

In the Fall

In the Fall

and _____
and _____.

Brainstorm for "Fall" things and record on chalkboard:

Example: leaves change colors,
birds fly south,
school starts,
nights get colder,
farmers harvest crops,
flowers freeze and die.

Have children write their poem using phrases on the board, and then illustrate.

Round Is A Pancake (Sounds of Home p. 30)

"Round is a pancake
Round is a plum
Round is a doughnut
Round is a drum"

Grade one children often have trouble with the word "are" so I had my class do a book using the frame: Round are:

Round are circles.
Round are apples.
Round are buttons.
Round are clocks, etc.

Instead of "Round is" try "straight is", e.g.:

Straight is a table
Straight is a floor
Straight is a cupboard
Straight is a door.

Others you may want to try:

Sweet is _____.
Sour is _____.
Hard is _____.
Soft is _____.
Wet is _____.
Dry is _____.
Hot is _____.
Cold is _____.

Halloween Counting Book

Each child picks a number and illustrates it with Halloween objects, e.g. One Jack-o-lantern, Two witches, Three Ghosts, Four Black Cats, etc.

Witches Here, Witches There (From Halloween Themes, McCrackens, p. 28)

Brainstorm for Halloween objects: witches, ghosts, pumpkins, bats, black cats, goblins, vampires, skeletons, etc.

Each child selects one item to write and illustrate in the pattern:

_____ here
_____ there
_____, _____, everywhere.

For Grade 2 and 3 students, have them write several stanzas.

In The Haunted House I Saw . . .

On a chart or on the board, have the following pattern:

a _____ in the window.
a _____ on the chimney.
a _____ in the doorway.
a _____ on the steps.
a _____ in the bathtub.
a _____ on the bed.
a _____ in the living room.
a _____ on the table.
a _____ on the stove.
a _____ on the TV.

Brainstorm for Halloween objects: ghost, witch, spider, skeleton, black cat, bat, coffin, lizard, Jack-o-lantern, etc. and write on the board.

Each child selects one sentence to write and illustrate.

Grade 2 and 3 students may do the whole pattern (12 sentences) filling in the blanks with their choices.

Black Cat, Black Cat, What Do You See?

This is a take-off on Bill Martin's, Brown Bear, Brown Bear, What Do You See?, but uses Halloween objects.

Put poetry frame on board:

_____, _____
What do you see?
I see a _____
Looking at me.

Brainstorm for colors and Halloween objects, e.g.: Green goblin.

Each child selects what to write and illustrate. This is tricky and must be done in sequence. What I did was put each child's name on the board along with his choice. For Example:

Sterling	- Black cat, Black cat	Violet Vampire
Michael	- Green goblin, Green goblin	Silver Moon
Harriet	- Orange Jack-o-lantern	Dark Cloud
Tammi	- Black bat	Grey Owl
Galen	- White skeleton	Green Lizard
		Grey Ghost

Then Sterling was told to copy "Black cat" in the first two sets of blanks and then print Michael's choice in the

last two blanks. Similarly, Michael printed "Green goblin" in his first two sets of blanks and used Harriet's choice of orange Jack-o-lantern in the last two blanks, so the sequence is preserved.

The last person uses his choice and goes to the top list so we end as we started with Black cat, Black cat.

The children just loved to read and re-read this class book!

Other Halloween Patterns

1. On Halloween night
the _____,
On Halloween night
the _____,
On Halloween night
the _____,
And _____ and _____ and _____.

Brainstorm for Halloween words and have students fill in the blanks then illustrate.

2. Witches

Here's an easy way to write a 3-stanza poem by brainstorming for adjectives, verbs and prepositional phrases:

First Verse: Black witches Brainstorm for adjectives
Ugly witches to describe witches:
Crazy witches Tall, Short, Fat, Lazy,
Weird witches Tooth-less, Old, Young,
Warty witches Skinny, Hook-nosed.

Second Verse: Brainstorm for verbs or "movement" words.
Ask, "How do witches move?" Record on board:

	<u>Verbs</u>	
Witches <u>fly</u>	flash	skate
Witches <u>walk</u>	soar	swim
Witches <u>crawl</u>	dive	sail
Witches <u>dance</u>	tiptoe	creep
Witches <u>float</u>	skip	ride

Third Verse: Ask, "Where do witches go?" and record answers: e.g.: over fences, behind the barn, to the graveyard, through the sky, across the river, down in the ditch, between the houses, beside the school, under teacher's desk, behind the buildings.

For the 3rd. verse put parts 1,2 and 3

together: Example:

"Black witches fly between the houses,
Weird witches walk on the water,
Crazy witches crawl through the grass,
Ugly witches dance in the ditch".

Witches' Calendar

Make a witches' calendar of activities.

On Monday _____ witches _____"
On Tuesday _____ witches _____"
On Wednesday _____ witches _____"
On Thursday _____ witches _____"
On Friday _____ witches _____"
On Saturday _____ witches _____"
On Sunday _____ witches _____"



Brainstorm for adjectives, verbs and prepositional phrases.

e.g. On Monday hungry witches hide in the house.
On Tuesday crazy witches cook in the kitchen.
On Wednesday wicked witches walk on the water.
etc.

Another easy poem is a pattern using numbers.
(McCrackens)

One black cat sitting on the fence.
Two orange pumpkins sitting by the fence.
Three white ghosts peeking through the fence.
Four witches' brooms leaning on the fence.
Five black bats flying over the fence.
Beware on Halloween.

Instead of "sitting on the fence" use "outside the kitchen door", or "in a haunted house" or "in the graveyard".

I HATE WITCHES

Old witches
Young witches
Green witches
Mean witches
Any kind of witches
I hate witches!

A witch in a _____.
A witch on a _____.
A witch in a _____.
A witch _____.
I hate witches!
_____ witches
_____ witches

I LIKE WITCHES

_____ witches
_____ witches
_____ witches
_____ witches
Any kind of witches
I like witches!

A witch on a _____.
A witch in a _____.
A witch on a _____.
A witch _____.
I like witches!
_____ witches
_____ witches

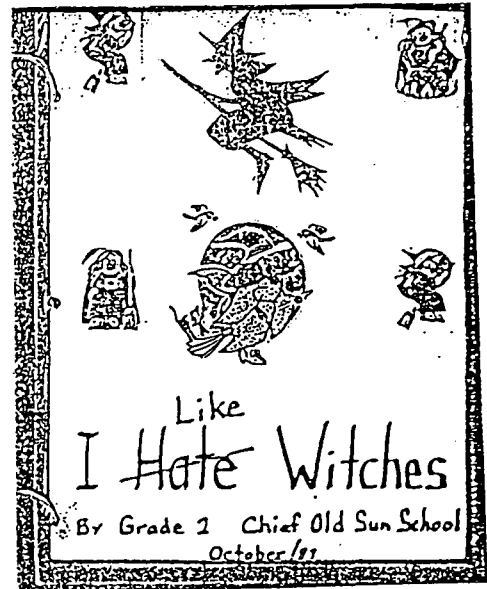
witches
I hate witches!

witches
I like witches!

I Hate Witches
I Hate ugly witches
I Hate Warty witches
I Hate Greedy witches.
I Hate Fat witches.
Any Kind of witches
I hate witches
A witch on the moon,
A witch in a spooky house.
A witch in a graveyard.
A witch on the fence.



Slimey witches
Black witches.
I hate witches
By Kendra Stevens,



I Like Witches
Nice Witches
Sad Witches
Hoppy Witches
Old Witches
Any Kind of witches
I Like witches.
A witch in a ditch
A witch in a room
A witch in a car
A witch in a graveyard
in a castle witches
on a river witches
I Like witches.

by Tamara Sculpeck
Grade 2 October 15th, 198

NOVEMBER

Jump, Jump
(Sounds of Numbers p. 64)

What Will I Wear?
(Catch A Rainbow p. 4)

When It Snows

Snow Falls On . . .

Original

Jump, jump
Jump all day
Hurry back
Another way.

Jump, jump
Jump all night
Just because
The moon is bright.

Pattern

_____, _____
_____ all day
Hurry back
Another way.

_____, _____
_____ all night
Just because
The moon is bright.

Children suggest other movement words: dance, ride (both bike and horseback!), walk, run, skate, ski, swim, drive, fly, skip slide, etc. Then they print and illustrate their own version of the poem.

What Will I Wear (Catch A Rainbow, p. 10)

Here is my hat
It is _____
Here is my T-shirt
It is _____
Here is my belt
It is _____
Here are my jeans
They are _____
Here are my socks
They are _____
Here are my shoes
They are _____

(Also: mittens, jacket, coat, scarf, sweater, parka, etc.)

When It Snows

"When it snows I _____."

Children suggest endings for this sentence, then print and illustrate.

e.g., "When it snows I dress up warm.
I play outside.
I have a snowball fight.
I go skating.
I make a snowman.
I make tunnels.
I make angels.
I shovel the sidewalk.
I go tobogganing.
I go skating.
I go sledding.

Snow Falls

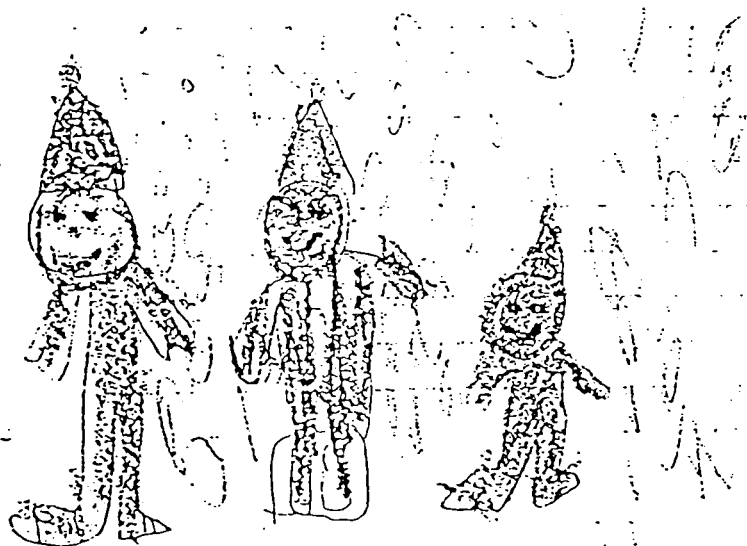
Snow falls on _____.

Children complete the sentence frame, write and illustrate, e.g.

Snow falls on the children.
Snow falls on the fence.

(Others: the train, the bridge, the toques, the cow, the horses, the houses, the van, the car, the bus, the hills, the mountains, trees, buildings, school, etc.)

Snow falls on the
children.



DECEMBER

Christmas Counting Book
Christmas Here, There, Everywhere
Christmas Is . . .
Santa Cinquains
A Christmas Tree Has . . .
Santa Has . . .
Santa Flies Over...Under...Gets Into...
I Knew It Was Christmas Because
Toy Counting Book
Christmas
Santa
New Year's Resolutions

Christmas Counting Book

Pattern: In the first house there is one _____.
In the second house there are two _____.
In the third house there are three _____.
In the fourth house there are four _____.
In the fifth house there are five _____.

Use numbers up to ten. Brainstorm for Christmas objects. Each child selects one to write and illustrate. For example:

In the first house there is one Christmas tree.
In the second house there are two stars.

(Others: presents, bells, candles, stockings, candy canes, ornaments, Christmas cards, angels, etc.)

Christmas Here, There, Everywhere

Christmas here
Christmas there,
Christmas, Christmas
Everywhere.

_____ here,
_____ there,
_____, _____,
Everywhere.

Brainstorm for Christmas objects. Record on chalk board. Children are to fill in the blanks and illustrate.

Examples: Christmas trees, Jingles bells, Candles, Stockings, Stars, Candy canes, Reindeer, Santas, Christmas Cards, Presents, Holly, Toys, etc.

Christmas Is

Children complete the sentence, write and illustrate, e.g.:

Christmas is getting presents and toys, etc.

Santa Cinquain

_____	Title - noun
_____	Two adjectives
_____	Three verbs.
_____	A short sentence (statement) or four more adjectives.
_____	A synonym for the title, or another adjective.

For example: (Written by Norman Running Rabbit, Grade One)

Santa
Big, Fat,
Flying, Calling, Laughing,
He fills our stockings.
St. Nicholas

A Christmas Tree Has

Brainstorm for all the things a Christmas tree has and record on chalk board. Each child selects one to write and illustrate.

For example: A Christmas tree has green branches.
A Christmas tree has snow on its branches.
A Christmas tree has a star on top.

(Others: an angel on top, coloured lights, candy canes, gingerbread boys, presents under it, silver icicles, tinsel, etc.)

Santa Has

The children were practicing the song "Must Be Santa" to sing for the Christmas concert, so they knew a lot of things about Santa when we brainstormed for this one. Here are the responses my class came up with:

Santa has a long white beard.

Santa has a cherry nose.
Santa has a big round belly.
Santa has a suit of red;

Others: black boots, long red furry cap, a bag full of toys, a black belt with a gold buckle, a sleigh, eight reindeer, a reindeer named Rudolf.

The class book was a great success and the drawings were priceless!

Santa Flies Over...Under...Gets Into...

Pattern 1: Santa flies over _____.

Brainstorm and record responses. My class suggested the houses, the hills, the towers, the mountains, the castles, the snowmen.

Pattern 2: Santa flies under _____.

The children suggested the spaceship, the helicopters, the moon, the clouds, the rainbow.

Pattern 3: Santa gets into _____.

Here are some examples: his sled, the chimney, the house, the school, the stores, etc.

Children select an item from each pattern to write and illustrate.

I Knew It Was Christmas Because:

On Monday I saw one _____.

On Tuesday I saw two _____.

On Wednesday I saw three _____.

On Thursday I saw four _____.

On Friday I saw five _____.

On Saturday I saw six _____.

On Sunday I saw seven _____.

Children fill in the endings using Christmas objects. For example: Christmas trees, bells, candles, presents, angels, reindeer, Santas, elves, stockings, etc.

Toy Counting Book

- 1 pretty doll (Cabbage Patch doll)
- 2 white skates
- 3 huge Gobots
- 4 soft teddy bears
- 5 funny Transformers etc. to 10.

Christmas (From Celebrations p. 39; McCrackens)

Use Christmas words starting with each letter in the word CHRISTMAS:

C is for _____. (cake, candy canes, carols)
H is for _____. (holly, ham, happiness)
R is for _____. (Rudolf, raisins)
I is for _____. (icicles, icing)
S is for _____. (stockings, stars, sugar cookies)
T is for _____. (tree, tinsel, turkey)
M is for _____. (mistletoe, merry, mincemeat)
A is for _____. (angel, apples)
S is for _____. (secrets, Santa, sausages)

Or do one using Christmas food words (underlined above).

Santa - Use the letters in Santa to write a poem describing Santa:

S is for _____. (stout, Santa)
A is for _____. (always jolly)
N is for _____. (nice)
T is for _____. (terrific)
A is for _____. (always lovable)

New Year's Resolutions

In 1988 I resolve to _____.

Brainstorm for New Year's Resolutions, record on chalk board.

For example: "clean my room, do my homework, be nice to my teacher, help my mom," etc. etc.

JANUARY

What Is Big? Part 1
What Is Red? What Is White, Green?
10 Green Bottles of . . .
I Never Saw a Purple Cow

What is Big? (Sounds of Numbers. p. 20)

My name is _____.
I am not very big.
I am not as big as a _____.
A _____ is bigger than I am.

Brainstorm for things bigger than the children. Each child selects to write and illustrate.

What Is White (What is Pink, Sounds of Numbers. p. 40)

Brainstorm for things that are white, record on board and ask children to make a statement or give a reason for each so the finished pattern is like this:

What is white?
A whale is white
If it's a Beluga.

What is white?
Grandma's hair is white
Because she's old.

What is white?
Snow is white
As it falls from the sky.

What is white?
Paper is white
Before you draw on it.

(Others: milk, Santa's beard, rabbit, teeth, marshmallows, ice cream, polar bear, chalk, icing, a pale face, cottage cheese, etc.)

Do the same, using other colors - red, green, blue, yellow, etc.

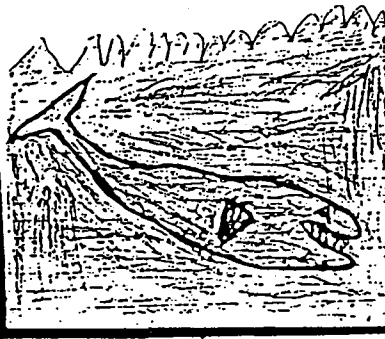
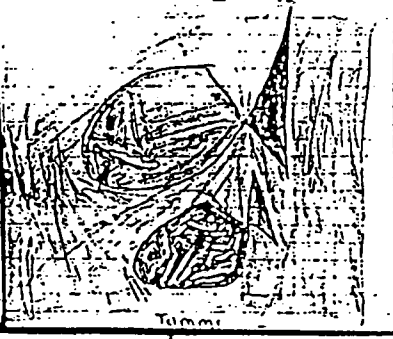
Ten Green Bottles (p. 47 Catch a Rainbow)

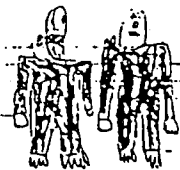

Ten green bottles of _____.
(relish, dill pickles, green beans, peas, etc.)

I Never Saw A Purple Cow

I never saw a _____
I never hope to see one,
But I can tell you, anyhow
I'd rather see than be one.

Each child picks a color and an animal to fill in the blanks of the pattern. For example: green whale, pink panther.

<p>I never saw a green whale I never hope to see one. But I can tell you, any how, I'd rather see than be one Norman</p> 	<p>I never saw a green and purple fish, I never hope to see one; But I can tell you, any how, I'd rather see than be one</p> 
---	--

<p>Picture</p> <p>In the Spring grass</p> <p>In the Spring leaves</p> <p>In the Spring birds and gophers and sun shine</p> <p>Dallas</p>	<p>I never saw a blue gorilla. I never hope to see one; But I can tell you any how I'd rather see than be one.</p>  <p>Galen</p> <p>By GRADE ONE Janet Campbell's Class</p>	<p>Poems</p>  <p>Norman R.P. As I was going up the stair I met a gorilla who wasn't there He wasn't there again today! I wish, I wish, he'd stay away!</p>
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FEBRUARY

All Kinds of People
Valentine Cinquains and Snowflake Cinquains
In The Winter . . .
Bears, Bears, Bears
Sun Cinquains

All Kinds of Neighbors (Sounds Around The Clock. p. 112)

(We changed it to "All Kinds of People")
Some people _____"
Some people do not.
Brainstorm for things people do.

On the front side of the paper, children write their sentence and illustrate:

e.g. Some people go to Pow-Wows.

And on the back of the paper, they write:

Some do not.

Put pages together as a class book.

Here are examples by students at Old Sun:

Some people go to watch wrestling. Some do not.

Some people go to the Stampede. Some do not.

Some people drive trucks. Some do not.

Some people go to the water slide. Some do not.

Valentine Cinquains

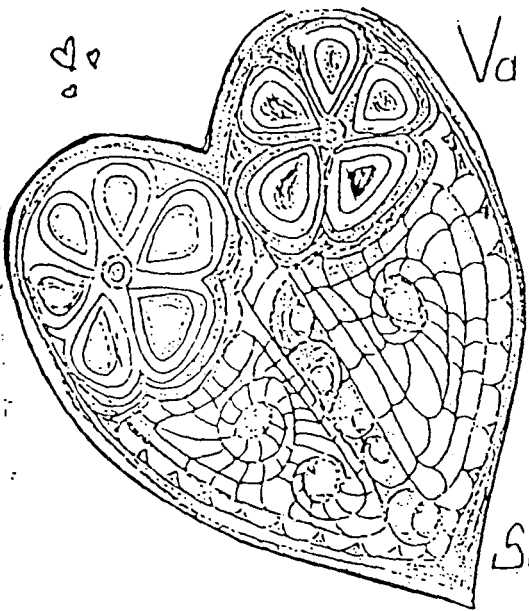
(Same procedure as for Santa Cinquains)

Use Valentine shapes as my Grade Ones did last year.

In The Winter (Based on "In The Night", p. 57 Sounds of a Pow-Wow).

Pattern: In the winter _____ (snow)
In the winter _____ (ice)
In the winter _____ (frost)
and _____ (drifting snow)
and _____ (icicles)

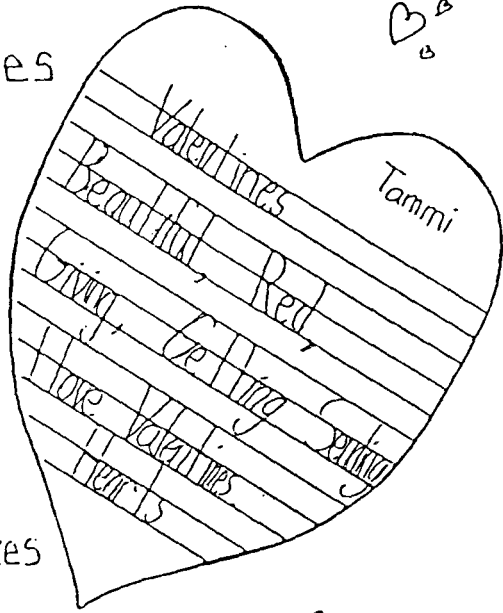
Brainstorm for winter things; e.g; blizzards, cold, snowstorms, skating, skiing, tobogganing, sleigh-riding, snowballs, snowman, snow angels, skidoos, snowball fights, forts, tunnels, tracks, red noses, rosy cheeks, snowflakes, icicles, etc.



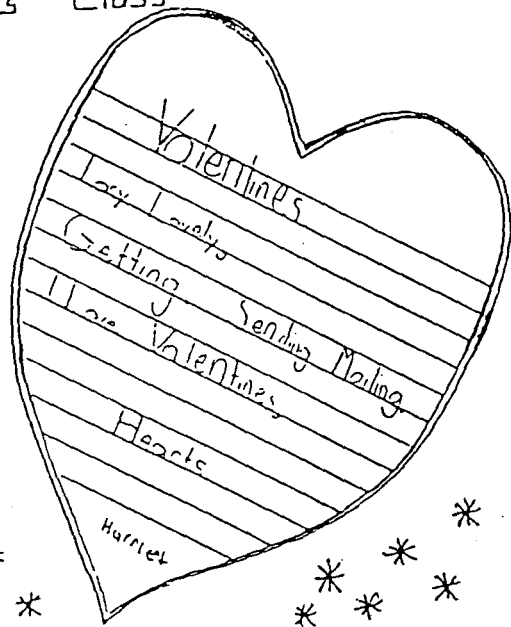
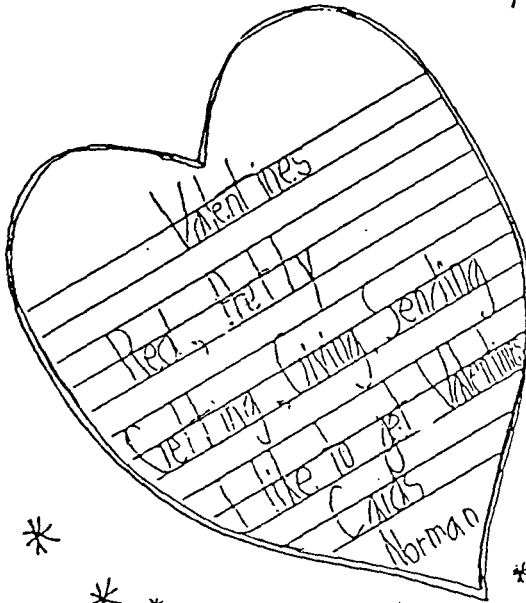
Valentines

and

Snowflakes

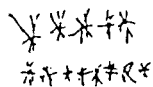


Cinquain Poetry by Grade One
Janet Campbell's Class

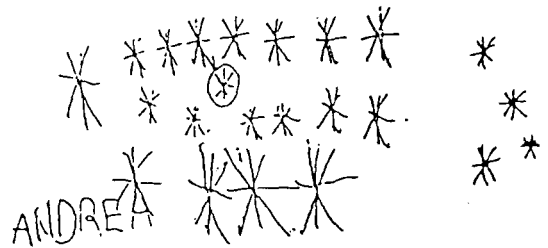


Snowflakes
Sparkly, Glittery
Freezing, Falling, Blowing
I like snowflakes
Pretty

Snowflakes
Sparkly, Beautiful
Shining, Falling, Freezing,
Snowflakes are pretty.
Cold



Stenling



Have children write two verses using words from the list on the board.

Sun Cinquains

Use Sun shape and follow the same procedure as for Valentine Cinquains.

Bears, Bears, Bears (Pairs of Bears, p. 14, When the Wind Blows)

Do this as a group exercise. I picked animals for which rhymes were readily available, wrote the rhyming words on the board and asked the children to compose a line ending in the rhyme. So we came up with:

Bears, bears,
Sitting on chairs
Eating pears.

Frogs, frogs,
Sitting on logs
Eating hotdogs.

Mice, mice
Skating on ice
Looking nice.

Snake, snake,
Eating cake
In the lake.

Ghost, ghost,
Sitting on a post
Eating toast.

Fox, fox,
Sitting in a box
On a pile of rocks.

Dragons, dragons,
Pulling wagons
Full of baby dragons.

Vampire, vampire,
Sitting on a tire
On fire.

Bunnies, bunnies,
Reading the funnies
Eating honey.

Cats, cats,
Sitting on mats
Waiting for rats.

Bees, bees
Buzzing in the trees
Counting by threes.

Boys, boys,
Playing with toys
Making noise.

Children choose one verse to copy and illustrate.

Snowflake Cinquains

Same procedure as Valentine cinquains.

Grade One

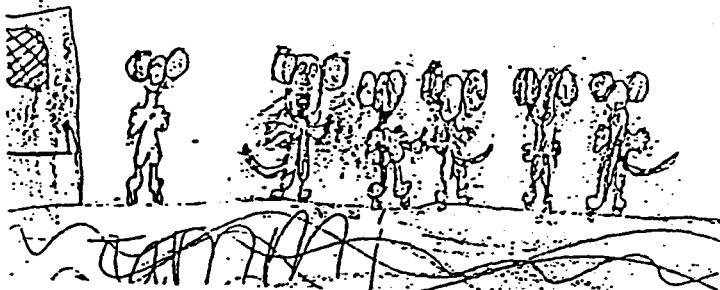
ANIMAL RHYMES

Janet Campbell's Class

Mice, mice

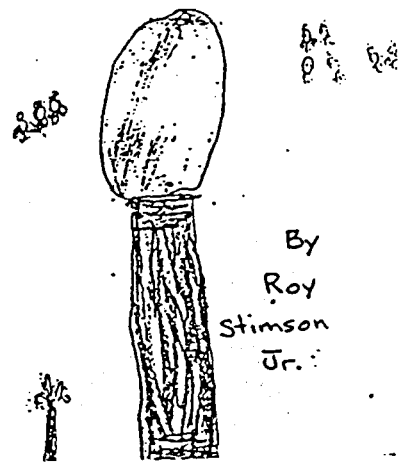
Skating on ice,
Looking so nice.

By Tammi Scalplock



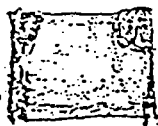
Bees, ^{Roy} bees,

Buzzing around trees
In 2's and 3's



By
Roy
Stimson
Jr.

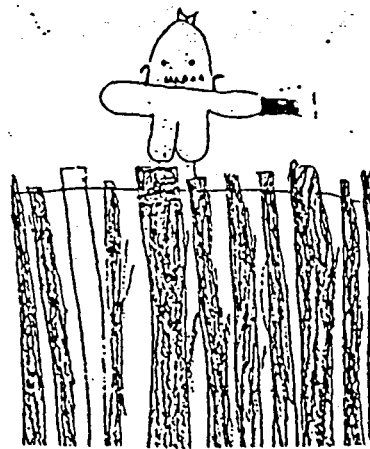
Cats, cats,
Sitting on mats,
Waiting for rats.



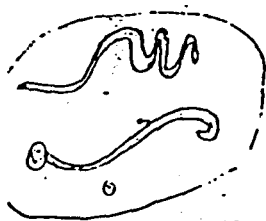
By Andrea Two Horns

Ghost, ghost
Sitting on a post
Eating toast.

Harriet



By Harriet Red Gun



Snake, snake
Eating cake
In the middle of a lake

By Michael Stevens

MARCH

In The Spring
My Name Is . . .
As I Was Going Up the Stair

In The Spring (Based on In The Night p. 57 Sounds of a Pow-Wow).

In the Spring _____	Brainstorm for Spring things and have students write two verses filling in blanks from word list on board:
In the Spring _____	<u>Example:</u> grass, flowers, green
and _____	leaves, gophers, rain,
and _____	rainbows, baby birds,
	baby chicks, blue sky,
	sunshine, white clouds,
	etc.

My Name Is . . .

Alvina Weasel Child, Grade One teacher at Old Sun, had the children write about themselves, their names, what they liked to eat and what they liked to do:

My name is _____.
I like to eat _____ and _____ and _____.
I like to _____ and _____.

As I Was Going Up The Stair (Sounds of Numbers p. 57)

Ask children what they could meet going up the stairs and have them use their words in the pattern:

As I was going up the stair
I met a _____ who was't there.
He wasn't there again today
I wish, I wish he'd stay away.

Examples: ghost, gorilla, zebra, etc.

BJ

Good

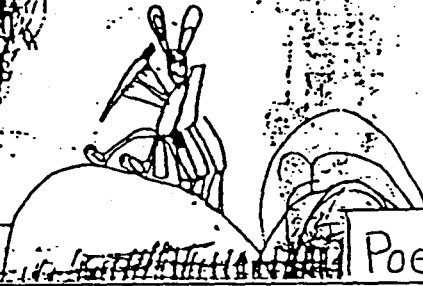
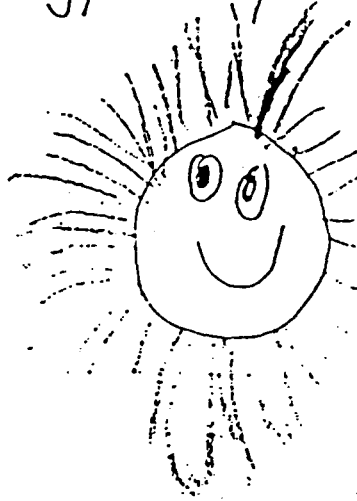
In the Spring
gophers

In the Spring
lots

In the Spring
blue sky
and sunshine
and white clouds.

like

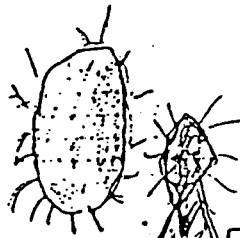
Morning, Mr. Bunny



Poems By

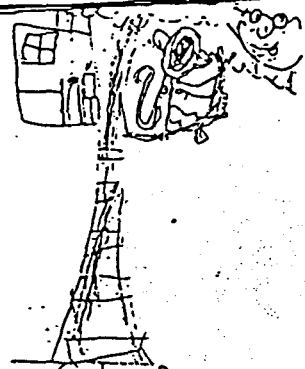
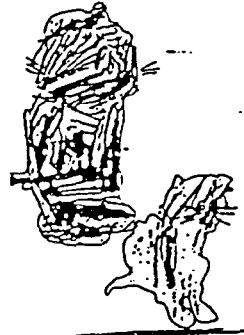
Grade
One

In the Spring
flowers
In the Spring
sunshine
In the Spring
like flying
and grass growing
and gophers.



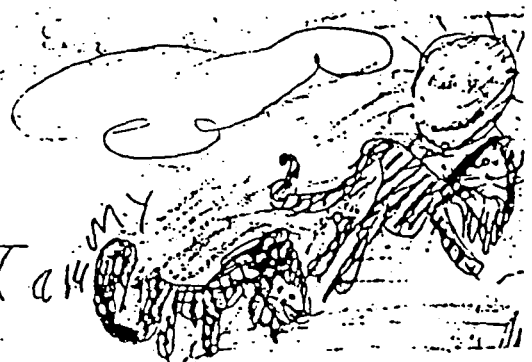
ANDREA

Jon Joyce
As I was going up the
stair I met a cat who
wasn't there! He wasn't
there again today!
I wish, I wish, he'd stay
away!



Galen Bull Bear
As I was going up the stair
I met a monkey who wasn't
there! He wasn't there again
today! I wish, I wish he'd
stay away.

As I was going up the stair
I met a tiger who wasn't there!
He wasn't there again today!
I wish, I wish, he'd stay away!



Taylor

APRIL

Bunny Cinquains (shape poems)
Easter Egg Cinquains (shape poems)
The Good Morning Book
One, Two, Three, Four (Individual Books)
What Is Big (Part 2)

Bunny and Easter Egg Cinquains

(Same procedure as Sun Cinquains)

The Good Morning Book

This is basically the same as Good Night, Mr. Beetle. It is based on Good Morning, Mr. Beetle in Sounds of Numbers.

One, Two, Three, Four (p 62, Sounds of Numbers)

In the first month of the year
I found one brown pony
and he followed me home.

Put two columns on the board: one for colors, the other for animals. Children pick a color and an animal to fill in the pattern as they write about the 12 months of the year.

The students did four pages per day and illustrated them as a seatwork activity while I was doing Reading groups. They did two in the morning, two in the afternoon. These were made into individual books.

What is Big? (Part 2) (Sounds of Numbers, P. 89)

My name is _____.
I am not very big
But I am bigger than a _____.
A _____ is bigger than a _____.
I am bigger than a _____.
A _____ is bigger than a _____.
I am bigger than a _____.
A _____ is bigger than a _____.
I am bigger than a _____.
A _____ is bigger than a _____.
A _____ is the smallest thing I know.

(Children must choose things going from big to small).

MAY

One Bright Monday Morning
Say Hello To Spring
Does a Goat Wear a Coat
A Mother Is . . .

One Bright Monday Morning (Good Morning Sunshine, p. 56)

"One bright Monday morning while on my way to school
I saw 1 blade of green grass growing
near a little blue pool".

The original goes through the days of the week and you end up with: "7 blades of green grass growing, 6 pretty flowers blooming, 5 maple trees budding, 4 birds sweetly singing, 3 bees busy buzzing, 2 wiggle-worms a-wiggling and 1 tiny ant a-crawling ... near a little blue pool".

We changed it to:

"One bright Monday morning while on my way to school I saw 1 _____ out on the Reserve".

It goes on: One cool Tuesday morning . . . I saw 2
_____ out on the Reserve.
One windy Wednesday morning . . . I saw
3 _____ out on the Reserve.
One cloudy Thursday morning . . . I saw
4 _____ out on the Reserve.
One rainy Friday morning . . . I saw 5
_____ out on the Reserve.
One warm Saturday morning near my house
I saw 6 _____ out on the Reserve.
One sunny Sunday morning near my house I
saw 7 _____ out on the Reserve.

A Mother Is

My Mother is _____. She works hard and takes care of me and she lets me make popcorn and she buys me toys.

Each child writes their own version for inside a Mothers' Day card.

Say Hello To Spring (Good Morning Sunshine, p. 88)

Say hello to _____,
Say hello to trees
Say hello to _____,
Hello there if you please.

Say hello to _____,
 Say hello to noon
 Say hello to _____,
 Sing a hello tune.

Say hello to _____,
 Say hello to Spring
 Say hello to _____,
 Hello everything!

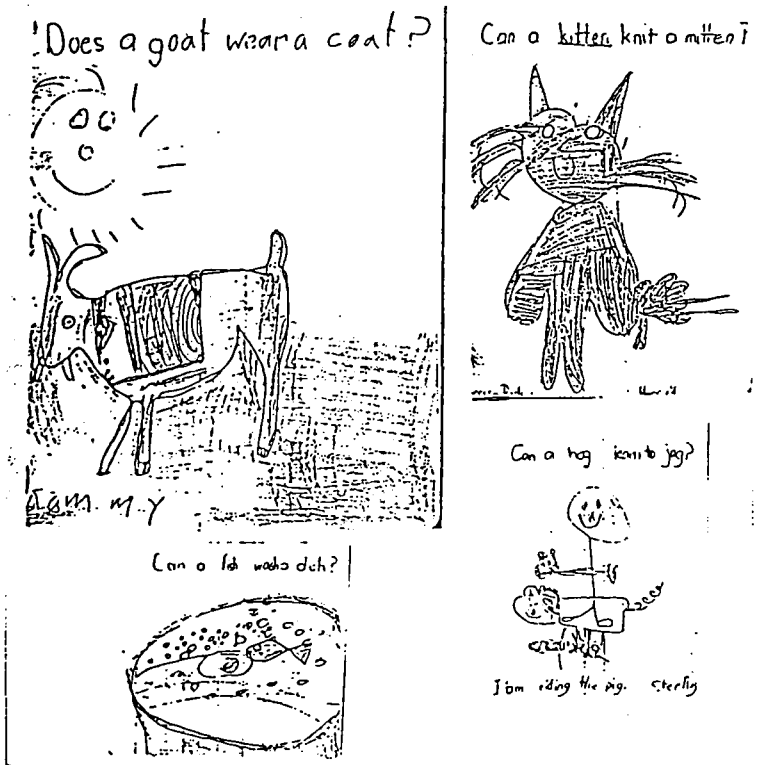
Examples: rabbits, gophers, kittens, baby birds, butterflies, bees, calves, colts, flowers, green grass, tulips, lilacs, kites, marbles, sunshine, raindrops, and rainbows.

Brainstorm for Spring things and have children write their own versions and illustrate choosing from word list on board.

Does A Goat Wear A Coat? (Good Morning Sunshine, p. 104)

Does a goat wear a coat?
 Can a mouse lift a house?
 e.g.: fox box
 frog log
 snail pail
 cat rat
 dragon wagon

Children compose questions using the rhyming words and illustrate.



JUNE

In The Summer
A Father Is
I've Got a Gopher Inside My Hat
The Important Book

In The Summer

Same procedure as for In The Spring, In The Winter, and In The Fall.

A Father Is

Same procedure as for A Mother Is

I've Got a Gopher Inside My Hat

This is based on the poem "Notice":

Notice

Pattern

I have a dog,
I had a cat,
I've got a frog
Inside my hat.

I have a _____,
I had a cat,
I've got a _____
Inside my hat.

Children choose what they want inside their hats, write and illustrate.

The Important Book

The Important Book - By Margaret Wise Brown

"The important thing about an apple is that it is round. It is red. You bite it, and it is white inside, and the juice splashes in your face, and it tastes like an apple, and it falls from a tree. But the important thing about an apple is that it is round."

(a) Children choose objects, things etc. and use the pattern to write the important attributes, e.g.:

"The important thing about a broom is that it sweeps".

OR

"The important thing about the sun is that it is bright and warm", etc.

- (b) Children write about people, e.g.: The important thing about a mother, teacher, policeman, nurse, doctor, basketball player, etc, etc.
- (c) Children pick names of their classmates and write about them. Here are examples from Karen Hackney's Grade three class:

"The important thing about Travis is that he is nice. He is my cousin. He is my friend. But the important thing about Travis is that he is nice".

By Chantelle

"The important thing about Lee is that he is my friend. He is a good worker and he is a good printer. He is my best friend and he is a good drawer. But the important thing about Lee is that he is my friend.

by Cody

Children draw a picture to illustrate their paragraph. Make into a class book.

- (d) I took pictures of the children in my class. Afterwards, they wrote stories about each other and drew pictures of each other. I put the stories, drawings and photos into a photo album.

The important thing about Harriet
is that she is smart. She
always gets her work
done first. She is a really
good reader. She always
goes to the Listening Centre
She is a good speller. But the
important thing about Harriet
is that she is smart. Sterling



OTHER PATTERNS

First Things First

First the kitten, then the cat
First the chick, then the hen
First the puppy, then the dog
First the caterpillar, then the butterfly
First the seed, then the flower
First the egg, then the chick
First the cub, then the bear
First the _____, then the _____
First the _____, then the _____ etc.

piglet - pig; duckling - duck;
calf - cow; colt - horse;
gosling - goose; lamb - sheep;
fawn - deer; tadpole - frog.

Have children make a class pattern book - each child writes and illustrates one page.

Poetry Pattern Lesson Plan for "A Maker of . . ."

Introduction: Read to students "A Maker of Boxes" p. 70 in Sounds of Laughter. For Grades 2 - 6.

Have the pattern of the poem on chart paper or blackboard:

Hello! My name is _____.
I'm a maker of _____.
On Monday I make _____.
On Tuesday I make _____.
On Wednesday I make _____.
On Thursday I make _____.
On Friday I make _____.
On Saturday I make _____.
On Sunday I don't make _____, I _____.

This pattern could become: a baker of cookies or cakes or pies, a maker of sandwiches, a writer of stories, a maker of cards, toys, hats, jewellery, games, videos.

- choose a topic and do a sample poem on the board using students' ideas.
- Then students choose a topic and do their own poem.
- Teacher monitors, giving help with spelling and ensuring that students are doing it correctly.
- Put together in a class book.

Beans, Beans, Beans (Sounds of Mystery p. 255)

A bug on the sidewalk,
A bug in the grass,
A bug in a rug,
A bug in a glass.
I like bugs.
Big bugs,
Fat bugs,
Skinny bugs,
Round bugs,
Lady bugs,
Buggy bugs.
I like bugs.

A _____ on the _____
A _____ in the _____
A _____ in a _____
A _____ in a _____
I like _____

I like _____

By Margaret Wise Brown

Instead of bugs, children may use: butterflies, flowers, tracks (of various animals), guitars, music, monsters, witches, pies, books, hats, shoes, dogs, cats, fish, or witches.

JOURNALS

At Chief Old Sun School, children start journal writing in Grade One and continue throughout the grades up to and including Grade Six.

The children in Grade One, at the beginning of the school year, merely copy the date into their journal and draw a picture and label it. Since the alphabet charts at the front of the room contain pictures and words, often the children will choose one of these to draw and label. Last year I had a Weather Chart with weather words on the wall and one little girl drew a sun and wrote "sunny" one day and a "hailing" picture the next day.

One of the first sentences the students learned to read in Grade One was "I can see a rainbow" from the Impressions reader, so they were encouraged to use the sentence frame, "I can see a _____", and to fill it in with a word from the alphabet charts.

After a month of Story Pictures and learning to read - when the children have developed a small reading/writing vocabulary- they begin writing more varied entries in their journals. No help in spelling is given to Grade One children writing in their journals.

They are told to find the words from their Story Picture

notebook dictionaries, from the alphabet charts and other word cards and labels in the classroom.

The journal serves as a "dialogue" or private conversation between student and teacher. Teachers are encouraged to comment on journal entries and to ask questions that children can answer the next day in their journals. Students also are free to ask questions of the teacher -- the most common and pressing questions seem to be: "How old are you?" and "When is your birthday?"! Children are curious about the personal lives of their teachers and through this lively question-and-answer sharing between students and their teachers, the journal helps to develop bonds of friendship and understanding.

Journal writing also provides a catharsis, a release from the tensions of other areas of the curriculum and outside-of-school occurrences. The journal allows children to express their feelings and emotions about topics they feel too deeply about to discuss. In the journal, the children often write about things they feel reluctant or unable to express or discuss otherwise. In this aspect, the journal entries are invaluable to the teacher because they provide insights into the needs, interests and problems of the Indian child, as in the case of a Grade Two student (a few years ago) whose journal entries were, at first, misinterpreted by her teacher:

JOURNAL ENTRY ONE

"I got some footballs and we took them."

Teacher's response: "Where did you take them? Do you like playing football? When do you play?"

JOURNAL ENTRY TWO

"I got some footballs and some sleepers and I slept for two days."

Fortunately, after this entry the teacher realized that the "footballs" the little girl was talking about were not things you throw around a ballfield and neither were "sleepers" a pair of pyjamas. The footballs and sleepers in the journal entry were slang or Reserve jargon for drugs.

Journal keeping is probably as ancient as writing. The earliest journals were probably community records "created not unlike the 'winter count' of the Plains Indians when tribal elders met at the campfire to decide which events to put on the walls of their teepees". (George F. Simons, "Keeping Your Personal Journal", Paulist Press, New York, p. 8)

The journal then is a way of fixing events - deeds, fantasies, dreams and hopes - in time and space. Through the personal communication fostered in journal writing, the student finds that there is someone (the teacher) who listens (reads what he writes) and cares (writes back).

A high school student tell how journal writing enriched her life: ". . . Although we did many things in class day to day, our weekly assignment was writing a journal. Our teacher was pretty cool. She was only 22 and I could write my true feelings to her and anything else I wanted. She would write back to me. It was like writing to myself but my journal could talk back. She

was very open in what she wrote. And through our writing we got to know each other but face to face we barely looked at one another. But we could reach each other with our written words and that seemed to be enough". (Annette)