

Hi Everyone,

Just to give a little background I taught first grade for 4 years and just moved up to 3rd this year. I am still building up my files and creating new ones as well. However, I have been teaching the strategies for several years. Here are some things that I do to teach how to infer and introduce a fantastic author/illustrator at the same time.

CVA has written 15 books so far so I have tried to get my hands on all of them for the unit. The "anchor books" that I used were Jamanji, Zathura (which both lend themselves to T-T conn.) Also, our class spent a lot of time discussing The Sweetest Fig and The Garden of Abdul Gasazi. The class was very familiar with Jumanji and that was the first one I read.

In the classroom I have an entire bulletin board just for CVA stuff. On it is "Robert the Reader" ala listserv and a picture of Chris Van Allsburg that I got off the net. Then there is a piece of chart paper titled "author schema" As our class progresses through the unit, we add info about CVA's writing style, illus., etc. Some of those may include:

- writes fiction
- illus in black and white
- has a white dog in many of his books
- mysterious situations

There was enough time for my class to go deeper into 4 or 5 of his books. I just put the rest out and read a few others for please to the class. After the first book I introduce the concept of what an inference is require the students to use the language if/when they make one (I am inferring that...) The students really love his books and it is enjoyable for all. Also, on another wall in the room we have a growing stream of "thinking records" that describe each of the strategies. Eventually, it will grow to seven or eight charts over the course of the school year.  
<http://www.homestead.com/mrstubbartsclass/thinkingrecords.html>

I also made a short web quest that is good. Almost all of them finished it and it wasn't too overwhelming. <http://www.homestead.com/mrstubbartsclass/VanAllsburgquest.html>

I hope this helps....

Dave

P.S. Some of the attachments were discovered on the net

# From Wrecked to Rescued

## A Lesson Plan Illustrating the Technological Design Process

□ **Standard Statement(s):** 3.2.4 D

Recognize and use the technological design process to solve problems.

### **Content Objective(s):**

At the conclusion of the lesson the student will be able to:

- List the four components of the technological design process.
- Describe and identify water displacement and buoyancy.
- Demonstrate an understanding of the design process by constructing a means of transportation illustrating water displacement and buoyancy.

### **Assessment Strategies:**

1. Performance assessment - teacher-designed rubric
2. Student produced materials - means of transportation
3. Group assessment - critique of presentation
4. Individual assessment - journal writing

**Suggested Level:**

**Grade 4**

**Standard Category:**

Technology: Inquiry and Design

**Materials:**

**Balsa Wood**

Dowel Rods

**Craft Sticks**

**Cardboard**

**Paper**

**String**

**Glue Sticks**

**Tape**

**Clothespins**

**Paper Clips**

**Rubber Bands**

**Aluminum Foil**

**Fishing Line**

**Balloons**

**Instructional**

**Strategies:**

**Story reading**

## Procedures:

1. Introduction - read The Wretched Stone by Chris Van Allsburg.
2. Teacher and students identify dilemma of being stranded on an island.
3. Students brainstorm ways of solving the problem and list on chalkboard.
4. Provide students with parameters for construction (i.e. capacity, size, and buoyancy) and availability of materials.
5. Divide students into groups of four and assign individual roles.
6. Provide ample time for construction of materials.
7. Students test, evaluate, and redesign floating device until functional.
8. Students will record in journal number of buoyancy attempts.
9. Groups present projects.
10. Teacher guides discussion of the process and recognition of the four steps involved in the Technological Design Process.

## **Related Web Sites:**

*Science: Water: Buoyancy and Displacement*

Why Do You Weigh Less in the Water?

Helping a Child Understand Buoyancy

<http://www.thefamilycorner.com/education/floating.shtml>

Fresh Water vs. Salt Water

<http://www.engagingscience.org/lessons/2668222.htm>

Water Learning Resources

<http://www.exploratorium.edu/ti/resources/water.html>

Water, Water Everywhere

<http://www.stf.sk.ca/src/tmc/e10629/e10629.htm>

Water Science for Schools

<http://wwwga.usgs.gov/edu/>

*Instructional Tips*

Kathy Schrock, Assessment/Rubrics

<http://school.discovery.com/schrockguide/assess.html>

*Literature Resource*

Chris Van Allsburg

The Wretched Stone

The Wreck of the Zephyr

<http://www.eduplace.com/rdg/author/cva/>

From Wrecked to Rescued

Rubric: The Technological Design Process

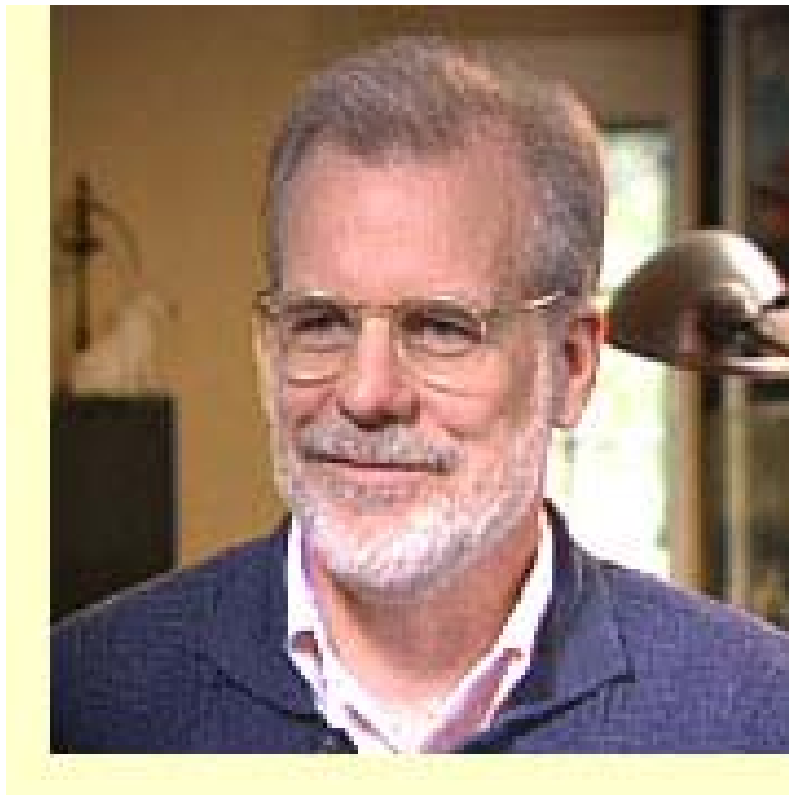
Criteria	Beached (1)	Floundering (2)	Floating Fine (3)	Sailing Home (4)
Design Process	Tech Design Process not used: No alternatives discussed No test conducted.	Tech Design Process is used in a limited fashion: Few alternatives discussed One test conducted regardless of outcome.	Tech Design Process used: Some Alternatives discussed. Tests conducted without adequate modifications.	Tech Design Process is used. Alternatives discussed. Tests conducted until structure is floating.
Construction	No structure to leave the island is constructed or is not completed.	Structure to leave the island is constructed and operational after five or more tries or constructed with help from outside source. Vessel is operational when it is capable of holding three objects representing castaways.	Structure to leave the island is constructed and operational after three to four tries. Vessel is operational when it can safely transport three objects representing castaways.	Structure to leave the island is constructed and operational after two tries. Vessel is operational when it can safely traverse waves transporting three objects representing castaways
Teamwork	Little or no evidence of cooperation or sharing of responsibilities. Disagreements arise.	Some signs of cooperation and sharing but periods of indecision and inactivity evident.	Cooperation is evident and responsibilities are shared.	Highly interactive. Group feeds off one another's ideas and generate more thoughts. Members contribute to the group effort and shares responsibility.
Journaling	Journal is not available.	Journal is available but provides little indication of understanding of the process, number of trials attempted, or reflection on the product.	Journal indicates an understanding of the process, the number of trials attempted, and a brief reflection of the process and the product.	Journal indicates understanding of the process, number of trials attempted, and a comprehensive reflection on the product.

				reflection on the process and the product.
<i>Presentaion</i>	There is no presentation.	<b>Presentation does not reflect an understanding of the technological process: Not all members participate.</b> Sharing of journals is limited, some steps in stating the process are missing, and there is limited description of the craft and how it addresses the problem of exiting the island.	<b>Presentation reflects an understanding of the technological process: Participants</b> share <b>their</b> journals, state four steps of the process, and describe the craft and how it addresses the problem of exiting the island.	Presentation accurately reflects an understanding of the technological process: All Participants are interactive and involve the audience. Share journals, state four steps of the process, and give a comprehensive description of the craft and how it addresses the problem of exiting the island.

## Chris Van Allsburg and Jumanji

Ideas themselves have varied origins. In writing and illustrating *Jumanji*, the inspiration was my recollection of vague disappointment in playing board games as a child. Even when I owned Park Place with three hotels, I never felt truly rich, and not being able to interrogate Colonel Mustard personally was always a letdown.

Another motivating element for *Jumanji* was a fascination I have with seeing things where they don't belong. The pictures in newspapers of cars that have run amok and crashed into people's living rooms always get my attention. There's the room, almost normal: sofa, TV, amused home-owner, end tables, and the front half of a Oldsmobile. It occurred to me that if an Oldsmobile in the living room looked that good, a herd of rhinoceros could have real possibilities.



# Jumanji

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by Chris Van Allsburg. (Houghton, 1981 ISBN 0-395-30448-2) Picture Book.  
Grades 1+.

This review by Carol Otis Hurst first appeared in [Teaching K-8 Magazine](#).

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## Review

This Caldecott Award winning book has been intriguing people since it first came out. For those of you unfamiliar with the plot, it's the story of a bored brother and sister, left on their own for the afternoon, who find the board game, Jumanji, under a tree in the park. The instructions, on a note attached to the box, are firm: once started, the game must be played to the finish.

When the children play the game, each adventure on the board brings the real creatures and events to life and into their home, creating danger and chaos. It isn't until Judy reaches Jumanji, the golden city at the end of the board, and yells the name that everything disappears, broken things are made whole and all is normal. The children put the game back where they found it, telling no one, only to watch children of friends of their parents who are known for not reading directions, take the game.

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## Things to Notice and Talk About

- As in any successful picture book, the illustrations are at least as important as the text, so let's look carefully. They're done in gray tones with something called Conte dust and Conte pencil and, like much of Van Allsburg's work, they have a surreal quality. He manipulates space and perspective. In the last picture, for instance, we seem to be looking down on the boys, yet we are standing at the foot of a tree. Objects and figures have a sculpted quality with some intriguing flat planes where we least expect them. Look at the figure of the guide sitting on the dollhouse. His back has a flatness to it which isn't right somehow, especially when you notice how carefully rounded the bowling pins are. And take a look at that

dollhouse. Isn't it the dullest-looking one you've ever seen? It looks unfinished and certainly unplayed with. How would you make it more inviting?

- Actually, nothing in the house is very warm, is it? Look at the bedroom where the lion chases Peter. It looks like a motel room, not a room in which someone lives and sleeps.
- In most homes, you can tell a good deal about the people who live there, just by looking at the objects with which they surround themselves. What can you learn about the family from the home in **Jumanji**? Someone, probably the father, smokes a pipe and, presumably, someone reads; at least, there are books on the shelves but they look like the kind that no one reads. They live plainly: bedposts and kitchen chairs are unadorned and straight, the kitchen cabinets are plain white and unsculptured, the piano is a plain upright (made by Baldway), even the vases are as simple as possible. Only the grandfather clock has any designed beauty.
- It's interesting to note the way Van Allsburg gives great texture and detail to some things while leaving other things almost blurry or flat. Look at the back of the children in the picture with the adults. How carefully he did Judy's hair; you can see every strand in her braids and the folds in Peter's shirt get equal attention, but look at the woman's throat. There are no lines and her pearls look flat. The flowers in the foreground are carefully sculpted and Peter and Judy's hands look very real but the man standing beside Peter has strangely flat fingers. Not letting us see the faces of the adults is a nice touch. It's the kids who are important here.
- We probably wouldn't like the adults anyway. Van Allsburg gives several hints at the beginning that they are snobs. "'Quite so,' added Father, tucking his scarf inside his coat.'" What real person says, "Quite so?" Speaking of hints, did you get the foreshadowing on the second page?
- Before we concentrate on the text, however, you'll want to look for Fritz, the English bull terrier that Van Allsburg puts in all his books. Can you find him here?
- As in many books dealing with fantastic adventures, there's a hint here that it may have all been a dream. After all, the children are asleep when the adults arrive, and they don't believe the children's adventure, but what about the game that's being carried off by Daniel and Walter?



## Activities

- Van Allsburg credits many artists with providing him with inspiration including Edward Hopper. Look at some of Hopper's paintings. Notice the way he also shows figures frozen in time with unusual perspectives.
  - **Jumanji** is an intriguing book which can lead to a slew of activities. Because the adventure will surely be different and, probably, more dangerous for Danny and Walter than it was for Peter and Judy, we can brainstorm for plot and then write the sequel. What if the game had different squares? For art, design a board game which, if brought to life, would be very different for the players. You'll have to call it something different, of course. The magic word "Jumanji" will only work with that game. What will yours be?
  - Stay with "what if" and imagine that the children did not finish the game. What if they were left with the problems created: two feet of water in the house, lions, pythons and monkeys, not to mention the volcano. Devise solutions to each problem other than finishing the game. And what if six kids had played the game? What's on the other squares that would come to life?
  - Is this book like any movies you've seen. What about the Indiana Jones movies? In a way they're all on quests. The children must get to the end of the game. What are Indiana Jones' quests. Can you find quests in other books, television shows and movies?
  - Brainstorm for ways in which board games are better than, and not as good as, video games. Bring in your favorite board game and have one lunch hour or recess where everybody plays.
  - Let's end with music; closing themes are good, but let's find a theme from classical or pop music for each of the events on the game board or for the book as a whole. Play your theme and we'll guess which animal or event you meant it to accompany. What about music for the other Van Allsburg books. And what about his Swan Lake? But that's another story.
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## Related Books

- Look at some other Chris Van Allsburg books. In **The Garden of Abdul Gasazi** (Houghton, 1979 ISBN 0-395-27804-X) and **The Wreck of the Zephyr** (Houghton, 1983 ISBN 0-395-33075-0), he uses the same idea of physical evidence left behind when, otherwise, you would be sure it had been a dream: there's the hat in "Garden" and the man's limp in "Wreck".
- Compare the style and plot of the above books with **Jumanji** as well as the rest of Van Allsburg's works such as **Ben's Dream** (Houghton, 1982 ISBN 0-395-32084-4), **The Mysteries of Harris Burdick** (Houghton, 1984 ISBN 0-395-35393-9), **Polar Express** (Houghton, 1985 ISBN 0-395-38949-6), **The Stranger** (Houghton, 1986 ISBN 0-395-42331-7), **Two Bad Ants** (Houghton, 0-395-48668-8), **The Z Was Zapped** (Houghton, 1987 ISBN 0-395-44612-0). Can you find Fritz in them?
- Look for other books in which games are pivotal to the plot. In **The Shrinking of Treehorn**, by Florence Parry Heide (Dell, 1979 ISBN 0-8234-0189-8), Treehorn is shrinking because of a board game. Compare Treehorn's dilemma to that of Peter and Judy. And, by the way, how different those names are. What, if any, effect does the name of a character have on the plot?
- Other games in books include the checker games in Sid Fleischman and [Peter Sis](#)'s **Scarebird** (Greenwillow, 1988 ISBN 0-688-07318-2) and in **Meanwhile Back at the Ranch** by Trinka H. Noble and Tony Ross (Dial, 1987 ISBN 0-8037-0354-6). The role of the game in these books is different than that in "Treehorn" and **Jumanji**, however, although they are all used to relieve boredom.
- Being bored occurs in many books: **Bored, Nothing to Do** by Peter Spier (Doubleday, 1978 ISBN 0-385-13177-1) and **The Cat in the Hat** by [Dr. Seuss](#) (Random, Beginner Books, 1966 ISBN 0-394-90001-4), but the similarity to **Jumanji** doesn't stop with boredom in those books, does it?

# Lesson Plan: Just A Dream... or is it?

Pre-Service Teacher: Frank Slabinski, Jr Lesson #: 1  
Grade Level/Subject: 3<sup>rd</sup> Grade Environmental Science Date Taught: 10/22/02

## SCIENCE TALK: Recycling!

I.)

### PA Academic Standards for Environment and Ecology:

- 4.2.4.A. Identify needs of people.
- 4.2.4.C. Know that natural resources have limited life spans.
- 4.2.4.D. Identify by-products and their use of natural resources.
- 4.3.4.B. Identify how human actions affect environmental health.
- 4.8.4.C. Explain how human activities may change the environment.

### Related concepts/Enduring Understandings:

- \* What we do today affects tomorrow. (Specifically regarding the environment.)
- \* Learning what goods to recycle and being knowledgeable about various pollutants prevents and helps us protect the environment in an easy, but powerful way!
- \* Remember to Recycle and sort your trash, according to cans/bottles/paper/trash/etc.

### Essential Questions:

- \* How can we recycle? (sorting the items we throw away)
- \* What popular household items can be recycled? (newspapers, paper, magazines, phone books, aluminum soda cans, steel cans, glass, plastic bottles, milk containers)
- \* Which of the following materials do you think makes up the largest amount of household garbage? (Yard waste, Plastics, Metals, Glass, Wood, etc.)
- \* What actions do you NOW take to limit the amount of waste you produce? What CAN you do to limit the amount of waste you throw away?

## Performance Standards:

*To meet the standards, students will be able to:*

- Construct a KWL chart about the environmental science concentration of recycling.
- Identify and discuss various household items that can be recycled.
- Learn about what the future 'could' hold if we do not do our part with recycling, by reading Just A Dream, by Chris Van Allsburg.
- Describe the world illustrated in the child's book.
- Explain what various components of the environment were affected by Walter's lack of concern for recycling and the environment.
- Walk away from the read-aloud and KWL chart with NEW knowledge about recycling.
- Identify what household products and trash items can be recycled.

### II.)

Pre-Assessment: "K & W" parts of the KWL chart and class discussion about Recycling

Formative Assessment: Read Just A Dream, by Chris Van Allsburg. Discuss important pages.

Summative Assessment: L part of the KWL chart and make inferences from the book. Completed KWL worksheets to fully understand the introduction to Recycling!

### III.)

Lesson Details: (35-40 minutes)

**ENGAGE** Activity:

1. Introduce the environmental science/ecology topic by informing students they will be taking part in a discussion and learning about Recycling and its impact on the environment! Pass out "KWL worksheets" and fill in each column together.
2. Ask students what they **Know** already about recycling.
3. Record each response on the "K" part of the KWL chart.
4. Once all responses are collected, ask the students what they **Want** to learn, and record answers on the "W" part of the KWL chart. (What actions they take

right NOW when they throw garbage away, what items they think can be recycled, etc.)

5. After writing all responses, read Just a Dream, by Chris Van Allsburg and show the illustrations in the book to help the students SEE a world without recycling.

6. Encourage student participation by pointing out key pages/images.

7. Once the story is finished, have the students reflect on what they learned and proceed to record responses for the third part "Learned" of the KWL chart.

8. To conclude, review what the students knew BEFORE and AFTER reading Just A Dream.

Materials:

Just a Dream, by Chris Van Allsburg

Three Diagrams (posters) or Black Board

Chalk/Markers

KWL Worksheets

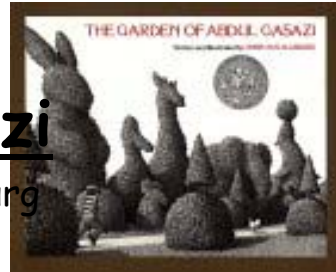
Pencils

Name \_\_\_\_\_

Date \_\_\_\_\_

# The Garden of Abdul Gasazi

Written and Illustrated by Chris Van Allsburg



1979

Why did Chris Van Allsburg show Fritz with Alan's hat at the end of the story?

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Write three sentences about your thoughts after reading it. Make any connections? Did you like it?

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