

Penny Candy Classroom

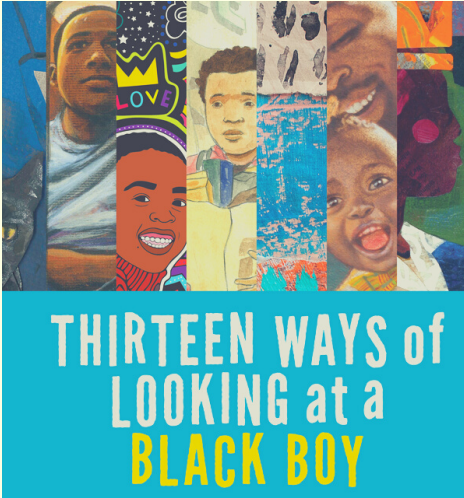


CURRICULUM, ACTIVITY, & DISCUSSION GUIDES

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A WORKSHOP FOR BLACK BOYS AGES 8-12



“This shining title deserves a spot in all poetry collections.”
—Della Farrell, *School Library Journal*

ABOUT THIS BOOK

Thirteen Ways of Looking at a Black Boy by Tony Medina offers a fresh perspective of young men of color by depicting thirteen views of everyday life: young boys dressed in their Sunday best, running to catch a bus, growing up to be teachers, and much more. Each of Tony Medina’s tanka is matched with a different artist—including recent Caldecott and Coretta Scott King Award recipients.

- *Kirkus Reviews’ Best of 2018, Middle Grade Poetry*
- *School Library Journal’s Best of 2018, Poetry*
- *Lee Bennett Hopkins Poetry Award 2019, Honor Book*
- *BookRiot, 50 Must-Read Poetry Books for Kids*
- *Bank Street College of Education, Best Children’s Books 2018, Ages 9-12*

Age Range: 10–14

Fontas & Pinnell Guided Reading Level: U

Lexile Score: NP

WORKSHOP



Do a small, introductory exercise. Even if the group is familiar with each other, take the time to go around the room and perhaps talk about strengths or qualities the group either admires or sees in themselves. This is the touchstone of the workshop.

Read the book. Have the workshop facilitator read the first poem, Medina's opening, and allow the group to read the rest. Read the entire book.

Ask for feedback. What do you notice? What strikes you? What do you think inspired Medina?

Depending on the age of the group, introduce excerpts from "13 Ways of Looking at a Blackbird" and *26 Ways of Looking at a Black Man*, explaining both their inspirational qualities to the book and the way the pieces play off each other.

Ask for feedback. Discuss place, feeling, internal and external identifications. Refer back to the strengths or qualities mentioned at the beginning.

Self determine. Do you want to draw or write first? Gather consensus.

ACTIVITIES

IF DRAWING FIRST

Make a list of qualities of the self, small moments, small successes. Spend *at least* 10–15 minutes on this list. This will build both the tanka and the background.

Provide supplies for the portrait. Provide two sheets of paper to draft it, and a final, firmer piece of card stock for the finished product.

Create a representation of the list, most importantly including a portrait. Follow writing instructions next.

IF WRITING FIRST

Make a list of qualities of the self, small moments, small successes. Spend at least 10–15 minutes on this list. This will build both the tanka and the background.

Talk tankas*. Do you know anything like a tanka? Take the list, and with help, begin to build a tanka.

Provide two sheets of paper, one for the first draft, another for the second.

Generate a tanka. Keep it simple. A moment.

Follow drawing instructions next.

“*For Black and Brown children
Whose every breath is affirmation
Against erasure
Whose very being is confirmation
For generations.* —Tony Medina”



SUPPLIES

loose blank paper
card stock
matte board
pencils
markers/colored pencils

CONCLUSION

Once writing and drawing are combined, **choose a way to share.** This can be as an art gallery or as a writing circle. Allow those who want to share to share. If time allows, consider a group tanka and portrait/mural. It's a good way to close the activity and use up supplies, as well as providing a sense of community and closure for what was just done. If the space/format allows, leave the visual tankas up. They are beautiful, like those who made them, and deserve to be seen.

NOTES

The purpose of this workshop is first and foremost that set about by Medina: a tribute to and bolstering of Black children, specifically boys. Secondly, following the Ohio Department of Education's Competencies, this workshop fulfills two ELA standards and 3 Fine Arts standards in Visual Arts for 3rd and 4th grade. Ohio ELA standards = Common Core Standards; Fine Arts standards utilize National Core Arts Standards anchor concepts.

*A **tanka** is most succinctly defined by Pat Shelley, from *Footsteps in the Fog* as "a small lyrical poem that belongs to everyone...written in thirty-one or fewer syllables in five rhythmic lines....**Tanka is about our everyday lives in the smallest happenings, a little song of celebration.**"

The math: tanka = 31 syllables split into 5 lines of 5-7-5-7-7 syllables.



ELA STANDARDS:

W.3.4 With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.

W.4.4 Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

FINE ARTS STANDARDS:

3PR* Find and solve problems of personal relevance and interest when developing artmaking ideas.

6PR* Collaborate with others to create a work of art that addresses an interdisciplinary theme.

4RE* Identify artworks from their communities or regions and communicate how they reflect social influences and cultural traditions.

*PR as a Fine Arts standard is Producing and Performing. RE is Responding and Reflecting.

RESOURCES

POEM EXCERPTS



from "Thirteen Ways of Looking at a Blackbird"
by Wallace Stevens, 1954

I
Among twenty snowy mountains,
The only moving thing
Was the eye of the blackbird.

II
I was of three minds,
Like a tree
In which there are three blackbirds.

III
The blackbird whirled in the autumn winds.
It was a small part of the pantomime.

IV
A man and a woman
Are one.
A man and a woman and a blackbird
Are one.

V
I do not know which to prefer,
The beauty of inflections
Or the beauty of innuendoes,
The blackbird whistling
Or just after.

from *26 Ways of Looking at a Black Man*
by Raymond Patterson, 1969

XXII
As vines grow towards light,
So roots grow towards darkness.
Back and forth a blackman goes,
Gathering the harvest.

XXIII
By moonlight
We tossed our pebbles into the lake
And marveled
At the beauty of concentric sorrows.
You thought it was like the troubled heart
Of a blackman,
Because of the dancing light.

XXIV
As the time of our leave taking drew near,
The blackman blessed each of us
By pronouncing the names of his children.

XXV
As I remember it,
The only unicorn in the park
Belonged to a blackman
Who went about collecting bits
And torn scraps of afternoons.

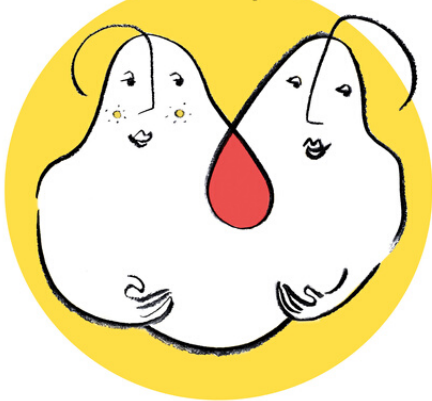
XXVI
At the center of Being
Said the blackman,
All is tangential.
Even this laughter, even your tears.



DISCUSSION & ACTIVITY GUIDE

Watch Shira discuss the book

BE/HOLD a friendship book



Shira Erlichman



And remember, you'll always belong.

ABOUT THIS BOOK

In *Be/Hold: A Friendship Book* visual artist, poet, and musician Shira Erlichman opens with the line, "Sweetheart, sometimes when I'm feeling blue I put my ear to the wind & listen for you," building a one-of-a-kind story of friendship from her love of compound words (i.e. toothbrush, windbreaker, behold) in a book that uplifts, encourages, and honors the people we care about most.

"An ode to the pleasures and surprises of compound words: 'the smallest poem in the English language.' Erlichman writes short lines of love and comfort, addressed to an unspecified 'you' and laced throughout with standard or newly fashioned compound words: 'A friendship is like that. / With sails powered by / the deepest of breaths. / Some might call it a loveship... / or a songship...or a wowship... / and they'd be right. / But even if your ship's makeshift, / come beloved, be loved / by me...Nascent wordsmiths will be left keen to explore the expressive possibilities for themselves." —*Kirkus Reviews*

Age Range: 5–11

Fontas & Pinnell Guided Reading Level: Q

Lexile Score: 560L



GROUND RULES

- Whatever you write is exactly what you are meant to write.
- You do not have to share, but if you feel brave, please do.
- Be respectful of others and their work, keep hands and criticism to yourself.

OPENING DISCUSSIONS

First, introduce the book and open a conversation about relationship(s). Use the word friendship as a starting point. What does relationship mean to you? Can relationship be just between people, or can it be the way we relate to objects and the world itself? Spend about 5 minutes on this.

Second, introduce the title, and ask what the title does to the word. *Be/Hold* demonstrates that it is one word born from two. What is this called? A COMPOUND WORD. Now, let each child read a page from the book. You don't have to finish it. Once everyone has read (if their reading level is more basic, have them repeat after you), ask them what compound words they see in the book.

GENERATING COMPOUND WORDS

After reading and discussing **compound words**, use Shira's worksheet or loose paper to create compound words and/or have students create their own word lists to turn into compound words. Students can think of favorite things for their word lists: when they smash words together into compounds, they'll find many joyful, silly combinations. **Key here is allowing students to come up with compound words that are both "real" and made-up.** Students should create a wordbank of 10 or so compound words. Spend 10-15 minutes on this activity.

Then, discuss **onomatopoeia**. Spell this word for them. Shira uses onomatopoeias to make all kinds of compound words and concepts. Make a group list of 5-10 onomatopoeias.

SUPPLIES

- loose paper (3 sheets per student)
- pencils
- colored pencils
- a copy of the book



FOCUSES

ELA FOCUS

- compound words
- onomatopoeia

SOCIAL-EMOTIONAL FOCUS

- relationships
- what happens when two things come together

WRITING

Take the wordbank you've generated and use some of the words to write a poem about relationship. This is what your second piece of paper is for. The poem is divided into 3 stanzas (ask what a stanza is), and use Shira's formatting to demonstrate how a poem can be broken up. The compound words and onomatopoeias are jumping off points, of course.



The first stanza is I AM_____.

The second is YOU ARE_____.

The third is any variation on TOGETHER WE ARE_____.

SAMPLE POEMS

I'm not annoying.
You are annoying.
We are payback.
—Elora, 5

I am lego-bang
I love space and rocket-ships

Karen acts like roasted fish
She loves to be cute
And has glasses

Me and Karen love to play
Me and Karen act like popcorn
that just popped
We also act like army ants
We also act like buzzing
carpenter bees

And we also act like wasps that
want to sting
We act like two cats and dogs
We act like two sharks
swimming in the ocean
We act like two crashing
airplanes
We act like two pink flamingos
We act like two thunder and
rainclouds
We act like two crazy
orangutans
—Joseph, 4

OPTIONAL

Using the third piece of paper (see: Shira puts words on pages separate from the drawing and puts them on the page with the drawing, your choice), illustrate the concepts and imagery in your poem.

CONCLUSION

While people are wrapping up, open the floor to sharing your work. Allot at least 10 minutes to this aspect of the work. Close the room by asking how the participants felt, congratulating them on their bravery and work. If this is lower elementary, encourage them to help clean up and reset the room.

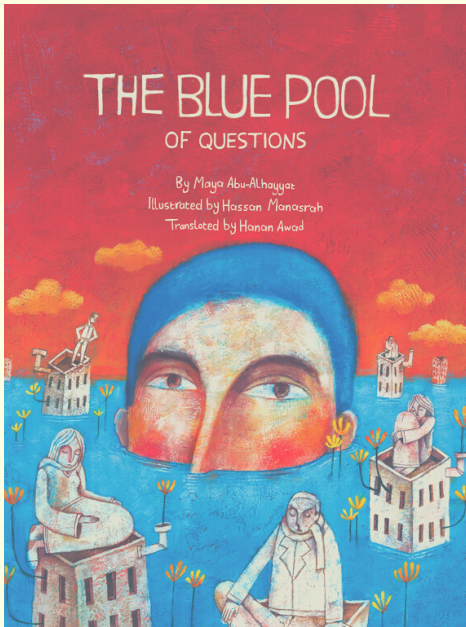
NOTES

- This workshop can be done anywhere, whether it's sitting at a table or lying on the floor using a clipboard or a picture book as a writing surface. It can be tailored to just about any age group through middle school.
- This workshop travels easily, as the supplies are very simple. However, I would not recommend hosting anymore than 25 children at a time.
- Depending on the age range of the participants, encourage them to draw or sketch any word or concept they cannot spell until someone can help them. Illustrating is just as valid.
- I strongly encourage self-determination and self-definition, so when talking about relationship, friendship, and community, allow the participants to come to a definition themselves. It is often more beautiful than what a dictionary can give us.



GUIDE TO CLASSROOM QUESTIONS & CONVERSATIONS

Watch
book
trailer



Winner of 2016 Etisalat Award for Arabic Children's Literature

ABOUT THIS BOOK

The Blue Pool of Questions is an award-winning illustrated book for all ages. In the tale, a man asks so many big questions that his questions form a pool that grows to the size of an ocean that inconveniences the people who like “everyday answers” and have forgotten “what questions look like.” The man, however, cannot look away from his pool of questions and chooses to dive in and live deep in his own curiosity. The book encourages readers to:

Ask more questions.

Throw them into the blue pool.

Be brave

Dive in.

—The Blue Pool of Questions

Deliciously confounding and deeply moving, this book is a work of art in pictures and words for adults and children alike.”

—Kirkus Reviews

ABOUT THIS ACTIVITY



A companion activity could be used in:

- Elementary, middle school, or high school classrooms
- School library as a read aloud and activity
- Public library as an event and/or ongoing display
- Community group to explore the “big questions” of a project or community change

The activity should inspire your readers (students, patrons, and/or community) to ask the big questions. Whether their questions are personal, philosophical, political, or seemingly impossible, the activity invites them simply to ask.

MAKING A BLUE POOL

Cut out enough blue strips of paper for your students to pose 2-3 different questions.

To show your readers how asking questions can create a blue pool, try collecting the blue slips in a clear container.

This can be an ongoing activity, or a long-term display in which you fish a question from the pool once a day, for instance.

SUPPLIES

clear container, plastic or glass for holding questions

pre-cut strips of light blue paper

BLUE POOL IN THE CLASSROOM

“Children, who carry the most wonderful questions of all, will not be confounded that this book actually does not ask a single one. It respects that you will have your own.”—Naomi Shihab Nye, poet and children’s book author of *Habibi* and *The Turtle of Oman*

Educators who have explored this book with students of all ages have found author and poet Naomi Shihab Nye to be correct. The “elliptical, allegorical story” (*Publishers Weekly*) respects the reader and invites readers to ask questions. Students are full of compelling questions!

BLUE POOL IN THE CLASSROOM CONT'D



This classroom activity demonstrates inquiry and shows that the big questions do not have a single answer. You can prompt students to explore the “big questions” with some of your own such as:

- What questions do you fall asleep thinking about?
- What questions do your family or your teachers never seem to have an answer for?
- What questions would you ask the most powerful people in this country? The world?
- If you could ask the Earth a question, what would it be?
- If you could ask an animal a question, which animal would it be and what would you ask?
- If you could ask a question of anyone from history, who would you ask and what would you ask them?
- If you could ask a question of anyone from the future, what would it be?

Alternatively, focus the questions on something your classroom is struggling with. For example, if there was a death in the school community, could you invite your students to throw their questions about the loss into the blue pool? If there is an incident of perceived injustice, could you ask your students to throw their questions about the injustice into the blue pool?

“He [the man in The Blue Pool of Questions] is Palestine and the United States and anywhere else you ever loved that did not quite live up to Best Dreams of Justice and Fairness.”—Naomi Shihab Nye, poet and children’s book author of *Habibi* and *The Turtle of Oman*

Current affairs lessons could also include a reading of and engagement with the *Blue Pool*. For example, is it a coincidence that author Maya Abu-Alhayyat lives in the Palestine territories, one of the most politically entangled regions of the world?

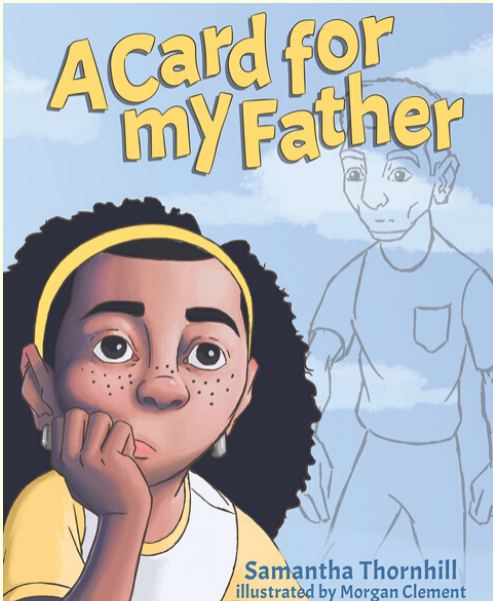
When you accumulate the questions (see Making a Blue Pool above) in a clear container, it shows your students the power of their collective curiosity.

Watch Maya
on KidLitTV

Find more at <https://www.curiouscitydpw.com/2017/09/13/blue-pool-guide/>

Developed by Kristen Cappy of Curious City for Penny Candy Books

DISCUSSION & ACTIVITY GUIDE



Selected as a 2019 White Raven by the International Youth Library

ABOUT THIS BOOK

"Flora has never met her father. The awkwardness of her classmates excitedly crafting Father's Day cards makes her want 'to melt into her chair'. She notices another student, the pale-rosey skinned loner Jonas Borkholder, slouching in his seat instead of participating in the card making frenzy. It's later revealed that his father has passed away. Clement carefully communicates their pain in images that disrupt the lighthearted atmosphere in the classroom. The reader is forced to take account of those children who don't have fathers to celebrate.

The text gracefully moves back-and-forth through time, but with purpose and control that makes it easy for young readers to follow. For instance, in an extended flashback it is revealed that Flora's mother shuts down whenever Flora asks about her father. When her mom has had enough, she tells Flora her father is "a ghost with a heartbeat." And, his absence haunts her."—Jennifer Miller, *Raise Them Righteous*

Age Range: 5-10
Fontas & Pinnell Guided Reading
Level: O
Lexile Score: 720L

Questions, vocabulary lists, and concepts to build activities, with
Common Core notations for grades 3-5.



PRE-READING DISCUSSION QUESTIONS

1. When you feel sad, how do you make yourself feel better? What do you do if that doesn't help?
2. How do you help a friend who is hurting?
3. When is keeping a secret a good idea? When is it a bad idea? RL5.6
4. How can we help everyone feel included? RL5.6
5. How should we treat people who are doing something we don't understand? RL 3.6, RL5.6

LITERATURE WORD BANK

RL 4.4, RI 4.4, RI 3.4, RI 3.5, RL5.4, RI 5.4,

protagonist - main character, who the story is mostly about

setting - when and where the story takes place

metaphor - comparing two things by saying one thing is another

simile - comparing two things by using the words "like" or "as"

symbol - an object that replaces an idea

theme - the moral or lesson that can be learned from the story



VOCABULARY

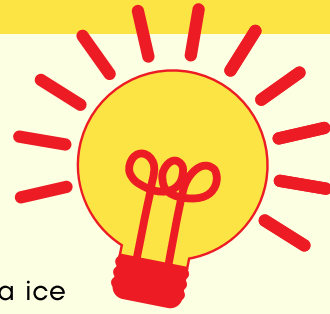
RL 4.4, RL 3.4, RI 3.5, RI 5.4

vanish
hermit
chortle
cathedral
utter
fixate
phantom
submerge
sulk
festive
trudge
rummage
mesmerize
summon
distant

COMPREHENSION QUESTIONS

RL 3.1

1. Who is the story about? RL 4.3
2. Where is she? RL 4.3
3. What does Flora feel? Why? RL 3.3, RL5.2
4. What does Flora think about Bork? RL 4.3
5. What did Flora do when she was four? RL 3.3, RL5.2, RL5.5
6. When the other kids are talking about their dads, what is Flora imagining? RL5.2
7. What is Flora's mom like? RL 4.3, RL5.2
8. How did Ms. B try to help Flora in class? At the picnic? RL 4.3, RL5.2
9. Flora's classmates see she hasn't started her card. What questions might they have for her? RL 4.3, RL5.2
10. Is Bork different than what Flora thought in the beginning? RL 4.3, RL5.2, RL5.5
11. Why did Flora's mom speak in a different accent at the Daddy Day picnic? RL 4.3, RL5.2, RL5.5
12. What was happening when Flora's "faceless father started to take shape [in her imagination]"? RL 4.3, RL5.5
13. On the last page, what does the man's shirt say? RI 4.7, RL5.5, RL 5.7



LITERARY QUESTIONS

RL 3.4, RL5.4, RL5.6

1. "Kids snatched up supplies like they were bowls of brownies with mountains of vanilla ice cream." —What does this simile tell us about how the kids were feeling?
2. "Before she could utter another word, her mother plucked her out of that cathedral like a silent tornado." —What does this simile tell us about what happened? RL 4.3, RL5.2
3. "...he was a ghost with a heartbeat." —What does this metaphor tell us about Flora's father? RL 4.3
4. "...her mother's eyes filled up like storm clouds that never rained..." —What is Mrs. Gardner feeling and trying not to do? RL5.2
5. "...she soon felt like an eel at the bottom of the sea." —How does that feel? RL 4.3
6. Why does Flora think her classmates will "close in like sharks"? RL 4.3
7. "The bell in Flora's brain was clanging with questions" —What does this metaphor tell us about Flora's thoughts? RL 4.3
8. How would Flora, "the cloud of sadness," affect the class if they noticed her? RL5.2
9. "Her sadness followed her like her very own shadow..." —Does Flora feel like the sadness will ever go away? RL 4.3

ALL ABOUT WATER SYMBOLISM

RL5.4, RL5.6

melt	submerge
sink	shark
storm clouds	swimming
rain	pools
eel	island
sea	trickle
barracuda	

What do all of these words have in common?
 Why does the author use all these references to water?
 Think of feeling word or idea related to each word.
 What word could the author have used instead these words?
Big Question: How does all of this water symbolism help us understand Flora's feelings and actions?

THEME QUESTIONS

RL 4.2, RL5.2

1. If you were in a class with a girl like Flora, how should you behave?
2. Did Flora eventually make a card? What is she going to do with it?
3. Does this story has a happy ending?

FORESHADOWING BOOK TWO: THE JOB MY DAD NEVER LEAVES



Literary term: foreshadow

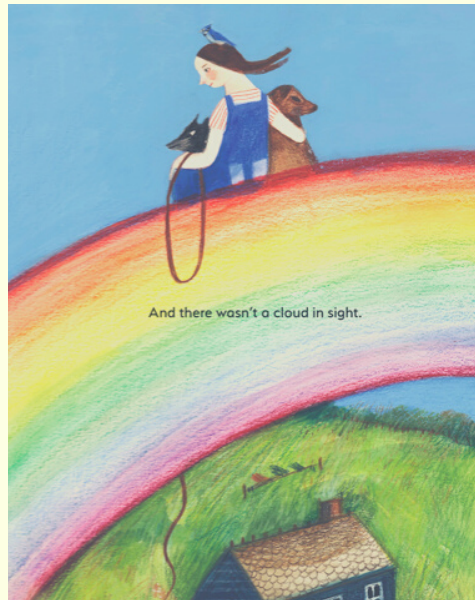
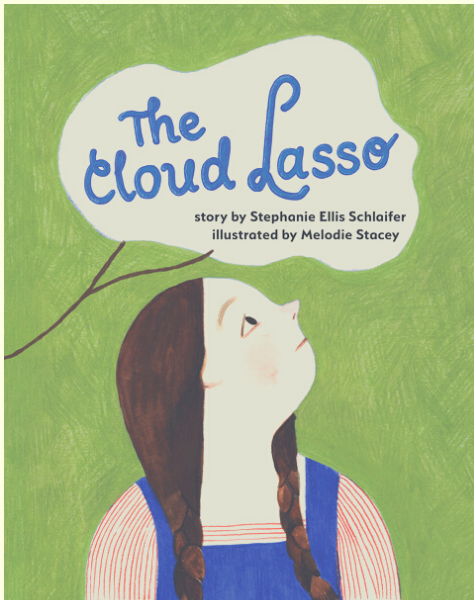
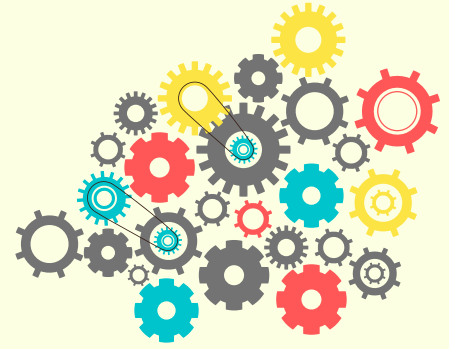
a writer gives an advance hint of what is to come later in the story

- "...her mother joked, in an accent Flora did not recognize."
- "...like she was looking across town, or into another time."
- "In a tiny corner of her imagination, her faceless father started to take shape as he walked toward her from whatever distant place he was in."
- "There's only one way to find out."

What do all of the statements above foreshadow about Flora and her father?



A MINDFUL VISUAL ART WORKSHOP FOR PRIMARY SCHOOL- AGED CHILDREN



"Quiet, rural, magical grief." –Kirkus Reviews

ABOUT THIS BOOK

Big gloomy clouds have hung over Delilah's head and heart since her beloved grandfather died. But remembering an old trick he taught her on the farm, she lassos all the clouds out of the sky to navigate her feelings of sadness and isolation. *The Cloud Lasso* is a poetic meditation on loss, memory, and paying homage to those we've lost.

"Delilah's visualization of the things that upset her can be a helpful tool to aid children in working through their difficult emotions in a constructive and useful way." –Mary Lanni, *School Library Journal*

Age Range: 6-11
Fontas & Pinnell Guided Reading Level: M
Lexile Score: 570L

OBJECTIVES

This workshop provides an opportunity to engage with and consider coping mechanisms. It provides space to self-reflect and own both the positive and negative aspects of our lived experience. The visual art component teaches a healthy way to take internal feelings and process them.

OPENING ACTIVITY

Perform a check-in. Gauge the room by asking what successes and failures were had, what was difficult and what was easy today. This allows the group to settle in and release anything they've brought into the room with them emotionally.

WORKSHOP

Part 1

Read the book as a group. In the talkback about the book, think about Delilah. What's she going through? Why is she down? Have you ever lost something or someone? How did you cheer yourself up? Is it okay to be sad?

Part 2

Pass out paper and writing utensils. Divide your paper into three columns or rows. Allow 5-10 minutes to make a list of clouds in your sky in one column. Fodder for this can be a test at school, a difficult relationship, or even just remembering to make the bed every day! After you write it down, spend 5-10 minutes drawing a shape to represent the cloud in another column.

Part 3

Next, generate a list of things that make you feel better. This can be a tangible item, a feeling, a person in your life; the list goes on. Again, allow 5-10 minutes.

Part 4

Pass out a new piece of paper. Using a ruler and a writing utensil, mark out a four to six panel comic. The journey of the comic mimics that of Delilah.

(continued next page)



LENGTH

45 minutes to 1.5 hours

SUPPLIES

- loose, unlined paper
- pencils & pens
- rulers
- colored pencils or markers





Part 4 (cont'd)

The following instructions are based on the four panel format, however you can organically expand the narrative to fit six panels. Provide ample time, 10–15 minutes, to illustrate each panel.

In the first panel, illustrate a landscape using the clouds in your sky. You can situate these clouds anywhere, over a city, a farm like Delilah, over a house, whatever the participant identifies with.

In the second panel, situate yourself, the participant in the cloudy-scape. Take the time to show in your drawing of yourself how this feels. Is your back hunched? Are your eyes closed? Is there a frown on your face?

In the third panel, pull from the list of coping mechanisms and design a sort of armor or tool you can use to conquer the clouds. Participant examples include: a laser made of warm feelings that causes the clouds to blow up and a plate of delicious food to throw at the clouds like a frisbee.

In the fourth panel, draw yourself triumphant! Illustrate a landscape with a clear sky, placing yourself in it in your new feeling. How does this feel? Is there a smile on your face? Are your hands on your hips?

If time permits, add color and texture using colored pencils or markers. Either way, definitely share your take on a cloud lasso with the group!

As Delilah moves through her grief, she pulls herself up, up, up into the blue. No matter what, you can always pull yourself up, up, up.

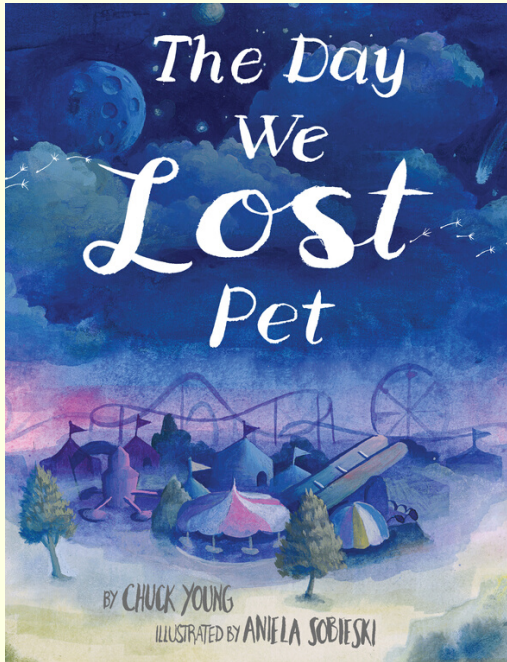
NOTES

- This workshop can be modified to more deeply broach the topic of grief. The iteration presented above takes the spirit of *The Cloud Lasso* and applies it to coping with the every day. Feel free to dive a little deeper in the opening discussion of the group to find that space to discuss grief.
- I strongly recommend allotting enough time to “finish out” the comics. Allowing the participants to leave with a finished product as well as a tangible reminder of positive coping is a nice button on the workshop.



CLASSROOM QUICK TAKES CONNECTION!

Watch
book
trailer



"Breathtakingly Original." —*Kirkus Reviews*, starred review

ABOUT THIS BOOK

Part creation myth, part fairy tale, *The Day We Lost Pet* tells the story of a balloon family that comes together to mourn the death of their beloved Pet. These endearing balloon characters harness the language of poetry, science, and nature in order to understand one of life's most difficult moments. For anyone who has lost a beloved pet family member, this is an imaginative resource to help with explaining loss and the feelings of grief.

"A good strange children's book makes you want to return to it over and over again. Sometimes, because with each subsequent reading you get something out of it. Sometimes, because you didn't quite get it the first time. Sometimes both. Chalk this one up in the 'both' field." —*Betsy Bird / School Library Journal, Oddest Books of 2018*

Age Range: 9-13
Fontas & Pinnell Guided Reading Level: T
Lexile Score: 780L

**"EVERY ATOM OF ME AND EVERY
ATOM OF YOU..."**
—PHILIP PULLMAN

DISCUSSION QUESTIONS

- Have you ever lost a pet?
- What happens to pets/people/animals when they die?
- How does remembering help us?
- The author talks about how this family sustained each other by being around one another. How does being around your family fuel you?
- This book talks about the interconnectedness of life. How do your actions affect those around you?
- How do we breathe life into those around us?
- Were their attempts to fix Pet a way to distract themselves from the possibility of loss?
- How do we comfort those who are grieving?

WRITING

Ask students to write a poem about something they have lost—could be anything from a beloved object to a person. This is a good time to introduce **simile and metaphor** and have students incorporate some into their poems.

Have students write a snapshot of a happy family memory using **vivid language** that brings the memory to life like a photograph. A discussion of **concrete versus abstract language** and using **figurative language** to help the reader "see" the story could happen here.

ART PROJECT

Using the prompt, *What would you look like as a balloon person?* have students draw their lives *The Day We Lost Pet* style. Make sure to discuss the importance of color and what mood they want to portray.



MATERIALS

For writing:

Paper
Pens/pencils

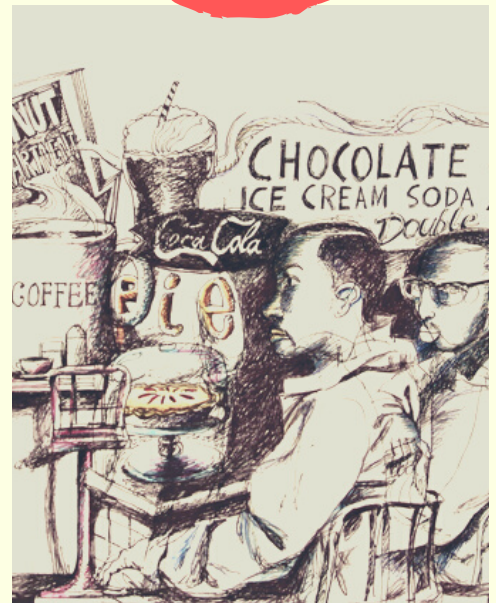
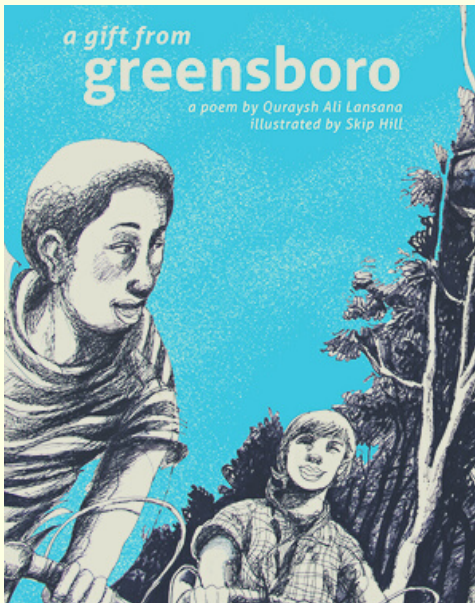
For artwork:

Drawing paper
pencils
colored pencils
crayons
markers



DISCOVERING THE SIT- IN MOVEMENT WORKSHOP

Watch
Quraysh
read the
book



"A book that creatively glances backward and forward, offering hope for an America that wants to be post-racial but isn't yet." –Kirkus Reviews

ABOUT THIS BOOK

A Gift from Greensboro is at once an elegy, a celebration of the magic of childhood friendship, and a meditation on growing up in the wake of the sit-ins that ushered in the Civil Rights Movement. Paired with intricate, layered illustrations, this poem recognizes that true friendship knows no boundaries and that love drives positive change.

"Two boys, two bikes, a department store doubling as a summer hangout. No big deal, right? Chicago poet Quraysh Ali Lansana finds the drama in the ordinary in this tale of two tweens, one black and one white, reveling in the "technicolor days" of a 1970s summer. The department store is in Greensboro, N.C., where in 1960, African-American students staged a famous protest against segregation."

—Nara Schoenberg, *Chicago Tribune*

Age Range: 9-13

Fontas & Pinnell Guided Reading Level: S

Lexile Score: NP

ACTIVITIES

These workshop possibilities provide an opportunity to engage with and consider both American history and identity. All workshop ideas are adaptable for any age group.

VISUAL LITERACY

After reading the book out loud, project some of the book's images onto a screen, and ask students simply, "What do you see?" This question works well for kindergarten through high school and will yield a bank of topics for discussion. In describing what they see, they will also, inevitably, wonder what some of the images *mean*. For instance, why are there doves throughout the book? Why do the boys share an eye in one of the lunch counter scenes? Why is ketchup being poured onto hands at the counter?

Once students have discovered meaning through visual clues in *A Gift from Greensboro*, ask them to draw or collage an important image from their own lives.

Once they have completed their images, they will pair up, switch images, and write ten lines (a poem) about their partner's image based on visual clues, and then present to the class.

QUESTIONS FOR POETRY ANALYSIS

Example line:

"we dared lunch counters innocently / we laughed in the face of history."

- Why did the boys have to "dare" lunch counters?
- What does it mean to be innocent in this line?
- What does it mean to laugh in the face of history? Does history have a face?
- If so, what would that face look like for the boys? What about the young men who first staged the sit-ins? What about the author?

This line of questioning can happen on nearly every page of the book, bringing history and **figurative language** to life through the poem.

Writing

Write a paragraph about something you and your best friend do together. What makes it special for you?



SUPPLIES

- loose, unlined paper
- pencils & pens
- poster board
- colored pencils or markers
- collage materials like magazines
- scissors
- glue





Mock Sit-In

After a lesson on the sit-in movement, or some guided research with discussion, staging a mock sit-in can bring the movement to life for students. Each plays the part of a different character: waitresses, cooks, customers, police officers, and protestors.

Depending on age group, students can write and perform their own lines based on what they've learned, or younger students can be given very simple lines and roles.

Subsequent class discussions can range from ideas of fairness to the history of non-violent protest and how the sit-in movement led to wade-ins, pray-ins, freedom rides, and more.

“ He sat where freedom's students / wore ketchup and abuse / in a North Carolina before Michael Jordan.” ”

CONNECTIONS

Sit-In: How Four Friends Stood Up By Sitting Down by Andrea Davis Pinkney

Freedom on the Menu: The Greensboro Sit-Ins by Carole Boston Weatherford

March: Book One by John Lewis and Andrew Aydin

TEACHERS & WRITERS MAGAZINE LESSON PLAN BY ERIKA LUCKERT*

<https://teachersandwritersmagazine.org/making-small-moments-big-teaching-haiku-with-sydell-rosenberg-5594.htm>



National Council of Teachers of English 2019 Notable Poetry Book

ABOUT THIS BOOK

In *H Is For Haiku: A Treasury of Haiku from A to Z*, the late poet Sydell Rosenberg, a charter member of the Haiku Society of America and a New York City public school teacher, and illustrator Sawson Chalabi offer an A-Z compendium of haiku that brings out the fun and poetry in everyday moments.

- **Book Riot, 50 Must-Read Poetry Books for Kids**
- **The Children's Book Review, 10 Outstanding Poetry Books for Kids**
- **Matthew C. Winner's Indie Crushes**

"H is for Haiku is a true treasure, filled with nuggets of joy and gems of delight—a gentle call to pause and pay attention to the small moments in each day."—*New York Journal of Books*

Age Range: 5-12

Fontas & Pinnell Guided Reading Level: P

Lexile Score: NP

INTRODUCTION

Show students the book *H is for Haiku* and tell them that nothing is too small or insignificant for poetry. Something like, "Today we're going to be reading and writing haiku, a type of poem that makes small moments big."

Show students a picture of Sydell Rosenberg and offer a bit of background about the author. (see resources)

Sydell (Syd) Rosenberg was a teacher in NYC Public schools and a published writer and haiku poet. She went to school in Manhattan, then went on to attend Brooklyn College and Hunter College, where she earned a master's degree. Her short poems were published in various magazines, newspapers, and anthologies, and one of her haiku was even displayed in Times Square on an old movie theater marquee! She was a charter member of the Haiku Society of America.

DISCUSSION

Then, invite them to read one of her haiku aloud:

**Up and down the block
homeowners mate the covers
of gusted trash cans.**

Ask students:

- What do you picture from these words?
- What does the poem make you think about?
- How does the poem make you feel?

Encourage students to engage with their imaginations, senses, and experiences, and share different ideas about the poem. Lead them to focus in on details of the language—particular lines, or even particular words that stand out to them. Then, draw students' attention to the way the poem makes a small moment big, or important—it's just people putting the lids back on their trash cans, but this poem makes us pay attention to that small moment, that bit of time after a storm or a gust of wind when things are put back where they belong.



SUPPLIES

loose leaf paper

pens/pencils

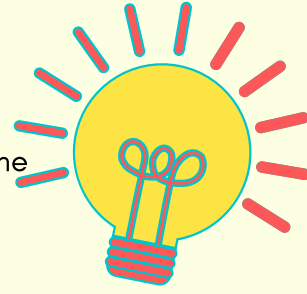
collage materials such as magazines and construction paper, etc.

scissors

glue

DISCUSSION CONTINUED

When students have shared their ideas, you might choose to show the illustration from the book (by Sawsan Chalabi) before moving on to the second poem.



**Holding umbrellas
children, like rows of mushrooms
glisten in the rain.**

Again, ask students:

- What do you picture from these words?
- What does the poem make you think about?
- How does it make you feel?

Once students have had a chance to share their ideas about the second poem, draw their attention to its form by asking questions. You might even put both poems up on the board so that they can compare.

- How many lines does the poem have?
- Are the lines long or short?
- How many syllables does the poem have? Invite students to clap out the syllables aloud.

As students make observations about the form of the poem, write the features of a haiku on the board:

- A haiku has 3 lines
- 1st line: 5 syllables
- 2nd line: 7 syllables
- 3rd line: 5 syllables
- A haiku makes small moments BIG!



BRAINSTORMING

Ask students, what are some other small moments that could become a haiku?

Together, brainstorm a list of small moments that happen in students' daily life. For example: waiting for the bus, climbing the stairs to your apartment, lining up for lunch in the cafeteria, taking your dog for a walk, watching a neighbor take out their trash. As students brainstorm, push them to be specific in their descriptions. If a student offers "going to school," ask them to describe how they get to school. If a student offers "doing my homework," ask them to describe the scene—where they do their homework, what tools they use.

WRITING

Once students have brainstormed a good number of ideas, and all of them are thinking about small moments in their lives, present the writing task:

Pick your own small moment and turn it into a haiku! You can pick one of the ideas that we brainstormed, or another one we haven't mentioned yet. Remember, you only have three lines!

A note to teachers on syllable count: While the traditional Japanese form has a strictly regimented syllable count, many modern translators of haiku, and haiku poets, agree that in English, the syllable count should be less strict, because syllables in Japanese operate very differently from the way they do in English. For teaching purposes, I sometimes still like to use the more traditional syllable count because the constraint pushes students to be more creative with their language. However, if a student is finding the restriction unreasonably frustrating, you might encourage them to “cheat” a little. Or, you might even encourage the students to choose their own syllable count as a class to adhere to—7,9,5 for example, or 6,8,4.



WRAP-UP

Ask students to share their haiku aloud. Encourage them to make the moment BIG by reading slowly, and projecting their voice to the class. You might even invite them to read their haiku twice!

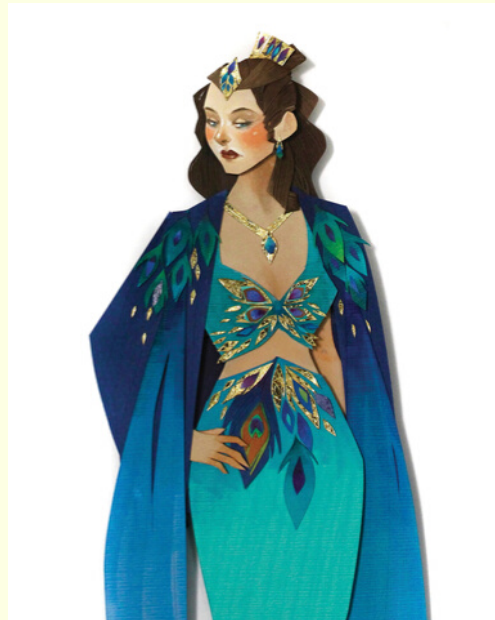
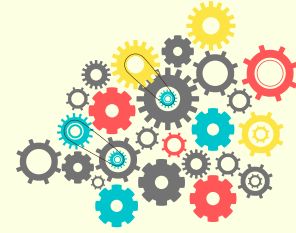
EXTENSIONS

In Syd's book, each haiku is beautifully illustrated with collage images. When students have written their own haiku, invite them to design a page that presents their haiku in a visual form. This follows the Japanese tradition of **haiga**, where haiku poets would create a painting or other visual representation (photography, collage—the options are many!) to accompany their poetic work.

Syd's book, along with being an illustrated collection of haiku, is also an alphabet. Assign each student a letter of the alphabet, and, as a class, create your own haiku alphabet for display. Encourage students to make use of alliteration with their assigned letter.



A STEAM WORKSHOP FOR GRADES 3-6



"A solid, factual addition to the STEM and notable-women shelves." —Kirkus Reviews

ABOUT THIS BOOK

What else could someone known as the “world’s most beautiful woman” offer? How about inventing a technology that allows us to use Wi-Fi? In one of the first books written for children about the amazing life and work of actress and inventor Hedy Lamarr, and one of the final books written by Coretta Scott King Honor and Christopher Medal-winner Jan Wahl, readers will be entranced by all that Hedy accomplished on and off the big screen. *Hedy and her Amazing Invention* teaches kids about the pioneering scientific work and inspiring courage of Hedy Lamarr, the famous Hollywood actress who fought against old-fashioned parents, a domineering husband, prejudice, and stereotypes to become an accomplished inventor whose work helped pave the way for many of the communications technologies we enjoy today, from Wi-Fi to GPS to signal-blocking devices. Through collage-work illustrations and easy-to-comprehend language, Wahl and Wallace provide context to the concept of Lamarr’s most famous invention with fun and ease. For young readers and caregivers, alike, this story is for anyone looking for an uplifting biography about a fearless 20th century woman who knew her worth and was determined to utilize all of her talents to make the world a better place.

Age Range: 7-11

Fontas & Pinnell Guided Reading Level: S

Lexile Score: 800L



CONCEPT

This workshop satisfies the visual art competency of **identifying, selecting and varying art materials, tools and processes to achieve desired results in a student artwork**. The bonus activity satisfies the dramatic arts competency of **creating a variety of improvisations based on a dramatic theme**, and connects with the band theme of **helping students recognize the components of various systems and then investigate dynamic and sustainable relationships within systems using scientific inquiry** (if you consider how the creative process and the scientific method are kin processes).

LESSON PLAN

Welcome to the fabulous life of Hedy Lamarr! Hedy inspires us to think about what is possible, how our many interests can intersect into discovery and invention.

After reading the book, have students answer questions like the following:

- o Do you think art and science are separate?
- o Can science be creative?
- o Can art be purposeful?
- o What are some examples?

Write responses down on a large sheet of paper or a whiteboard, visible to the whole group. Invite the participants to write down their answers on a sheet of paper or in a notebook as well.

Now, think about inventions. Hedy invented not only characters on stage, but real, tangible items that help us even today.

Consider the following:

- o Can anyone be an inventor?
- o Can you think of some important inventions?
- o Do inventions have to be practical? What constitutes an invention?

Next, take out a few pieces of paper and write down ideas for inventions.

SUPPLIES

This is largely discretionary. You'll definitely need pen, pencil, and paper. Outside of this, I'd urge the facilitator to consider what your specific group needs. Do you want them to draft these plans on graph paper? Can they build their inventions with found objects: toilet paper tubes, cardboard, loose wire, pipe cleaners, so forth? I recommend supplying a smorgasbord of objects and setting reasonable parameters for construction time to aid focus.

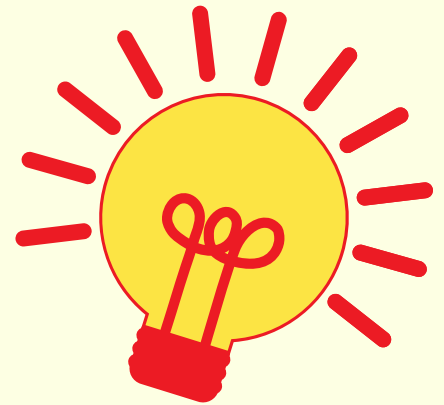


LESSON PLAN CONTINUED

Encourage the participants to pick just one, and start to plan how they would design this. Write out what it does, think of materials one would need to build it. Draw what it might look like at the various stages. The more specific you can be, the better.

Allow for 30 minutes to an hour for the planning. Now, the best part: create the inventions! Take a 30 minutes to an hour here, and build. The facilitator should supply various craft means to build these. Please remember, these are simple 3-D designs to show how the invention might look in the real world. Don't worry about the actual nuts and bolts of the invention.

Amazing! Now that students have done the work, created such cool items, and shared them, I encourage you to find a space in your school or community center to display these inventions. Place them on matte board or a box and include a small placard that shows the name of the invention, the student's name, and a brief description of what it does.



BONUS ACTIVITY

After creating the inventions, play the Infomercial Game. This is an improv game that centers around infomercials. An infomercial is a commercial that promotes a product in an informative and ideally objective way.

Allow each inventor (or welcome them to work in groups) at least a few minutes to develop an infomercial about their invention. Keep the infomercial short and sweet. The infomercial must include the following: explain and demonstrate what the invention does, include the price and where one might find it, as well as a phone number to reach someone about the product. The most important aspect is showing what it does!

NOTES

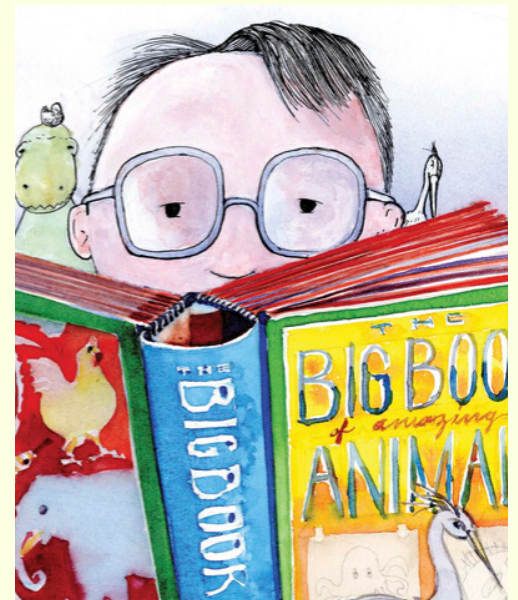
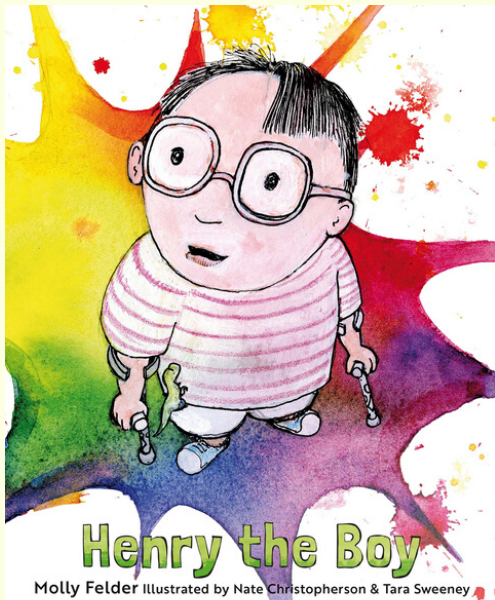
- I would strongly encourage the facilitator to model this activity, taking the time to design your own invention.
- Often we need to take a little time to think, so encourage the participants to feel free to stretch or doodle when brainstorming. Remember how Ms. Lamarr took to the stage for her acting, but her brain never stopped creating ideas.
- This workshop has plenty of fodder for incorporating the history of women in STEM. If you choose to take this route, consider female inventors and trailblazers such as Shirley Jackson, Patricia Bath, or Dorothea Leighton, for example. This bonus aspect of the workshop absolutely deepens the experience.
- Should you choose to include this piece, consider the following in discussion:
 - What do you notice about these women?
 - What traits do they share?
 - What obstacles might they have faced?
- <https://www.womeninsteamp.com> is a fantastic resource for both historic and present day examples of women in STEAM.

**A FINAL WORD OF ENCOURAGEMENT:
THINK OF HEDY'S COMMITMENT TO
HER IDEAS AND HER CURIOSITIES.
STAY TRUE TO YOUR VISION, AND BE
PROUD. THE WORLD IS A BETTER
PLACE WITH YOUR IDEAS IN IT!**



A WORKSHOP ON SELF-IDENTITY, FRIENDSHIP, AND THE POWER OF WORDS

Watch
book
trailer



"A quietly humorous, encouraging story of friendship, disability, and self-confidence."

—Kirkus Reviews

ABOUT THIS BOOK

This is *not* a story about a heron or a robot or a chicken but an ordinary boy with daily struggles, triumphs, and an extraordinary imagination. Henry uses forearm crutches decorated with animal stickers. He sometimes feels out of place at school, especially when he gets made fun of, but through his own rich imagination and his friendship with Joel, Henry learns to define himself on his own terms. A book that illuminates that no matter how different we feel, we are all more similar than we at first appear

"The combination of color, curiously engaging line drawings, and story will draw the youngest back to this book again and again. In the process, they will meet HENRY the BOY, absorbing the appealing sense that we are all more alike than different, and we can do more than others might imagine we can. In the process this offers a wealth of discussion potential about topics of resilience, empathy, confidence, and problem solving."—Unpacking the Power of Picture Books

Age Range: 5-10

Fontas & Pinnell Guided Reading Level: K

Lexile Score: 490L

CONCEPT

Henry the Boy is a story that opens conversation about identity and perception. Throughout the course of reading the book and engaging with it, the National Art Standards of Connecting via artwork (“How can works communicate personal experience?” “How can art influence the views of individuals and society?”) is satisfied.

The strongest Social-Emotional Learning concept in this workshop are Relationship Skills and Social Awareness (“How do we form relationships across difference, using awareness and intention?”).

This workshop includes a sneaky math competency as the participants engage with survey making and data finding.

WORKSHOP

PART ONE

Read the book. As you read, use the following talking points to stop every few pages and encourage discussion.

In *Henry the Boy*, the words we use are powerful. Words affect people’s feelings and perceptions. Think about when Joel tells Henry he walks like a chicken. Did he mean to hurt Henry’s feelings? Of course not! He’s Henry’s friend, and friends don’t intentionally hurt another friend’s feelings. But when we aren’t careful in our words, we can unintentionally hurt feelings. Henry also pays attention to the words he uses to describe himself, think of the last page. “Not about a heron or a robot or a chicken. About me--Henry the boy.” Our self-talk is important too.

Henry wants to be seen as himself, for all that he is. How do you want to be seen? Using pen and paper, write a little bit about how you see yourself, your positive traits. In a second paragraph or list, write a little bit about what makes you a good friend, what makes a good friend in general.

PART TWO

Next, create a survey answering the question: What makes a good friend? A workable format for a survey is typically generating questions, asking questions, tallying results, presenting findings. In groups of two or more (depending), allow the participants to survey each other. See if the findings match what the individual wrote. Look for common themes between the findings. Discuss!



SUPPLIES

unlined paper
pencil
pen
marker
colored pencils
crayons

Optional:
painting material
permanent marker.



PART THREE

Next, on a fresh unlined piece of paper, using markers or colored pencils or crayons, draw a picture in the style of *Henry the Boy*. You will need both colorful marks and a dark line mark, to mimic the style completely. Think of the robot, the heron, the little animals and characters that populate Henry's space. Think of the traits that make a good friend. Using the words you wrote and your survey findings, create a picture that represents friendship. Include animals or concepts in your picture. Don't forget to include yourself!

This is a chance to tell your own story, about you. Cherish it!

NOTES

- If time allows, this workshop can be broken into two separate parts. After the writing portion, the facilitator can allow for painted portraits before group activities. Parts Two and Three can act as the second part, or day, of the workshop. Should you choose this route, I recommend using permanent marker to make the final marks over top of the painted portraits.
- It is at the facilitator's discretion to be as specific or general as desired surrounding the conversation about people of different abilities. Perhaps Felder's use of the interracial friendship between Joel and Henry could center the conversation around perception, and grow from there.



SEL (SOCIAL-EMOTIONAL LEARNING) COMPETENCIES:

SOCIAL AWARENESS
RELATIONSHIP SKILLS
SELF AWARENESS

VISUAL ART COMPETENCIES:

CONNECTING: Relating artistic ideas and work with personal meaning and external context.



RESILIENCE AND VISUAL LITERACY

Watch
book
trailer



"A simple story with a powerful anti-violence message."—*Kirkus Reviews*

ABOUT THIS BOOK

Part girl-power, part cautionary tale, *The Hunt* depicts a young girl who builds and rebuilds a rock sculpture despite the efforts of two hunters to shoot her creation to bits. The girl persists, page after page, her sculpture taking shape and becoming a testament to the creative spirit and a condemnation of violence.

**SHORTLISTED FOR THE PICTURE
BOOK PRIZE AT THE MONTREUIL
CHILDREN'S BOOK FAIR.**

Age Range: All ages
Wordless picture book

DISCUSSION PART 1: COMPREHENSION

This is a book that should be "read" multiple times with students. Practice making predictions based on the imagery on each page.

- The title of this book is *The Hunt*. What do you think this means? Discuss multiple definitions of hunting.
- How does the cover image influence the title? What does it have to do the hunt?
- Examine the second page closely. What do you notice about the rocks?
- What do you think the girl is building?
- Why do the hunters shoot the pile of rocks? (Do the rocks represent something besides a pile of rocks or a statue?)
- Why do you think the little girl keeps building, even though her creation is broken by the hunters each time? What do you think this represents?
- What happens when the rocks come to life? What does this mean?
- Look at the animals she creates. What do they represent? Why the wolf at the end?
- How do wordless books tell stories?
- What is an idea?



DISCUSSION PART 2: EMOTIONAL INTELLIGENCE

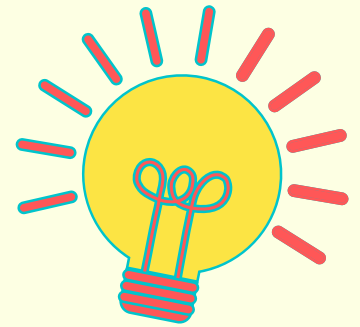
This is a wordless picture book that presents many opportunities for questions, deep conversations, and inference.

- What happens when our ideas are made visible to the world?
- What happens when what we share is destroyed?
- How did this story make you feel?
- Why are some ideas scary to people?
- Have you ever destroyed something someone created because you didn't like it?

WRITING

Ask students to write their own words for the story. This can be accomplished in groups, pairs, or solo. Have students share and compare their different interpretations and word choice for the same story.

Ask students to write a poem based on the *ideas* uncovered in the discussion of the story. As preparation, you will have been writing "big ideas" down on a chalkboard or white board. So, for instance, if one idea is persistence, this is a good time to discuss figurative language and how an image or a metaphor can portray an idea. Students should use these images and metaphors/similes in their poems.



ART PROJECT

Students will draw an animal representation of a thought or feeling they have. Ask students to think about how does the animal they choose represents that emotion?

A longer project: Students create their own wordless picture books. Think about how you tell a story without using words. This will involve some pre-writing to solidify ideas and a discussion of how to translate ideas into images.

MATERIALS

For writing:

Paper
Pens/pencils

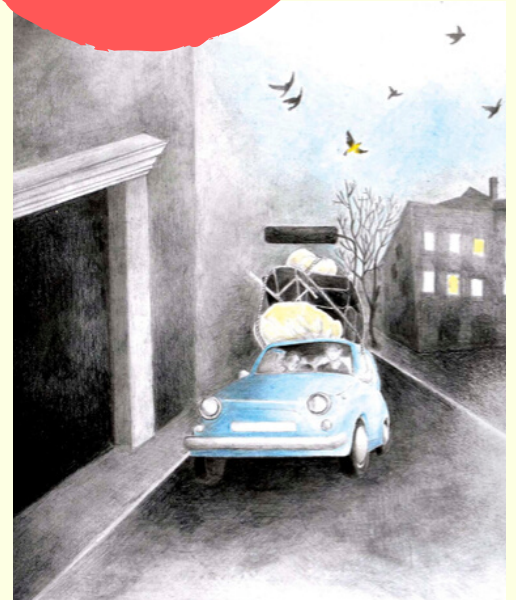
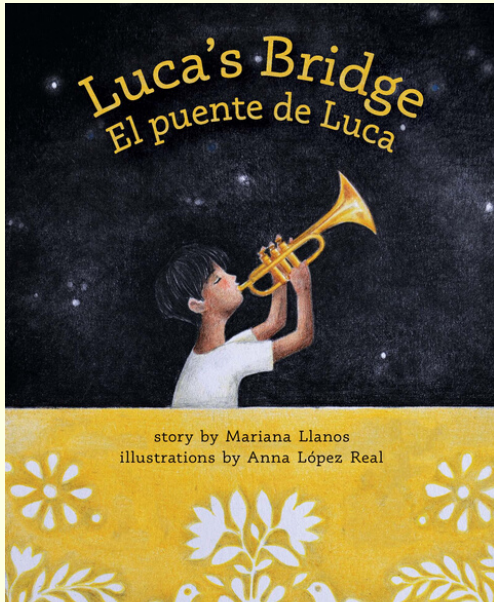
For artwork:

Drawing paper
pencils
colored pencils
crayons
markers
pre-stapled booklets



A WORKSHOP ABOUT CULTURAL DIFFERENCE AND SIMILARITY

Watch the
author
& illustrator
discuss the
book



"This bilingual book illustrates how Mexican immigrant families risk everything when they cross the border into the United States in search of a better life. An essential addition to any bilingual collection."—Natalie Romano, Denver Public Library, *School Library Journal*

ABOUT THIS BOOK

Luca has never lived outside the U.S., but when his parents receive a letter in the mail, the family must pack up and leave home for a strange land. Together in their car, Luca, his brother Paco, and their parents head across the border to Mexico where his parents were born. Luca doesn't understand why he must leave the only home he's ever known, his friends, and his school. He struggles through lonely and disorienting times—reflected both in Lopez Real's delicate, symbolic illustrations and through Llanos' description of his dreams—and leans on music, memory, and familial love for support. *Luca's Bridge / El puente de Luca* is a story for everyone about immigration, deportation, home, and identity.

Age Range: 6-11

Fontas & Pinnell Guided Reading Level: N

Lexile Score: 580L (English); 670L (Spanish)



INTRODUCTION

- This workshop is a unique exploration of cultural difference and similarity.
- It is ideal for ages 8-12.
- For the workshop you will need something to write with, some loose paper, and an optional template for scene writing that is provided in this workshop plan.
- The workshop length can anywhere from an hour to two. Consider this a social-emotional exploration more than an academic book discussion.

OPENING

First things first; read the book! *Luca's Bridge/El puente de Luca* is unique in that it is a bilingual text. I encourage the facilitator to read out the Spanish text as the students take turns reading the English, ideally page by page. Welcome the students who want to try the Spanish text.

Next, take a moment to process the book. What stood out to you? What do you think of Luca's situation? Have you ever felt out of place or been moved out of place? Write down the biggest talking points, what stuck out the most. I recommend writing these things down in a large, visible spot—like a whiteboard or a giant post-it.



MINDFULNESS DROP-IN

Take a moment to share Luis Valdez's poem below. Read it through once, then have the students repeat after you. This poem is the central thesis for how we might connect to someone who has a very different experience than us.

IN LAK'ECH

Tú eres mi otro yo.
You are my other me.
Si te hago daño a ti,
If I do harm to you,
Me hago daño a mi mismo.
I do harm to myself.
Si te amo y respeto,
If I love and respect you,
Me amo y respeto yo.
I love and respect myself.

WRITING

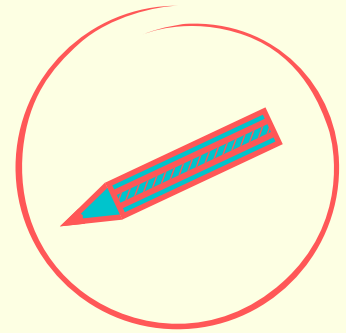
Give the workshop participants 10–15 minutes after reading the poem to write about their own experiences that come to mind after reading this book and poem. Think on experiences of displacement, goodbyes, moving, new experiences, dreaming, a passion (like Luca's trumpet).

Next, taking the material they've generated, working in pairs or alone, have the participants write scenes using the template on the next page. These scenes can be real or imaginary. Consider the magical dreaming Luca uses throughout the book to work through his situation.

NOTE: There is no need for the participants to mine for trauma or fear-based experiences. In fact, I would encourage humor and fun be allowed in the making of these scenes. Reference the surprise of Luca when he savors his grandmother's cooking, or the happiness he feels when playing his trumpet.

Next, pair the workshop participants in twos. Choosing between memories (or combining the two), they'll develop a scene (3 pages at most) of dialogue to be acted out. Give them 15–30 minutes for this activity.

Those who want to are encouraged to perform the scenes for the group. It is totally okay if scripts are in hand! Discuss what you saw after each scene, and how it felt. What did you see? What did you hear?



NOTES:

- This workshop satisfies the 21st Century Skills 4 C's of Critical Thinking, Communication, Collaboration, and Creativity by way of content consumption, engagement, and then collaborative creation of scenes based on the content.
- This workshop meets two of the five SEL (social emotional learning) standards, the two being social awareness and self awareness.
- The scene template included can be reproduced to include more pages as needed.
- If possible, collect the participants work into an anthology of scenes that can then be shared back. Ideally everyone takes home an anthology.
- **To reiterate, there is no reason to seek out trauma or tragedy in the participants. *Luca's Bridge* itself honors both the positives and negatives of change.**

RESOURCES

SCENE TEMPLATE



List of Memories:

Select One Memory, and Expand:

Two Characters:

Character 1:

Character 2:

Character 1:

Character 2:

Character 1:

Character 2:

Character 1:

Character 2:

Character 1:

Character 2:

Character 1:

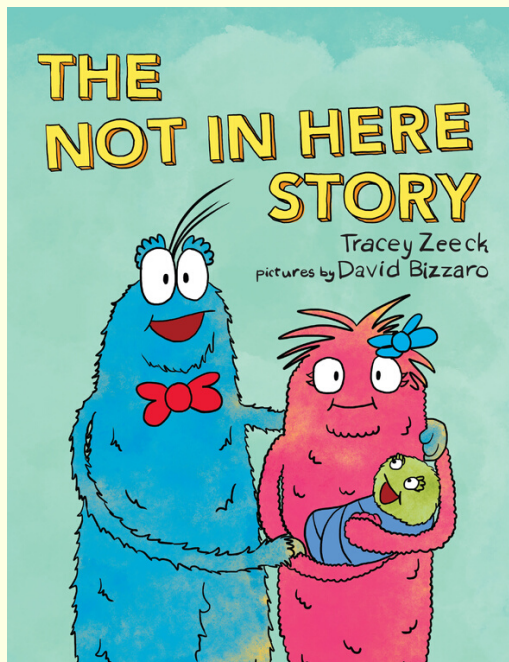
Character 2:

Character 1:



CLASSROOM QUICK TAKES

FAMILY!



**"I would highly recommend that adults use this book as a wonderful read-aloud to all ages of kids as a platform to explore the nuanced and sensitive topic of adoption."
—starred review, Raisingmom.ca.**

ABOUT THIS BOOK

In this heartwarming adoption story, the Seeks set out to start a family, but soon discover it's not going to be easy. So they embark on a journey that takes them through desert, mountains, and jungle only to find that they didn't have to travel so far and so wide to find a child to love after all.

**"Adoptive parents who experience the painful blow of infertility prior to adopting often have the difficult task of explaining to their children about the process that led them to adopt. *The Not In Here Story* by Tracey Zeeck may make that conversation a bit easier."
—*Reader's Digest***

Age Range: 4-9

Fontas & Pinnell Guided Reading Level: N

Lexile Score: 670L



DISCUSSION /WRITING QUESTIONS

- Do you know what adoption is? Do you know anyone who was adopted?
- What makes a family? Write down all the characteristics of a family.
- Who else might you include in your family based on these characteristics?

EMOTIONAL INTELLIGENCE

- What does it mean to feel emptyish ? Have you ever felt this way?
- Have you ever waited for something you really wanted but it never came? How did this make you feel? How did it feel when it finally came?

ART PROJECT

Draw your family tree. The characters in this story are drawn to look like creatures. Draw your own family photo with your family drawn like the creatures from the story.

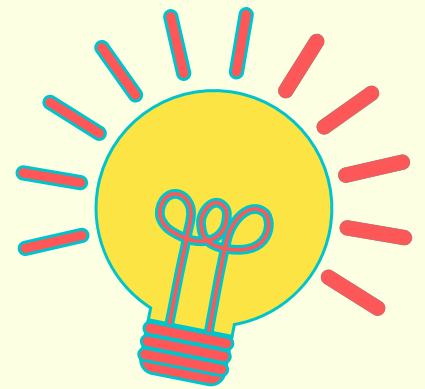
MATERIALS

For writing:

Paper
Pens/pencils

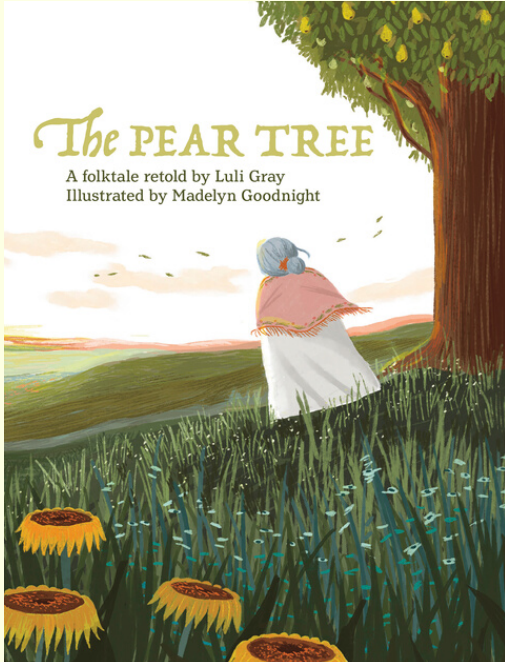
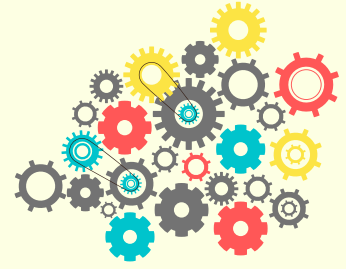
For artwork:

Drawing paper
pencils
colored pencils
crayons
markers



CLASSROOM QUICK TAKES

FOLKTALES!



ABOUT THIS BOOK

In this folktale retold, Esperanza gives her very last pear to a beggar and is rewarded with the best pear crop she's ever had—and the power to ensnare anyone she wants in her tree. When Señor Death comes for her, Esperanza tricks him into climbing her tree, where he becomes stuck, unable to come down and do his work. From that point on, no one dies. But when Esperanza learns that her friend in the next town is suffering terribly, she realizes that the end of death doesn't mean the end of suffering and agrees to let Señor Death down from her tree. The final work by legendary children's author Luli Gray with an afterword by the publisher that explains why Gray changed the story to include hope.

"This book about being unselfish and accepting the natural order is perfect for lovers of Aesop, Anansi, and multicultural and indigenous folktales and mythology, as well as readers who might be grappling with grief or fearing death and trying to understand what's to come."— Stephanie Cohen, *Booklist*

Age Range: 8-12

Fontas & Pinnell Guided Reading Level: Q

Lexile Score: 590L

DISCUSSION QUESTIONS

- Have you ever read a story like this before? Read a “trickster tale” and compare the clever characters to Esperanza.
- Why is Death so important in this story and in our lives? What would happen if death no longer existed?
- After reading the “On the origins of this story” in the back of the book, explain what the major difference between this retelling and the original story. Why is this distinction so important to the character of Esperanza?

WRITING

Make an acrostic poem of your name using adjectives that describe you. If you could choose your name based on its meaning, what would you be called? Why?

ART PROJECT

Draw a pear tree. Then draw and cut out pears, and write all of the things that bring you hope onto the pears and affix them to the tree.



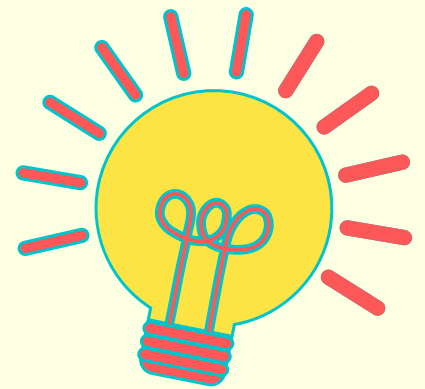
MATERIALS

For discussion:

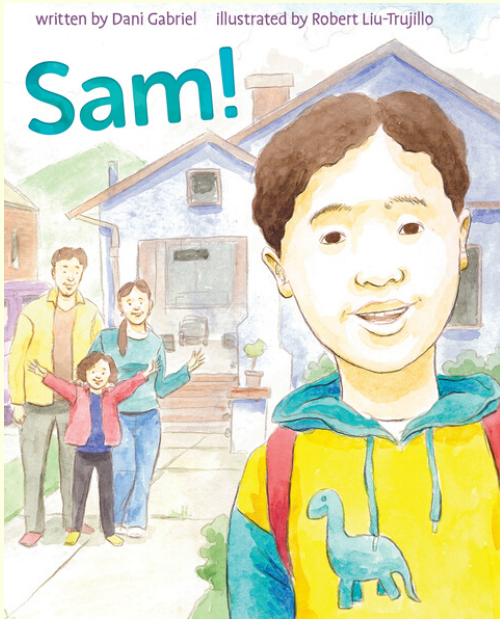
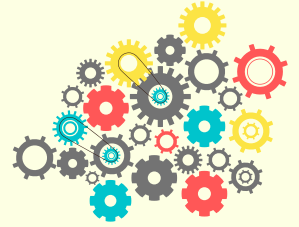
A comparative trickster story

For artwork:

Drawing paper
pencils
colored pencils
crayons
markers
scissors
tape/glue



A WORKSHOP ABOUT GENDER, IDENTITY, AND BULLYING



“A coming-out story radiating warmth and joy.” —*Kirkus Reviews*

ABOUT THIS BOOK

Sam is a nine-year-old boy who loves riding his bike and learning about the American Revolution. There's just one problem: Sam's family knows him as a girl named Isabel. Sam feels a sense of relief when he finally confides in his sister Maggie, and then his parents, even though it takes them a while to feel comfortable with it. But with lots of love and support, Sam and his family learn and grow through Sam's journey to embrace his true self. In the vein of *I Am Jazz* by Jessica Herthel, *Sam!* is based on a real story. With a note from the author explaining their family's experience, *Sam!* is an important addition to a list of books that help children and adults discuss gender identity.

“I would like to see this in classroom libraries, shared with children who might need it very much. It's a welcome addition to the growing number of books about transgender children published in recent years.” —*Raise Them Righteous*

Age Range: 8-12

Fontas & Pinnell Guided Reading Level: O

Lexile Score: 500L

PRE-READING DISCUSSION QUESTIONS

- Who would you turn to if you had an important secret you wanted to share?
- Have you ever had a situation when you needed someone to stand up for you?



POST-READING DISCUSSION QUESTIONS

- What would happen at your school if a student decided to change their gender identity?
- What are ways that students and teachers treat people like Sam with respect?
- What would you do if you saw a student like Sam being teased?
- Seat students in a circle and ask them to recall the different steps that Sam had to take before telling his classmates about his decision. (Prompts: Secret keeping, telling his sister, choosing a new name, telling his family.)
- Ask students to imagine what it is like to have a secret that you don't think you can tell anyone else about.
- In the book, Sam is hurt because he hears another student talking about what a boy is supposed to be like. This student thinks that all boys are supposed to like sports. Ask the students about some of the other things they have heard that boys and girls are supposed to be like? Then follow up with "What would it feel like for people who are different than this?"

SUPPLIES

Activity #1

butcher paper
markers

Activity #2

Magazines
scissors
poster paper
glue sticks

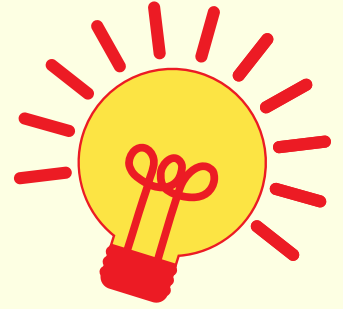
ACTIVITY #1: CLASS AGREEMENTS

Goal: Students will create a set of agreements on how to minimize gender-based bullying at school.

- Ask students to recall a time they witnessed bullying because a student was perceived as different in their gender roles. Remind them that this is not only about their transgender peers. Gender bullying can also happen to kids who enjoy things that are typically only done by the "opposite" sex. (Girls who play sports, boys who write poetry, etc.)
- Then ask the students to list things that they can do to help make their school a welcoming place for everyone. As a group, have them complete the following sentences:
 1. At our school, we make everyone feel welcome by...
 2. When we hear or see someone being bullied or teased we...
 3. If I am being bullied or teased, I will...
 4. If someone tells me what gender or name they would like to use, I will...
- Record their responses on butcher paper and display it on the wall.



ACTIVITY #2: GENDER ROLES IN MEDIA



Goal: Students will be able to identify typical gender roles in the media.

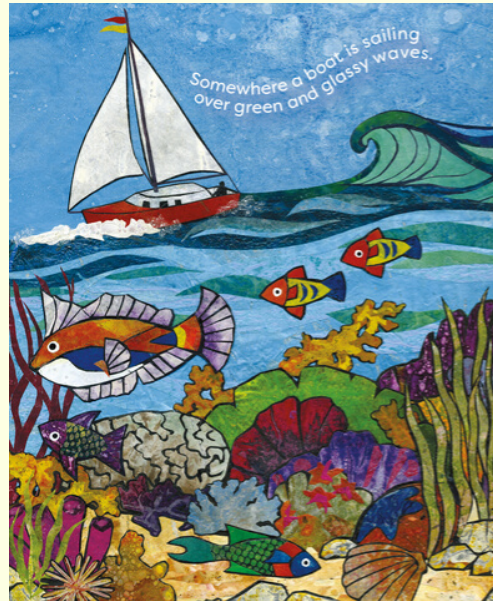
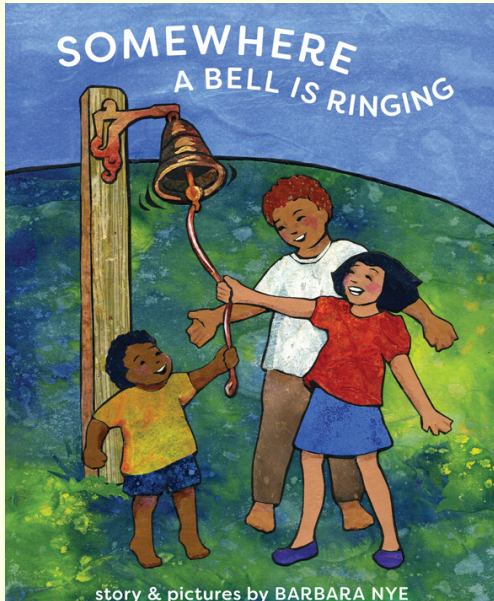
- Give students magazines that have pictures that show different gender roles and activities.
- Ask students to cut out 3-5 images that they believe represent either a typical gender role or an unusual one. Feel free to give them prompts of things to look for such as:
 - Who do you see pictured doing cooking?
 - Who do you see pictured playing sports?
 - Who is wearing makeup? Skirts? Pants?
- You can ask students to work alone, in pairs or in small groups.
- Have students show their work and report back to the class.
- Discuss what they found and how these roles in media apply to them.

SAM AND MAGGIE ARE FILLED WITH
DREAMS AND SPIRIT AND
LAUGHTER...AND SO ARE YOU!



ONE WORLD, MANY VOICES: GLOBAL CITIZENSHIP FOR KIDS

A WORKSHOP FOR GRADES K-3



2018 PATERSON PRIZE FOR BOOKS FOR YOUNG PEOPLE, HONOR BOOK

ABOUT THIS BOOK

With its attention-grabbing, hand-painted paper collages and rhyming couplets, *Somewhere A Bell Is Ringing* by Barbara Nye asks readers to see themselves as global citizens to remember we're all connected, despite our differences!

With the interconnected and interdependent nature of our world, the global is not "out there," it is part of our everyday lives, as we are linked to others on every continent.

Working from original drawings, Nye creates her colorful pictures by cutting thousands of pieces of hand-painted paper of various weights and types. The papers all start out white, and she dips, stamps, prints, and glazes with acrylic paints to achieve interesting patterns. She then cuts the papers to the shapes in her original drawings to fashion a style that's reminiscent of Eric Carle's or Leo Lionni's work.

Age Range: 5-11

Fontas & Pinnell Guided Reading Level: L

Lexile Score: NP

LEARNING OBJECTIVES

Read text with purpose and understanding. Compare and contrast. Gain insight into these big questions: Who am I? What is culture? How are people and countries linked? How do local actions have an impact across the globe?

CONCEPT

Global Citizenship is an important to concept to teach children. We want all students to recognize themselves as global citizens--that we all are somehow interconnected through culture, countries, resources, and ideas, and that we all need to participate in a way that improves the global community.

PRE-READING DISCUSSION POINTS

WHO AM I?

- How am I the same as others?
- How am I different?
- How should I treat others?
- How can we accept others who may be different from us?
- How can I show respect for others?
- What are my responsibilities to myself and others?
- What are the rewards and consequences of making decisions/choices?

WHAT IS CULTURE?

- How does culture shape the way we see the world, others, and ourselves?
- How does culture influence family life?
- How does geography influence how we live?
- How do your beliefs, values, and cultural background influence the way you behave?
- How can you learn to see things from another culture's point of view? Why is it important?
- What is the importance of understanding cultural diversity?
- What qualities make cultures unique?



SUPPLIES

For collage

glue
ribbons
magazines
handmade papers
clippings
photos
etc.

For writing

several sheets of paper
pens/pencils

Miscellaneous

world map

PRE-READING ACTIVITY: BUILDING BRIDGES



1. Ask students to list their most common daily activities (get dressed, drive to school, buy/eat food, and go online).
2. Have them search for “degrees of connectivity” for each activity to people in other parts of the world.
3. What do you think children your age do in other countries around the world?
4. Point to places on a **world map**.
5. Invite students to share personal examples of how they are connected to other parts of the world and create a chart. For example, my shirt was made in China; my friend has a Facebook friend in Brazil.
6. Discuss that in the 21st century, people are more interconnected than ever before.
7. Ask students how this relates to global citizenship.
8. What is the difference between local VS global citizenship? Indicate that local citizenship creates a bond connecting the people of the same country who already have certain commonalities. Global citizenship creates an important bond between residents of the planet who are already connected in so many ways.
9. Have students write and discuss the following paragraph, which appears under “Citizenship Rights and Responsibilities” on the US Citizenship and Immigration Services website:
“Citizenship is the common thread that connects all Americans. We are a nation bound not by race or religion, but by the shared values of freedom, liberty, and equality.”
10. Are there values that bind us as global citizens?
11. Write the responses on the board, and emphasize those that refer to global rights, responsibilities, and participation.

MORE ABOUT THIS BOOK

Genre: Poetry

Guided Reading Level: L

Grade Level Equivalent: 2

Interest Level by Grade: K-3

POST-READING DISCUSSION POINTS



1. Who is *Somewhere A Bell Is Ringing* about?
2. Where does the story take place? (setting)
3. How does the setting change throughout the book?
4. Compare and contrast the different settings.
5. Think about each setting and the characters. Where could “somewhere” be?
6. What are the characters in the story doing?
7. How are they alike and different from you?
8. How does geography influence how people in the story live?
9. How do the illustrations contribute to the meaning of the text?
10. What type of illustrations does Barbara Nye create? (collage)
11. How does Barbara Nye use vivid language to create imagery? Find examples from the story.
12. How does she use figurative language to enhance meaning and tone?
13. Describe the overall structure of the story. How does the beginning introduce the story and how does the ending conclude the action?
14. Why do you think the child has an atlas and a globe in their bedroom?
15. What are the central messages or themes in the story?
16. How are the themes of cultural diversity & global interconnectedness conveyed through the words and illustrations?
17. What can the themes of *Somewhere a Bell is Ringing* teach you about your own life?
18. Why do you think Barbara Nye wrote this book? What was her purpose and what did she want to convey?

POST-READING ACTIVITY: MULTICULTURAL ART CONNECTION

What Is Collage?

“Collage” comes from the French word “Coller,” which means “to glue.”

In collage, artists cut and paste different materials to create a picture.

ACTIVITY: Find materials; ribbons, magazine pictures, wallpaper, handmade papers, clippings, photographs, etc. Create a collage with the theme “I Dig Diversity.”

Write About It!

How do the art form of collage and the themes of diversity and interconnectedness relate?

What is the “glue” and what are the “pieces” in a global community?

MAKING CONNECTIONS: TEXT-TO-SELF & TEXT-TO-WORLD



- Who is a global citizen?
- Does he/she have certain skills, qualities, and/or attributes?
- What does a global citizen care about?
- What is a global citizen's responsibility?
- How can one become a global citizen?
- How are people around the world alike?
- How are they different? (diversity)
- What is your attitude toward people who are different?
- How are we interconnected?
- What are basic human rights?
- What is social justice? All people have the same basics needs!
- What responsibilities do I have as a global citizen to people within and outside the borders of my own country, and to the planet?
- What can I do as an individual in my day-to-day life to make a difference?

Did You Know?

The U.S. Fund for UNICEF defines a “global citizen” as someone who understands interconnectedness, respects and values diversity, has the ability to challenge injustice, and takes action in personally meaningful ways.

Write About It!

What have you personally taken away or learned from this book and discussion?

Why is it important to understand and appreciate differences among people and cultures?

How is our classroom/community a diverse place? How can we make it better?

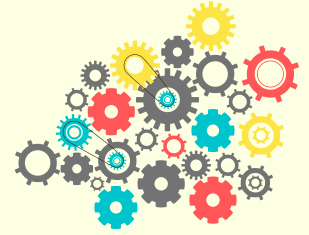


Developed by Marla Conn at Read-Ability, Inc.
for Penny Candy Books



CLASSROOM QUICK TAKES

USE YOUR IMAGINATION!



Bank Street College of Education's Best Children's Books 2018, Age 5-9

ABOUT THIS BOOK

Crow brings strange treasures to Sebastian, who helped when Crow had a broken wing. Through a pleasantly muted color palette with pops of vibrant color and lots of white space, we follow Sebastian and Crow as they meet, become friends, and accumulate Crow's seemingly disconnected gifts. The story follows a familiar sequence: Crow asks an interesting cast of strangers for an item, the strangers oblige, and Crow says thank you. And with each new gift, Sebastian says thank you to Crow even though he's unsure about the gifts...until he sees where Crow's imagination can take them. According to *Kirkus*, "Readers will be fascinated, one page after another, to watch how the gifts take shape together in the woods." A simple act of kindness seeks no reward, but what young readers find in *Thank You, Crow* is that sometimes what you receive in return for doing the right thing is so much more than the action you performed, sometimes beyond your wildest dreams.

"Who can't enjoy a book that so engages the mind and expands the imagination—and in which everybody is so polite, too." —Kirkus Reviews

Age Range: 5-11

Fontas & Pinnell Guided Reading Level: J

Lexile Score: 550L



DISCUSSION QUESTIONS

- Why does Crow bring gifts to Sebastian?
- What does kindness mean to you?
- Have you ever made a trade before?
- Think about things that are important to you. Are they also special to others, or are there some things that are special to you? Why is it so special?

WRITING

Ask students to brainstorm the imaginary games they play and then write a story about an ordinary item that can be transformed by using imagination.

ART PROJECT

In groups, ask students to brainstorm an invention based on the found items at hand, just like Crow and Sebastian. Students will work together to create the invention and then present it to the class.

MATERIALS

For writing:

Paper
Pens/pencils

For artwork:

Found objects like

paper towel rolls
tape
paper clips
cardboard boxes
yarn
bubble wrap
etc.

poster paint



Check out
Thank You,
Crow
at Special Care

A SEL/VISUAL ART WORKSHOP FOR GRADES K-2

Watch
the book
trailer



ABOUT THIS BOOK

Trini is the highest flyer, the strongest gripper, the most spectacular cartwheeler at her after-school club. She easily masters any gymnastic move her teachers show her, and always says, "I can do that." But when she tries to construct buildings out of blocks like her friends do, she discovers that some things don't come as easily for her. Through the encouragement of her friends, Trini learns the value of collaboration and trying new things, even when they aren't so easy. An afterword by the founder and CEO of The Little Gym Europe, outlines why it's important to encourage children to try new and difficult things.

"Trini is a wonderful character for two reasons: she is confident about her abilities and she accepts help from her friends when she needs it. This is a great book that highlights confidence, creativity, persistence and collaboration, all really important parts of childhood."—Rachel Busman, PsyD, ABPP, Senior Director, Anxiety Disorders Center, Child Mind Institute

Age Range: 5-8

Fontas & Pinnell Guided Reading Level: J

Lexile Score: 500L

CONCEPT

Trini's Big Leap tells the story of a talented young Trini who struggles with building blocks. Trini learns to ask for help, and work within a group. This workshop asks participants to create "blocks" celebrating their own talents, and gather them together into a group art piece, as a celebration of the group.



ACTIVITIES

OPENING ACTIVITY

Read the book aloud. Discuss the book, pausing along the way to ask specifics such as "What's happening to Trini?", "how do you feel when someone offers help?", "how do you feel working with others?". It can be particularly fun as a group to shout out Trini's refrain, "I can do that!".

After discussing the book, take the time to write down things we are good at and things that are better together. Put these on a large, shared sheet or on a white board. This section of the workshop can take anywhere from 30 minutes to an hour.

PART TWO

This is the big activity, the big leap! Introduce the group activity. Using either cardboard boxes, glue, and cut paper or painting supplies, each child will create a "block" that represents their talents and their place in their community. Break the children into groups of 3-5, so that the groups work together to create an individual piece as a group. Depending on the age and skill level of the group, take the time to introduce how to hold a paintbrush and where paint does and does not belong. If using collage, provide ample time to cut and layer the paper, allowing the glue to dry and set. Allow at least 30 minutes to an hour for this section, including set up and clean up.

OPTIONAL PART THREE

As you scaffold the reading, discussion, and block-making, you may incorporate a physical activity as well. This activity happens after the list of talents is generated. The students sit in a circle. The script is "I am [child's name] and I can [child's talent]". The child whose turn it is stands up, says the script, and adds a gesture to represent their talent. The group then repeats the script and the gesture. Allow 20-30 minutes for this activity.

SUPPLIES

For collage

- small cardboard boxes
- scissors
- paper
- glue

For painted boxes

- small cardboard boxes
- nontoxic paint
- paint brushes
- drop cloths
- paint shirts

Miscellaneous

- stickers
- glitter
- feathers
- etc. to decorate



ACTIVITIES CONT'D

PART FOUR

Attach the finished boxes/blocks to a sturdy piece of matte board, arranging the finished boxes/blocks into an aesthetically pleasing arrangement for each group (for example: a circular formation one class called, "Kindergarten Stonehenge", or pull inspiration from the block formations in the book itself). Depending on the age and skill level, the group may do this themselves or have the facilitator do this part for them.

Display the finished boxes/blocks, allowing each group experience the finished piece (think "museum style" behavior; walk around the piece, view it from all sides. This is a chance to discuss sculpture, 3d art, etcetera). Allow any and all reactions and discussion about the finished piece. Display the pieces prominently in the classroom or school, including a typed version of the list of talents alongside.

NOTES

- Throughout this workshop process, keep the spirit of Trini's refrain, "I can do that!" in mind. Art making can come with expectations and fear, even at a young age. Emphasizing the can-do attitude of the book validates any and all pieces created.
- This workshop can occur over several visits, hours, or days. As it is geared towards grades K-2, I urge the facilitator to scaffold the workshop components over 3 to 4 hours.
- I encourage any and all adults helping with this workshop to create a block as well. Modeling and participation in an activity is hugely encouraging for children.



SEL (SOCIAL-EMOTIONAL LEARNING) COMPETENCIES:

SELF-AWARENESS
SELF-MANAGEMENT
RELATIONSHIP SKILLS

VISUAL ART COMPETENCIES:

GENERATE IDEAS AND IMAGES FOR ARTWORK BASED ON OBSERVATION, MEMORY, IMAGINATION, AND EXPERIENCE.

DESCRIBE MEANING IN THE MARKS MADE ON PAPER.

IDENTIFY AND NAME MATERIALS USED IN VISUAL ART.

DESCRIBE DIFFERENT WAYS THAT AN ARTWORK EXPRESSES EMOTION OR MOOD.



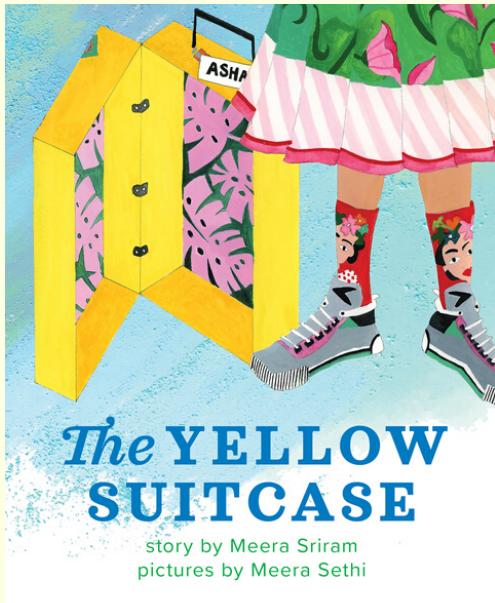
Developed by WordPlay Cincinnati
for Penny Candy Books



WORD PLAY

DISCUSSION & ACTIVITY GUIDE

Watch
the book
trailer



Best 2019 South Asian Children's Picture Book—Bookstagram Choice Awards

ABOUT THIS BOOK

A little girl named Asha travels with her parents from America to India to mourn her grandmother's death. Asha's grief and anger are compounded by the empty yellow suitcase usually reserved for gifts to and from Grandma, but when she discovers a gift left behind just for her, Asha realizes that the memory of her grandmother will live on inside her, no matter where she lives.

"The Yellow Suitcase is truly a touching glimpse through a multicultural window into what would otherwise be a very private world." —*New York Journal of Books*

"In this beautifully bittersweet expression of love and loss, Asha mourns her grandma's death while learning to treasure her life and memory. ...The warmth of Indian culture is evident all around, from bold colors, patterns, and traditions to the patient understanding and support that the family shows each other as they heal together."—*Foreword Reviews, starred review*

Age Range: 5-11

Fontas & Pinnell Guided Reading Level: M

Lexile Score: 650L



QUESTIONS FOR CLASS DISCUSSION

- Do you recall a time you've missed someone (or a pet) dear to you?
- Have you experienced grief? What are some emotions that you might feel while grieving?
- Have you ever attended a funeral?
- How do you feel when you can't, don't, see someone you really love?
- Who is an immigrant?
- What is home?
- Have you traveled to visit family or friends in a faraway place, and how do you feel when you say good bye to them?
- How do you stay in touch with relatives who don't live close to you?

STORY ANALYSIS

Identify the following in the story:

SETTING: where is the story set?

CONFLICT: what is the problem the main character is dealing with?

CHARACTERS: who is the main character, are there other characters?

STORY ARC: identify & graph the beginning, climax, resolution, end

RESOLUTION: how is the problem solved?

SUPPLIES

scissors
magazines
construction paper
blank paper
colored pencils
markers
pens/pencils
anything else for quilt collage

WRITING PROMPTS

- **SAD MOMENTS:** Write about an experience that made you very sad
- **DEAR _____:** Write a letter to someone you miss a lot
- **WHAT IS HOME?** Write about what makes you call a place home and where do you most feel like being home (think neighborhood, town, country, a house, garden, book, or any other place)?
- **TWO FLAVORS:** Write about a time when you experienced two cultures combining (think food, music, friendship, gift, travel, everyday incidents, events)
- **MEMORY SUITCASE:** List experiences, things, places, or events that could help you fondly remember a loved one

BOOKS AS “MIRRORS & WINDOWS,” AN ANALYSIS

- Share the title and story of a book that talked about an experience similar to something you have experienced in your life
- What books have you read in which the characters (or the main character) looked like you?
- Share a book that had a story about something you have never experienced before
- What books have you read in which the story is set in a place or culture outside of your own?
- Was *The Yellow Suitcase* more a mirror or a window for you?
- What did you see through the cultural window (of India) in “The Yellow Suitcase?”
- Have you ever felt like you were experiencing two cultures at once?
- What are some of the similarities and differences between your cultural background and Asha’s cultural roots?

QUIZ: HOW WELL DO YOU KNOW INDIA?

1. In which continent is India?
2. How long does the flight from US to India take?
3. What is a peninsula?
4. Name the capital of India?
5. What is a sari?
6. What is tea called in Hindi (the popular Indian language)?
7. Name some Indian foods you’re familiar with?
8. When did India get her independence from the British?
9. What is ghee?
10. What are some religious holidays celebrated in India?





ACTIVITY: MAKE YOUR OWN MEMORY QUILT WITH WORDS & PICTURES

