

## TEACHING GUIDE

A Classroom Companion to

# Emma's Eggs Emma and the Coyote Emma's Cold Day Emma at the Fair

Written by Margriet Ruurs

Illustrated by Barbara Spurr

Fitzhenry & Whiteside Publishers, Toronto

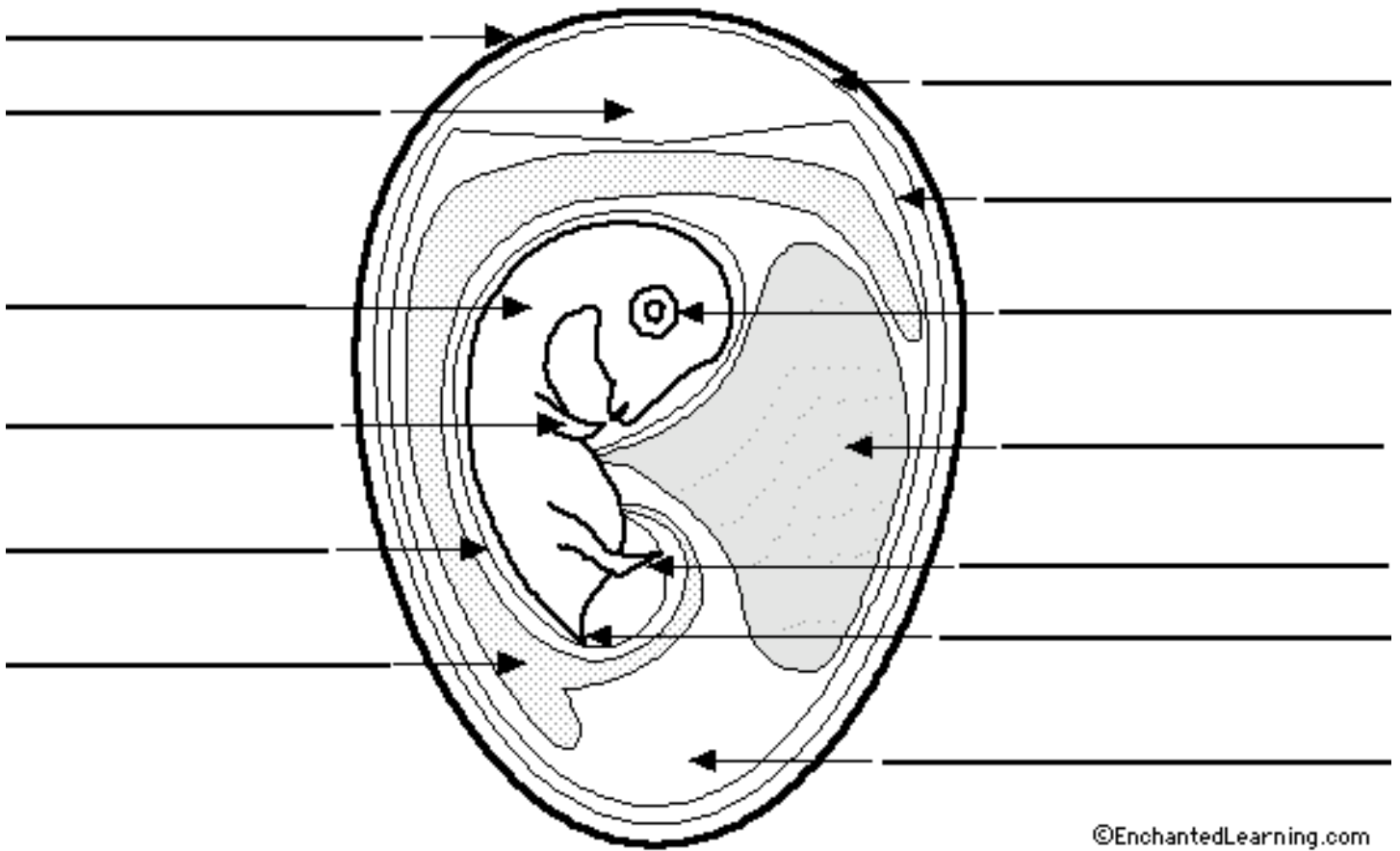
- You will find chicken and egg activities here: <http://www.enchantedlearning.com>
- See [www.margietruurs.com](http://www.margietruurs.com) "What Other Schools Have Done" for paperbag chickens and more.
- Draw a large chicken and cut it out of white paper. Have students draw the outline of their hand and cut it out. Staple all white paper hands to 'Emma' to form feathers.
- Hatch eggs in an incubator. Have students research chicken and hatching process. Keep a class diary.
- Decorate hard boiled eggs.
- Have an Easter egg hunt in the classroom.

### **EMMA & THE COYOTE**

- Draw up an alternative menu of food for coyotes to eat
- Match farm animals and their food (cut from picture in magazines)

### **EMMA'S COLD DAY**

- Give students a picture of Emma in various positions. Have them draw clothing to help her stay warm.
- Draw a map of the farm and mark her path in chicken tracks.



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**air cell** - a space at the large end of the egg, between the inner and outer shell membranes.

**albumin** - the egg white. It provides protein and water for the embryo and protects it from microorganisms.

**allantois** - a sack that holds some of the embryo's waste. It is attached to the embryo near the legs.

**amnion** - a membrane that surrounds the embryo, protecting it from dehydration (losing water) and shock.

**eggshell** - the hard, protective coating of the egg. It is semi-permeable; it lets gas exchange occur, but keeps other substances from entering the egg. It is made of calcium carbonate.

**embryo** - the developing chick inside the egg.

**eye** - large and prominent on the head.

**inner shell membrane** - the thin membrane located between the outer shell membrane and the albumin.

**leg** - one of the lower limbs of the chick.

**outer shell membrane** - the thin membrane located just inside the shell.

**tail** - located at the far end (the posterior) of the embryo.

**wing** - one of the upper limbs of the chick.

**yolk** - the yellow part of the egg; it contains nourishment (food) for the embryo.

**Emma's Eggs by Margriet Roars**

This is the first in three books about a chicken who sometime finds life puzzling and challenging, but with her “plucky” attitude, she always manages to remain the heroine of the henhouse. Children connect to her dilemmas and her feelings and are captivated by the colourful illustrations. This is a wonderful book to develop language and viewing with younger children. One of the aims in writing this sequence is to show how the processes can be adjusted to continually challenge children by requiring increasingly sophisticated responses.

**Session One**

**TEACHER TALK:**

This morning I want to introduce you to a very special chicken named Emma. Our important brainwork today is to think like detectives. So ... our detective hat on ...clean your detective glasses ... put your detective glasses on ...and get ready to search the pictures for the clues that will tell us what the story is in the book, Emma's Eggs.

**Connecting**

**Projecting an Image**

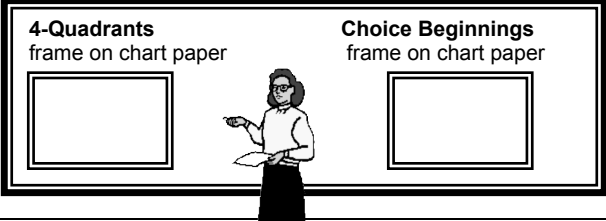
**Projecting an Image** invites one half of the class to view a picture and send it in words to the other half of the class.

The simplest version of this process begins in kindergarten when the teacher holds the book so that the children can't see the picture and describes the picture to the class. Deliberately the teacher leaves out some important information and the children are quick to identify the missing details that were needed to imagine the illustration. Then the children put into language an illustration that the teacher can't see.

- For a version of this process done with partners, see Be Good to Eddie Lee.
- For a version of this process which includes Choice Beginnings see Bubba and Trixie.

The following version begins by setting up two parallel sets of desks facing each other. The “speaking” half of the class will use the **4-Quadrants** frame to organize their thoughts and words to describe the picture. The “listening half” of the class will use the **Choice Beginnings** frame to support their wondering and predicting about the picture they are about to “hear”.

4-Quadrants  
frame on chart paper



1. Students in A/B partners consider the images, sensory details, feelings, and words that will fully convey the picture.

3. Students “send” all the information about the picture across the room.

5. The roles are reversed.

1. Students also in A/B partners, develop questions and predictions about the upcoming picture.

2. Students express what they wonder and predict what will be in the picture.

4. Students ask clarifying questions, see the picture and give feedback.

## Coaching Point:

The demands on attending, listening, thinking, formulating language, imaging, etc. are very high in this process. At first, two pictures will exhaust their concentration and efforts.]

The session ends with the students reflecting about their brainwork when they used this version of **Projecting an Image**, and with the students setting goals for the next time they work with process. The illustrations are put up on the wall for the children to view until the next session.

## Session Two

### TEACHER TALK:

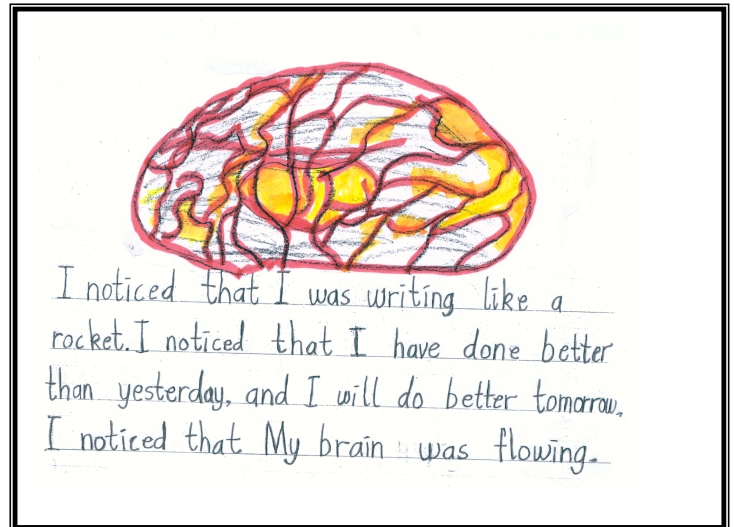
Some important illustrations from Emma's Eggs are up around the walls. I noticed many "detectives" carefully searching these pictures for the clues that will tell us what's going on in the story. Today we will use a process called **Five and Tell** and your task will be to decide the five most important clues and weave them into a story you can tell.

### Connecting Five and Tell

The students orally share their thinking about the five most important ideas in the pictures. The teacher then gives each set of partners one cardboard strip. Their task is to agree on the five most important ideas, and write or sketch them on the strips. Students present their negotiated ideas and have an opportunity to revise, refine or extend their ideas.

Partners slip back into their roles as detectives and use their refined cardboard strips to arrive at an oral prediction about Emma's Eggs.

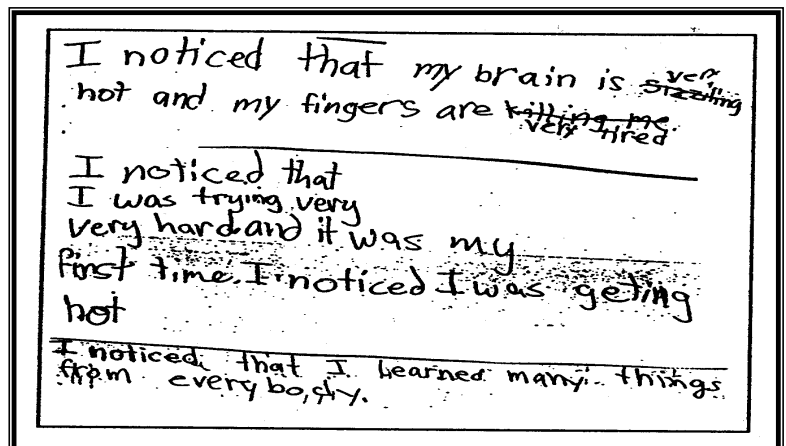
While listening to the predictions, the teacher helps the students to identify what works and they begin to establish a beginning set of criteria.



## Criteria for Predictions:

- ☐ uses information from all of the pictures
- ☐ explains action in a story
- ☐ makes sense
- ☐ believable
- ☐ shows a problem and a solution
- ☐ makes pictures in our thinking

The session ends with the students drafting and presenting their own predictions and reflecting on what they noticed about their "detective work" and their writing as they worked with the **Five and Tell** process.



## Session Three

### TEACHER TALK:

You have been excellent detectives searching out the important clues and weaving them together to tell a story. Before I begin reading Emma, does anyone have any new ideas or questions about the story?

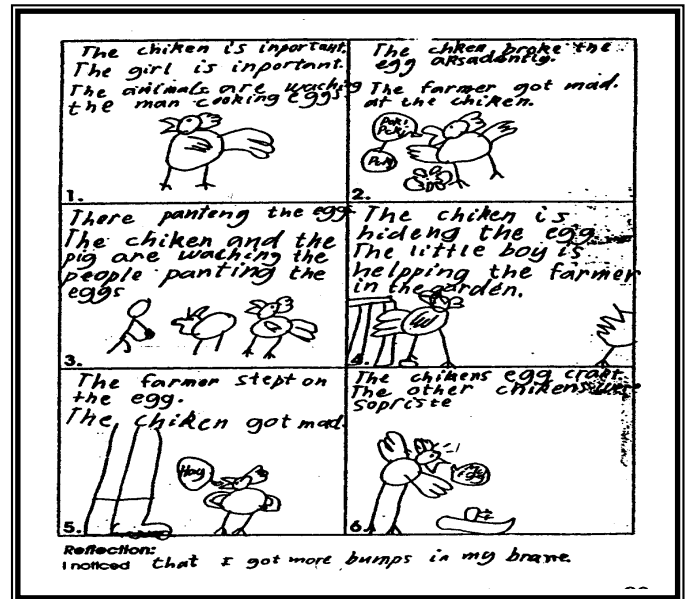
Today while I'm reading Emma's Eggs, you will have the opportunity to listen and notice how closely your prediction matches what the author wrote.

While I'm reading your job will be to listen for what's important in the story. We will use the process **What's Important and Why** to help us gather and understand information from the story.

### Processing

#### What's Important and Why (See Tool-Kit)

The teacher reads the story and students capture important points in the boxes on their sheets. The teacher encourages them to show their ideas in words and sketches. Partners discuss their papers looking for new ideas and connections. The important items, the whys and the connections are shared as a class. Chunks of the story are processed interactively until the story is completed.



### Transforming

#### Imaging

The teacher establishes a quiet focus and speaks softly and slowly to help the students picture/image Emma's world:

*See yourself as Emma, changing...(1-2 second wait time allows the brain to generate images)*

*Notice the pebbles, the driveway and the chicken coop...*

*Feel the nest....*

*Hear your sounds of amazement...*

*Notice the egg and the animals watching...*

*See yourself with the second egg...*

*Feel the jumping and scrambling...*

*Hear the shooing away...*

*Notice your feelings after the water bowl...*

*Feel yourself scratching your head...*

*Notice the painting...the hiding...*

*Hear the farmer when he stepped...*

*See yourself shooing everyone away...*

*Notice the chick...*

#### Writing in Role to Show not Tell (Tool-Kit)

The students begin by telling their partners what it would be like to be Emma. After a class sharing, the students put pencil to paper to write to show Emma's story. The teacher invites students to read their first few sentences. A beginning set of criteria emerges from the discussion of these early drafts.

CRITERIA FOR POWERFUL STORIES EXAMPLES/EVIDENCE	
<ul style="list-style-type: none"> <li>feelings</li> <li>voice</li> <li>important ideas with reasons</li> <li>show the problem</li> <li>words that make pictures, sounds</li> <li>flows from beginning to middle to end</li> </ul>	<ul style="list-style-type: none"> <li>confused</li> <li>depressed</li> <li>sad</li> <li>When you heard Emma speak</li> <li>"I feel confused"</li> <li>"I'm just sitting in the nest"</li> <li>sad – tries to do best</li> <li>Here I am all alone.</li> <li>No one appreciates me</li> <li>She is trying to do her best but ...</li> <li>Shout</li> <li>Shoo! Shoo!</li> <li>Scrambling</li> <li>confused, showed why and then left us knowing she was confused.</li> </ul>

As the writing is finished, students in partners share the most powerful parts of their writing. After sharing, the teacher and students reflect orally on what they noticed about their thinking and writing as they used the processes.

#### Student #1

First Draft:

I feel confused. I try to help, but every time I do what I see the farmer's wife do with my eggs but the farmer says, "No! No! No!"

#### Student #2

First Draft:

Here I am, my name is Emma, I have tried very hard to help the farmers but they don't like what I do.

### Session Four

#### TEACHER TALK:

Last night I got so excited when I read your Emma stories. Today I am going to read some passages to you. You and your partner will talk about the writing and tell me why you think I chose it.

#### Connecting

Students identify evidence of the criteria in the samples. The criteria may be refined or extended during this time. This is a perfect time to give all the children a highlighter and ask them to find evidence of the criteria in their writing. At sharing time Emma's "tok-tok" is heard amongst the sounds of animated voices. There is energy and joy in the celebration of children's writing. This sharing leads naturally to the question, "What would you like to see more of in your writing in the next draft?". After helping the students to set personal goals, the teacher outlines the lesson and the intent to use another process to think with the story and write again.

#### Processing

##### Talk Show (See Tool-Kit)

Much enthusiasm is evident as students assume the roles of Emma, the interviewer and the audience. Some time needs to be devoted to shaping questions that will reveal Emma's thoughts, feelings and experiences. Questions and responses are continually substantiated by returning to the story. The dramatization is enhanced by a few small props.

#### Transforming

##### Writing in Role-To Show not Tell

The teacher refers the students to the criteria and the students set out the personal goals they have established for this second draft. A/B partners talk explaining what life would be like for Emma, and they write again. Students write for four or five minutes, stop, listen to beginnings and continue writing for about ten minutes. The session ends with the students and the teacher reflecting about what Emma learned in the story and what they learned through being engaged with her story.

**Student #1**

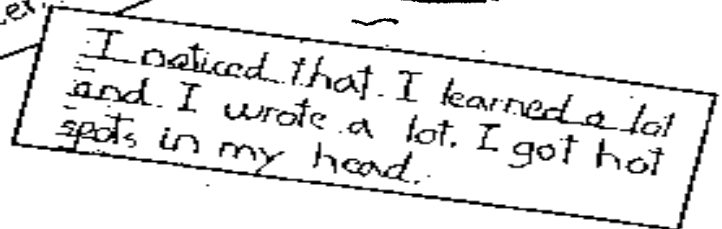
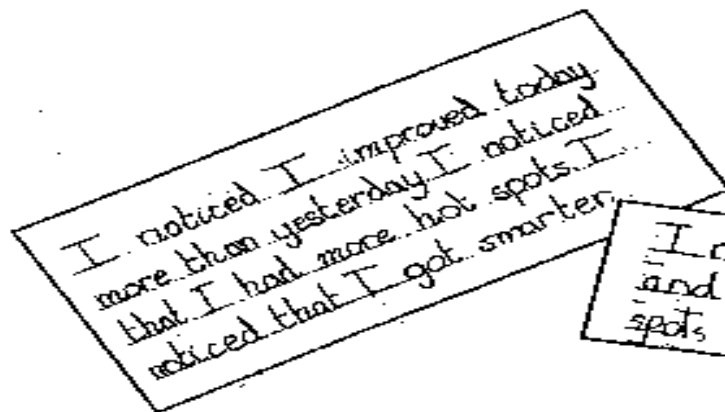
Second Draft:

My name is Emma. I have just laid my first egg. I feel proud. But the farmer's wife took my egg away, so I followed her to the house to see what she would do. Well, she scrambled my egg. So the next day I laid another egg. Then I scrambled my eggs with my feet. But the farmer said, "No!" I am confused.

**Student #2**

Second Draft:

Hi! I am Emma. I am sitting in my nest because nobody likes me. I try to help but they shoo me away. I am very depressed. I don't know what to do to help. I have tried scrambling my eggs, boiling them, and painting them, but they don't like it.

**Final student reflections**

I noticed that I got more bumps  
in my brain.  
I noticed that my thinking went bigger  
than it usually is.  
I noticed that my questions were a  
little hard to answer.  
Do you think that?





So, when Emma laid another perfect egg the next day, she jumped on top of it and scrambled it with her feet.

Line drawing by Barbara Spuril. Text from *Emma's Eggs* by Margriet Ruurs.

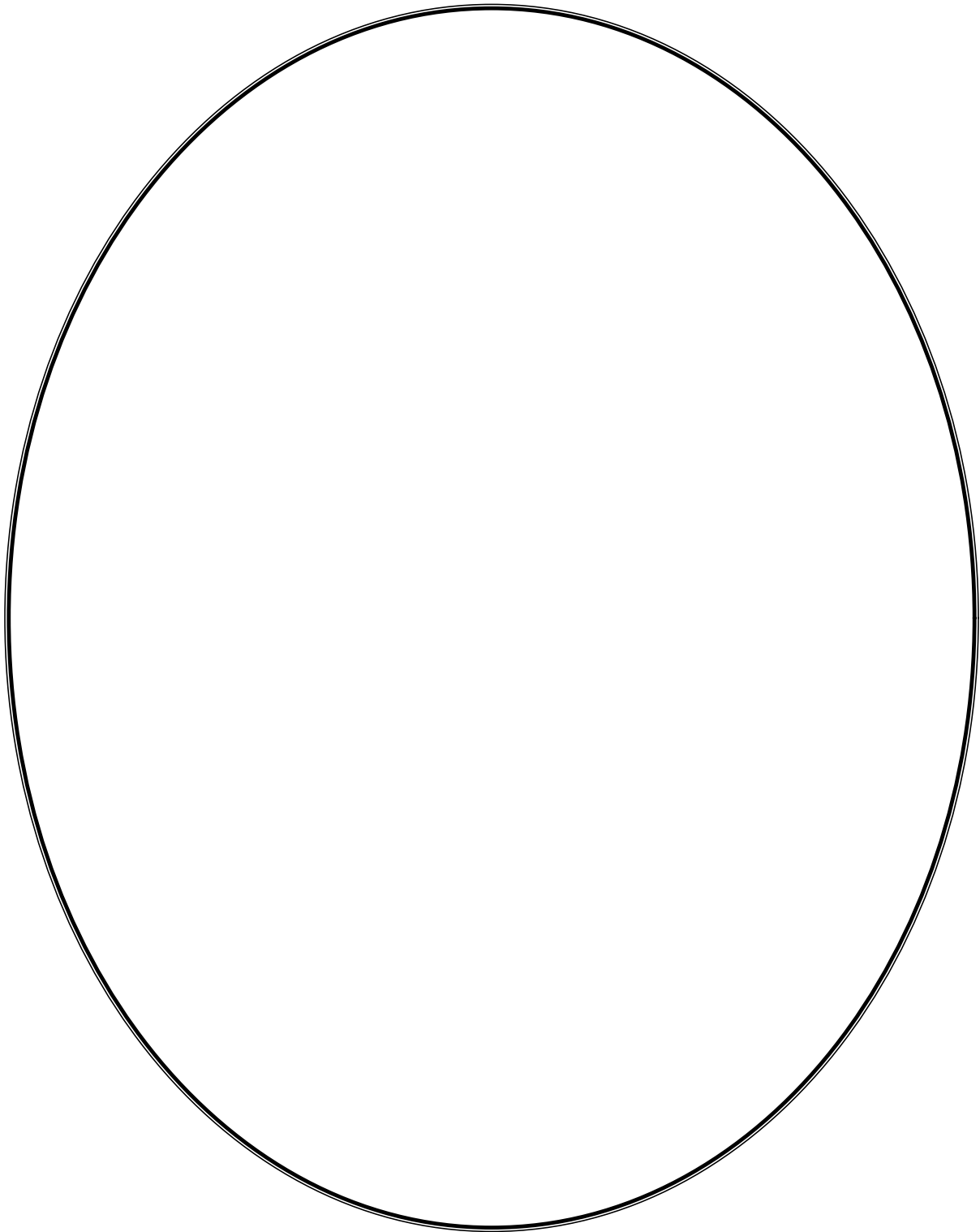


## **CHICKEN CRAFTS:**

### **Making Egg Shaped booklets:**

**Fold a sheet of paper accordion style, landscape wise. Trace egg shape below and cut out.**

**Paste several folded sheets together to make booklets. Students can use booklets to write their own egg-stra special stories.**



### **RECOMMENDED OTHER BOOKS:**

Souperchicken, Mary Jane & Herm Auch

Chicken Cat,

Big Egg. Molly Coxé

Dora's Eggs, Julie Sykes

The Great Egg Hunt, Maggie Kneen

Little Lumpty, Miko Imai

Kele's Secret, Tololwa Mollel

Eggs and Chicks, Fiona Patchet

Chicks & Chickens, Gail Gibbons

The Chick That Wouldn't Hatch, Claire Daniel