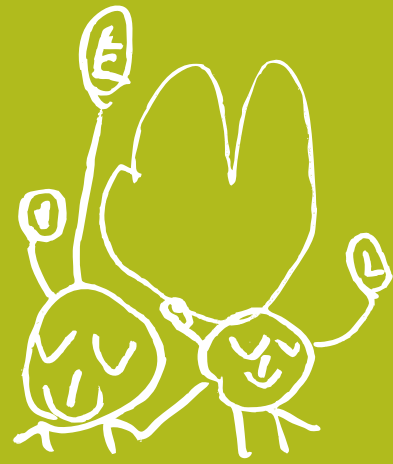


# LEARNING AND RELATING THROUGH PEDAGOGICAL DOCUMENTATION

*Professional Support Document*



VALUING RITUALS AND ROUTINES

VALUING LITERATE IDENTITIES

VALUING CHALLENGES AND INQUIRIES

VALUING SEASONAL OPPORTUNITIES

VALUING INTERGENERATIONAL RELATIONSHIPS

VALUING MULTILINGUAL LEARNING

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# NEW BRUNSWICK CURRICULUM FRAMEWORK FOR EARLY LEARNING AND CHILD CARE ~ ENGLISH

## LEARNING AND RELATING THROUGH PEDAGOGICAL DOCUMENTATION *Professional Support Document*

By Candace Gallagher and Sherry Rose.

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We are inspired in our work by the commitment of early childhood educators throughout the province and by the children in their educational care.

UNB CHILDREN'S CENTRE

NEW MARYLAND CHILDREN'S CENTRE

EEL RIVER BAR COMMUNITY DAYCARE

UNDER ONE SKY



Throughout this document, you will see a magnifying glass highlighting leadership in early childhood education as we attempt to make “visible the unpredictability, creativity, and messiness of the lived experience in the classroom as a vibrant context for experimentation, rather than an attempt to mask or conceal them” (Berger, 2015, 138).



By Emma

THANK YOU TO THE CHILDREN AND THEIR FAMILIES  
FOR THEIR CONTRIBUTIONS TO THIS CURRICULUM DOCUMENT.



# LEARNING AND RELATING THROUGH PEDAGOGICAL DOCUMENTATION

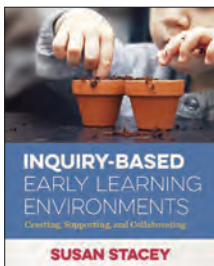


We titled this professional support document *Learning and Relating through Pedagogical Documentation* (2019) to draw attention to how educators, children, and families **collaborate to learn together** through investigating, playing, composing, interacting, risk taking, and creating.

Documentation conveys how reflective educators:

- intentionally focus on being present with children;
- listen intently to children's interactions with people, animals, plants, materials, time, and spaces;
- attend to children's expressions through blocks, paint, water, sand, markers, moveable parts, paper, play dough, plasticine, songs, chants, books, and dramatic or narrative play;
- bring multiple perspectives and questions to daily encounters with children;
- recognize the various ways children communicate and make meaning;
- challenge and support each other's thinking; and
- explore a range of respectful responses to the children's initiatives and interactions.

**Pedagogical documentation is a process for thinking about learning.** Educators narrate, photograph, film, collect and display child and educator produced artifacts. Included in these displays are the observations, reflections, questions, and professional readings of the educators. The focus of documentation is to think about children's questions, to learn how they use materials and tools, to uncover problems, and to plan the potentials for extending children's enquiries and processes (Kuby & Rucker, 2015). Deep reflection about learning supports planning, as educators consider what *invitations*, *provocations* or *proposals* they might set up or suggest to children.



Susan Stacey (2019) differentiates these terms in a productive way:

**Invitations** are materials set up in an inviting, loose way for children to respond to or not.

**Provocations** are materials that provoke a response or a puzzling challenge, engaging children's strong interests and deepen their investigation.

**Proposals** are exploratory suggestions made by the educator to the children: "What if we..." or "What do you think would happen if...", creating the opportunity for children to explain their thinking and educators to make decisions about next actions (p. 28).

Pedagogical documentation is always a partial mapping of daily complex learning encounters.

**What is often left unsaid is how:**

- respectful relationships create trust, supporting educators as they examine and question their assumptions about learning, teaching, children, families and colleagues;
- courageous conversations open up new lines of thinking;
- spontaneous contributions of donated or found materials, ideas, and texts can redirect learning;
- provocative engagements with educational research and professional learning opportunities provoke change in habitual practices;
- productive and spicy challenges are essential to negotiating perspectives and valuing differences; and
- curiosities and risk taking are necessary for learning.



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Within the pages of this document, you will enter documentation which may be a record of one event in a single day, or a series of records occurring over several weeks, months or even years. You may recognize longer versions of some stories found in *Learning and Caring with our Young Children* support document. We elaborate and deepen those stories with additional details, such as how professional learning opportunities might have provoked a change or how a commitment to



respectful relations with children might have called for a change in an educator's beliefs and practices.

*Look What I Did To My Name* (p. 5) illustrates how an educator's attention to a child's initiative extends a proposal to the other children and honours Celia's creativity.

In *Freedom To Run: Disrupting Walking Feet* (p. 8) educators, provoked by a professional learning opportunity, disrupt the habitual refrain "walking feet please" and created an indoor space valuing children's need for movement.

*I'm A Good Skater* (p. 14) showcases how an educator holds back her judgement to listen for the child's intentions – an abundance of paper and pages full of scribbles becomes a magical book depicting her skates' scratches on the ice surface much like Suzy Lee's (2017) book *Lines*.

*Imagine The Animals* (p. 18) was inspired by a book study of *Engaging Young Writers, Preschool – Grade 1* by Matt Glover (2009), and a boy's love of animals. Deeply aware that Eric generally avoided mark making activities, his educator Hannah began taking notes on all the facts Eric told her over the year. She values the knowledge he shares orally. Following the inspiration of Wood Ray and Glover, Hannah persistently encourages Eric to try authoring a book about animals. Eric's literate identity expands as he begins to see himself as an author and illustrator.

The narrative *Transformers* (p. 23) begins with the banning of a cherished toy; a transformer. In this case, the co-director challenged the educators' decision to ban transformers and educators rethought their decision. What unfolds in this story is a project that lasted for several months transforming an educator's understanding of children's passions for cherished objects perceived to be connected to violence. Key to this story is one educator's commitment to read the professional text *Forming Ethical Identities In Early Childhood Play* (Edmiston, 2008).



In *But Mommy, I Thought God Made The World* (p. 44), we witness how a mother disrupts the exclusion of Indigenous world views in her own and her son's education. After reading "Skywoman Falling" in Robin Wall Kimmerer's (2013) *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge And The Teachings Of Plants*, Kristy decided to commit to sharing Indigenous stories with her 5-year-old son.

In each piece of documentation there are seeds of significant change in educators' beliefs, values, and practices sparked by learning from a child, a parent, an object, a colleague's question, or professional readings and workshops. To highlight these moments, you will see a magnifying glass nearby in the margins. Your reading of this support document may provoke many other questions as you and your colleagues bring your own experiences, conversations, and inquiries to the pages.



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# VALUING RITUALS AND ROUTINES

## THE SIGN-IN ROUTINE

The sign-in routine creates a space where children can write from what they know. Children will write with lines or scribbles representing their names, other children will know their first letter, some may copy their names from a name tag or mailbox, some will readily print all the letters of their name, children will write right to left or left to right, all in caps or a mix of upper case and lower case, and they may even use the page upside down. These approximations are all necessary to learning as children experiment and practice writing. The space of sign-in deepens adults' understanding that learning to write is a unique process to each child.



Myles signs in.

...what if children themselves don't believe they can write because they haven't learned to write yet. We don't really give them a chance to think they can't write; to get them started, we tell them just to pretend to write if they'd like. Now, we don't really believe they are pretending. We believe they are writing and that every moment they spend doing that is a moment that matters on their journey to write well. We just know that pretending is something all children believe they can do, so we use this word if we need to use it to help them get started. Some of them have to pretend more than others.

— Wood Ray & Cleveland (2004, 50)

Jill supports Caleb as he locates his name tag to copy for his sign-in. Notice how Caleb playfully puts his letter 'a' inside his 'C'



Parents support their own children in a variety of ways as they sign-in.

Sign-in can be a playful space to explore other words, like Spiderman.



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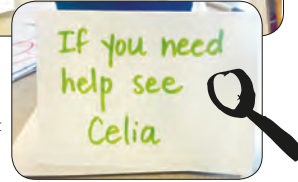
# FACILITATING TRANSITIONS



As children become more comfortable with signing in each morning they begin to experiment with their letters and different ways to write them adding curly cues, tails and eyes. Children will challenge themselves to sign-in with their last name, or as a superhero. Educators challenge children to sign next to their phone number, next to their address, next to their birth date, or next to their parents' names.



Educators placed a sign on the table inviting children to ask Celia, the expert in creating creature names, for help if they needed it.



Children have personal and emotional connections to their names. For many children they learn to spell and recognize.

— Kirk & Clark (2005, 139)

Activities that use children's own names provide a natural, easy approach to helping children understand functions of print, increasing their phonemic awareness, introducing letter-sound correspondence and fostering letter and word recognition.

— Kirk & Clark (2005, 140)

## “Look what I did to my name!”



*Celia was having a difficult time letting her dad leave for the day. Her dad stayed as long as he could with her at the sign-in table, watching her transform each letter of her name into a creature, but then his day called him away. I said good bye to Celia's dad as he passed his crying daughter to me.*

*Celia and I sat back down at the sign-in table and I began to ask Celia about her letter creatures as we cuddled on the bench. As Celia spoke, she began to calm. I wondered aloud to Celia what the letters in my name would look like as creatures and Celia offered to show me. I grabbed a piece of blank paper and set it in front of Celia on the table.*

*When Celia finished, we shared the creatures with Kristy, another educator who had been listening. “Wow”, Kristy said, “I wonder what my name would look like?”*

*As Celia began to transform Kristy's name, I made room at a table placing blank paper, a container of markers, the sign-in sheet with Celia's first creature name on it, and a sign inviting all the children to transform their names, “What characters will you turn your letters into?”*

~ Candace Gallagher UNB Children's Centre

During sign-in, Celia decided to morph each letter of her name into a different creature. The 'C' became a grey fox, the 'E' was an alligator, the 'L' was transformed into a badger, the 'I' was an elephant, and the 'A' morphed into a watermelon. Stirred by her creativity, her educators Kristy and Candace invited her to change the letters of their names and a name transforming learning proposal was born.

It wasn't long before everyone's names took on different personas. Some contained superheroes or cartoon characters. Avery even turned her 'R' into a portrait of her mom! Walker's 'L' turned into Spongebob. Grace's 'R' was a rose. Allyson's name became a family of pigs. And Gwen's 'E' was a “bubbly volcano”. Joshua challenged himself in a new way, by creating characters whose beginning sounds were associated with each letter in his name. 'J' was a jellyfish, 'O' was an owl, 'S' was a snake, 'H' was a human.

The children chose different strategies as they transformed their names; some wrote their whole name in the center of the page before beginning, others completed one letter at a time before moving on to the next. The table was bursting with conversation, as the children recognized common letters and similar characters amongst the names. Many of the children drew inspiration from other children's suggestions such as: “the 'L' could be a giraffe with a long neck.”



My name by Grace



My name by Gwen



My name by Joshua

**We turned our letters into animals, creatures, monsters, fruit, volcanoes... everything in the whole world!**

— Beckham



# POETRY

As infants and toddlers experience poetry they are recognizing and responding to human presence and touch, becoming attuned to rhyme, rhythm, pitch, tone, and vibrations, practicing and playing with the exploration of sound, and becoming attuned to gestural and visual languages.

As young children create poetry they are exploring the literate identity of being a poet. Reciting poems each day invites children to engage playfully in the literacy practices of being authors and poets.

Poems  
ARE  
containers  
to hold  
JOY,  
ANGER,  
fear, COURAGE,  
confidence,  
Tenderness, DELIGHT,  
care, sorrow, cheer,  
& PLAYFULNESS

The co-director, gave the educators resource books on poetry to support their learning.



Use poetry  
across the day!  
Using rhymes for  
transition times  
provides a  
predictable structure  
while creating a space  
for playful participation.  
Finger plays, action rhymes  
and playground games encourage  
a sense of rhythm and movement.

The most powerful aspect  
of reading and discussing  
poems by kids is the  
unspoken message:  
You can do this too.  
— Routman (2000a)



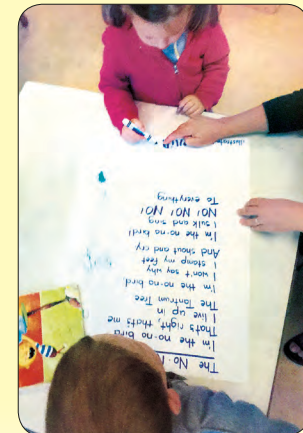
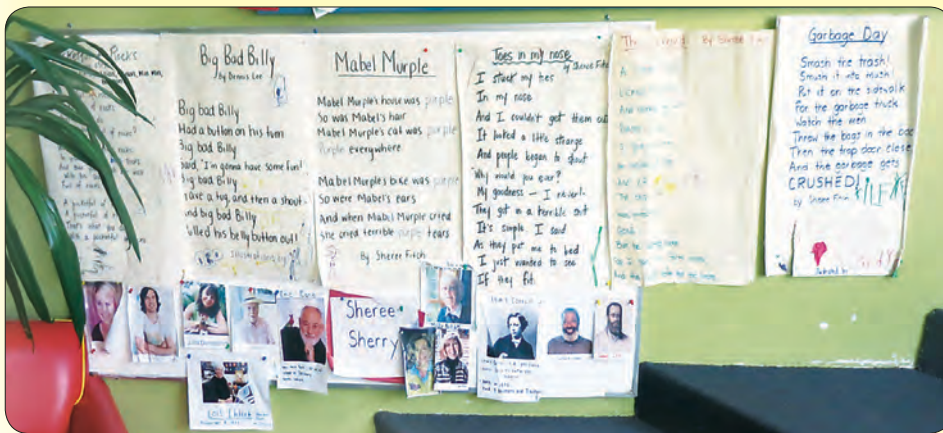
"Mable Murple" by Sheree Fitch



"Garbage Day" by Sheree Fitch

Poems are copied on large paper, illustrated by the children and then hung on the wall to enjoy again and again and again. Looking at photos of poets helps children see poets as real and familiar people. These photos can be placed alongside the poems on the wall in the classroom. When children author a poem, their poem and photo can also be displayed among the adult authored poems; valuing children and adults as poets.

— Wood Ray & Glover (2008)



"The No-No Bird" by Andrew Fusek Peters

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*"I have a poem!"*

*"I have a poem!" Malakai exclaimed one day in the woods and so began a morning of composing as we sat on a fallen down log.*

*~ Candace Gallagher*

UNB Children's Centre

Chanting a poem many times across days takes children deeper into the way language works leading them to pose questions about word meanings and form.



A pocketful of rocks,  
What do you do  
with a pocketful of rocks?  
Well, you put those rocks,  
in your brother's blue socks.  
Then you put those leaves,  
in your brother's blue socks.  
Then you put those sticks,  
in your brother's blue socks.  
And that's the end.

By Malakai  
inspired by Sheree Fitch's  
Pocketful of Rocks



The shark has enough  
food for him  
Butterflies have enough  
food for them  
And they all get full



Alice the camel has 2 humps.  
Alice the camel has 2 humps.  
Alice the camel has 2 humps.  
Go, Alice go!  
Boom! Boom!

By Karam  
inspired by Alice The Camel by Anon.



A Slug and a Glug  
A slug and a glug  
A slug and a glug  
A glug, glug, glug  
Glug, glug, glue.  
LLLFPP  
Sgllmg

Well, there was a skunk  
And his name was Doogie  
But I don't know why  
But he liked to stink stuff  
He stinks some water to a pond of  
mud

And I don't know why  
But I splashed him one time  
Well I got a stingray  
And his name was Must  
And I don't know why  
But he liked to get flower stuff  
Well I bought a fox

And his name was Knox  
And I don't know why  
But he liked to go to a store  
Called Go Go ... Go Go Go  
Well he went to that store  
And he bought a timer  
Then I don't know why but  
I came with him  
But, he didn't know why  
And he didn't know why  
But he bought some leaves  
That were pretty, pretty ply

By Jillian,  
inspired by Dennis Lee's  
The Perfect Pets

Well I had a squirrel  
And his name was Whirl,  
And I don't know why  
But he liked to curl.  
He curled a log,  
And a broken down tree.

By Simon,  
inspired by Dennis Lee's  
The Perfect Pets



Children love playing around  
with words and patterns in their  
head and on the page; they love  
the freedom to write as much  
or as little as they want; they  
love that a poem can be  
about anything  
at all.

— Routman (2000b, 5)



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# QUESTIONING ROUTINES

It is a good practice to rethink the reasons routines exist the way they do or what purpose they serve in the current space. By asking, “When did we last move the house corner?” or “Why do we have the shelves purposely placed to prevent the children from running?” or “Why can’t children move materials from one centre to another?”, educators can reconsider children’s desires to run, hop, and jump indoors. Adapting routines can realign us with children’s desires and initiatives increasing participation, addressing personal needs, and creating spaces of freedom.



## *Freedom to run: disrupting ‘walking feet’*

*In February, we attended a talk by Jane Hewes, an early childhood scholar and educator, “Thinking differently about play... and pedagogy”. During the talk our co-director, Sherry asked the question “How do we disrupt the traditional set up of an early childhood classroom where centres (like block centres, home corners) are established and rarely changed?” That night we moved furniture to create flow and moved a low book shelf to encourage openness in the block area.*



*“Why did you move this stuff?” asked Seamus, the first child to arrive, as he motioned to the shelves and house area. Candace responded, “Well, we thought it might be nice to have the room open and more space. Do you like it?” Seamus thought for a moment, surveying the room, and responded, “Yeah, it is bigger. I like it.”*

*A few days later, the children started to use our big new space for running. A group started to run around the furniture in the middle of the space, chasing each other. Kate arrived at the area one day and started to build a track similar to the one that had captured the group’s attention a few days earlier. (see “Kate’s Track” on page 13).*

*This time the runners had no intention of carefully following a path and this upset Kate. She cried, “Stop!” but the group ignored her as they ran past. Jill comforted her and soon she found a different way to enter the play by becoming a “bridge” with her legs. This time some of the runners stopped to line up to go through the bridge. This ended when Kate left to quietly sit and read by herself.*



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Lucas tried running the opposite way but created some confusion as other runners bumped into him. He then became a cat, standing at the side to meow at the runners. William joined him but wanted to be a dinosaur, roaring at the children passing him. The children laughed and screamed each time a “creature” jumped out at them. Joshua started to run faster than the others, passing children. He slowed down when Seamus told him, “Joshua, it’s not a race.”



At one point, Addyson slipped and fell, crying. “Are you alright?” Candace asked. After checking, they both realized that she was not badly hurt so Candace asked how she had fallen. “I tripped on that block,” Addyson said pointing to the floor. Candace encouraged her to move the block before returning to running.

After some time, a group of boys left the running activity to investigate the magnets at a table on the other side of the room while another group played at the top of the stairs. Addyson and Nora started to use the running area with Lucas, William and now, Ezra, playing “kitties” and “dinosaurs”. The girls ordered the animals around until Asher, Pranav, Joshua and Hudson returned from the magnet table armed with magnets as “weapons” to fight the dinosaurs and “bad kitties”.



“I have freeze power,” said Joshua.  
 “And, I have fire power,” Thomas replied, showing his weapon, a stool. Pranav was using a green wig as his weapon, asking children “Are you a bad guy?” before he shot them.



Later, as Jill looked up from another area of the room, she realized that nobody was using the area at the back. Every child was fully engaged at other activities at tables on the other side of the room.

~ Jill Bateman and Candace Gallagher  
 UNB Children’s Centre



### Why this matters:

We were curious to see how the room would get used with our new open arrangement of furniture and deeper understanding of the possibilities for play if we relaxed our ideas around running in the room. A sense of joy could be felt in the room as the children ran. The informal game rules became evident. All children that wanted to join in found their roles, from scary animals to bridges.

The children moved in and out of the running at their own initiative. Dangerous possibilities, like Joshua running too fast, Addyson tripping

on a block and Lucas running in the opposite direction were anticipated and solved with very little help from the educators. Children who often need encouragement and support to enter play, positioned themselves right in the middle of the running, taking on roles of their own choosing.

This, to us, was one of the more valuable lessons in this experiment. The flexibility of room setup made the space more inviting and comfortable to a wider range of children.



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## *“It’s a doggy and kitty for Abigail”*

I notice a fantastic depiction of a dog.

“Oh wow! Can you tell me about your painting, Julia?”

Julia says with excitement, “It’s a doggy and kitty for Abigail.”

“Oh! It’s a doggy and kitty?”

“Well I haven’t drawn the kitty yet. She’s going to be surprised!”

“I like those ears.”

“They are floppy ears.” she says as she is finishing up painting her cat,

“Oh, it needs whiskers and a tail.”

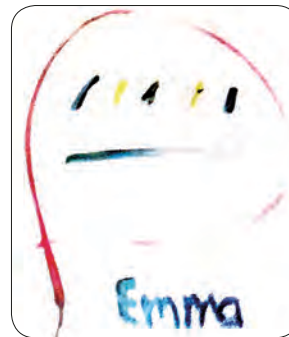
“Abigail will love that!”

~ Sherry Rose UNB Children’s Centre



### Why this matters:

Using language to express her process, Julia lets me know that she needs to add whiskers and a tail. Her details in her painting reveal that Julia knows dogs and cats well. Representing “a kitty and doggy” and printing her name confidently are important literacy skills. As a responsive friend, Julia knows she can contribute to Abigail’s happiness.



## *“Look, it’s Emma’s family!”*

Emma, over two days you painted portraits of your whole family. On the first day of school, you painted Mommy, Daddy and yourself. When you painted yourself I noticed you added cheeks to your face. At group time I shared your portraits with the other children. You smiled as I held up each piece. Then you exclaimed, “Oh I forgot the two cats. I forgot to paint Boo and Toes!”

The next day, I had the idea to challenge you to paint Boo and Toes. I showed you where I hung your portraits from the day before and then I reminded you that yesterday you had forgotten to paint Boo and Toes. “Okay,” you said and trotted to the easel. When you painted your second cat portrait, we talked about whiskers, ears, legs, and you again added cheeks.

~ Sherry Rose UNB Children’s Centre



### Why this matters:

As Emma painted her portraits, she was representing her family inside of her new space in the classroom. Connecting her family with this new experience might be one way that Emma is negotiating her transition into a new community. Emma was pleased to share her work and see it hung on the wall and as she talked about her painting, she was quick to add more details.

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# VALUING LITERATE IDENTITIES

## AUTHORS & ILLUSTRATORS

Writers learn from other writers. Illustrators learn from other illustrators. As you share books with children, consider:

- Repeating author's and illustrator's names when talking about a book, for example; "I love the way Eric Carle punched holes in the fruit to show the caterpillar's path."
- Exploring author and illustrator websites together to find more information about their lives and creative strategies.
- Sharing with children how authors and illustrators dedicate their books to people for different reasons and wonder together who these special people are.
- Reading collections of books by the same author and illustrator to support children's learning of how authors write more than one book, write across a range of topics, and use a range of common strategies.
- Revealing how sometimes authors and illustrators plant surprises for the reader, like characters who travel across different stories, or like images from one book that reappear in another.

*To build a critical concept of authorship educators surround read aloud time with purposeful talk about the people who make books. They make it a habit to read the names of authors and illustrators of the books they read (and reread) aloud to children.* — Wood Ray & Glover (2008, 129)

### Ask yourself:

*What happens when educators believe children are the same kind of writers as Eric Carle or Sheree Fitch just writers with less experience?*

*How would this perspective of the child writer or illustrator change how educators respond to children's mark making?*

*How does valuing the child as a writer and illustrator impact their participation in writing and drawing?* — Wood Ray & Glover (2008)



*Looking at photographs of people who make books helps children believe in them as real and familiar, not just names on a jacket cover.* — Wood Ray & Glover (2008, 130)

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# RE-DEFINING SPACES



The educators at the UNB Children's Centre attended a talk given by Jane Hewes, an early childhood scholar and educator, in which the flexibility of materials in children's play was discussed. This led the educators to reflect on the configuration of their room and its rules and try a reconfiguration. The new classroom setup resulted in the children bringing new items and new dynamics into their games.



## Kate's track



Rearranging the furniture in the classroom opened up a larger space for play. Kate, who is not often one to initiate games, used the new, open space in the block corner to create a game with her friends. She placed the large blocks in a long line reaching three-quarters of the way around the shelf ending in the middle of the room. Other children began to notice the path made of blocks and came to walk along the new path. The children leaped from the last block and ran around to the first block to walk the track again.

Isabelle and Pranav worked to join the beginning of the track to the end, creating a complete circle as more children arrived.



As Candace came closer to the track for a better look, Kate said, "I made this!" Candace joined in the movement of the children to find out how to play with this new structure and as she travelled the track, she noticed the children creating and claiming roles for themselves in the game.



Charlotte rushed to put blocks back if they fell away and then picked up a nearby painting roller, "painting" people if they stopped near her. Ezra picked up a crocodile toy that when you pull a handle the mouth of the crocodile opens. He used it to "snap" at the traveller's feet. However, there were soon complaints about the crocodile. Jill, another educator in the room, pretended to feed Ezra's crocodile a fish and soon the other children copied, preserving Ezra's role in the game.



Thomas took the same role as Ezra with a crocodile on another part of the track. Asher was running on the track and as pieces started to fall off, he stopped to fix it. Charlotte gave up her role of "painting" and Hudson took over asking each person what colour they wanted to be painted.

Charlotte now had a new assignment: to give out hats, "Just in case," she told Candace. Charlotte handed Seamus a hose instead of a hat, which he used to define his role, "I'm watering everyone," he told Jill.

The game continued for well over an hour. The educators were thrilled to see that everyone found a way to join in this activity and negotiated the spoken and unspoken "rules" the children made as the play developed.

~ Jill Bateman and Candace Gallagher

UNB Children's Centre

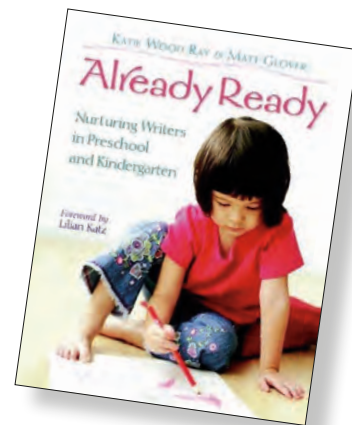
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# LISTENING TO CHILDREN'S MARKS

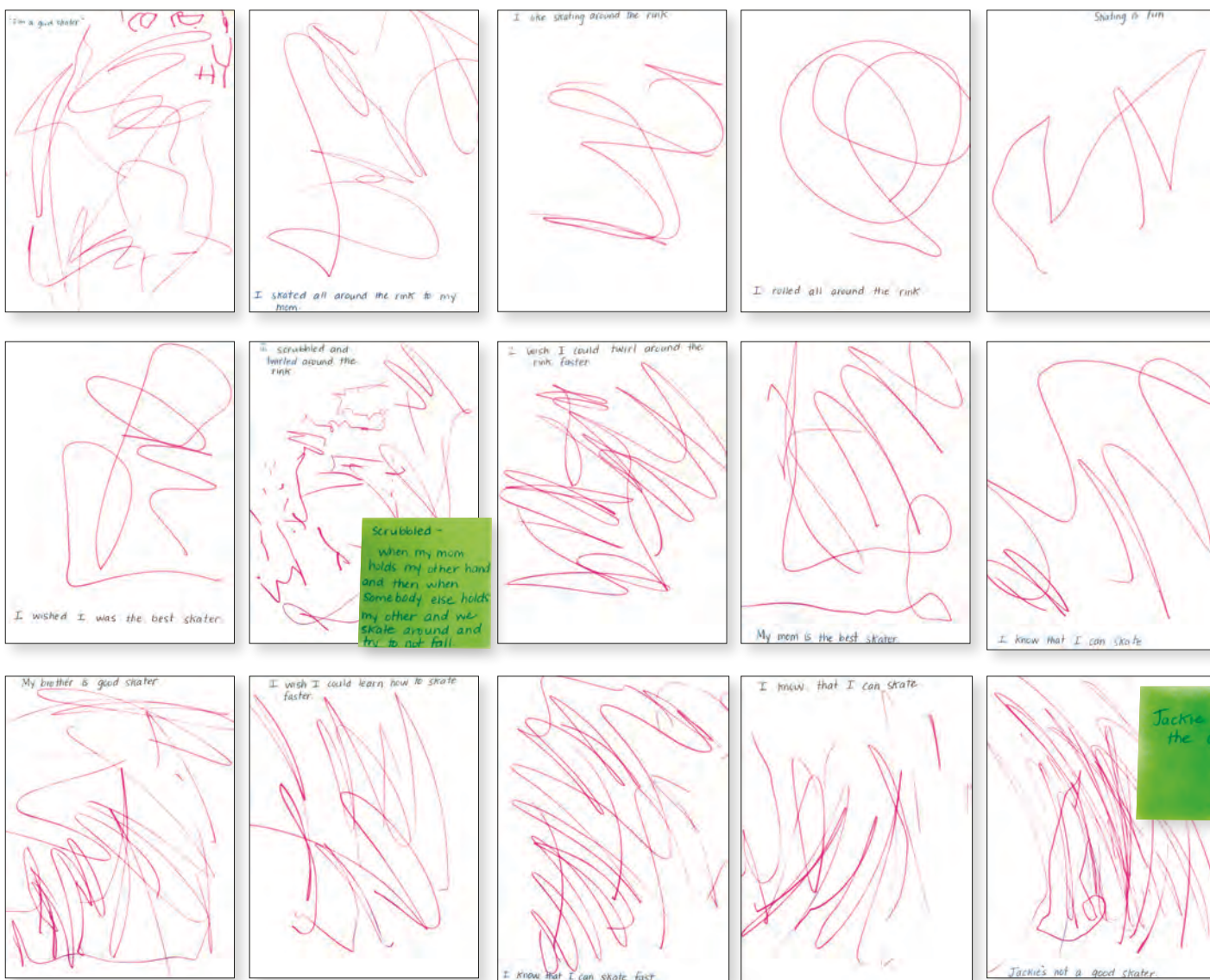


The team at the UNB Children's Centre was discussing children's composing and studied, *Already Ready* by Katie Wood Ray and Matt Glover (2008). Through this studying, talking, and thinking experience, the educator in this story was supported in listening deeply to a child's decisions and able to more fully appreciate the child's intents, expressions, and self-assigned meanings. The educator, Candace, chose to document this event by writing a letter to Haydee and reading it to her.



*"I'm a good skater!"*

*"I want to make a story... a long one!" Haydee said as she walked towards me. I watched, wide-eyed as she gathered a stack of blank paper, choose a thin pink marker and pulled a stool up to sit beside me. Here is what she created... ~ Candace Gallagher UNB Children's Centre*



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Dear Haydee,

I wanted to write to you about the latest book you composed and illustrated, "I'm A Good Skater" and tell you of the things **you taught me** through your work.

I was excited when you came to me this morning and said, "I want to make a story... a long one!" You ran off and gathered a stack of blank white paper and a skinny pink marker. You pulled a stool up beside me and began.

This is where the first thing I learned comes in. Your stack of paper was large. I wasn't sure if you were planning on using all of it. You must have read my face because you looked to me and said, "It's gonna be a long one. I'm gonna use all this." And you did in fact use all 15 pages for your story.

As you composed, you used the pink marker and made what appeared to me to be random markings. This is the moment I learned not to place my ideas on someone else's work. Your markings could not have been further from random. They come together and help tell an amazing, thoughtful story about skating. As I read your story, the markings leapt off of the page; I can feel the movement of the skates through them.

The third thing I learned is that a 4-year-old author is able to tell a single story across many pages. You began your story about skating and that theme remains consistent throughout the entire book. Your pages flow. Your confidence as an author and storyteller are growing. You gave your book a title and made sure you signed your name on the front cover.

When it was time for you to tell me your story, the words flowed easily from your mouth. As we flipped through each page you knew exactly how each read. You showed me where to write your words, sometimes at the top of the page and sometimes at the bottom. This is when I learned to better appreciate the words of young authors. You taught me the word "scrubbed" meaning "when my mom holds my other hand and then when somebody else holds my other hand and we skate around and try not to fall." I love this word! And I love when I told you I didn't know this word before and that you had just taught me something, you grinned and tilted your head as you said, "You know, I knew teachers didn't know everything!"

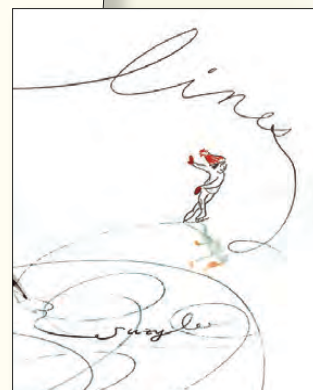
Earlier that day, I had been making books with our bookbinding machine. Clearly, you had a vision of what you wanted your book to look like because when you finished you asked if you could have your story bound, "I want to use that thing [pointing to the bookbinding machine]. I want my story together." Using the machine, I showed you how to punch holes in the paper. As I watched you carefully binding your book, I teared up at the pride on your face as you came closer to your vision for your book "I'm A Good Skater".

You taught me how important it is to trust the child in their process; to keep my ideas and preconceived notions to myself. You were far more capable of what I originally thought when you first said you wanted to write a long story. For this, I thank you Haydee.

Today, you grew as an author and illustrator and I grew as an educator and listener.

Love,

Candace



## RE-READING HAYDEE'S BOOK



At a supertime workshop Haydee's book "I'm a good skater" was shared with educators. Candace, reflected on what she learned while documenting Haydee's writing. One participant was particularly moved by Haydee's book - in response she was transported to a cherished family memory. She also shared the book *Lines*, written and illustrated by Suzy Lee – a book composed on the same topic and illustrated in a similar way. When Candace returned to the centre, she shared Suzy Lee's book *Lines* with Haydee. On this page we witness how a child's text provokes a powerful response.

PEDAGOGICAL NARRATION *involves a process through which early childhood educators create and share narratives about significant pedagogical occurrences with children from their early childhood settings with the purpose of engaging others in critical dialogue where construction of children's identities and the values embedded in ECE practices are made visible and open for disputation and renewal.*

— Berger (2015, 130)

### Connections

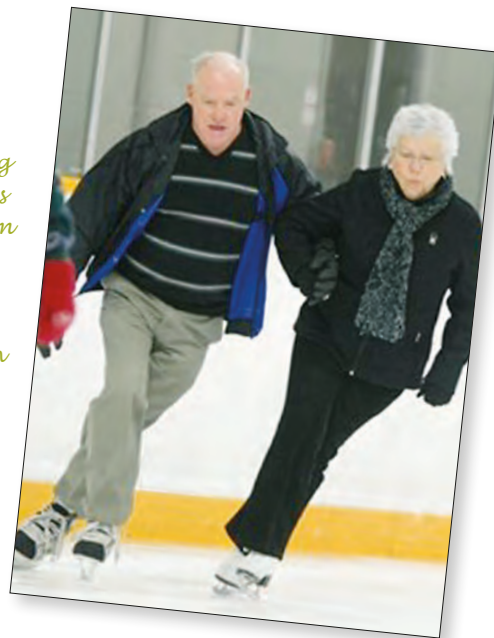
*As I listened to Candace describing Haydee's composing process, my eyes became lost in the swirls on the page. My mother's words replay in my mind, "No, I can't go skating tonight. Your father doesn't seem to understand. He keeps trying to convince me that I should be skating. I told him that there comes a time when we have to accept we can't keep doing what we always did."*

*My mother and father have skated together for fifty-seven years. For their first date, they went skating. When I say skate, I mean dance on ice. Their legs, arms and torso are one, completely symmetrical within every move. As they link hands on the ice, their minds and body are one. Their blades glide on the surface of the ice never thinking about the next move, their bodies know the route by heart. The music fills them, they are serious players on ice.*

*I connect 'Lines', a published picture book written and illustrated by Suzy Lee (2017), with Haydee's child published picture book 'I'm a good skater!' Haydee's lines are so similar to Suzy Lee's *Lines*.*

*I turn over the book to the front cover and realize I am that girl on the page twirling around on ice because I know my mother can't be.*

~ Kim Stewart UNB Children's Centre



Kim Stewart's parents, James & Stella.  
— The Record (2015), McCarthy photo.

**We read our own worlds into the worlds of our books, and these worlds will not be subtracted from the understanding we develop from the texts.**

— Mackey (2016, 263)



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# LITERACY LEARNING BEYOND THE PRINTED WORD

Children and adults belong to a variety of literate communities; for example, religious, sports, music, swimming, art, and classroom communities and families. Each of these communities and families have their own languages, tools, texts, and ways of communicating. In the following documentation we witness a boy experiencing the language and literate practices of sewing.

Literacy education is **wider** than writing and reading (literacy) but also **wider** than drawing, gesture, oral storytelling, and 3-dimensional representation (multimodality).

— Pahl & Rowsell (2010, 11)

Identities reside on a sea of stuff and of experiences. These experiences are intertwined with material culture.

— Pahl & Rowsell (2010, 8)

## “I am going to make a snake!”

Today the children joined the university students to create stuffies. Berren was my partner.

**Sherry:** Hi Berren, what kind of stuffie do you want to make?

**Berren:** I want to make a snake.

**Sherry:** Okay, let's go pick out some fabric.

We approached the long table with piles of fabric. Berren picked up a square piece of yellow felt.

**Sherry:** Do you want to make a short snake or a long snake?

**Berren:** I want to make a long snake.

**Sherry:** Okay. I think we will need to fold this square in half and cut it, so we can create a longer rectangle.

I folded the yellow felt square in half and you cut it in half. You had to change your scissors two times because the scissors were too dull. You cut the square in half.



Then you sewed the two rectangles together to make a **loooooong** rectangle.

We folded your long rectangle in half and then you had a long, skinny rectangle to sew shut. And you sewed the whole thing. You threaded the eye of the needle four times.

As you sewed the long snake body you invented the chant, “Up, Up, Up to the sky. Down, down, down to the ground,” describing the movement of your needle.

You were very persistent when we were threading the eye of the needle. And at one point you held the needle up to me stating this is the eye of the needle, demonstrating your pleasure in this phrase.

Then Kim, another university instructor, taught us how to turn your snake inside out so that you could stuff it. Once your snake was stuffed you picked out two buttons to glue on for eyes. You then picked out a small rectangular white felt tongue. And lastly you sewed the head and the tail shut.

You were incredibly focused, working hard to complete your snake. I wonder would you like to make a new stuffie?



A loooooong yellow snake.

Made by Berren



Sherry Rose  
February 2019

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# NURTURING AUTHORSHIP

Basically anything that a child can talk about is something [they] can write about. If they can talk about it, they can write it because for young children, talk is an important form of prewriting. The reverse is true as well: if a child can't talk about a potential writing topic, then it's likely that [they'll] have much more difficulty writing about it. It's also important to remember that in most cases children's talk is going to be much more detailed than their writing. In fact for many authors, the challenge of writing is the attempt to narrow down talk and ideas into written text. — Glover (2009,31)



"Sea Turtle" by Eric

This story between Eric and his educator Hannah, was inspired by Eric's love of animals and a book study of *Engaging Young Writers, Preschool – Grade 1* by Matt Glover (2009). Deeply aware that Eric generally avoided mark-making activities, Hannah began taking notes on all the facts Eric told her over the year. Following the inspiration of Glover, Hannah persistently encourages Eric to try authoring a book about animals. Eric's literate identity expands as he begins to see himself as an author and illustrator.

This journey took place over several months, filled with ups and downs for both Eric and Hannah. You will read how Hannah make attempts to support Eric as an author and illustrator while he is drawing by suggesting the use of photos, toy animals, and a beloved stuffy as guides. She asks Eric strategic questions to support his development as an illustrator such as, "What shape do you notice his body has?", and "Does your cheetah have spots?"

Hannah values Eric as a literate being, deeply curious about animals. Hannah reflects on the power that educators have over children as she examines her interactions with Eric and realizes she hadn't asked Eric for permission to share his book with his friends.

"Imagine the animals" also showcases how Eric's passions and expertise influence and inspire others.

*We frequently say we're surprised by the latest interesting insight a child has made, which makes us wonder how many surprises are inside children each day, waiting to be discovered.*

— Glover (2009, 114)

## Imagine the animals

Today we read the non-fiction animal book 'Actual Size' by Steve Jenkins. Eric shared his knowledge about the various animals with his peers during this read aloud. After Eric shared his animal facts with us, I asked him, "I wonder how you would draw a sea turtle?"

Eric: I don't know how to draw a sea turtle.

Hannah: Could we maybe find that animal in our small toy bin?

Eric: Found it! Now you draw the sea turtle.

Hannah: Well you are the author and illustrator! Let's look at the sea turtle toy. What shapes do you notice his body has?



Eric: A circle shell.

Hannah: Perfect! Could you add a circle to your illustration?



Eric: Yep!

Hannah: How many flippers does your sea turtle have?

Eric: This many.

Once Eric has his illustration started he immediately begins adding more details like flippers, a head and eyes.

"Sea turtles have a shell. One kind of turtle is a Hawksbill Sea Turtle." by Eric



The next day, we talked about how authors can sometimes write books to give information, or authors can sometimes write books to tell stories.

Hannah: Eric, are you going to work more on your animal book today?

Eric: Yep! Did you know lion's tails are this shape? (Puts his cupped hands together) There's his mane. Here's his bumpy teeth. Here's his feet; now there's his tail.

Hannah: Does it have the shape on the end like you were showing me?

Eric: Yep! (As he adds that detail) He's an angry lion because someone is bothering him.

Hannah: Oh! Who is bothering him? What is happening to him?

Eric: Someone's kidnapping him. They're going to lock him in jail, but he's not bad. He was attacking them for his babies.

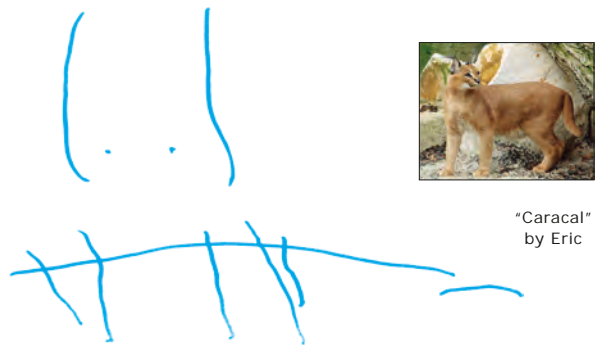
I note how Eric's writing is incorporating storytelling as well as facts.



"Lion"  
by Eric



"Cheetah"  
by Eric



"Caracal"  
by Eric

Eric: This is a lynx! Here's his ears. Here's his body. Here's the tail. Here's his feet. Actually, it a caracal. They can jump SO HIGH! Right into a basketball net! I saw that on Wild Kratts. They can catch animals with their teeth.

Hannah: Wow! I have never heard of that animal before. What kind of prey would caracals eat and catch with their teeth?

Eric: Animals like birds and stuff.

(Eric begins to think about how to draw a white wolf on white paper...)

Eric: This is an Arctic wolf. They are all white. Actually, this is a grey wolf with really sharp teeth!



"Arctic Wolf"  
by Eric

I notice how Eric's confidence as an author is growing. He is taking control of decision-making in his book by thinking about how he wants his illustrations to look. He is beginning to think about his reading audience.

We later found a photo on the computer of a cheetah running.

Eric: Cheetah's go 70m/hr. Here's a picture of the cheetah running. I told you I could draw every animal! I tricked you!

Hannah: Does your cheetah have spots?

Eric: (Adding that detail) I drew ALL his spots. Even his stomach. I'm done for today.

Hannah: Authors usually don't finish their books in one day, so I can't wait to see what you will write tomorrow!

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## Imagine the animals continued

One of the animals in Steve Jenkins' book is a giant squid. Jenkins tells his readers about the size of the giant squid's eyeball. Eric loves giant squids. He eagerly soaked up this information and carried it over into his illustrations the next day when he brought a squid stuffed-animal that his grandmother knitted for him.

Eric: (Pointing to his stuffy) Giant squid only have suction cups on the ends of their tentacles. The shorter ones are the arms. You can tell by the way they have suction cups AAALLL the way down. Guess who eats the squid? The sperm whale!

Hannah: How many tentacles will your giant squid have?

Eric: 1, 2, 3, 4, 5, 6! (Gently and slowly Eric draws each line down as he counts aloud.)

Hannah: And which ones have suction cups?

Eric: The eye is at the front of his head and this one (as he adds this detail to his illustration) is on the other side of his head.

The following day I excitedly call out to the children: "Everyone come over and join me. I have two books to share with you today! One is another book by Steve Jenkins, and the other is by an author in our classroom!" I eagerly bring out Eric's animal book, while the children exclaim, "Eric is the author! I know he's the author of that book!"

I call Eric up to share his book with the children. I was so excited about the risks he took in making his animal book that I forgot to ask Eric whether he wanted to share his book.

Hannah: I'm so excited you're an author, Eric!

Eric: Yeah but I'm not a real author, I'm a fake author.

Hannah: Why do you think you're a fake author? What do authors do?

Eric: Write books.

Hannah: Right, and what did you do?

Eric: I made a book, but I'm just a kid author.

As I was reflecting on the difference between writing a book and making a book, all of a sudden Eric exclaimed, "I'm just a kid author. I hate authors!"

I asked him, "If your book was going to have a title, what would it be I wonder?"

Eric: Biggest, Fastest, Strongest.

Hannah: Wow! That's a fantastic title! Any other ideas?

Eric: Imagine the Animals.

Hannah: Eric that's a beautiful title for your special book! Will you sign your name as author Eric?

Eric: I'm not author Eric! I'm Eric Christopher Buchanan!

Hannah: Oh, so would you like to write your full name on the cover?

Eric: Yep! [long pause] This book is making me so excited!

Hannah: It's making me very excited too!

Eric: Maybe I can make a jacket for my book?

Hannah: I think that's a wonderful idea. What material will you use to make your jacket?

Eric: Maybe plasticine? Or markers maybe?



"Giant Squid" by Eric



"Imagine The Animals" by Eric



As we continued talking, Eric would at various times come up and give me a hug and say, "I love talking about my book with you!" or "Don't you love my animal book?" Later in the day Eric said, "Let's go back here and keep talking about my book."

I explained that I had to watch the group of children who were playing together near a tree stump, "But we can keep talking about your book here. Look...we can sit together on this log and chat about it. I can't wait to hear more!"

Eric responded, "But I can't talk about it here. My book is private! It's not finished yet."

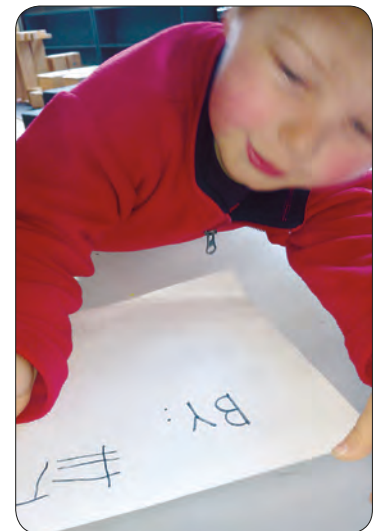
All of a sudden a realization hit me: I had not asked Eric whether he wanted to share his book! I just got him to stand up at our together time and read it to his friends. How would I feel if someone took my private writings and shared them without my permission? How unethical and rude my actions had been!

Had my actions contributed to his frustrations about not wanting to be called an author? Had I taken his confidence and control over his book away from him? These questions are still plaguing my mind, as I reflect on the power educators have: the power to empower, or the power to diminish.

Later on, Eric looked up at me and gently said, "You're right...I AM a real author!"

My eyes flooded with tears as I asked myself who is learning more - Eric, or me as an educator? That was defining moment for me to realize that every word I say to children matters. Just as there are no 'empty words' in a book, there are no 'empty words' spoken to a child.

Children need to read and re-read their marks to different appreciative adults.



Writing will happen when it happens! I had been anxious about how few of the children seemed to be interested in book-making - no matter how it was presented to them. Day after day, Eric would tell me facts and I would say, "Maybe you could make a book about that?" or "I wonder what the walrus would look like if you drew him?" and he never chose to do so until a few days ago!

Now Eric has also inspired both Malakai and Jillian to begin writing their own animal books!

"We're just missing one thing on the cover of your book," I said to Eric. "Authors always sign their...."

"Names!" Eric exclaimed as he formed each letter in his name with great care.

~ Hannah Jarvis  
UNB Children's Centre



"Wolf" by Eric

Eric was so proud to show his mother his animal book at drop-off time one morning. She tried to guess the animals in the illustrations, while he shared with her the details of each animal.

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# VALUING CHALLENGES AND INQUIRIES



In this section of the document, we see evidence of early childhood leadership enacted in educators who value and plan around surprising events, think with complexity, and challenge questions of belonging to create new and exciting possibilities. Early childhood leadership calls upon educators to do the complex interpretive work of thinking in moments of not knowing (Berger, 2015) what to do or what might be possible and presenting their thoughts to their peers while seeking different perspectives from children, families, early childhood educators, directors, and early childhood researchers. Out of these diverse perspectives early childhood educators intentionally disrupt habitual responses, opening spaces that challenge class, gender, ageism, abilities, sexuality, culture, religion, and limiting constructions of parents and children.



## Ants ...and more ants!

A three-day study of ants began when Liam discovered an ant walking across the classroom floor and asked if we could keep it. Liam's curiosity provoked a study of ants. We researched what ants needed in a home and what they liked to eat. Over the next two days ants were collected, observed, and named, stories were created and even a song was composed.

On the third day, freshly fallen snow in the yard inspired snowmen building. When the second snowball kept falling off the base, someone observed it was now beginning to look like an ant and suggested maybe we could work together to create a snow ant instead.

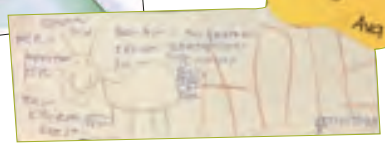
This event was documented through the artifacts seen here on the page. Using construction paper, markers, printed photos, and children's drawings, songs, and name suggestions I added to a display posted on the wall as each moment occurred.

~ Candace Gallagher New Maryland Children's Centre

**The Ant**  
"Can we keep him?" Liam asked. So we made him a home in our classroom. "He loves his new house. he just has to get use to it." said Gracie. Liam thought we could call him 'Ante'  
"How do you spell that?" he asked. Together Liam and Gracie sounded it out as "A-N-T-E!"



A song for Ante to sing  
Ante




**... more ants!**

Shortly after we found another ant! Ava and Gracie asked "What will we call him?" ... Sounding out his name Gracie made a name tag "J-I-N-G-R".

"This guy doesn't bite." Gracie stated and Liam agreed. "Nope, not our guy."

2 ants led to 3 and 4 and finally 5 ants!

1. Ante
2. Jingr
3. Prnss (Princess)
4. Blerna (Balerina)
5. Flwr (Flower)



A picture for Ante from Colin:  
"He's going down the hole."




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# Transformers



Community is complex and alive with challenges as children and adults' diverse perspectives about Transformer play come into contact. When these challenges to inquiry are opened up, they become powerful sites of learning for adults and children.

After a particularly difficult week with parental compliments about lost or broken toys, two educators informed parents through an evening email that children's cherished home items could only come in for special sharing times.

The next day, when children arrived with their precious items from home, they were designated to the children's lockers where they remained until it was time to go home. The educators' decision had caused confusion and hurt feelings.

The educators' unease with the children's response raised many questions: Why were the educators so quick to ban toys altogether? Was it fair to impose this decision on the whole group because of the actions of a few? Did the educators consider how the children would feel?

The educators raised their concerns with Sherry the co-director. Together the team reflected on all the items children had brought into the centre over the year. They listed the items that were welcomed, thinking about the contributions those items made in supporting children's transitions, friendships, and learning. In the end, the team agreed that even negotiating a lost or damaged toy was a learning opportunity.

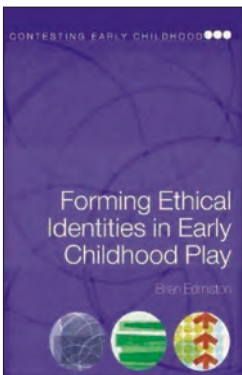


"Transformer" by Aiden



Initially, Aiden's passion for Transformers challenged the educators. They worried that he was using toys as a source of power, deciding who could play or not play with his Transformers. He would invite children to come out of activities to play with his Transformers. The educators also worried that his continuous engagement with Transformers meant that he would fail to engage in other activities or other learning opportunities.

The team of educators discussed these tensions with the co-director and together they considered how adults also share cherished items with their closest friends, and how adults' relationships can be mediated by cherished items or events. They thought about how adults gain many rewards from sustained focus on a topic that engages them. They decided to let go of their anxieties and, over time, Aiden became a leader in drawing, playing, building, and painting Transformers. Aiden's mom hung his Transformer artwork in his bedroom which meant his passion for Transformers travelled from home to the centre, and back home again. Aiden became the centre's Transformer expert, demonstrating his attention to detail and his knowledgeable ability to draw.



The educators were particularly anxious about the rough and rowdy play inspired by Transformers – a passion of one child named Aiden. They decided to turn toward their anxiety and do a study on Transformers. Sherry shared Brian Edmiston's (2008) book, *Forming Ethical Identities in Early Childhood Play*, in which he writes, "Adults are encouraged to play games with children and help organize children at play but they are not encouraged to pretend with them" (p. 7).

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# Transformers



Pretending along with children allows educators to hear children's thinking, better understand their passions (like for Transformers), and comprehend the ways in which they negotiate boundaries.

## Transformational scenarios at play

*As I battled Decepticons alongside my fellow Autobots, I learned that the children's Transformer play was less about violence and more about community. "Autobots unite!" was a commonly heard phrase as each child's toy rushed to protect their toy friends from evil.*

*Suddenly "evil" Decepticons transformed into "good" Autobots, allowing the play to continue as the players shifted into new characters. As Edmiston (2008) writes, "Myths seize the imagination because they take on questions – love and war, birth and death, good and evil – that otherwise cannot be answered" (p.27).*

*We soon learned from the children that understandings of good and evil are not always simple.*

Hannah: *Is he a good guy or a bad guy?*

Aiden: *Well, he was good but now he's bad.*

Hannah: *Oh! He can go back to being good?*

Aiden: *No...he's bad forever.*

Hannah: *I wonder why he would want to become bad?*

Aiden: *He becomes bad to trick the Decepticons and kill them.*

Hannah: *Oh so he seems bad but used his powers for good, to catch bad guys.*

Aiden: *Yup.*

~ Hannah Jarvis UNB Children's Centre



"Optimus" by Aiden



"Optimus" by UNB Children's Centre



"Hannah, you are learning a lot about Transformers now, aren't you?" the children commented on their educator's learning.

Children drew, built, painted and narrated Transformers, they wrote books, and eventually built a life size cardboard box Transformer.



The ability to imagine something is the magic; putting it into action is the play; playing it is the safe way to discharge the idea. Spaces of belonging are co-created out of deeper understandings of children's passions and adults' anxieties.

— Paley (2014, 80)

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# Transformers

Ben is holding a Transformer and pointing to the long gun-like weapons on it when he says, "Sherry, do you know what these are? They're not guns. My mom does not like guns. They are telescopes."

I was very inspired by Ben's re-reading of the Transformer in respect of his mom's world view and in respect of his own authoring.

I am struck by how Ben's narrative lines about the Transformers are domestic. He creates story lines of mother, father and baby Transformers. Transformers are not part of Ben's home literacies as they are for his friend, Aiden. Still, Ben is very engaged with the constructed and transformational changes of these figures.

~ Sherry Rose UNB Children's Centre



Observing the children playing Transformers, Kristy and Hannah notice that the boys, for whom English is not their home language, are finding it difficult to enter the play. So Sherry bought four mini Transformers and placed them in a brown paper bag. She asked Ben to ensure that each of the boys received a Transformer.



Each day Ben collected the bag and shared the Transformers with the other four boys. At the end of the day, Ben returned the bag, and reported on how well the play went.

*Taking children's cherished objects seriously, enables educators to create listening spaces. Within these listening spaces educators' and children's understanding of identities, materials and community can shift, opening up new possibilities for learning, relationships and creating.* — Pahl & Rowsell (2010, 11)

## Thinking of other things that transform

At circle time, Kristy posted the following question to the children: What does the word transform mean?

Ben: When something goes from one thing to another thing. Optimus is a truck and turns into a strong man.

Kristy: Ok, so they change from people to machines?

Michael: No, to vehicles.

Kristy: Can we think of anything else that transforms?

Isabelle: Caterpillars turn into butterflies.

Ben: Ahhh, so a caterpillar changing from one thing... yes, yes to another! A tadpole transforms into a frog.

Ellie: It is not the same though because they can't transform again.

Kristy: Do humans transform?

Everyone: No!

Kristy: Really, you don't think so? Well yesterday when Hannah and I were talking about transformation we were not sure either and so we looked up the definition of transform in the dictionary. Here is what it said:

"1. To change in form, appearance, or structure: metamorphose. 2. To change in condition, nature, or character, convert. 3. To change into another substance: transmute."

What do you think?

Ben: Hmmm, yes, we transform from a baby into a kid, into a grown up. I'm not a baby anymore but I can still pretend I am sometimes. I play that with my mom sometimes.

Paige: You transform taller and your hair gets longer when you are an adult.

Ellie: But you can't change back!

Miles: Water, it transforms to ice in the cold.

Our mission tomorrow... to boil water and see what happens, will it transform into another substance? Can it transform back?

~ Kristy Fitzpatrick  
UNB Children's Centre

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# IT ALL STARTED WITH LISTENING...



A co-director of the UNB Children's Centre challenged the educator team to listen to a child of the centre named Logan, and document his conversations to discover and plan around his interests and passions.



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## Worms

For a couple of weeks the children have been investigating worms. As I typed up the list of ideas they generated at the beginning of their investigation, a few questions came to mind:

“Exactly what colour are earthworms?”

“Could we recreate this colour at the easel?”

“Or, at the table with watercolours?”

This challenge might excite Callum, Lila, and Jocelyn who love inventing new colours.

Later, I notice a change in how the children describe the movement of an earthworm. At first they used words like ‘wiggle’ and ‘squiggle’, but as they studied earthworms moving on white plates they began to describe the worms movement more specifically:

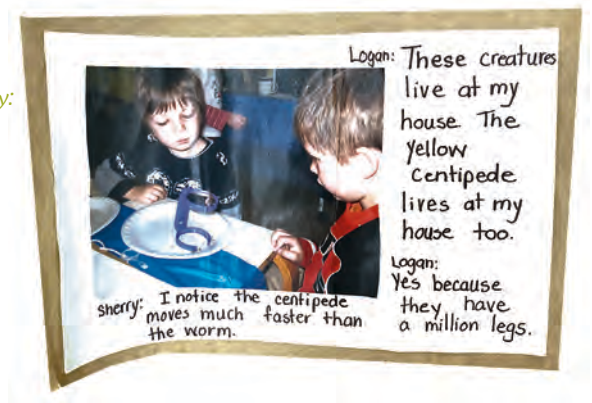
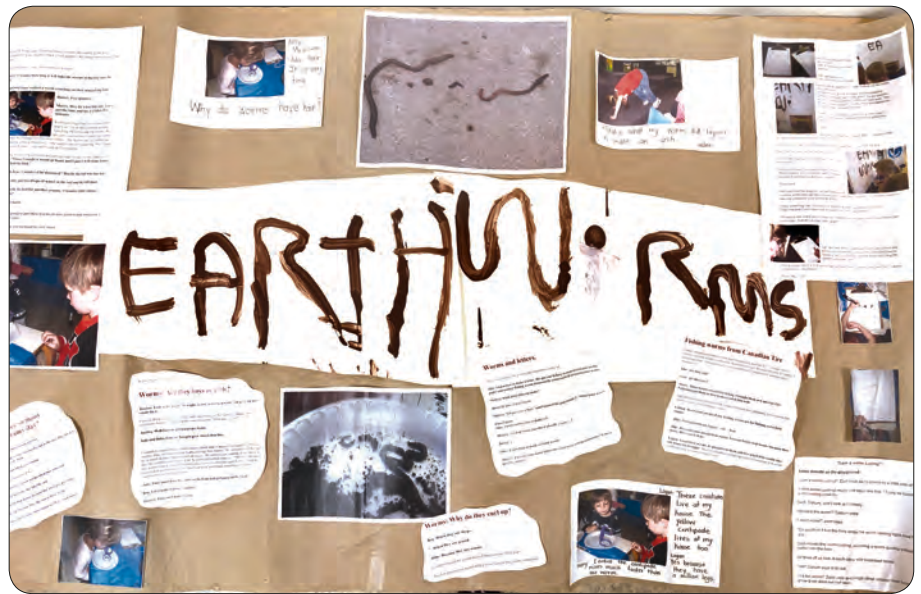
“They stretch their bodies out and then they scrunch back up.”

“Look, my worm lifted its head and did this!”  
(Child sways head back and forth like the worms.)

“Look, my worm curled up!”

If I asked all the children to move like an earthworm I wonder how many interpretations there would be?

~ Sherry Rose UNB Children's Centre



## Exploring worms



Everyday on our walks the children search to find worms on the side of the streets, they are just fascinated by them. I decided to pick some night crawlers (very large worms) in my backyard and bring them in for the children to explore. The children were ecstatic by how big they were compared to the ones they usually find. They put them on sheets of paper and drew a picture of the worms. They also watched how the worms move, how they climb over things like a pencil and how they can stretch their bodies out to be very long or they can squeeze their body together to be very small. They compared the worms to one another, different sizes, shapes and colors. Many questions were asked about the worms like “do worms have teeth?”, “where do worms live?”, “Do they have eyes?”, “How do they know where they are going?” and “I wonder what it is like to be a worm?” The children had an amazing time exploring and learning new things about worms and at the end of the day they even took some home with them to show their family.






Curriculum Ties: Play and Playfulness—Expressing unique and imaginative ideas.  
Well Being—Being curious and questioning.

**Written By: Jenny Lavigne**

~Jenny Lavigne Eel River Bar Community Daycare

## BOOKS ABOUT WORMS TO READ TOGETHER

- Yucky Worms: Reading and Wonder*, by Vivian French and Jessica Ahlberg
- Wiggling Worms at Work*, by Wendy Pfeffer and Steve Jenkins
- Diary of a Worm*, by Doreen Cronin and Harry Bliss
- Lowdown on Earthworms*, by Norma Dixon
- Squirmy Wormy Composters*, by Bobbie Kalman and Janine Schaub
- Worm Loves Worm*, by J.J. Austrian and Mike Curato
- Worms Eat My Garbage: How to Set Up and Maintain a Worm Composting*, by Mary Appelhof and Mary Frances Fenton
- Up in the Garden and Down in the Dirt*, by Kate Messner and Christopher Silas Neal
- We Dig Worms!*, By Kevin McCloskey

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# SUPERHERO WORLD

Children's play with superheroes allows them to transport and transform literacies of popular culture from the home into the classroom, to explore various identities and characters, and grow in their capacity to ask critical questions about stereotypes represented in popular culture. This investigation allowed the children and educators the time and space to play, explore, question, reflect, and transform their thinking about superheroes, gender, and power.

The educators asked critical questions and made observations about what they saw: What is a superhero? Who can be a superhero? I wonder what kinds of superheroes live in other countries around the world? The educators introduced the children to Burka Avenger! These discussions created social spaces and shared narratives for other superhero possibilities.

Through dramatic play children enter into roles where they can author understandings and identities, take on other perspectives, explore symbols and print, and solve problems collaboratively while they create other possible story worlds.



When children explore what it means to be a good superhero or a bad superhero they are playing with different possible selves and exploring different possible ethical identities and actions. Playing with these mythical characters allows us to construct meaning, ask questions about the unknown, explore how we might act or react and understand the range of ways power might be used.

— Edmiston (2008)



"Burka Avenger" by Emma

"Batman" by Malakai



"The cape of a superhero named Rainbow Rush." by Jillian

Popular culture can inform the literacy curriculum of early years settings when educators recognize and build upon children's popular cultural pursuits.

— Marsh (2003)

JILLIAN

"I can fly.  
I'm strong.  
I'm really fast.  
I can dive down  
in the sea."  
by Jillian



"There's my hand.  
That's this eye.  
My nose is  
covering the  
other eye."

"That's my  
cape."

"He broke his hands  
in the car and he  
went to the hospital.  
He can change reality."  
by Simon



"Agent R. He has 2 shields.  
Guns can't go through them.  
They spray powers out of them.  
The shield can turn into a  
staff that shoots power."  
by Reese  
(inspired by Simon's Agent S)



"Batman" by Emma



simon

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# Superheroes and Villains

Co-director Shery displayed a superhero poster in the classroom. We invited the children to interpret and represent the characters in their own style using watercolour paints. The children enjoyed touching, looking and talking about the superhero poster with peers and families.



These interactions allowed the children to strengthen their relationships as they shared materials and conversations surrounding these imaginary worlds.

~ Candace Gallagher and Hannah Jarvis UNB Children's Centre



"Captain Canuck" by Karam

## IF I WAS A SUPERHERO...

With this simple invitation the children created versions of themselves as superheroes as they explored various identities and characters embedded in popular culture.



"I destroy the world upside down. I destroyed the city like Hulk. His name is Poo-do Butta Bad guy, to poop everywhere in the city. They eat poop and turn into big Hulks, all the way up to the Earth. I need green stuff, like from supertime, to grow my muscles. He has no cape because he's a bad guy. He's a villain. There's a rainbow behind his hand." by Rylen



"Wolverine has sharp claws." by Felix



"Supersister hops on one leg. She uses a kite to fly." by Yatian



"I have all the powers in the universe in my staff and all the weapons. It's Agent S." by Simon

"Where is Wasp, Mommy? Is she dead?" by Yatian



Pretending to be other people, animals or destructive monsters allows children the opportunity to explore identities, complex ethical situations and other perspectives. By authoring understandings and identities children can explore themes that might preoccupy them even if that have not encountered them in everyday reality: birth, death, hatred, anger, love, injury, war, violence, fear, being left alone, good and bad... In play we can start and stop it. — Edmiston (2008)



"It's my superhero villain since it has parts of all the world – parts of buildings, parts of humans." by Reese

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# MONSTERS



Children often love monsters and all things bizarre and on the edge of scary. Invitations with multiple materials, books, poems, space, and time were given and the children were able to imagine and create creatures of their own over a long period of time. It wasn't long before the children were manipulating materials and moulding monsters.



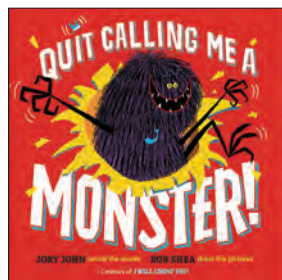
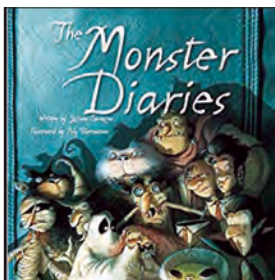
Each activity built upon the past monster activities allowing the children extended opportunities to build on the development of their fluid and flexible thinking: they invented symbols and systems of representation surrounding their monsters and the worlds in which the monsters live. The children pushed their imagination, creating multiple monsters in multiple ways.



## Monster Research

Knowing I love monsters, Sherry, our director gave me the book 'Quit Calling Me A Monster!' by Jory John to share with the children. She also shared her copy of 'Ed Emberley's Drawing Book Of Weirdos.' I visited the local library for other monster books.

~ Candace Gallagher UNB Children's Centre



- Reese: Can I help work on yours?
- Malakai: Sure! It's a monster that's mostly zigzag and lightening that makes other people dead. That's the yellow. He's electric.
- Reese: He has a lot of arms and a lot of legs. That's the blue. The purple here, that's the eyes. And the orange ... What's the orange Malakai?
- Malakai: The orange is his body.
- Reese: Yeah, orange is his body and the brown is...
- Malakai: That's the thunder! And the black too! Reese, are we done yet?
- Reese: No.
- Malakai: Oh yeah. Let's add more thunder!



by Rylen



by Jillian



by Felix

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by Eric

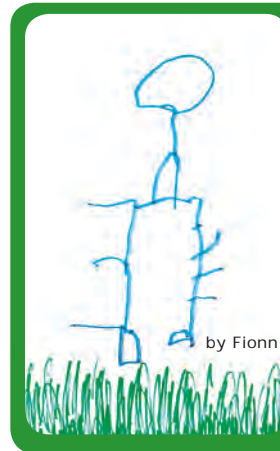
"Look, he's evil. Those eyes are really evil eye." Jillian said to Eric as he drew.



by Aymtinen

**Children are symbol weavers using the symbolic resources available to them through their cultural and community participations.**

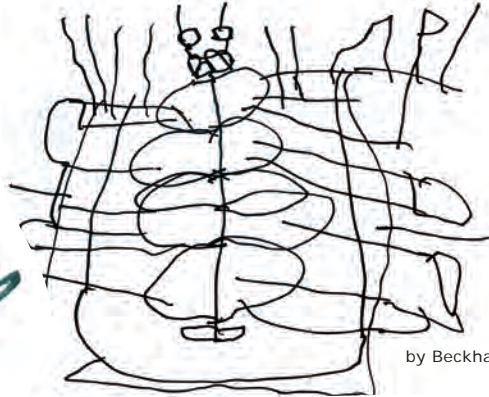
— Dyson (1990)



by Fionn



by Aymtinen



by Beckham



by Jillian



by Beckham



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# VALUING SEASONAL OPPORTUNITIES

The changing of the seasons and other "countable days" events offer opportunities for children to explore and appreciate how things change over time.

The children experience a world of learning opportunities through this investigation. **As you read, notice how the children began raising questions and representing knowledge through discussion and webbing.**



- The children systematically observed, named, and recorded natural phenomena during the candling and hatching processes.
- The children predicted and illustrated what the chicks looked like inside of the egg and made comparisons as our learning grew.

- The children used their language to ask for and share information while illustrating.
- The children transferred their knowledge from one mode to another as they conducted research in one of the many available books, made observations of the eggs/chicks in the incubator, and conversed with their peers.
- The children's sense of wonder and appreciation for the natural world deepened as they connected to and respected the newly born chicks.



OUR CHICKS WE WONDERED WE WAITED, WE WATCHED!

*We had all been waiting for the day the chick eggs would arrive. This is a treasured project each year as watching the incubation and birth of new life is such an amazing experience! Sherry lent us nine eggs this year which would return to her farm when they were ready for a bigger space. Thanks Sherry for the wonderful gift!*

*On that first day, we each got a chance to hold the eggs, examine them carefully, and feel their weight; "They feel like the eggs we eat, but they're smaller!" Rylee described. These chick eggs were produced by bantams - smaller chickens.*

*With the addition of the chick eggs to our classroom community came responsibility as well. We learned that the eggs had to be in an incubator to keep warm and grow. We were responsible to check that the temperature was constant at 99.5 Fahrenheit and that the air stayed moist in the incubator - the conditions a mother hen would keep. We kept the water dish full and turned the eggs twice a day - in the morning and the afternoon.*

*All these new responsibilities got us thinking - how did the chicks get into the egg? Here are some of our theories:*

*"First the baby came and then the egg grew around it, overtop." - Nico*

*"The baby cracked the egg and crawled inside the egg, then the mom tried to fix it before the baby came out." - Avery*

*"The chick was inside the chicken's belly with the egg and it was cracked and the chick crawled inside and glued it back up." - Walker*

*"The mommy brings the chick to the farmer. He opens the egg and puts it inside and then glues the egg shut." - Lydia*

*"The mom has to get the chick all warmed up inside her belly. When it's ready, the egg goes outside of it and then the mom lays it. It already has feathers when it's inside the egg." - Gelia*

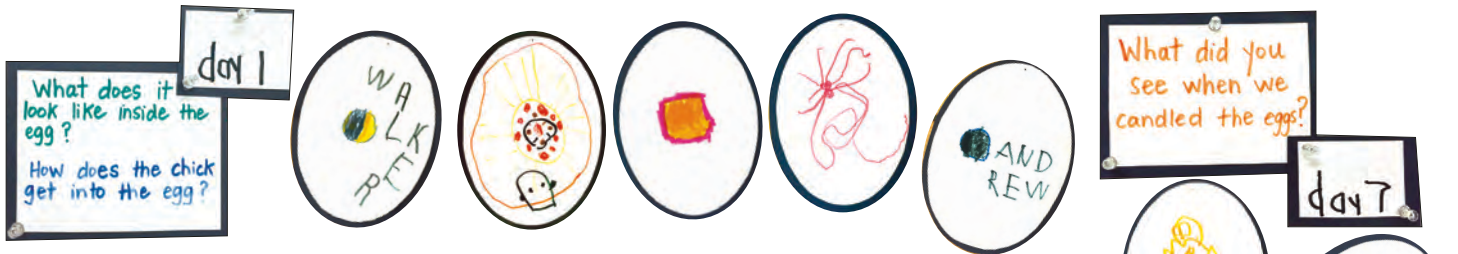
*"That's how the egg comes out of the mommy with the baby already inside." - Beckham*

*"He did it all by himself. He jumped up into the egg. He jumped off the floor then closed the egg around him." - Kate*



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*"I see it! I see it!"*

Anxious to watch the process unfold we began a countdown to "hatching week", crossing off each day. In our research we learned that it takes 21 days for chick eggs to hatch. We observed that this is much less than human babies, but it felt like an eternity.

Luckily it wasn't long before it was time to candle the eggs. We knew what to look for when an egg was placed over the light. We took turns going into the room where the incubator was to see how things were progressing. Giggles and excitement abounded as we each saw the tiny glimpse of life inside: "I see it! I see it!" "Me too!" An air pocket, a dark mass, and veins on one side of the egg meant that there was a healthy, growing chick inside. After candling, we found that all nine were viable! We hurried back to the class to draw what we saw.

As we turned the eggs each day, we noticed they began to feel heavier. We knew the time was near for us to finally meet who was inside. We decided it was time to prepare the cage for the chicks' arrival. Celia and Kate worked together tearing paper and smoothing out woodchips for a comfortable home. We tested the heat lamp to make sure everything would be perfect for our new babies. Now all we could do was wait.



by Kate

by Gwendolyn

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After the chicks became used to our presence we decided to let them come out and explore. We were all chomping at the bit to hold these tiny creatures we had grown to love so much. We sat in a circle. We knew you have to be very quiet so as not to startle the small chicks. We put our hands out flat on the floor and waited as the chicks came to us. We were very respectful and we were so very patient, it wasn't long before they were acquainted with us!

It was clear from the chicks' interest in us that they were ready to be held. They love to flap their wings and jump, so we had to be very gentle in our approach. We had to support their bottoms and loosely hold them around their necks. The chicks were endlessly entertaining as they puffed their chests and jumped at each other. "They look like they're dancing!" Salima laughed, while Walker thought they might be arguing.

The chicks taught us a lot about life; not only did we get to witness and take part in the cycle from egg to chick, we also learned lessons about responsibility, compassion, love and loss.

Lemonade, Popsicle, Trophy, Brownie, Hatchy, Chickie Chickie, and Frosting inspired so much literacy learning! We sketched and painted the chicks, we wrote stories and poems about them, and we inquired and researched about what the things we observed.

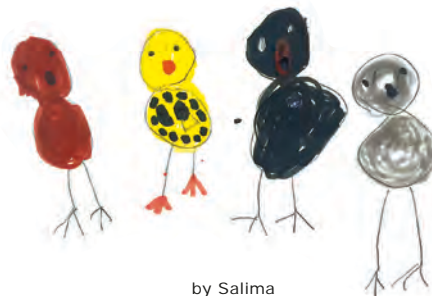
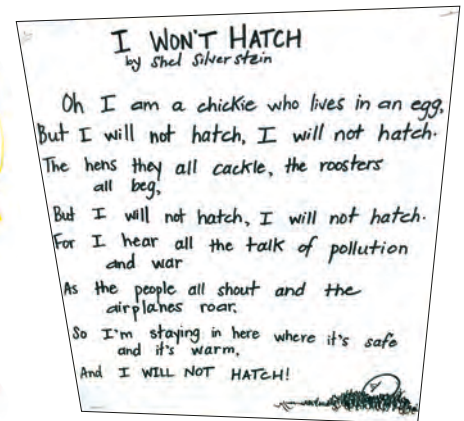
After three weeks with us it was time to say goodbye to these little chicks we'd grown to love so much. They were growing very fast and needed more space. It was time for them to go on their next adventure to their forever home on Sherry's farm.

~ Candace Gallagher and Kristy Fitzpatrick

UNB Children's Centre



by Beckham



by Salima



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Children's theories were documented.

Children collaborated to compose a factual poem.

Posters can:

- become a permanent collection of curated documentation;
- reread as a professional learning text;
- illustrate the multilayered process of documentation;
- detail the changes in pedagogy;
- share the learning of adults and children;
- be used as a gift;
- be used as a fundraiser; and
- detail the layers of educators' planning.

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# THE STRAWBERRY MYSTERY

## *What happened to our strawberry?*

*In September, the children were carefully watching the one strawberry in our garden as it grew bigger and gradually turned from white to pink to red. One day we made a discovery; the strawberry was on the path with bite marks on the side.*

*Other clues were discovered nearby, a few of our sunflowers had been pulled down and broken and some of the bulbs we had just planted in the spring were dug up. The children discussed it amongst themselves, shared the news with Masan's dad and even talked about it at home.*

*We read the book 'The Little Mouse, The Red Ripe Strawberry, and The Big Hungry Bear' by Don & Audrey Wood. This could have contributed to the children associating our mystery with bears and mice. We looked over pictures to talk about what they thought had happened.*

*Cambrie: It got yucky. It was outside too long.*

*Ella Jo: It was eaten.*

*Masan: Somebody bit it open. I do not know what, maybe it was a bear because bears have big teeth.*

*Lily: Jack thinks it was a raccoon because it's the only thing that would fit through the gate.*

*Masan: I miss the strawberry, I wanted to make a strawberry pie.*

*Ella Jo: Maybe a raccoon ate it.*

*Masan: I think the door was opened too and a bear broke the flowers.*

*Lucien: I wonder what could eat this, we have to think! A rabbit? Or, something a little bit big or tiny? A mouse, because it has little holes.*

*Lucien: A raccoon couldn't get through the fence, it has claws this big.*

*Julia: Masan's dad thought a raccoon bit it.*

*Lily: I think a bear dug it up because the bulbs are dug up.*

*~ Jill Bateman UNB Children's Centre*



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# BEACH WALKS



*The local beach is an important natural space for the children of Eel River Bar Community Daycare. A day of exploring and collecting is documented on a poster board.*



*This documentation keeps the children's memories alive and supports their stories of the day's adventures and discoveries.*



*~Eel River Bar  
Community Daycare*



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# APPLE PICKING

Sometimes documentation can be a handmade book of photos and captions.



Mrs. Everett taught us how to pick apples ...  
"Roll the eye to the sky."



Logan enjoying a freshly picked McIntosh apple.



Then she gave each of us our very own drawing bag.



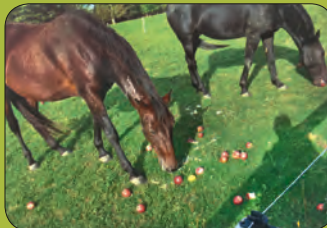
Look how far you can see...



On Friday October 1st we went apple picking to the Everett Family Orchard.



Our bus arrives!



Jocelyn says hi to her horse Timmy.  
Isaac stretches to stroke the horse's nose.



We climbed a very high hill to our McIntosh row.



On our way back to UNB.

There were many signs at the apple farm.



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# A SUNFLOWER STUDY

How do you support children's investigations of the natural world?

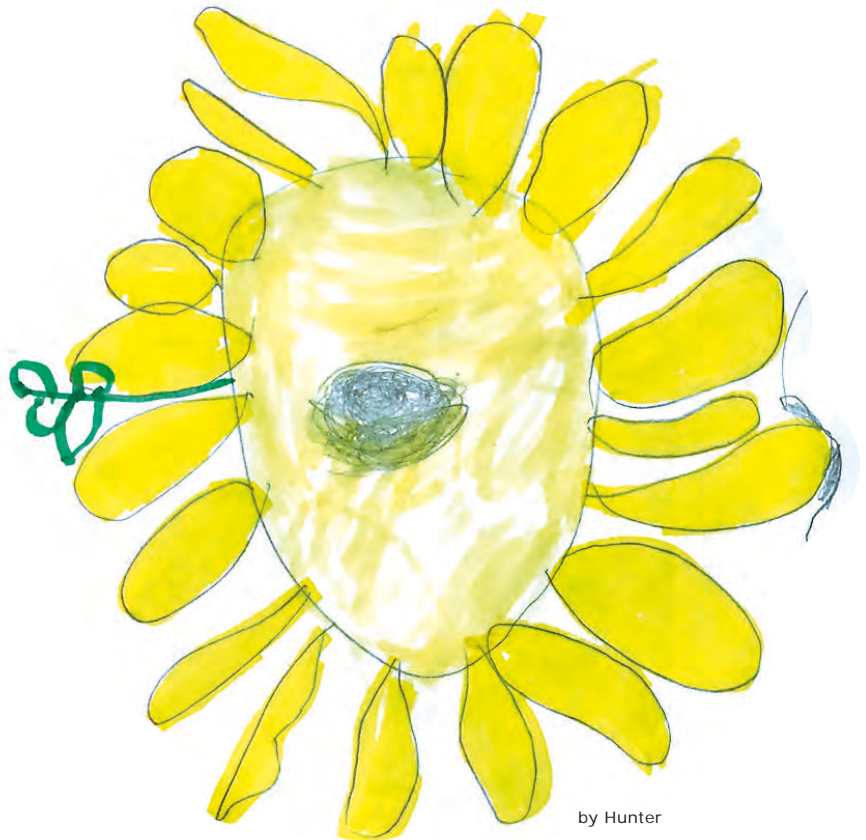
- Think about experiences, information books, and online videos
- Ask questions about curiosities
- Add markers, blank paper, and paints encouraging children to collect and represent information

*Give children a challenge:*

*How many new things can they see?*

*When armed with clipboards, paper and pens or pencils for drawing children may look at familiar [plants] in a new light.*

— Kolbe (2007, 107)



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# THE SNOWY HOLE

*“Hey, there’s breath coming out of that hole!”*

*We had noticed our breath in the cold air and now here was a hole with steam coming out!*

*We were careful not to disturb the hole. Many children were convinced that a baby moose was under the snow, but others had seen a squirrel in the area recently and wondered if that was the animal.*

*Another discovery outdoors thanks to the fallen snow, was how completely different a place we know so well looked! The children found their way to their “cave” and then Hudson made a wonderful discovery that led to the game of hibernating animals for the rest of our morning. He crawled down into a space under an evergreen tree and called it a den. Soon others joined him.*

*These discoveries inspired Lucas to write a story about hibernation. After dictating the story to Amanda, Jill read it and asked if he was going to draw a picture. He wasn’t sure how to begin so Jill suggested he use the moose from the classroom library. Malcolm joined Lucas to discuss the drawing. “What shape is his head? His body? How many legs does he have? What else do you notice?” Jill asked. Malcolm noticed that his body was an oval and Lucas noticed the antlers. After drawing the moose, he circled it to show his home.*



*As Malcolm and Lucas put Lucas’ picture in our nature journal they discussed the photos we had taken in the woods the day before of the hole. They made guesses as to what was in the “hole with breathing.” Lucas was convinced that it was a moose, but Malcolm thought it might be a mouse.*

*In search of answers to questions asked about creatures in the winter during our investigations, the children negotiated through several strategies. The children asked multiple adults in the classroom community for answers, discussed questions with peers, and used books and reference guides and the internet, just like when Isabelle was trying to find out if ants hibernate.*



*~ Jill Bateman and Candace Gallagher  
UNB Children’s Centre*



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"Why?"

"Because they thought they were more important. They didn't like that Indigenous people had their own culture and way of living that was different from their own."

"But those people made the land and the trees and the food for everyone. That's not fair that they just can take it away. That's stealing."

"Yes, it is."

"They must have been really sad. Why didn't the police help them?"

"Well, white people were very sneaky in how they took it."

"That's really sad, Mom. They made the earth for us... and then we took it away?"

"Yes, there have been a lot of very unkind things that have been done to Indigenous people."

"Like what else?"

"Well, there was also a time when Indigenous children were sent away to live in schools without their moms and dads because white people thought they needed to learn to be more like us instead of having their own beliefs. They weren't able to see their families or live the life they chose."

"Did they sleep there?"

"Yes they did."

"Did they miss their moms and dads?"

"Yes, and their moms and dads missed them too."

"I would miss you and Daddy a lot if I could never see you. They must have been so sad. What about on their birthday and Christmas?"

"No, not even then."

"Why didn't they come and get them?"

"Because the white people wouldn't let them, they threatened to put them in jail."

"Did that really happen, Mom?"

"Yes, that's hard to understand isn't it?"

"Yes, (tearing up). Why didn't anyone help them?"

"Sometimes people are scared of people who believe in different things than they do. They can only think about what they believe and what will benefit them. Do you know why it's important to talk about these things in the past even though they are hard?"

"Why?"

"So that something like that doesn't happen again."

"Everyone should be able to be happy with their own self and their family."

"One thing I know for sure is that Indigenous people are very resilient."

"Resilient?"

"Yes, even though everything was taken away from them, their land, their children, their belongings, they still held on to their culture and their traditions. No matter how hard we tried to change them, they persevered."

"Well that's good at least. We won't let that happen again, right Mom — because now we know?"

"I hope not. It is so important to listen to people's stories — good and bad — and to learn about what happened in the past."

We can learn a lot from Indigenous people, their connections to the land, how they treat the plants and the animals, the love and respect within their families and towards their elders, if we just listen.

I never knew about Skywoman until now, and already I have learned so much from her, and now I can share what I've learned with you, and we can learn together."

"Mom, it's fun painting together."

---

*Earlier in the summer, Beckham and I planted a flower and vegetable garden at his request. "I want to grow my own healthy food and share it with the neighbors and my nannies. I also want to help the bees", he said.*

*One day while doing our morning inspection of the garden, we found large amounts of earwigs on our lettuce plants. When I asked Beckham what he thought we should do, he replied, "Let them be, Mom. There is lots of lettuce. We can share." I remember thinking at that moment how wise his statement was. I now equate his statement with an empathetic wisdom and his ability to recognize the **instructions for the future**, as Skywoman outlined.*

~ Kristy Fitzpatrick UNB Children's Centre



# CONNECTING WITH VETERANS

Partnerships with other community services can create opportunities for intergenerational learning and relationships. When educators make a monthly or bi-monthly commitment to such an organization, the depth of these learning opportunities and relationships grow.

*“A memory is something you remember from places.”*

*“What is a memory?” This was the question we posed to the children one afternoon.*

*“A memory is something you remember from places,” stated Jillian.*

*Haydee expressed, “I think it’s something you forgot and then you remember. Like in Finding Dory, she forgets her family and then remembers them.”*

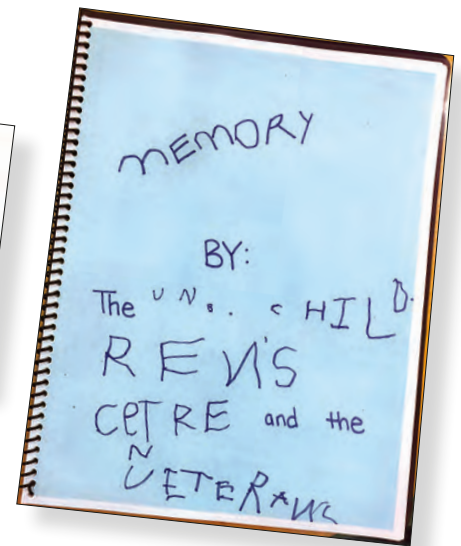
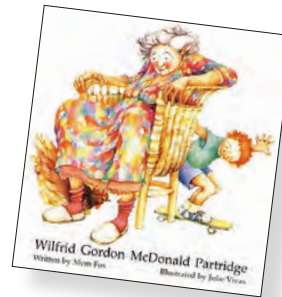
*“Maybe it’s a bad dream,” Malakai said.*

*We read Mem Fox’s “Wilfred Gordon McDonald Partridge”, in which Wilfred Gordon befriends an elderly woman named Miss Nancy Alison Delacourt Cooper (she has four names just like Wilfred Gordon!). However, as Miss Nancy begins to lose her memory, Wilfred Gordon goes on a quest to discover what a memory is and collect items that will help Miss Nancy remember.*

*We began a joint project between the Veterans Health Unit to author a book containing our favourite childhood memories. Each child illustrated their favourite memory. When we completed our pages, we read the partially-completed book aloud at together time.*

*Each month we visit the Veterans Health Unit. This time, as we sat down together, we saw several photos of the veterans on the table.*

*“My full name is Douglas Crawford Downing”, said our friend Doug as he held up his photo to show the children. “This is a photo of Doug when he was only 5-years-old”, explained activities’ coordinator Janet. She continued, “Look at him in his fancy coat and top hat!”*



**Somehow we have to get older people back close to growing children if we are to restore a sense of community, knowledge of the past, and a sense of the future.**

— Margaret Mead



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*"Hey, my Papa's last name is Douglas!" exclaimed Malakai.*

*"The photo is only black and white colors!" noticed Emma. Sullivan noticed more photos of the veterans on the table. "Look at this one too!"*

*We also enjoyed being able to tell the veterans about our favourite memories:*

*Reese: It's me!*

*Destiny: I was going to the United States.*

*Karam: I got two cars.*

*Malakai: There were so much pools there.*

*Did you know that one of the veterans is an author? Our friend Don gathered us together and read us his book "How Willy Became an Explorer."*

*After a snack together, we re-read Wilfred Gordon MacDonald Partridge. As we read, one of the veterans exclaimed, "Ooooo.....scary stories!" and when Wilfred Gordon asks about memories, the veteran began to sing us the Andrew Lloyd Webber's song, "Memory." This has inspired us to learn more about the songs the veterans would have enjoyed as children. We are listening to classical music, jazz, Broadway musical songs, etc. ... and loving listening to the variety of musical styles!*

*After our visit, Janet, the Recreation Therapist at the Veterans Health Unit, sent us pages by each veteran sharing their favourite childhood memories. We added these pages to the children's memory book.*

*~ Hannah Jarvis UNB Children's Centre*



## BOOKS ABOUT SENIORS TO READ TOGETHER

*Lola and the Rent-a-Cat*, by Ceseli Josephus Jitta

*Nana Upstairs & Nana Downstairs*, by Tomi dePaola

*Grandma Calls Me Beautiful*, by Barbara M. Joesse

*Drawn Together*, by Minh Lê

*Now One Foot, Now the Other*, by Tomi dePaola

*Night Noises*, by Mem Fox

*Grandpa's Song*, by Tony Johnston

*Miss Tizzy*, by Libba Moore Gray

*No Mirrors in my Nana's House*, by Ysaye M. Barnwell

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# Learning About Wreath Making With Elder Margaret



Kathy is presenting Elder Margaret with an offering out of respect and for her knowledge that she is sharing with all of the children and staff.



Elder Margaret talked to the children about why they pick bows and what they do with them. How they used to use them to earn money to raise their families. She also spoke about the different types of trees they would pick bows from and when it is best to pick them.



Her son Luke was there to share his experiences from when he was a young boy. The jobs they had to do and how they helped out their family to earn money.



A box filled with bows to make her wreaths.



The children were very interested in hearing the stories from Elder Margaret and Luke. They assisted by picking bows out of the box and handed them to Elder Margaret.



She loved seeing the children and hearing the questions they had for her. She showed the children what the wreath looked like when it was all done. Our visit with her was very informative and lots of fun!

**Curriculum Ties:**

Well Being, Diversity and Social Responsibility

Written By: Jenny Lavigne  
Eel River Bar Community Daycare

~Jenny Lavigne Eel River Bar Community Daycare

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# PLACING FIRST NATIONS BOOKS IN CHILDREN'S LEARNING ENVIRONMENTS



*Books transmit cultural norms and understandings, yet many commercially available books are inaccurate, offensive, or objectifying of Indigenous peoples.*

– Rowan (2010, 164)

## When selecting picture books consider:

- Does the story contribute to readers' knowledge of Mi'kmaq and Wolastoqiyik or other First Nations histories and lands?
- Does the story enhance appreciation and respect for Mi'kmaq and Wolastoqiyik or other First Nations ways of knowing and being?
- Does the story familiarize students with language or dialects of the Mi'kmaq, Wolastoqiyik or other Indigenous communities?
- Can children see themselves in the book? How are children depicted?
- Can children see family relationships of interdependence that explore collaborations, conflict, and cooperation? Are multigenerational relationships shown?
- Can the reader position themselves within Indigenous world views that recognize and value the interdependence of relationships with people, places, companion species, and things?

— adapted from *Darling's Principles* cited in Iseke-Barnes (2009)



## BOOKS TO READ TOGETHER

*The Song Within My Heart*, by Dave Bouchard & Allen Sapp

*The Boy Who Lived With The Bears: And Other Iroquois Stories*, by Joseph Brucharc & Murv Jacob

*Shin-chi's Canoe*, by Nicola I. Campbell & Kim La Fave

*The Enchanted Caribou*, by Elizabeth Cleaver

*Tihtiyas Et Jean. Tihtiyas Naka Jean.*, by Natalie Gagnon, Donald Soctomah & Naomi Mitcham

*Weska'quelmot Apje'juanu*, by Sherry Fitch & Bernie Francis

*How The Cougar Came To Be Called The Ghost Cat*, by Michael James Isaac

*For The Children*, by Rita Joe & Burland Murphy

*Muin and the Seven Bird Hunters Muin aqq Luiknek Te'sijik Ntuksuinuk*, by Lillian Marshall, Kristy Read & Sana Kavanagh

*Wolastokewi Latuwewakon* by Lyndon Sappier



## ADDITIONAL RESOURCES:

[www.goodminds.com](http://www.goodminds.com)

[www.corelearningresources.com](http://www.corelearningresources.com)

[www.wabanakicollection.com](http://www.wabanakicollection.com)

(The Wabanaki Collection, First Nation Teaching Resources, New Brunswick)

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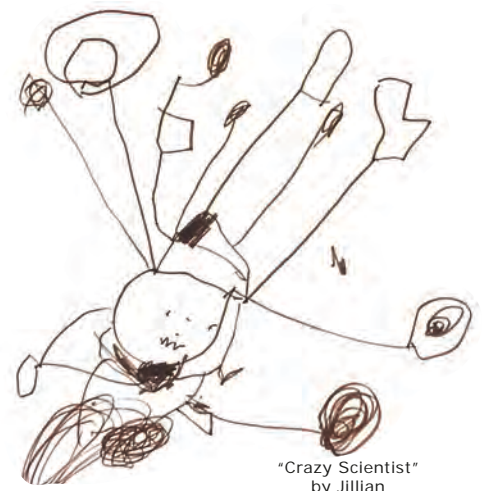






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"Crazy Scientist"  
by Jillian





