

Enhancing Imagination and Creativity in the Elementary Classroom Through 11 Impossible Children's Books and Related Lesson Plans

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**ENHANCING IMAGINATION AND CREATIVITY IN THE ELEMENTARY
CLASSROOM THROUGH 11 *IMPOSSIBLE* CHILDREN'S BOOKS
AND RELATED LESSON PLANS**

by

KARLEE L. RANKINE

**A thesis submitted in partial fulfillment of the requirements
for the Honors in the Major Program in Elementary Education
in the College of Education and Human Performance
and in the Burnett Honors College
at the University of Central Florida
Orlando, Florida**

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Thesis Chair: Dr. Lee-Anne Trimble Spalding

Abstract

Not too long ago we believed that it was *impossible* to send men outside our planets gravitational force, let alone send them to the moon. As adults we live in a world that believes in two possibilities, those goals that are possible and those that are *impossible*. This is very different from the world that children live in. To them anything can be possible as long as they believe in themselves and find new ways to accomplish each goal they are given. Slowly this thought process is leaving the students minds to make room for the latest information for best practices in formal test taking. There has been a huge decline in our imaginative and creative thinkers due to this overwhelming need as a nation to “raise our test scores.” I agree that our students need to obtain as much information as possible, but I believe in the *impossible*. I believe that there is a way to incorporate imaginative and creative thinking into our classrooms today to allow for students to build this idea that their *impossible* ideas can become possible. I want to challenge our students to be those who believe that it is not so *impossible* to land on the moon, as long as they can use their imagination, and creativity to solve their problems. To do this, I have used this thesis as a basis for 6 lesson plans based on 11 *impossible* children’s book. This is to provide teachers with resources that match the standards they are already using and create lifelong imaginers and creative thinkers who can turn the most *impossible* idea into a reality.

Dedication

To my father, who always pushing me to do better and work harder.

To my mother, who created my love of reading and who will always believe in my work.

To all of those children, who are needing a little bit of the *impossible* in their lives.

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CHAPTER ONE: INTRODUCTION

This thesis describes the need to bring creativity back into our lessons through the use of classic award-winning children's literature books. Long ago, there was a time where people dared to be creative and imaginative. This period involved the international space race between the United States and the Soviet Union, which when you think about it isn't really all that long ago at all. Of these people, there is one person who dared the idea of imagination within the written words of his children's book. The author of this beloved children's book, titled *Alice in Wonderland*, dared to tell the story of a little girl named Alice who was praised by her friends in Wonderland, for dreaming of "as many as *six impossible* things before breakfast." This idea that being creative and imaginative, as an individual, was important in getting where you wanted to go in your life. This meant that you had to dare to be different, to try new things and to think creatively to solve problems that otherwise seemed unsolvable. According to an article by Maksic, and Pavlovic (2013), "Nurturing child imagination is the most promising way of building up a creative personality and contributing to individual creative production in the future" (p. 7). Just like the international space race, space engineers had to dare to be imaginative and creative when thinking about how to safely reach outer space, and let alone the moon. This idea of imagination and creativity is something that we should embrace especially within our classrooms because it is the solution to some of our toughest problems. Over the years as we didn't have a race to space to win our education system started moving towards a goal that is centered around test scores and becoming more intelligent in two main specific areas, reading and math. The goal was to become the most intelligent country in the world according to test scores, in doing so though, the United States, lost one of the key traits that helped this country

land on the moon. These key traits include creativity and imagination. Schools had started to teach to the tests that were being administered rather than teaching children how to solve problems through creative thinking and dreams of reaching the impossible. It is through these dreams of reaching the impossible that our astronauts and aerospace engineers were able to think of creative solutions so that they could land on the moon. That is why this thesis has explored the world of children's literature through eleven *impossible* children's books and relative creative and imaginative lessons that are sure to bring out the creative and imaginative sides of our students. To bring back the idea that even space is not as impossible to reach with a little assistance from creative thinking.

Children's books come in different shapes, sizes, and content. For example, there are eight different genres, with even more sub-genres, that bring about different content within a book; these genres include poetry, realistic fiction, science fiction, nonfiction, fantasy, animal fantasy, biography, folklore, historical fiction, and informational (Fountas & Pinnell, 2012). These books bring about imagination, feelings, and an individual's views on certain ideas. It is through imagination that "children are encouraged to think creatively and divergently" (Lynch-Brown, et al., 2014, p. 7). When looking at a topic to study, I could think of nothing more interesting and important than the topic of children's literature. Within an article titled "The Roles of Children's Literature the Primary Grades" in *The Reading Teacher*, Carson states, "a primary goal of education should be developing a sense of wonder so indestructible that it will last throughout one's lifetime" (Carson, 1956, p. 466). Our jobs as educators are to create thinkers who are willing to further this planet towards the future.

I became interested in this topic while doing nothing other than reading for my children's literature class. I began to think about Alice, from Lewis Carroll's book *Alice in Wonderland*, and how she could dream of eleven impossible things a day and try to make them a reality. This made me begin to think about my world and what impossible things I could do each day to make them a reality. If a children's book could make me feel this way, I could imagine that other children's books could also have an effect on the way others think after they read them. When I decided to take on this research, I knew this was the topic I had to find out the truth of the question, "Do different genres of children's literature have an effect on the way students think about the world around them?" I want to create a world of thinkers, a world where children can believe they can do anything they put their minds, especially based on the themes of the books they will be reading. This research will take me on a journey through wonderfully written children's literature and through the young powerful minds of the characters behind the pages, and I cannot wait to fall down this rabbit hole. And it's all because "we keep moving forward, and opening new doors, and doing new things, because we're curious and curiosity keeps leading us down new paths." (Walt Disney Meet the Robinsons, 2007, [https://www.values.com/inspirational-quotes/6592-around-here-we-dont-look-backwards-for-ver.](https://www.values.com/inspirational-quotes/6592-around-here-we-dont-look-backwards-for-ever))

CHAPTER TWO: LITERATURE REVIEW

The initial literature review was completed through gathering different sources of media such as textbooks on children's literature and imagination, as well as looking up key terms on the database ERIC. Within the database, the key words used were *learning process, imagination, lesson plan, creativity, and children's literature*. These words were used as the bases for the literature review on each of the different sections that would be important when putting together the final lesson plans. There are eleven lesson plans in total, each lesson based off of a book from the *New York Times* list of the *100 Best Children's Books*. Each section outlined was a key aspect when I choose which books I used for the eleven lessons and the thought process that goes into creating the lessons for this thesis.

Imagination

While looking into what defines imagination, I came across an article by Hannah Spector (2017), which is titled *Cultivating the ethical imagination in education: Perspectives from three public individuals*. Within this article Spector refers to a book by Maxine Greene which discusses what imagination entails. Greene states that "imagination is the one that permits us to give credence to alternative realities. It allows us to break with what is taken for granted to set aside familiar distinctions and definitions" (Greene, 1995). This article describes imagination as something that isn't supposed to follow a normal set of rules or identities. Imagination is paving the way for alternative realities and setting aside what we already know. One piece of literature that I looked into for my research, and that sparked some of the ideas was a book titled *Open a World of Possible* (Bridges, 2014). Published by the Scholastic, which is the largest publishing company of children's books in the world, this book is a compilation of stories written about

opening a world of possibilities through reading. In one of the stories by children's author Jon Scieszka, he states that his "three-year-old mind" had been "exploded" and "reshaped in the most perfect Zen way..." after reading a story titled *The Seed*, by Jeff Gordon (Scieszka, J. 2014, p. 152). This is what really began to spark interest in this idea that what children read, especially quality literature, and the potential effect on how children think and view the world. Like Scholastic's motto, we need to allow our children to "open the[ir] world of possibilities," (Bridges, L., 2014) if we want our world to grow. That is what is so important about this text. It confirmed my thoughts about how imagination through quality picture books read to or by children could potentially impact them in creating more elaborate thinkers and doers. There are many wonderful children's books that aren't picture books that can also creep into their imagination and bring about more elaborate thinkers, such as chapter book series.

For the purpose of this thesis, I worked with mostly children's picture books and a children's chapter book. In a peer reviewed article by Andrea R. English, she describes her use of "John Dewey's notion of imagination to show how imagination is indispensable to all learning, and therefore has a role to play in teaching" (2016, p. 1). Within her article, she used a model that already existed, according to John Dewey who was an American educational reformer in the 1900s who focused on creating a more imagination centered classroom. This model was built on Dewey's belief that learning occurs when you are immersed into what goal you are trying to accomplish, or rather you are doing things hands on. Putting the creation into the hands of the students as they learn brings about a component of creativity and imagination to the lesson as the students are using what they have to complete a task. Building upon Dewey's notion,

English is trying to show the importance of imagination within the classroom setting and how it should be incorporated into our classrooms today.

What Makes a Good Picture Book?

The definition of a picture book as provided in the text *Essentials of Children's Literature* is “not a genre but a format in which both words and illustrations are essential to the meaning of a story” (Lynch-Brown, et al., 2014, p. 50). This definition is important to realize when I was choosing books and making sure they are the appropriate text for the goal that is trying to be accomplished. Expanding on the thought of what a picture book is Lynch-Brown and colleagues (2014) continue as they describe that “*Where the Wild Things Are* is often cited as an exemplary picture book because of the fusion of word and image into a seamless whole” (p. 50). After seeing this clarification of picture books, it was an easy decision to add this essential element as one of the quality children's picture books to use for this thesis.

In determining a list of books to use for my research, I needed to have a better understanding on what makes a good book. In a title that I mentioned earlier, *Children's Literature, Briefly*, (2016), Bryan et al. describe what creates quality literature. The two attributes which a good book should possess are quality and taste” (Bryan, et al., 2016). The book goes on to list thirteen different elements that a book must reach to determine if it is of good quality or not. These elements are “style and language, character, plot, pacing, setting, tension, mood, tone, point of view, theme, accuracy, illustrations, design and layout” (Bryan, et al., 2016 p. 15). One element mentioned later in the text that the authors felt was an important was “believability” which was described as “the key to creating a good book is to make everything believable” (Bryan, et al., 2016, p. 20). Of course, fantasy must suspend disbelief

(p.188) in order to be believable in itself, because there should be key elements within a story that should be believable to the students. For example, looking at the story of *Winnie the Pooh*, by A. A. Milne, in the real world, children should not believe that their stuffed animals will come to life and play with them, but the stories and the messages that are told within this particular book are believable. Meaning that the children's belief that this *impossible* action, of their stuffed animals coming to life and playing with them, is how fantasy suspends disbelief while children are reading. Children reading *Winnie the Pooh*, believe that Christopher Robin is actually playing with each of his stuffed animals, their imagination while reading this fantasy chapter book is suspending their disbelief and allowing them to believe that this is actually happening within the pages of this book. That is what I hope to show students that just because something has elements that are unbelievable doesn't mean that it is all untrue. The next attribute in which the book states is needed for quality literature is taste. Within the text of *Children's Literature, Briefly*, the authors define the attribute of taste as "a book the reader likes" (Bryan, et al., 2016, p. 20). Having a book that the reader is engrossed in is the key to this attribute in which a good book is chosen.

There are guidelines, on how picture books should be evaluated and selected according to the text *Essentials of Children's Literature (2014)*. Within the text are seven different questions that should be asked when choosing a quality picture book to make sure that it is "enjoyable and meaningful to create an interest and involvement with literacy and books," (Lynch-Brown, et al., 2014, p. 50). The overall goal of reading to young children is to create this everlasting love of quality books that can impact how they grow in a learning community. This is the purpose of the seven different questions to ask yourself when evaluating and selecting books for any time a

child picks up a book. Through pulling out, or almost, over exaggerating the key element of imagination within these quality picture books, I am not only creating a love of quality literature for these children but instilling them with the idea that anything is possible if one finds a way to accomplish it. The seven questions provided by Lynch-Brown, et al. (2014), ask: “Is the picture book on a topic that children enjoy or find intriguing?” (Lynch-Brown, et al., 2014, p. 58). This question poses the thought process of making sure that the picture books chosen are books that students will find enjoyable, will keep their focus, and not let their minds wonder off as the story is read. These seven questions provide addition help in reviewing the quality of children’s literature, they are:

1. “Does the book avoid racial, ethnic, or sexual stereotyping in text and illustrations?” (Lynch-Brown, et al., 2014, p. 59) Within today’s society, we are gaining more and more quality literature that is inclusive in nature. This is something that has become a key aspect when choosing quality books to read to children. They are the minds of the future. If these books have an impact on creating more safe environment for them to feel comfortable and accepted, it is a feature that must be looked at when pulling books off shelves to read.
2. “Is the language and writing style rich and varied but not so complicated as to be incomprehensible to the child?” (Lynch-Brown, et al., 2014, p. 59). This is one of the most crucial aspects when choosing books to read aloud to children because we want each student to be able to understand what is being read to them without it being too easy that they become easily bored. This puts the target goal for the books to fall between the independent and the instructional reading levels. This is

because students are able to comprehend at generally a higher level when they are listening versus when they are trying to read on their own. This is why read alouds are important to extend students' listening comprehension when reading a book that may not be within a student's independent reading level.

3. "Are the illustrations appropriate in complexity to the age of the intended audience?" (Lynch-Brown, et al., 2014, p. 59). This question ensure that the pictures are simply not too complex for the task required by the child. For example, a child who is two years old should not be looking at too intricate illustrations that will add more confusion to the child's understanding of the text it. The illustrations should match the ability level of the intended child, so that they may understand what is going on without it being too difficult. If there is too much to look at on the page, the probability that they are understanding the story goes down significantly. This is evident within the *Essential of Children's Literature*, in a section about picture books, that illustrations "are integral to the reader's experience of the book" (Lynch-Brown, et al., 2014, p. 50).
4. "Are the illustrations appropriate to the story?" (Lynch-Brown, et al., 2014, p. 59) The point of a picture book, as described earlier, is that both the words and pictures add to the meaning of the story. So when trying to pick a picture book it is saying that you should glance through the book as to make sure there are no random pictures within the book that might make understanding the story that much more difficult.

5. “Does the book offer connections for both children and adults in a read-aloud experience?” (Lynch-Brown, et al., 2014, p. 59) These books are meant to be read aloud for both children and adults alike to be adored. Kind of like Disney movies, these books should have elements in which it is enjoyable for those who are reading the text and those tiny ears and wide eyes to take in while listening.
6. “Is the amount of text on a page appropriate to the child audience?” (Lynch-Brown, et al., 2014, p. 59). This question almost goes back to question #5 in which you are making sure that there is not too much text on one page in which it is hard for the children to read and not really gather in all the information that the artist has provided through their pictures.

Quality picture books, should be the best of two worlds put together. These two worlds should consist of intriguing and engaging pictures that fit into the world the author has created for us through their stories they have written. In the Language Arts article by Wolfenbarger and Sipe (2007), the authors provide us with a definition of what picture books are. On page 273 of the article Sipe states that a “picture-book emphasizes the inextricable connections of words and pictures and the unique qualities of the form: a picture book is not simple a book that happens to have pictures.” (Wolfenbarger & Sipe, 2007, p. 273). These questions served as an evaluation tool that I used when selecting quality picture books. I have used these as guidelines, as well, when picking out most of the eleven picture books that I used for each of the six *impossible* lessons. This process helped me to make sure that the students will be within their instructional level, that they will be able to comprehending both the words and the pictures, and be transported into a world of the impossible.

Through this knowledge, it was easier to find quality books of which to use within the lessons that I used to prepare for the students. This resource allows us to check the online resource from the *New York Times* article titled, *The 100 Best Children's Books of All Time*, from where I assimilated each of the eleven quality books for the six lessons and read alouds that I will conduct with the students. I then compared it to these seven question in making sure that it is quality literature that these children will be reading. It was a survey through many different entities such as "U.S. Children's Poet Laureate Kenn Nesbitt, children's book historian Leonard Marcus, the National Center for Children's Illustrated Literature, the Young Readers Center at the Library of Congress, and the Every Child a Reader Literacy Foundation" (D'Addario, et al., 2017), several sources are nationally known publications and of these books in this list, many have either received the Caldecott award or the Caldecott Honor award. This award is given to those books which possess "the most distinguished picture book for children, by the Association for Library Services to Children," as stated on the Association of Library Services to Children website (Association for Library Services to Children, 2017). This award distinguishes the best picture books for children so that when children see the seal of a Caldecott award they know the book they are about to read is of higher quality. The books on this *New York Times* list are books that are very popular and might even be from this decade or the past decade, showing that well written books can withstand time and still hold just as powerful message as they did when they were written. Literature such as *Where the Wild Things Are*, by Maurice Sendak which was written and published in 1963, and is still being shared within classrooms today. This book received the Caldecott Medal a year after its publication, showing the quality of Sendak's work,

as talked about on the Public Broadcasting Service(PBS) website on Maurice Sendak (Public Broadcasting Service, 2007).

Genres

Through creating an environment with all eight specific genres, one is promoting and encouraging a literacy-rich reader. Within the text, *Essentials of Children's Literature* (Lynch-Brown, Short, Tomlinson, 2014), it talked about applying literature into the curriculum that we teach, and that “by organizing a literature curriculum around literary genres, you provide a context for children to learn about the types of literature and the characteristics of each” (Lynch-Brown, et al., 2018, p. 200). This text explained that it is through genres that “students are exposed to a variety of books” (Lynch-Brown, et al., 2018, p. 253-254). With a variety of books comes the notion that there are a variety of different ideas that can influence how students will think about the world around them. These different genre groupings are important when creating a study such as this. In another article by Smith (1994), it talks about the importance of helping students understand literacy genres. This article, published in the ERIC Digest, talks about how the “analysis of different types of literature promotes cognitive development by giving students an opportunity to apply similar skills and strategies in one genre to other genres” (Smith, 1994, p. 1). It is important to know that through the information that I am giving the students for the fiction genre, that it can be carried over and interpreted into other genres as well. With only so many minutes a day to teach these students it is important to make sure that the lessons I am teaching will carry over into different areas so that these students have the best chances at gaining the most amount of knowledge possible. I have utilized this information in the selection process for each of the eleven books for which six *impossible* lessons will be constructed.

Fantasy

The genre of fantasy, is one of the most popular genres of children's picture books to read aloud to students within the classroom and a genre I've chosen to include to meet my thesis goal. Within the *Essentials of Children's Literature*, it refers to fantasy as "stories in which the authors have created events, settings, or characters, that are outside the realm of possibility" (Lynch-Brown, et al., p. 108). It is in within these realms of impossible that fantasy comes alive and this thesis starts to take flight. So, I decided on using the genre of fantasy because its stories are "outside the realm of possibility," and can start immersing the lesson plans into something thought provoking and imaginative. This is because there are no limits to what can take place in these stories. These stories provide a platform to base the lessons off of. This text goes on to talk about the evaluation and selection of fantasy books. First of all, fantasy books must have met the usual standards for fiction, according to Lynch-Brown, et al. (2012) in the book *Essentials of Children's Literature*, including:

- Believable and well-rounded characters who develop and change
- Well-constructed plots
- Well-described settings with internal consistency
- A style appropriate to the story
- Worthy themes

After reviewing the books in the *New York Times* article, I have chosen mostly eleven different children's picture books, and one-chapter book, and made sure that they met all of the usual standards for fiction. I have chosen to create six lessons for this thesis, some of which are multiple days long, to make sure that each lesson plan is well rounded. This allows for many of

the lesson plans to have different levels of exposure to the element of the *impossible*, to ensure that the students are gaining the tools they need in order to become more creative and imaginative thinkers. In addition, I included two more evaluations to determine if the book is of the fantasy genre. These include:

- “Does the story have an internal logic and consistency that allows the impossible to seem real?” (Lynch-Brown, et al., 2014, p. 108) This allows the readers to believe in what they are being read. That all of the things that seem impossible could occur in the reality that we live in now. This believability is something that is crucial within creating the six children’s literature lessons. These stories depend on the author’s ability to create this impossible believable world.
- “Does the author provide a unique imaginative setting?” (Lynch-Brown, et al., 2014, p. 108). How does the author move the setting beyond the realistic? The genre of fantasy provides an opportunity to create all new worlds. For example, one of the most unique and imaginative settings that an author has created in the past 20 years was by English author J.K. Rowling. Her Potter universe is one of the most recognizable young adult high fantasy novels in today’s society with eight very successful movies based on the seven worldwide best-selling books. This whole world that J.K. Rowling created is one that people can imagine themselves in and is something of the impossible.

In a scholarly peer reviewed article by Maria Cruz and Kate Pollock (2004), they begin to talk about the world of fantasy and why teachers should use this genre specifically when creating motivating lessons for their students. They go on to talk about how they “knew that we could teach many lessons within the framework of fantasy, and that our students

would be motivated to learn because of their love for the genre” (Cruz & Pollock, 2004, p. 184). Knowing that this genre specifically captivates young minds with its stories of the impossible they fought to show that it would be beneficial to use these stories “within the framework of fantasy.” This is why fantasy, I proposed, was the perfect genre to capture students’ attention, immerse them into the fantasy world, and prepare them to start thinking creatively about the world around them. In order to get them thinking about the impossible, they should first have quality examples shown to them or a model. Well told and written children’s fantasy picture books can likely produce the most wonderful lessons about finding a way to make the impossible possible.

Read Aloud

The read aloud approach to teaching is one that has been used for many many years by almost every elementary school teacher once in their career. It is a method of teaching that provides a way for every student to sit back and enjoy the wonderful stories being told by their teachers. I chose to include a read aloud section within this thesis as a way of showing how I will present each of my lessons to the students. Read aloud lessons provide students with the opportunity to hear more wonderful stories read to them in an environment that I can control. For my thesis topic, I want to make sure that I can control the questions being asked and how I really wanted children to view specific stories. You will find that at the end of each lesson is different questions that could be asked during the read aloud of the stories which prompt imagination and creative thinking for the students. This process will allow me to start scaffolding them to their own imaginative and creative thoughts. Scaffolding, as defined in Roni Mermelshtine’s 2017 article, is “the process by which an ‘expert’ partner provides help to a ‘novice’ partner,

increasing or reducing the level of assistance according to the ‘novice’ partner’s performance” (p. 241). I have accomplished this by providing them with how I would view specific elements of the story I am telling to them. As stated in a peer reviewed article titled *Successful Read Alouds in Today’s Classroom*, Johnston (2016) defines what a read aloud is: “A read-aloud is an instructional practice in which teachers or parents read texts aloud to children, incorporating pitch, tone, pace, volume changes, questions, and comments to produce a fluent and engaging delivery.” (Johnston, 2016, p. 40). When thinking about a strategy on how to present each lesson to the class I wanted an easy way to make sure that each student had the chance to hear the same story in the same way with the ability to ask questions as the story was being told. Questions guide thoughts and having the ability to let the students openly ask questions as the story is read aloud is something that can have a huge impact on what information they take from the story.

The benefits of using read alouds as an instructional technique is allowing struggling readers the chance to keep up with their classmates. According to an article in *Teaching Exceptional Children*, “by using read-alouds, and oral language as the context without the demands of proficient reading skills as a precondition for figuring out meaning.” (Baker, S., et al., 2016). When providing an opportunity to grow the minds of children I have to make sure I reach every mind. By using read alouds for these *impossible* lessons I am providing this knowledge to cross all levels for these students to understand at their own pace. This means that each child no matter what level that they are at in reading will be not only engaged within this lesson but learn something as well. This has been an issue that has been discussed recently, how do you reach children of all ability levels in one single lesson? As Baker, et al. (2016), by providing read alouds as the method of lesson presentation, it is providing the opportunity for

some students who may not be able to read this particular level of text, by themselves, and understand it. This is because read alouds are done in a whole group setting where the teacher will read the text aloud and pause to ask questions or let the students ask any questions they might deem important. This extra opportunity can allow for me to ask specific, *imaginative*, thought provoking questions throughout the story to prepare them for whatever the activity may be at the end. Which are placed at the end of each lesson plan to be asked when I do the read aloud portion of the lesson.

A process that is often used within a classroom is called scaffolding. Scaffolding is when a teacher first models to the students what will be happening and then slowly, as the students start to comprehend the material they are learning, the teacher will start to stand back and let the students take on more work independently. Scaffolding allows for more student to be able to comprehend at their own levels, and within this thesis it will focus on the topic of listening comprehension during each lesson. This is to prepare the students for the rest of the lesson they are about to receive. Read alouds are a bulk of the activity part of my lesson plan. For the rest I have found specific objectives that will be obtain by using these lesson plans.

Lesson Plan Design

Lesson plans are a key factor in every classroom that outline what will be going on within a classroom from day to day. They should be research based on best practice lessons that align to Florida Standards. This outline is a breakdown of the different elements of what is going on in each step of the learning process for the students. The model that I used within this project is the backward design model in which teachers start with the goal of the lesson and then find the appropriate standards that they will need to meet within a lesson for their particular state. The

model for this lesson plan can be found within the appendix A of this proposal. The lesson plan that I will be using is one that I have used in a previous class written and created by Dr. Lee-Ann Spalding of the University of Central Florida. This information, for the state of Florida, could be found on the website of Cpalms.org. This website created and maintained by the Florida State University located in Tallahassee, Florida one of the leading Educational Colleges in the United States. When starting the process of writing a lesson it is important to keep the standards at the forefront of the process as to not lose the overall achievement goal when creating a lesson.

According to an academic article by Kieran Edgar (2005), titled *An imaginative approach to teaching*, it describes just how important adding imagination into our lesson plans really is within a classroom. “At the core of this transformative process is imagination which can become the heart of effective learning if it is tied to education’s central task” (Edgar, 2005, p. 5). This is the overall goal when I created the eleven *impossible* lessons. They contain elements of imagination and tie into the central task effectively, which according to Edgar (2005), will create a more seamless and effective lesson plan. This idea that imagination can make for a wonderful element in our lesson plans as long as they are tied to education’s central task, goes back to what was mentioned earlier about finding the specific standards. The overall goal is to make sure that the lesson still meets the appropriate standards but also has elements of imagination generated from the read aloud and the picture book to make the lesson plan become one seamless plan.

Backward Design Model

The backward design model of teaching is one that I want to focus on working with the most as I move into my career of becoming a teacher. As described in an article titled, *Backward Design*, it describes curriculum design as “the center of developing student ability to construct

understanding” (Childre, A., et al., p. 209). In order for students to understand the material that is being taught to them, the teacher must first create a well thought out and designed lesson plan. It is a lesson plan model that focuses first on it’s goals/requirements and then goes into how the actual delivery of information will occur within a classroom setting. The design, much like one that is in the appendix A, is called “backwards” because most teachers are used to starting with how to deliver the information to their students before finding the standards to match what they had already found and/or created. The benefit of using this model is to have a clear understanding of what the goal for the lesson will be and what standards are supposed to be accomplished by this lesson when creating a method for delivery.

CHAPTER THREE: STATEMENT OF PURPOSE

The purpose of this study was to create a series of lesson plans that will improve the creative and imaginative environment within the reading block of our classrooms, allowing young readers to also become creative and imaginative thinkers. Through the use of *The New York Times 100 best children's novels list*, I have chosen eleven different children's fantasy picture books to focus on and then I have created six *impossibly* creative lesson plans that will still align to all the standards. These books have been selected using the criteria mentioned in the above sections, such as asking the seven questions for determining a quality picture book. I want students to begin to think outside of the box and through the creative lesson plans, the students will be able to create pieces of work that are truly original. The criteria of these books will be if it is a good picture book, the genre of the book, and if it will elicit a creative response from the students. I focused on creating lessons for a second grade classroom based upon the fact that all eleven of the children's books that I have chosen are meant to be read within that grade. To find out what grade level each of the eleven picture books were I went to the *Scholastic* website and found the section titled Book Wizard. Here the website will tell you the grade range which it is appropriate for the average student to read. Of the original list of 12 books only one did not fall within the range of kindergarten to second grade so that book was eliminated. I then chose eleven books, after researching them in depth that were award winning, thought provoking, and truly imaginative tales that students would pay attention to while being read to. These books will include *Where the Wild Things Are*, *The Lorax*, *Extra Yarn*, *Tuesday*, *The Fantastic Flying Books of Mr. Morris Lessmore*, *Winnie the Pooh*, *The Three Questions*, *The Giving Tree*, *The Day the Crayons Quit*, *Dairy of a Wombat*, and *Oh the Places You'll Go*. I have chosen eleven

quality fictional picture books and chapter books, as a way to make sure that students are interested in at least one book to really obtain the knowledge they are being taught, and to make sure that there is enough material in which the students can learn about imagination and creativity. After choosing these eleven books, I went online to cpalms.org to review different reading, writing, and even music standards that will align with the topic. From these standards I have created six individualized lessons centered around the idea that even the impossible could be possible. The lesson plan template can be found in Appendix A. These six lesson plans will come together to create one unit for studying the *impossible*, this unit is titled, Imagination Through Read Aloud, Oh the Places the Students Will Go. I have placed each lesson in a specific day in order to layer the lessons into one whole unit. Each day will encompass elements from days prior starting with the only chapter book *Winnie the Pooh*, and ending with *Extra Yarn*, which encompasses every standard that will be used in this unit. Using different techniques of teaching and interdisciplinary activities to implement these standards into an imagination wonderland for the students. Looking at the overall goal of the standard and seeing which book would fit each standard best, I will be using a backward design lesson plan to meet each specific standard. This type of lesson plan starts with the standards and will work towards creating a lesson as a whole versus starting with the lesson itself and then trying to find different standards that fit within that lesson. These lessons, when finished, will be published in the form of my thesis, and will be added to a collection of lessons for my future elementary classroom.

CHAPTER FOUR: IMAGINATION AND CREATIVITY LESSON PLANS

In this chapter, each of the six *impossible* lessons in order of the days in which they should be used will be presented. These lessons are all linked to creating a classroom environment in which is rich with imagination and creativity, as the students solve the *impossible*. The first of these lesson starts with the book *Winnie the Pooh*, which is the only children's chapter book used within these lessons, the rest of the books are children's picture books. Each of the corresponding tools in the Appendices after Chapter Five use the template to create the lessons, rubrics to grade the lessons, and any graphic organizer or worksheet you may need to complete each lesson. There are also in text questions cited at the bottom of each day's lesson plan for you to use during each read aloud. The table below shows the lesson title, the days for each of the lessons, and the pages they can be found within this thesis.

Title	Days	Page
Up, Up, & Away With Honey	1 & 2	23-28
Where the Wild Students Went	3 & 4	29-34
From Tuesday to Wednesday	5	35-41
The Day the Students Created...	6 & 7	42-48
Three Impossible Questions	8	49-55
Extra Yarn	9 & 10	56-64

LESSON 1:

Teacher Name: Karlee Rankine

Unit Theme/Title/Grade: Imagination Through Read Aloud, Oh the Places the Students Will Go,
2nd Grade

Lesson Plan Day/Title: Up, Up, and Away to Honey; Day 1 & 2

Learning Goal: *Students will be able to, with help from teachers, peers, and resources, describe, through writing, how characters respond to a major challenge within a given problem in a story.*

Learning Objectives: Students will be able to write with 70% accuracy, an imaginative story, in which they describe a story on how certain characters respond to a major challenge given, through recalling of information from the story or prior experiences.

Florida Standards:

- **LAFS.2.RL.1.3:** Describe how characters in a story respond to major events and challenges.
- **LAFS.2.W.2.5:** With guidance and support from adults and peers focus on a topic and strengthen writing as needed by revising and editing.
- **LAFS.2.W.3.8:** Recall information from experiences or gather information from provided sources to answer a question.
- **VA.2.C.1:** Cognition and reflection are required to appreciate, interpret, and create with artistic intent

Assessment:

- Unit Pre-Assessment: Read a short story to the students. Once finished have the students show how the main character solved their problem by writing a two sentence summary, they may also use a sequence chart to help them organize their thoughts.
- Unit Post-Assessment: Students will be graded on their short stories written in class, with a rubric provided to them. This rubric can be found at the end of lesson plan.
- On-going Formative Assessment: There will be daily checks in with the teacher of the students writing planning sheet, the students rough draft, as well as the student's final drafts with edits. As well as at the end of the unit itself there will be a collection of student made writing samples to track their growing progress.

- Scale:

4.) I understand how the main character responded to a major event and can create a story all my own, and can even help others.

3.) I understand how the main character responded to a major event and can create a story all my own.

2.) I somewhat understand how the main character responded to a major event, but I need a little help when writing my story.

1.) I understand what happened in the story, but I do not understand how the main character responded to a major event.

0.) I do not understand anything that is going on within the story.

Design for Instruction:

Read Aloud: Day 1; 25 Minutes

- Begin by reciting the learning goal of the lesson with the students. “Students will be able to, with help from teachers, peers, and resources, describe how characters respond to a major challenge within a given problem in a story.”
- Introducing the story of *We Are Introduced to Winnie the Pooh & Some Bees & the Story Begins*, by A. A. Milne.
- Tell the students that you will be reading aloud the story to them and it is their job to pay attention, while you read, to the central problem within the story and how the main character solved that problem.
- For students with exceptionalities, provide them a paper copy of the text in which they can read and highlight anything they see as valuable. As well as the online tool of Dragon Diction to write down what they say into the app.
- Call the students to circle around in your reading corner to listen to the story.
- Read the story starting on page 1 and ending on page 19 of the *Complete Tales of Winnie the Pooh* by A. A. Milne.

Stop to ask thought provoking questions in predetermined spots in the text. These questions are already at the end of lesson plan with specific pages’ numbers in which to ask the questions, they are in **bold** print.

Instruction: Day 1; 20 Minutes

1. Gather the class back to their desks after the read-aloud.
2. Hand out the sequencing graphic organizers, from the Teachers Pay Teachers website, noted below, to each student.

3. Model to the class what you how you would like the organizer filled out by filling in the “at the beginning” section.
4. As a class discuss what would go into the “Next” section of the graphic organizer, pausing to remember to give the students time to reflect on what occurred in the story.
5. Now have the students use the rest of the instructional time to fill out the rest of the graphic organizer.

Instruction: Day 2; 45 Minutes

- Do a quick 5-minute review of the story *We Are Introduced to Winnie the Pooh & Some Bees & the Story Begins*. This can be done through watching a short 3-minute clip of the 1977 Disney movie, *The Many Adventures of Winnie the Pooh*. Link provided below.
<https://www.youtube.com/watch?v=aYqA58N3sEE&t=4s>
- Have the students bring out their graphic organizer that they had completed the day before, as a resource for what they will be working on today. Give them time to turn and talk to their shoulder partners about what they wrote down in their graphic organizer.
- Spend about 5 minutes discussing how imagination and creativity helped Winnie the Pooh solve his challenge of being unable to obtain the honey. ***Make sure to have an emphasis on the fact that his method was out of the norm, but it worked; that is, using a balloon although not the normal solution, took imagination and creativity.**
- Pass out the copy of the opinion writing outline, found on the scholastic website, noted below, to every student, along with one prompt and the list of tools worksheet, to every table group.

- Read aloud the prompt to every student. “Pretend you are Winnie the Pooh and you are trying to reach the honey at the top of the tree. With the material list provided to your table groups, tell me how you plan to overcome this challenge using these materials.”
- You will then put the rubric up, in the appendices, over the projector and read it aloud so the students know the criteria for which you are grading them upon.
- Tell the students that you will be putting on a timer for 15 minutes for them to plan using the opinion writing outline provided to them.
- At the end of the 15 minutes instruct the students, with their **neatest handwriting**, to use the rest of the time, which is about 20 minutes, to write out their paragraphs on the lined paper that will be turned in to me at the end of the lesson.
- This paper should describe how their character overcame the challenge presented to them in the student’s story, with the help of other students, teachers, and resources. Their story should also incorporate knowledge they have learned through the story in the read aloud, or previous knowledge the students have already acquired.

Day 3 (Optional)

- An extra day can be added if the students need a few more minutes to edit or have a peer revise their work before we move onto a new lesson.

Resources:

- Wide ruled paper
- Copy paper
- *The Complete Tales of Winnie the Pooh* Written by A. A. Milne, pg. 1-19
- 5 Copies Chapter 1 print out

- 1 Copy of the rubric for the finished writing product
- 20 copies of the opinion writing outline worksheet
- 20 copies of the sequencing graphic organizer
- 5 Copies of the writing prompt and tools sheet
- Pencils
- Pre-cut paper with list of objects to use in writing
- Highlighters
- Text Questions Sheet
- Smart Board
- Internet Access
- Safeshare
- Winnie the Pooh Youtube link: <https://www.youtube.com/watch?v=aYqA58N3sEE&t=4s>

LESSON 2

Miss Rankine

Imagination Through Read Aloud, Oh the Places the Students Will Go, 2nd Grade

Days 3 & 4/ Where the Wild Students Went

Learning Goals/Objectives

Learning Goal: *Students will be able to, with help from teachers, peers, and resources, describe, through writing and illustrating, how illustrations and words in a text help to demonstrate understanding of a certain text's characters, setting, and plot.*

Learning Objectives:

1. Students will be able to write with 75% accuracy, an imaginative story with pictures, with help from peers and teachers, in which they demonstrate an understanding that information from illustrations and words help a reader understand a stories characters, setting, or plot, which describes how their characters respond to a major events and challenges.

Florida Standards

- **LAFS.2.RL.3.7:** *use information from illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.*
- **LAFS.2.RL.1.3:** *Describe how characters in a story respond to major events and challenges.*
- **LAFS.2.W.2.5:** *With guidance and support from adults and peers focus on a topic and strengthen writing as needed by revising and editing.*

- **VA.2.C.1:** Cognition and reflection are required to appreciate, interpret, and create with artistic intent

Assessment

Unit Pre-Assessment: Students will write a short story based on a drawing they create.

This story will be no longer than one page about the picture they have drawn. Checking to see if students understand that they need to make a connection between what they have drawn and the story they created to go support their story.

Unit Post-Assessment: Students will be graded on their creative final story about their version of *Where the Wild Things Are*, with a rubric that is listed below.

On-going Formative Assessment: Continuous student work sample of their rough drafts, with the edits, as well as the students' final drafts

Scale:

- 4.) I understand how pictures help the reader understand the story and can create an imaginative story with a major event to show this understanding, and even help others.
- 3.) I understand that pictures help the reader understand the story and can create an imaginative story with a major event to show this understanding.
- 2.) I somewhat understand that how pictures help the reader understand the meaning of a story, and will try my hardest to apply it to my own writing with some bumps and bruises, while adding a major event to my story.
- 1.) I understand the story and I understand the pictures, but I do not understand how the pictures help the story, I will try to write a story and ask for help when needed.

0.) I do not understand how the pictures and the story help each other, I will definitely need help writing and drawing my story later.

Design for Instruction

- Day 1 Introduction/ Read Aloud; 45 minutes
 - 5 Minutes: Teacher will introduce the learning goal for the class, *Students will be able to, with help from teachers, peers, and resources, describe, through writing and illustrating, how illustrations and words in a text help to demonstrate understanding of a certain text's characters, setting, and plot.*
 - Students will have 5 minutes to draw a picture based on the prompt “What does your dream vacation look like?” After they are done drawing their pictures, the students will then have another 10 minutes to write down a story about the picture they have just drawn. While the students are writing down their story, walk around and check on the students work and ask them what is going on in their artwork/story to monitor their progress.
 - 5 Minutes: Once the students have finished their short stories, discuss how pictures or illustrations, help readers understand the stories characters, setting, or even plot. This can be seen in their own story that they have just created. Using the student's stories as examples explain that most of the time picture books start with the story and then pictures are added on, unlike the stories they have just created. Sometimes to create a more imaginative story pictures are drawn first and from these pictures stories are made.

- 10 minutes: Read *Where the Wild Things Are*, by Maurice Sendak. **Providing paper copies with pictures to those students who need something in front of them to follow. These copies can be translated to so that ESOL students can follow along to.** Stopping to ask thought provoking questions, which are provided bellow, while reading. There is also an audio version of *Where the Wild Things Are*, through safeshare.tv for any student who needs to follow along through a video,

<https://safeshare.tv/submit?url=https%3A%2F%2Fwww.youtube.com%2Fwatch%3Fv%3D2bptuYPvfgk>
- 10 minutes: Giving the students another prompt “If my wildest dreams came true what would it look like?” allow the students will start to plan their stories based off of the prompt provided. Reminding students of their prior lessons in which the students learned about how characters respond to major events and challenges in stories. This element like all other stories should be represented within their stories. Students will be given a graphic organizer, Story Hat Map

<https://www.teacherspayteachers.com/Product/March-Learning-Fun-Lessons-Activities-and-Printables-Upper-Elementary-120520>, to start to plan their ideas for their original story. This graphic organizer can be found below. Allowing time for students to come and ask any questions they might have about their story.
- Day 2 Writing; 55 minutes
 - 30 minutes: Students will pick up where they left off, and start to write their story. Giving each student 4 pieces of outlined book paper printed out beforehand, this

paper is also provided below. The students will be given the first half of the class to transfer their stories from their graphic organizers to their papers, and to create their pictures.

- 5 minutes: After writing their stories, students will have 5 minutes to trade their stories with their shoulder partners to check to make sure their stories make sense to others.
- In the last 20 minutes of time students will take turns reading their stories aloud to the class, or alone to me, if they desire.
- These stories should be put into the students own personal libraries to read throughout the year and can take home to read when they are ready to move on to the next year.

In-text Questions

- *Can you think of times that you have caused mischief for your parents based on the illustrations you see?* p.9. Creating a text to world connection in their own lives, while letting them look at the illustrations for clues. **LAFS.2.RL.3.7**
- *Do you think that Max's mother really thinks he is a monster?* p.13. Distinguishing between what is real within the story and what is imaginative.
- *Do you believe that a forest grew all around Max's room? But it's in the pictures so it has to be true right?* p.19. Again looking at the illustrations for clues but trying to help the students distinguish between what is real and what is not. **LAFS.2.RL.3.7**
- *Let's look at the wild things on these pages, does what I read in the text below the illustrations, help describe the wild things that are illustrated above?* p. 23-24. Helping

the students make a connection between what is being read to them and the illustrations within the text. **LAFS.2.FL.3.7**

- *What did Max just accomplish by doing a magic trick for the wild things?* p.25. Explicit. Allowing the students to think about the challenges Max has had to overcome to become the “King” of the wild things. **LAFS.2.RL.1.3**
- *What do you think the word rumpus means based on the pictures following the page that Max cried “let the wild rumpus start!”?* p.26. Implicit. Using context clues from the illustrations to make in text connections. **LAFS.2.RL.3.7**
- *Would you leave the wild things to go back home if you missed your loved ones? Why or why not?* p.30. Text to self-connections about what they would if they were Max and across the world from the people the loved most. **LAFS.2.RL.1.3**
- *Do you think the wild things were happy for Max to leave?* p. 31. Implicit answer, must look at illustrations for the answer. **LAFS.2.FL.3.7**

Resources/Materials

- *Where the Wild Things Are*, Maurice Sendak
- Paper copies of the story *Where the Wild Things Are*
- Audiobook version of the story *Where the Wild Things Are*
- Safeshare video player,
<https://safeshare.tv/submit?url=https%3A%2F%2Fwww.youtube.com%2Fwatch%3Fv%3D2bptuYPvfgk>
- Computer

- Storybook paper; <http://growingfirsties.blogspot.com/2012/10/personal-narrative-sale-check-your-in.html>
- Pencils
- Colored Pencils
- Story Hat Map; <https://www.teacherspayteachers.com/Product/March-Learning-Fun-Lessons-Activities-and-Printables-Upper-Elementary-120520>
- Microphone
- RubiStar Rubric Creator; <http://rubistar.4teachers.org/index.php?ts=1510540652>

LESSON 3

Miss Rankine

Imagination Through Read Aloud, Oh the Places the Students Will Go, 2nd Grade

Days 5/ From Tuesday to Wednesday

Learning Goals/Objectives

Learning Goal: *Students will be able to, with help from teachers, peers, and resources, describe, through writing and illustrating, how illustrations and words in a text help to demonstrate understanding of a certain text's characters, setting, and plot.*

Learning Objectives:

2. Students will be able to write with 75% accuracy, an imaginative story with pictures, with help from peers and teachers, in which they demonstrate an understanding that information from illustrations and words help a reader understand a stories characters, setting, or plot, which describes how their characters respond to a major events and challenges.

Florida Standards

- **LAFS.2.RL.3.7:** *use information from illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.*
- **LAFS.2.RL.1.3:** *Describe how characters in a story respond to major events and challenges.*

- **LAFS.2.W.2.5:** *With guidance and support from adults and peers focus on a topic and strengthen writing as needed by revising and editing.*
- **VA.2.C.1:** Cognition and reflection are required to appreciate, interpret, and create with artistic intent

Assessment

Unit Pre-Assessment: Students will draw four scenes that tells a story with very few words to help the reader understand what is taking place in the pictures.

Unit Post-Assessment: Students will create a book much that of *Tuesday*, by David Wiesner, in which most of their story will take place in pictures rather than words. These stories will be based on impossible tasks assigned to them in class. Their job is to make these impossible stories as creative and believable as possible, and still have the reader be able to understand what the story is about.

On-going Formative Assessment: Checking in on the students as they are creating their stories. Having a designated time for them to come back to me to make sure that their stories are on track. Any rough drafts the students may have. Along with their scale that they are constantly checking themselves on.

Scale:

- 4.) I understand how pictures help the reader understand the story and can create an imaginative story with a major event to show this understanding, and even help others.
- 3.) I understand that pictures help the reader understand the story and can create an imaginative story with a major event to show this understanding.

2.) I somewhat understand that how pictures help the reader understand the meaning of a story, and will try my hardest to apply it to my own writing with some bumps and bruises, while adding a major event to my story.

1.) I understand the story and I understand the pictures, but I do not understand how the pictures help the story, I will try to write a story and ask for help when needed.

0.) I do not understand how the pictures and the story help each other, I will definitely need help writing and drawing my story later.

Design for Instruction

- Day 1: 45 Minutes
 - 2 Minutes: Teacher will reintroduce the learning goal for the class today, *Students will be able to, with help from teachers, peers, and resources, describe, through writing and illustrating, how illustrations and words in a text help to demonstrate understanding of a certain text's characters, setting, and plot.* This is the same as the day before in the Where the Wild Students Are lesson. It's important to connect the two days.
 - 15 Minutes: Students will complete a pre-assessment in which they will be given the task to create a four scene illustration story based on a significant historical event, which will be given to them. The purpose for these events is to show the students a time in history when certain things were thought to be impossible but are very possible today. These events are down below and labeled one through four. They will be given out at random.

- 3 Minutes: Teacher will introduce the book *Tuesday*, by David Wiesner, to the class. This book is much like the book we read two days ago, *Where the Wild Things Are*, by Maurice Sendak, in which the illustrations are a very important part in telling this story.
 - In fact, unlike *Where the Wild Things Are*, this book relays mainly on the illustrations to tell the story with minimal words to help get the stories point across. While I read this book I want you all to keep this thought in the back of your mind “how are the illustrations and words helping you understand the characters and the challenges they are facing in the story?”
- 10 Minutes: Teacher will then read the story of *Tuesday*, to the students, mainly through showing them the illustrations and reading the times as the story progresses. Stopping to ask specific questions which is listed below. **For students with any exceptionalities paper copies of the book will be provided as well as the option to listen/watch to the book being read to them through the safeshare.tv link.**

<https://safeshare.tv/submit?url=https%3A%2F%2Fwww.youtube.com%2Fwatch%3Fv%3DRJXS3VHI-8c>
- 15 Minutes: I will hand out the story hat map graphic organizer, the same as the one used for the lesson the day before. Telling students, they are about to plan an impossible story using very little words and mostly conveying their message as authors. Their story is about something they think is impossible right now, but might come true in the future. Thinking back to the historical events from before

that seemed so impossible long ago but now are not so impossible. This is a story of their choosing, but I will be checking each story hat map before the begin drawing to make sure they are on the right path.

- 10 Minutes (this is included in the 15 minutes they have to plan): Pull students in their table groups to show you their story hat maps and their story ideas to get approved. Tell them that after they are approved they can put their story hats in the writing bin so they can be passed back out tomorrow and not lost in their desks.
- Day 2:
 - 5 Minutes: Welcome the students back to their author time. While handing back the students story hat maps for their impossible/possible stories, that their task today is to create a story using mostly illustrations and little words to help describe their characters challenges they are facing. That their stories should look like David Wiesner's *Tuesday*, in the end, the book I read aloud to them yesterday. There can be more words than just the time as in the story *Tuesday*, but there should not be words on every page.
 - Tell the students that they will have 30 minutes to complete this task. Pass out the story board paper, this paper can be found below if more copies are needed, that should help the students create their stories.
 - Also remind the students of the rubric that they will be graded on. It is the same as their *Where the Wild Students Are* stories they did days prior.

- 30 Minutes: The students are working off of their story hat maps to create their stories on the story board paper. Teacher should be walking around and checking on each individual's work, and asking them to describe their story to you so that they are saying aloud and reminding themselves what they have created. Could even call small groups to the back based on different levels to have the students read each other's work as more and more students finish.
- 15 Minutes: Students will staple their books together, with help from teacher. They will then have the option to share their book with a friend, the teacher, or even take the ipad to record themselves describing their story aloud. **The option of how the student would like to retell their story will be given to each student.** Once done students will, sign their book, and then turn their books into their personal library baskets, to look back on throughout the year.

Resources/Materials

- Ipad
- Safeshare.tv *Tuesday* link:
<https://safeshare.tv/submit?url=https%3A%2F%2Fwww.youtube.com%2Fwatch%3Fv%3DRJXS3VHI-8c>
- Paper copies of *Tuesday*, by David Wiesner
- Four Historical events cut out prompts
- 100 Copies of the Story Board Paper
- 20 Copies of the Story Hat Map
- Timer

- Microphone
- Colored pencils
- Crayons
- Markers
- Stapler
- RubiStar Rubric for Illustration; <http://rubistar.4teachers.org/index.php?ts=1510540652>

In-Text Questions

- *What do you think is going to happen based on the cover illustration?* Making predictions about a book to get the students to think about what is going to happen in the text.
- *Do you all think the time “around eight” is important to the story? Why?* This may be confusing for the students, as all they have to go on is three illustrations and a time, but I am starting to get the students to think on why the time might be important.

LAFS.2.RL.3.7

- *What does it look like the frogs are doing on the lily pads? Is this possible in real life?* In-text answer. Text to world connections. Starting to get the students to look at the impossible versus the possible in the story and in real life. **LAFS.2.RL.3.7**
- *The only words in this story are telling time, why do you think that is important?* Implicit answer. I want students to think like the author they are about to become when they write their own story after this. **LAFS.2.RL.3.7**
- *What problems are the flying frogs causing for others within the story?* (the ravens, the man, the dog) Explicit answer. They are chasing the ravens and the dog, they are filling

people's homes and taking down laundry that is outside on the line to dry.

LAFS.2.RL.1.3

- *Oh no! What happened when it became morning? Could the frogs fly anymore?* Explicit answer. The frogs couldn't fly anymore and their lily pads are left all over the city.
- *What happened the following Tuesday?* Explicit answer. Pigs started to fly!
- *Now that you have finished the story do you think that the time and the illustrations helped you understand the story more?* Implicit answer. Wanting students to think that sometimes answers are not always right before them, that they have to look at the illustrations and finish reading the story in order to really understand what the story is about. **LAFS.2.RL.3.7**

LESSON 4

Miss Rankine

Imagination Through Read Aloud, Oh the Places the Students Will Go, 2nd Grade

Days 6&7/ The Day the Students Created the Most Unique Writing Tools

Learning Goals/Objectives

Learning Goal: *Students will be able to, with help from teachers, peers, and resources, describe, through writing and illustrating, how illustrations and words in a text help to demonstrate understanding of a certain text's characters, setting, and plot.*

Learning Objectives:

3. Students will be able to write with 70% accuracy, an imaginative story with pictures, with help from peers and teachers, in which they demonstrate an understanding that information from illustrations and words help a reader understand a stories characters, setting, or plot.

Florida Standards

- **LAFS.2.RL.3.7:** *use information from illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.*
- **LAFS.2.W.2.5:** *With guidance and support from adults and peers focus on a topic and strengthen writing as needed by revising and editing.*
- **VA.2.C.1:** Cognition and reflection are required to appreciate, interpret, and create with artistic intent

Assessment

Unit Pre-Assessment: Read a short story to the students. Once finished have the students show how the main character solved their problem in a creative/imaginative way by writing a two sentence summary, they may also use a sequence chart to help them organize their thoughts, as well as draw a picture to help convey their story and ideas.

Unit Post-Assessment: Students will create their own short story based off of the book *The Day the Crayons Quit*, by Drew Daywalt. This assessment will be a part of a collect of student made writing samples for their own personal library bins, each piece of work will be graded on the included rubric which can be found at the bottom of the lesson and is the same as each lesson in this unit.

On-going Formative Assessment: Continuous student work sample of their rough drafts, with the edits, as well as the student's final drafts. Checking in with each student specifically on their individual work and asking for them to explicit questions about their work which match what the rubrics requirements are.

Scale:

- 4.) I understand how pictures help the reader understand the story and can create an imaginative story with a major event to show this understanding, and even help others.
- 3.) I understand that pictures help the reader understand the story and can create an imaginative story with a major event to show this understanding.
- 2.) I somewhat understand that how pictures help the reader understand the meaning of a story, and will try my hardest to apply it to my own writing with some bumps and bruises, while adding a major event to my story.

1.) I understand the story and I understand the pictures, but I do not understand how the pictures help the story, I will try to write a story and ask for help when needed.

0.) I do not understand how the pictures and the story help each other, I will definitely need help writing and drawing my story later.

Design for Instruction

- Day 1: 60 Minutes
 - 5 Minutes: Teacher will go over the learning goal for the class, *Students will be able to, with help from teachers, peers, and resources, describe, through writing and illustrating, how illustrations and words in a text help to demonstrate understanding of a certain text's characters, setting, and plot.*
 - 5 Minutes: Students will do a quick warm up where they will have the choice to draw anything they would like using the crayons in front of them. There will be a limited amount of crayons on each table for students to use, but they will have to come up with a solution to their drawing using only the crayons provided.
 - 3 Minutes: Teacher will then introduce the book *The Day the Crayons Quit* by Drew Daywalt. Giving a quick description of the book and explaining to the students that the crayons are experiencing problems in this book much like they just did when trying to color. Explain that just like the crayons to fix their problems the crayons had come up with their own solutions to their problems.
 - 15 Minutes: **The teacher will call the students in a specific order to the floor in front of the teachers reading corner, this is to help manage which students**

sit next to each other and help students who struggle to see to have a more visible spot for the illustrations. If others have an issue the video can be played through safeshare.tv on the following link:

https://safeshare.tv/submit?url=https%3A%2F%2Fwww.youtube.com%2Fwatch%3Fv%3DXj4_2LBF4WU%26t%3D270s

- Teacher will read *The Day the Crayons Quit* by Drew Daywalt, aloud to the students. Stopping at specific points in the story to ask critical thinking questions to the students. These questions can be found at the bottom of the lesson plan.
- 3 Minutes: Once the teacher is done reading the story aloud to the students they will go back to their assigned seats, taking a piece of paper with a unique tool for drawing on it, as well as the opinion writing graphic organizer.
 - These unique tool slips can be found at the bottom of the lesson plan as well as the opinion writing graphic organizer.
- 30 Minutes: Teacher will be giving the instructions for this day's activity following their read aloud.
 - The students will take the unique writing tool they were assigned and find an issue that, that tool might have, much like the tools in the story *The Day the Crayons Quit*. They will first organize their thoughts using the opinion graphic organizer and say why their specific unique tool will be wonderful for writing every day and that the issues people might think they could have been, aren't really problems at all.

- For example, in the story the pink crayon was not used that often because it was known as a girl's color, except there were dragons that could be colored with pink. So the pink crayon acknowledges the problem that Duncan could have with using the pink crayon, and found its own solution for why it should be used.
 - Let the students know that they will have the rest of this reading/writing time to work on their planning sheet and can come to you at any point if they have any questions on their assignment. If they feel reading to start writing within this time have them come and share their graphic organizer with you and then give them paper if they are truly ready.
 - Last couple of minutes have the students turn in the organizers into the writing bin in the back to be passed back tomorrow.
- Day 2: 55 Minutes
 - 5 Minutes: Have teacher restate the learning goal for this unit: *Students will be able to, with help from teachers, peers, and resources, describe, through writing and illustrating, how illustrations and words in a text help to demonstrate understanding of a certain text's characters, setting, and plot.*
 - 45 Minutes: Pass back the students graphic organizers from the bin. While passing out their graphic organizers tell the students the directions for the assignment and remind them of the rubric that they will be graded on. The directions include:

- create an original piece of persuasive text in which you tell others how wonderful your new found writing tool is! List all its amazing features and why some problems aren't really problems at all, that they can be used for something else instead. **A picture of this tool should also be included!**
- You will have all class to finish your persuasive text, this can be done by writing, through a PowerPoint, or through creating a video to sell your new writing tool.
 - If the students decide to do the video they will have to write down their scripts to be graded on instead of a story.
- 5 Minutes: Have all the students turn in their persuasive pieces of work through email or paper. Students will have a chance to share their videos, PowerPoints, or writing at the end of the day!

Resources/Materials

- Safeshare.tv video of a read aloud for *The Day the Crayons Quit*,
https://safeshare.tv/submit?url=https%3A%2F%2Fwww.youtube.com%2Fwatch%3Fv%3DXj4_2LBF4WU%26t%3D270s
- 20 Copies of the Opinion Writing Graphic Organizer
- Classroom Computers
- Microsoft Office PowerPoint
- At least 3 iPad's
- *The Day the Crayons Quit* by Drew Daywalt
- Extra Paper

- Pencils
- Crayons
- Unique Tools Handouts 5 copies per item

In Text Questions:

- *Would you be excited if you reached into your backpack and pulled out a pack of letters from your crayons?* Text to Self-connection. Trying to start to get the students engaged in the book we are about to read.
- *Do you think Red Crayon is upset or angry, or just tired?* **Explicit Answer.** Get the students thinking about the challenges Red Crayon is facing through his emotions in his letter. LAFS.2.RL.1.3
- *Would you feel the same way about being called the wrong name, such as beige crayon?* **Implicit Answer.** Another text to self-connection but in thinking about the challenges that beige crayon faces with problems they might face themselves. LAFS.2.RL.1.3
- *Are the problems the crayons face problems that you see yourself doing?* **Implicit Answer.** They have to think about themselves and when they color, is what they are doing going to affect how their crayons feel. This could be translated to how they treat others within the classroom. LAFS.2.RL.1.3
- *How does Black Crayon want to be treated by Duncan?* **Explicit Answer.** Finding a solution to the problem which they will have to do in their own work after the story is read. LAFS.2.RL.1.3

- *Are Yellow and Orange Crayon's problems easily solvable?* **Implicit Answer.** Really up to the students and how they would choose to overcome this challenge.

LAFS.2.RL.1.3

- *Does the Pink Crayon have a solution to overcome her challenge?* **Explicit Answer.** She has other things she wants to be used to color in. LAFS.2.RL.1.3

- *Do you agree with how Duncan overcame his challenges with each of his crayons?* Text to self-connection and leading into talking about how they would overcome these challenges in different scenarios which is what their assignment is going to be.

LAFS.2.RL.1.3

LESSON 5

Miss Rankine

Imagination Through Read Aloud, Oh the Places the Students Will Go, 2nd Grade

Day 8/ Three Impossible Questions

Learning Goals/Objectives

Learning Goal: *Students will be able to, with help from teachers, peers, and resources, describe, through writing and illustrating, how illustrations and words in a text help to demonstrate understanding of a certain text's characters, setting, and plot.*

Learning Objectives:

4. Students will be able to write with 75% accuracy, an imaginative story with pictures, with help from peers and teachers, in which they demonstrate an understanding that information from illustrations and words help a reader understand a stories characters, setting, or plot.

Florida Standards

- **LAFS.2.RL.3.7:** *use information from illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.*
- **LAFS.2.RL.3.7:** *use information from illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.*
- **LAFS.2.W.2.5:** *With guidance and support from adults and peers focus on a topic and strengthen writing as needed by revising and editing.*

- **VA.2.C.1:** Cognition and reflection are required to appreciate, interpret, and create with artistic intent

Assessment

Unit Pre-Assessment: Read a short story to the students. Once finished have the students show how the main character solved their problem in a creative/imaginative way by writing a two sentence summary, they may also use a sequence chart to help them organize their thoughts, as well as draw a picture to help convey their story and ideas.

Unit Post-Assessment: The students will create their own list of three impossible questions that they want to see happen in the future or think could be accomplished at some point in time. This assessment will be a part of a collect of student made writing samples for their own personal library bins, each piece of work will be graded on the included rubric which can be found at the bottom of the lesson and is the same as each lesson in this unit.

On-going Formative Assessment: Continuous student work sample of their rough drafts, with the edits, as well as the student's final drafts. Checking in with each student specifically on their individual work and asking for them to explicit questions about their work which match what the rubrics requirements are.

Scale:

- 4.) I understand how pictures help the reader understand the story and can create an imaginative story with a major event to show this understanding, and even help others.
- 3.) I understand that pictures help the reader understand the story and can create an imaginative story with a major event to show this understanding.

2.) I somewhat understand that how pictures help the reader understand the meaning of a story, and will try my hardest to apply it to my own writing with some bumps and bruises, while adding a major event to my story.

1.) I understand the story and I understand the pictures, but I do not understand how the pictures help the story, I will try to write a story and ask for help when needed.

0.) I do not understand how the pictures and the story help each other, I will definitely need help writing and drawing my story later.

Design for Instruction

- Day 1: 65 Minutes
 - The teacher will go over the learning goal for the class as a reminder for the students. *Students will be able to, with help from teachers, peers, and resources, describe, through writing and illustrating, how illustrations and words in a text help to demonstrate understanding of a certain text's characters, setting, and plot.*
 - 15 Minutes: To warm up the students will have 5 minutes look at three rules on the board and right down what they think the right answer to each question is. The students will then have 10 minutes to turn and talk to their tablemates about why they chose their answers for each of the three questions. These questions can be found below in the resources/materials section of the lesson plan.
 - 5 Minutes: The teacher will then introduce the book *The Three Questions*, by Jon Muth. Let the students know that this book is going to be about a boy named

Nikolai trying to answer three very important questions to him, just like you did in the warm up. **Call the students to the reading corner by name so that those who cannot hear/see may sit closer and you can control who is sitting by who to monitor student's behavior during the read aloud.**

- 15 Minutes: The teacher will, once the class is ready, start to read the story *The Three Questions* by Jon Muth. Stopping periodically to ask the predetermined questions which are outlined below the **resources/materials** section in the lesson plan. Making sure to keep each student engaged by asking each student a question and allow for the proper wait time.
- 30 Minutes: Once the story is over, have the students go back to their seats where they will have a piece of paper which is marked with a #1, #2, and #3. Explain to the class that this piece of paper is for the students to create their own three important question to ask the world. These three questions should be about *impossible* ideas that do not yet have an answer but one day could have an answer. Have a teacher model one question with the student's help.
 - For example; *Could there one day be phones that read our minds?* Explain that these questions could be about anything that could one day become a reality. Text to World-connection: Long ago the idea that man would land on the moon was an *impossible* idea until someone had the idea to challenge this thought and made it a reality.
 - Like Nikolai's questions you are creating something that can help you better understand the world around you, and help you become a more

knowledgeable version of yourself. These are challenges that you can one day look back on and even try to overcome yourself, if you dare to dream *impossible* thoughts and turn them into a reality.

- Let students know that they are turning in their work at the end of the lesson and that they have the option of drawing an illustration with a description as their question if they think that will help their audience understand what questions they are asking.
- While the students are creating their three *impossible* questions, walk around and help any student as seen fit.
- Once the lesson is over tell the students to turn it into the writing bin at the back of the room and they will be returned to them once they have been looked over. They will be graded on the same rubric as the past couple of lessons.

Resources/Materials

- Safeshare.tv video of *The Three Questions*;
<https://safeshare.tv/submit?url=https%3A%2F%2Fwww.youtube.com%2Fwatch%3Fv%3D5pOIYGjivRc%26t%3D54s>
- *The Three Questions* by Jon Muth
- 20 Copies of the Three *Impossible* Questions Worksheet (front and back) Appendix I
- Whiteboard
- Expo markers
- Timer
- Pencils

- Crayons
- List of the Three Warm Up Questions to Answer
- Rubric

In Text Questions

- *What does Nikolai want to be, but he doesn't know how to be?* Explicit Answer. He wants to be the best person but doesn't know how because he doesn't know the answers to three very important questions. LAFS.2.RL.1.3
- *Who are Nikolai's friends?* Explicit Answer. Sonya the Heron, Gogol the Monkey, and Pustikin the dog. By asking this question I want to make sure the students are paying attention during the read aloud.
- *What are the three questions?* Explicit Answer. I want you to keep these questions at the front of your brain while I am reading the story. These are the challenges Nikolai will have to overcome to understand each answer in the end. LAFS.2.RL.1.3
 - 1.) When is the best time to do things?
 - 2.) Who is the most important one?
 - 3.) What is the right thing to do?
- *Why don't the animal's answers feel just right to Nikolai?* Implicit Answer. Every answer that his friends give him pertain only to that animal's specific traits or characteristics and don't necessarily pertain to everyone. So while those answers may be correct for his friends they won't necessarily answer Nikolai's questions. So he is still trying to figure out these specific questions. LAFS.2.RL.1.3

- *Who does Nikolai think will really help him answer his three questions? Why?* Explicit Answer. Leo the Turtle; because he has lived for a long time and has seen a lot of different things. This can be important time to complete a text to self-connection about how many students can go to their elders to answer their specific questions about many different things, just like Nikolai.
- *What does Nikolai do to help Leo the Turtle?* Explicit Answer. He helps him shovel his garden in rows because it is easier for a younger boy than an old turtle.
- *Does this action of helping Leo answer any of his three questions you think?* Implicit Answer. He is answering all three of his questions by helping Leo with his garden. This is because the most important time to help Leo is when he is struggling, when Nikolai can easily do the work. The most important one in this time is Leo, since he doesn't have the strength and Nikolai is helping him. The right thing to do is to take over shoveling for Leo because Leo is too weak to continue and it is easier for Nikolai. He is overcoming all three of his challenges by doing just one action for Leo. If anything this question can help the students think a little later one about what it truly means when Leo relays the answer at the end of the story. LAFS.2.RL.1.3
- *Do you really think that Nikolai has not found the answers to his questions yet?* Implicit Answer. He has even though he doesn't know it. By all of his actions when helping the Panda and her baby. LAFS.2.RL.1.3
- *How did Nikolai's actions answer his own questions based on what Leo said?* Explicit Answer. Everything he did to help the panda and her baby and Leo in his garden.

- *What are the three answers to Nikolai's three questions?* Explicit Answer. It answers how Nikolai overcame every challenge of his questions through his own actions.

LAFS.2.RL.1.3

- 1.) The most important time is now.
- 2.) The most important one is always the one you are with.
- 3.) The most important thing to do is to do good for the one standing by your side.

Three Warm Up Questions

- 1.) When is it the right time to ask a question?
- 2.) Is it alright to run into the middle of the street?
- 3.) Is there ever a right time to lie to my parents?

LESSON 6

Miss Rankine

Imagination Through Read Aloud, Oh the Places the Students Will Go, 2nd Grade

Days 9 & 10/ Extra Yarn

Learning Goals/Objectives

Learning Goal: *Students will be able to, with help from teachers, peers, and resources, describe, through writing and illustrating, how illustrations and words in a text help to demonstrate understanding of a certain text's characters, setting, and plot.*

Learning Objectives:

5. Students will be able to write with 75% accuracy, an imaginative story with pictures, with help from peers and teachers, in which they demonstrate an understanding that information from illustrations and words help a reader understand a stories characters, setting, or plot.

Florida Standards

- **LAFS.2.RL.3.7:** *use information from illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.*
- **LAFS.2.RL.1.3:** *Describe how characters in a story respond to major events and challenges*
- **LAFS.2.W.2.5:** *With guidance and support from adults and peers focus on a topic and strengthen writing as needed by revising and editing.*
- **VA.2.C.1:** Cognition and reflection are required to appreciate, interpret, and create with artistic intent

Assessment

Unit Pre-Assessment: Read a short story to the students. Once finished have the students show how the main character solved their problem in a creative/imaginative way by writing a two sentence summary, they may also use a sequence chart to help them organize their thoughts, as well as draw a picture to help convey their story and ideas.

Unit Post-Assessment: At the end of this lesson the student will have either a persuasive video, speech, or reader's theatre show written out, on keeping their *impossible* items to add to their unit collection. This assessment will be a part of a collect of student made writing samples for their own personal library bins, each piece of work will be graded on

the included rubric which can be found at the bottom of the lesson and is the same as each lesson in this unit.

On-going Formative Assessment: Checking in on the students as they are creating their stories. Having a designated time for them to come back to me to make sure that their stories are on track. Any rough drafts the students may have. Along with their scale that they are constantly checking themselves on.

Scale:

4.) I understand how pictures help the reader understand the story and can create an imaginative story with a major event to show this understanding, and even help others.

3.) I understand that pictures help the reader understand the story and can create an imaginative story with a major event to show this understanding.

2.) I somewhat understand that how pictures help the reader understand the meaning of a story, and will try my hardest to apply it to my own writing with some bumps and bruises, while adding a major event to my story.

1.) I understand the story and I understand the pictures, but I do not understand how the pictures help the story, I will try to write a story and ask for help when needed.

0.) I do not understand how the pictures and the story help each other, I will definitely need help writing and drawing my story later.

Design for Instruction

- Day 1: 60 Minutes

- Teacher will read aloud the learning goals for the day, *Students will be able to, with help from teachers, peers, and resources, describe, through writing and illustrating, how illustrations and words in a text help to demonstrate understanding of a certain text's characters, setting, and plot, and the challenges that these characters might face.*
 - Reminding students that they are in the middle of the *Impossible* Unit of Creativity, to keep their brain power turned all the way up and keep the gears turning.
- 5 Minutes: Teacher will introduce the book *Extra Yarn* by Mac Barnett. Explain to the students that this book, like the theme, is about a very *impossible* piece of yarn ending up in the hands of our main character Annabelle, and the challenges she has to go through to show others just how *impossible* her piece of yarn really is. **Call the students to the reading corner by name so that those who cannot hear/see may sit closer and you can control who is sitting by who to monitor student's behavior during the read aloud.**
 - This time is to peak students interest in the story and get them prepared to think about the *impossible* as possible within this story.
- 15 Minutes: You will then start to read *Extra Yarn* by Mac Barnett. Stopping periodically to ask the predetermined questions which are at the bottom of this lesson plan under the **resources/materials** section. These questions are meant to get the students to think about specifics within the story.

- **Allow for proper wait time when you call on students to answer questions to give them time to gather their thoughts about how to answer your question, no matter the question.**
- 5 Minutes: Once you are done reading the story *Extra Yarn*, pair the students off into groups of two, and for each group of two have one student pick up a persuasive graphic organizer, for each person, from you as well as one *impossible* extra item per team.
 - Remind the students that they are not doing anything with either papers yet just grabbing them and going back to their desks with their partners. As the students are walking back to their desks start to describe the activity the students are going to work on next.
- 10 Minutes: Explain to the students that they are going to have two options for this assignment. They are either be creating a play, or readers' theatre, in which you and your partner will write and create a play, with illustrations, in which you respond to the specific challenge of either giving up your *impossible* extra item, or keeping it from the Archduke. The option will be to create a video with illustrations, responding to the same challenge as Annabelle, either give up your item or keep it for yourself at all costs. I want you to be as creative as you can be when creating these projects with each other. You will have the rest of class to plan how are you are going to try and keep your item, or at what cost would you give up your item.

- Explain that this project will continue to tomorrow so whatever the groups do not finish today they may finish tomorrow before performing or recording their piece's tomorrow.
 - 25 Minutes: Group work time. Walk around to perform on-going assessments on the groups and making sure that each pair is working well together, as well as on task and meeting the standards.
 - Any piece of work that the students were working on should have their names on it and should be in the writing bin at the end of the lesson so that tomorrow, they will all be in the same place and ready to be passed back out to the students.
- Day 2: 60 Minutes
 - As the students prepare for this lesson they will be reminded of the learning goal for the class which is that, *Students will be able to, with help from teachers, peers, and resources, describe, through writing and illustrating, how illustrations and words in a text help to demonstrate understanding of a certain text's characters, setting, and plot.*
 - Also remind the students of the rubric that you will be grading them on is the same as the days before today.
 - 50 Minutes: Students will have most of the class time today to work together and finish their *impossible* extra item project today.
 - Reminder these projects will be in either the form of a reader's theatre play or a video that they are recording.

- While the students are working walk around and assist any pairs that look like they may need extra help.
 - 10 Minutes: In the last 10-15 minutes or so students should start to turn in their projects via google form, for the video, or in paper with all their lines written out, for the readers theatre. Walk around and help and students who need help but otherwise the students may work all the way up to the end of the lesson time if needed.
- Day 3 (optional)
 - Another day may be added if it is beneficial to the students in finishing their projects with as much creativity and imagination as possible.

Resources/Materials

- Safeshare.tv read aloud video for *Extra Yarn* by Mac Barnett;
<https://safeshare.tv/submit?url=https%3A%2F%2Fwww.youtube.com%2Fwatch%3Fv%3D3ykRfsECYlo>
- Book *Extra Yarn* by Mac Barnett
- 1 Copy of 10 *impossible* extra items
- 20 Copies of the Opinion Writing Graphic Organizer
- At least 3 Ipads
- Scissors
- Internet
- Computers

- Google Form
- Extra lined paper

In Text Questions

- *Do the illustrations show much color?* Explicit Answer. No just like the text says, it shows just the white of the snow and the black of the soot. Starting to bring in the elements of using the illustration to help with understanding of this stories setting.
LAFS.2.RL.3.7
- *What did Annabelle do with the yarn she found?* Explicit Answer. She went home and knit a sweater for herself and for her dog Mars. Just a question to keep the students engaged while I am reading.
- *Now that she's knit herself and Mars a sweater is there more color on the pages of this book? Why is there more color?* Explicit and Implicit Answer. Yes, because the yarn that she is using is colorful as described in the beginning of the story, and as seen on the page, but not clearly stated on this page. LAFS.2.RL.3.7
- *Do you believe that Annabelle has all this extra yarn still in the box after making four sweaters?* A question to keep the students engaged in the story and to get them thinking about this *impossible* idea that Annabelle has all this *Extra Yarn*, in one little box. A fun brain break question.
- *Do you agree with Annabelle's solution to the class problem of being distracted by her colorful sweater? Why?* Implicit Answer. This question relates back the the LAFS standard LAFS.2.RL.1.3, in which this is just one challenge Annabelle overcame to do something she truly loved which was knitting with all her extra yarn, which was to knit

everyone in her class, including Mr. Norman, a sweater with her extra yarn. Her solution encompassed everyone and didn't leave anyone out. Text to Text-connection with the text *The Three Questions* by Jon Muth, in which she decided to help everyone with something she could offer to make others happy.

- *Why did Annabelle knit Mr. Crabtree a hat?* Explicit Answer. She knit him a hat because he never wears sweaters, even in winter. A right there answer to check the student's attention while reading.
- *Can you BELIEVE how much extra yarn Annabelle has?* Another just engaging/enjoyable question for the students to think about while I am reading aloud. Still getting students to think about the impossible as a possible answer. Annabelle really shouldn't have as much extra yarn as she does and yet it still comes.
- *Is the town colorful now that everything in the town is covered in Annabelle's extra yarn?* Implicit Answer. Yes it is very colorful and very different from the beginning of the book when everything was the color of snow and soot. Relating back to LAFS.2.RL.3.7 in looking how the colors add to the story and what is being told.
- *Would you have taken the one million dollars from the Archduke if you had as much extra yarn as Annabelle has?* Text to self-connection. Bringing the students into the story making them believe that the impossible, the extra yarn, is there's and its fate lies within them, what would they do? This question goes back to LAFS.2.RL.1.3, because they would have to describe how they would respond to this major event in the story compared to Annabelle's response.

Ten *Impossible* Extra Items

- 1.) A piece of bubble gum that never loses its flavor.**
- 2.) A hedgehog that never stops talking to its owner.**
- 3.) A shirt that never gets dirty and always smells nice.**
- 4.) A basketball that never misses the hoop when you throw it.**
- 5.) A lunch box always filled with your favorite food.**
- 6.) A bed that is the perfect amount of soft.**
- 7.) A paint brush that will paint any color that you think about.**
- 8.) An ipod that plays any song you ever want.**
- 9.) A soup bowl that never runs empty.**
- 10.) A pair of shoes that never become worn out.**

CHAPTER FIVE: CONCLUSION AND NEXT STEPS

After looking at the *New York Times* list of *The Best 100 Children's Books*, I chose eleven of the picture books and one-chapter book for use in this creative project. From these books I have found the appropriate information to create six very unique and creative lesson plans that will challenge students into believing that the world they thought was impossible could be possible with a little creativity. Each lesson plan provides the students an opportunity to understand the goal set by the state, aligned with the standard, as well as further their thinking processes through the use of imagination and creativity they will need to complete each lesson or assignment. These lessons were created to meet the standards that the state is asking teachers to teach, as well as provide different opportunities for the students to succeed utilizing best practice

methods and resources thus, creating a balance in the classroom between what is expected and what I expect from the students.

There are some limitations that could affect the fluency of the lesson plans. These may include taking extra time for finishing each project since some are very detailed in what they are asking the students to do. When I could I tried finding extra opportunities to scaffold the activities for the student's success since some students may have difficulty understanding each lesson as it is., since I truly do not know the range of students I could be teaching in the future. Finally, since these lessons have not been implemented within a classroom yet there may be little things that need to be fixed within each lesson that can only be found by performing the lessons with a class. However, as Walt Disney said, "We keep moving forward, opening new doors and doing new things because we are curious, and curiosity leads us down new paths." (2007, <https://www.values.com/inspirational-quotes/6592-around-here-we-dont-look-backwards-for-ver.>)

To further this research, my next steps would be to create five more lesson plans focused on the other five books not used above, *Diary of a Wombat*, *The Fantastic Flying Books of Mr. Morris Lessmore*, *The Lorax*, *The Giving Tree*, and the very last lesson to bring everything together would be *Oh the Places You'll Go*. Each of these lessons would be a continuation of the unit that has already been created. Each of these lessons and eleven *impossible* books are what I wish to bring into my future classroom. They are the heart and soul in what I believe to help our students to become the people to discover that the *impossible* can indeed become possible. As I continue my education I hope to further this one step further past continuing the lesson plans. As

I prepare for graduate school I want to focus in future studies on this topic and see if these lesson plans and books really do create imaginative and creative thinkers within our students.

Through this conclusion, further evaluation could be affirmed about whether or not this has an actual impact on their developmental growth in abstract thinking. Within the future growth of this research topic, I could go into further testing to find the answers to such questions as; do these specific lessons really bring out a more creative or imaginative thought process in our students? This project was created to put together lessons that will impact children and their view of the world around them through instilling them with a love for reading . Reading is a fundamental skill that all must know. There is nothing like being curled up with a good book, immersing oneself into the world of a little boy and his beloved bear, Winnie the Pooh. These classic and impactful picture books, and novels, have changed the lives of many young readers and encouraged them to be thinkers that are more creative because they dared to believe that the 100 Acre Wood was real. This type of impact within our students educations could change how they start solving problems in their day-to-day life. As I mentioned in this thesis, a quote by a young Alice, in which she dared to think of six impossible things and began to make them a reality. The ultimate goal of creating these six lessons was to expose the students to quality picture books to the students, but like Alice, the students will start believing that things they once thought impossible could become a reality if they use their imaginations.

APPENDIX A: LESSON PLANS

Sample Lesson Plan

Teacher(s) Name: _____

Thematic Unit Theme/Title/Grade Level: _____

Weebly address: _____

Daily Lesson Plan Day/Title: _____

<p>Learning Goals/Objectives What will students accomplish be able to do at the end of this lesson? Be sure to set significant (related to SSS/CCSS), challenging and appropriate learning goals!</p>	<p>Learning Goal:</p> <p>Learning Objectives: 6.</p>
<p>NCSS Themes Florida Standards (FS) Next Generation Sunshine State Standards (NGSSS) List each standard. Cutting and pasting from the website is allowed. http://www.cpalms.org/Public/</p>	<p>Florida Standard(s): Next Generation Sunshine State Standards:</p>
<p>Assessment</p> <ul style="list-style-type: none"> •How will student learning be assessed? Authentic/Alternative assessments? •Does your assessment align with your objectives, standards and procedures? •Informal assessment (multiple modes): participation rubrics, journal entries, collaborative planning/presentation notes, etc. 	<p>Unit Pre-Assessment: Unit Post-Assessment: On-going Formative (progress-monitoring/daily) Assessment:</p>

<p>Design for Instruction</p> <p>Student Activities & Procedures</p> <ul style="list-style-type: none"> • What best practice strategies will be implemented? • How will you communicate student expectations? • What products will be developed and created by students? • Consider <i>Contextual Factors</i> (learning differences/learning environment/learning styles) that may be in place in your future classroom. <p>Exceptionalities</p> <p>What accommodations or modifications do you make for ESOL http://teachsocialstudies.wikispaces.com/file/view/ESOLStrategiesComprehensibleInstruction.pdf/42902857/ESOLStrategiesComprehensibleInstruction.pdf and ESE (Gifted/Talented students, Learning/Reading disabilities, SLD etc.) http://www.udlcenter.org/aboutudl/udlguidelines/udlguidelines_graphicorganizer</p>	<p><i>This is the heart of the lesson plan. Be as specific as possible. This section includes EVERYTHING!</i></p>
<p>Resources/Materials</p>	<ul style="list-style-type: none"> •

Discussion Notes: *Make comments here related to ideas for assessment measures, parent involvement, field trips, or extension to the unit plan ideas.*

APPENDIX B: SEQUENCING GRAPHIC ORGANIZER

Name _____

Sequencing Graphic Organizer

At the beginning	_____ _____ _____ _____ _____
Next	_____ _____ _____ _____ _____
After that	_____ _____ _____ _____ _____
Then	_____ _____ _____ _____ _____
Finally	_____ _____ _____ _____ _____

APPENDIX C: OPINION WRITING GRAPHIC ORGANIZER

Name _____

Opinion Writing

Topic: _____

Purpose: _____

State your opinion clearly:

Use linking words and phrases like *because, therefore, since, for example, and for instance* to connect your opinion and reasons.

Reason One

Reason Two

Reason Three

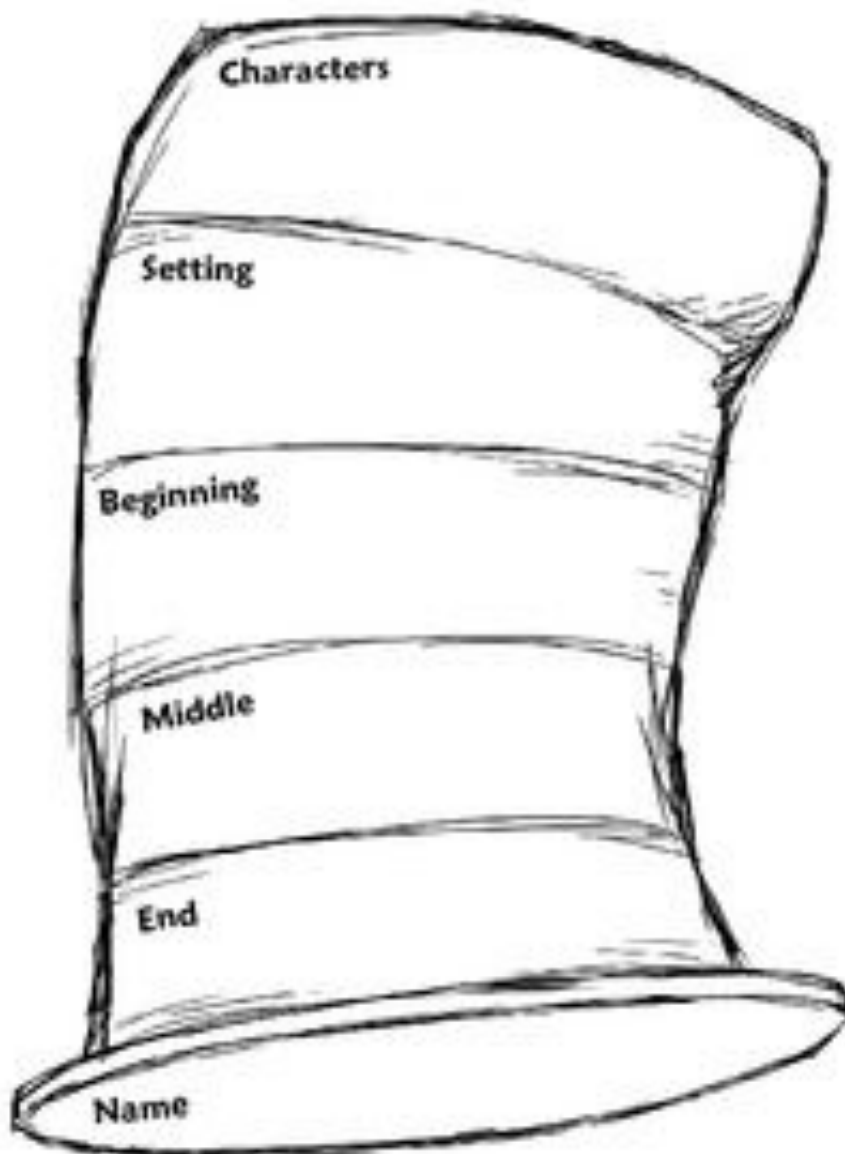
Concluding Statement: _____

APPENDIX D: STORY HAT MAP

Story Hat Map

Date _____

Title _____

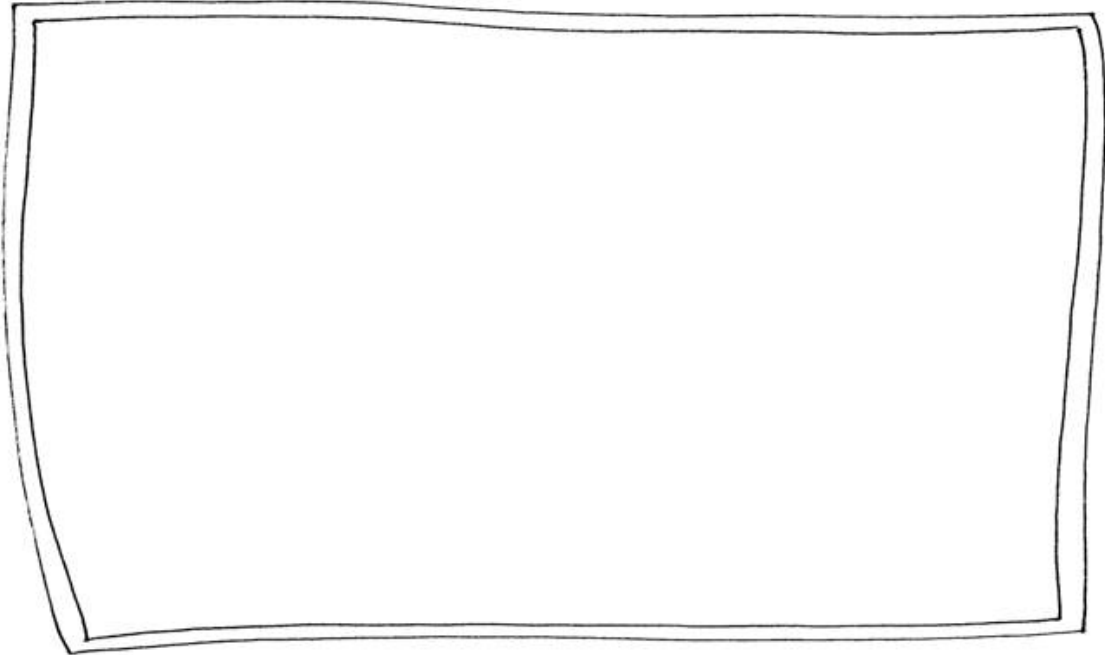


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APPENDIX E: STORYBOOK PAPER

Name _____

Date _____



Pg.
Growing Firsties

APPENDIX F: CREATIVE STORIES RUBRIC

Story Writing : Where the Wild Students Are

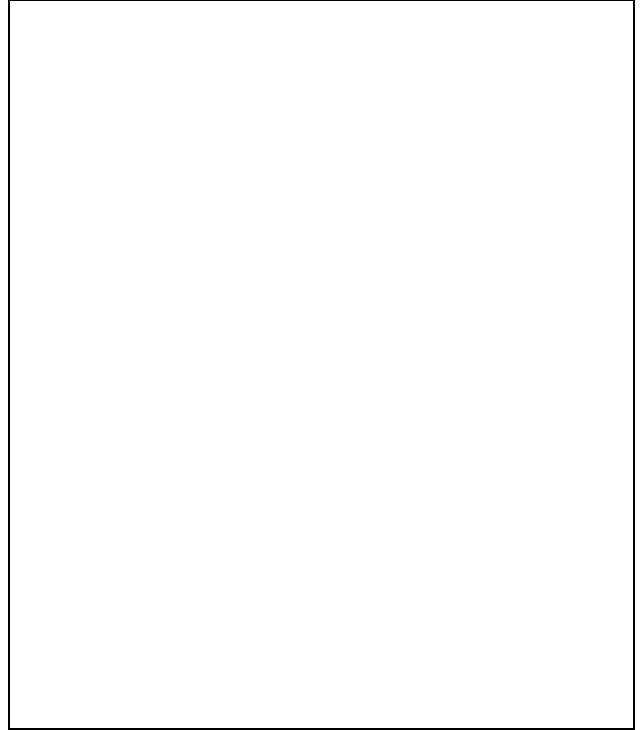
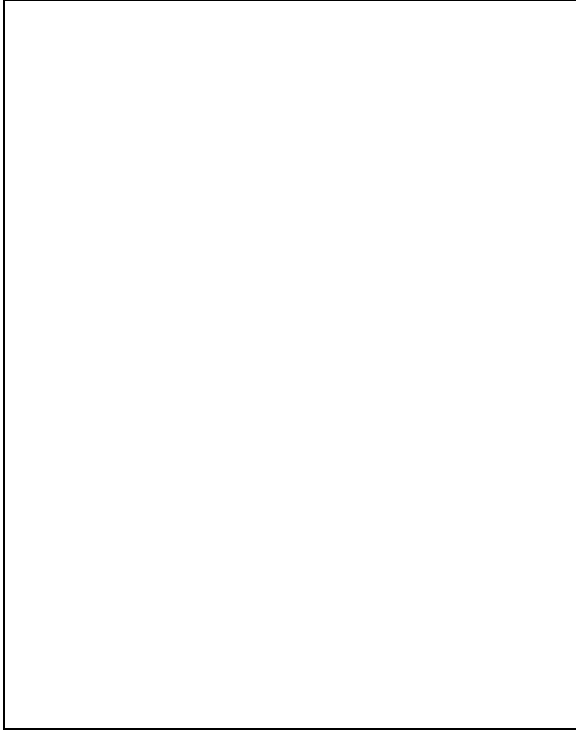
Teacher Name: **Ms. Rankine**

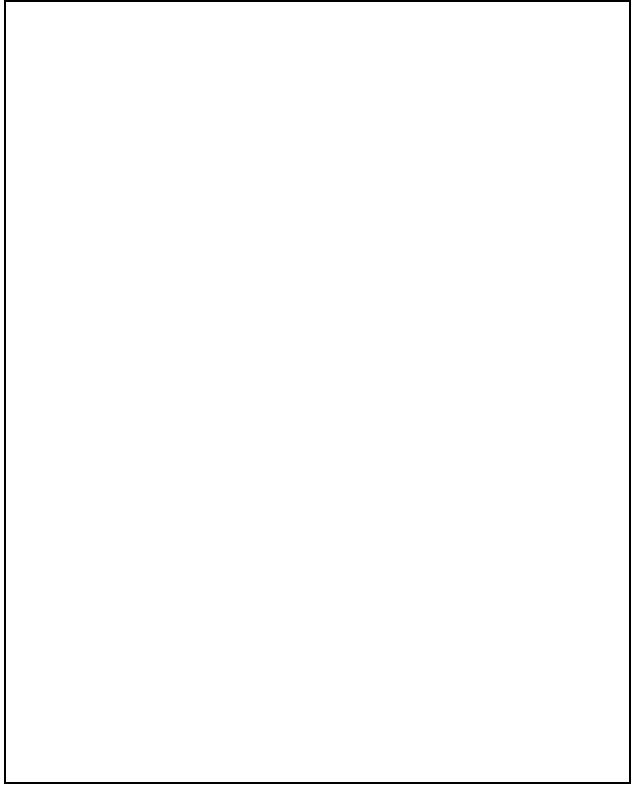
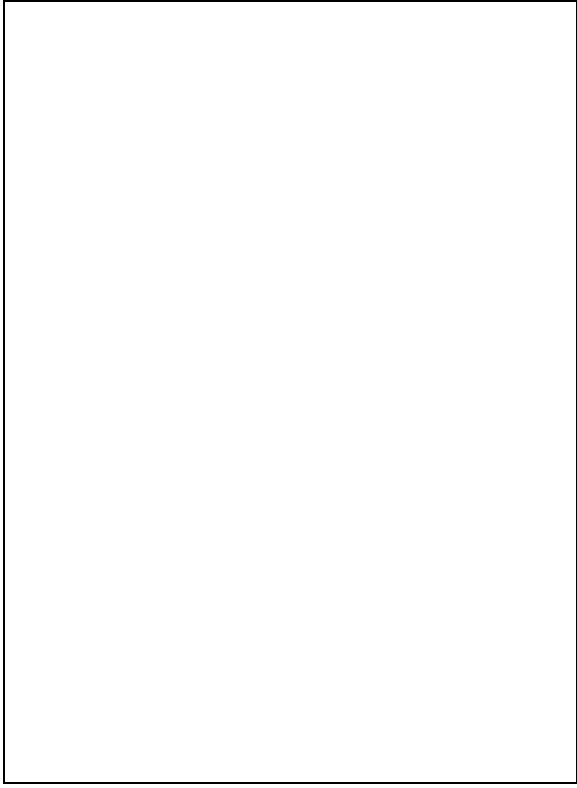
Student Name: _____

CATEGORY	4	3	2	1
Creativity	The story contains many creative details and/or descriptions that contribute to the reader's enjoyment. The author has really used his	The story contains a few creative details and/or descriptions that contribute to the reader's enjoyment. The author has used his	The story contains a few creative details and/or descriptions, but they distract from the story. The author has tried to use his imagination.	There is little evidence of creativity in the story. The author does not seem to have used much imagination.
Setting	Many vivid, descriptive words are used to tell when and where the story took place.	Some vivid, descriptive words are used to tell the audience when and where the story took place.	The reader can figure out when and where the story took place, but the author didn't supply much detail.	The reader has trouble figuring out when and where the story took place.
Problem/Conflict	It is very easy for the reader to understand the problem the main characters face and why it is a problem.	It is fairly easy for the reader to understand the problem the main characters face and why it is a problem.	It is fairly easy for the reader to understand the problem the main characters face but it is not clear why it is a problem.	It is not clear what problem the main characters face.
Characters	The main characters are named and clearly described in text as well as pictures. Most readers could describe the characters accurately.	The main characters are named and described. Most readers would have some idea of what the characters looked like.	The main characters are named. The reader knows very little about the characters.	It is hard to tell who the main characters are.
Illustrations	Original illustrations are detailed, attractive, creative and relate to the text on the page.	Original illustrations are somewhat detailed, attractive, and relate to the text on the page.	Original illustrations relate to the text on the page.	Illustrations are not present OR they are not original.
Solution/Resolution	The solution to the character's problem is easy to understand, and is logical. There are no loose ends.	The solution to the character's problem is easy to understand, and is somewhat logical.	The solution to the character's problem is a little hard to understand.	No solution is attempted or it is impossible to understand.

APPENDIX G: STORY BOARD PAPER

Story Board





APPENDIX H: HISTORICAL EVENTS PROMPTS

Four Historical Events Prompts

1.) Creating the idea to go to space.

2.) The creation of the cellphone.

3.) The creation of computers.

4.) Creating the idea that the world is round.

**APPENDIX I: THREE IMPOSSIBLE QUESTIONS WORKSHEET FRONT
AND BACK**

My Three *Impossible* Questions (Front)

1.)

2.)

3.)

My Three *Impossible* Questions Illustrations (Back)

1.)

2.)

3.)

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