

## **Report to the South Haven Community Foundation**

### **Executive Summary**

#### **Drawing Children Into Reading: Projects 64 & 120**

#### **A Longitudinal Study at South Haven Maple Grove Elementary**

This report describes a study sponsored by the South Haven Community Foundation and conducted in the South Haven Public Schools from September 2008 to June 2011. Wendy Halperin, author/illustrator from South Haven, Michigan, wanted to see what would happen if she spent a sustained period of time drawing with children. She spent 70 minutes, once a week drawing with two kindergarten classes during the 2008-09 school year, and then drew 70 minutes a week with 111 first graders during the 2009-10 school year. Those children have now completed 3<sup>rd</sup> grade in June 2011.

Children who participated two years in Drawing Children Into Reading exhibit literacy levels characterized by the following attributes:

- ∞ Better pencil grips which in part account for better penmanship than a control group of similar demographics
- ∞ Word generation that exceeds the control group's stories by more than 50%
- ∞ Reading abilities that achieve the top proficiency level on state assessments three times more frequently
- ∞ Increased powers of observation which lead to more expansive composition/ narratives.

We had two broad purposes in this study. Ms. Halperin wanted to know if the children retained their pencil grip and ability to form letters well during the four year period of time. Because the lessons are designed around books and hearing information, the researcher wanted to know how these programs, Project 64 & Project 120, impact the academic performance of the students who participated.

Two different schools were part of this study: Maple Grove Elementary School in South Haven, MI and a control school also from Southwest Michigan. Both schools have similar demographics and almost equal number of Caucasian, African American, Hispanic and Asian students. Maple Grove School consists of 62% at risk students, while the control school has a 60% at risk population.

Two evaluation rubrics, with some overlapping items, were used to evaluate the students' writing papers. The results of this study shows that the children at Maple Grove School in South Haven, MI have succeeded in retaining their good pencil grips and form letters

that are very easy to read. That speaks to the first of the two purposes. The second purpose is answered by integrating analyses of the two rubrics. The research school students' writing is generally interesting to read with lots of detail added to help the reader "get a picture" in his/her head; the writing has a flow that resembles a story.

2011 data from the Michigan Educational Assessment Progress (MEAP) reinforces the assertion that Project 64 and 120 participants become good readers. The state reading tests are scored from 1-4 with a 1 being the highest. The MEAP results of the 22 students from the research school show 19 of them scoring a 1 on the assessment. The control school had a total of 6 out of 22 students scoring at the top level on the assessment. These results reveal that the research school students performed more than three times better than a control group with similar demographics.

More research is planned for the school year 2012-13 with two other districts, one in Detroit, Michigan and one in Homewood, Illinois. The demographics are quite different in those two districts and it will be interesting to see if we get results as positive as those of this study.

**Report for South Haven Community Foundation**  
**Drawing Children Into Reading: Projects 64 & 120**  
**A Longitudinal Study at South Haven Maple Grove Elementary**

The purpose of this report is to describe a study, sponsored by the South Haven Community Foundation, which was done over a period of four years. In 2008, 44 kindergartners received drawing instruction from illustrator/author Wendy Halperin for eight months during their kindergarten year in the South Haven Public Schools, Ms. Halperin went into the classrooms of teachers Sandy Weiss and Jennifer Jarvis once a week for 70 minutes each week. She taught the children to draw bugs, bulldozers and ballerinas, along with drawing the letters that made up the words to describe what the children drew that day. (See attachment B)

There are three attachments to this report:

- ∞ Attachment A: Description of the four projects being used at this time
- ∞ Attachment B: Table of Contents for Project 64 Curriculum Manual
- ∞ Attachment C: Table of Contents for Project 120 Curriculum Manual

Ms. Halperin wanted to continue working with the same 44 children in first grade that she had worked with in kindergarten, and approached the principal of the school about the idea in September 2009. At that point the 44 children were dispersed to four different classrooms. The principal gave her permission to teach all 111 children in the lunchroom. Having worked with large groups of children for many years by going into schools and drawing with children in gymnasiums in an “assembly” style program, she did not find working with 111 children in the lunchroom in the least way daunting. As a result, these first graders received drawing instruction once a week for 70 minutes. The 1<sup>st</sup> grade program, which is called Project 120, was piloted that year.

In just five years, the project has grown from 44 students to over 11,000 students drawing, listening, developing fine motor skills, using a correct pencil grip and feeling a new confidence about drawing and handwriting. The results are legible handwriting, an increase in attention span, and improved observational skills that support students in their reading and writing efforts.

Wendy Halperin describes how Project 120 “The Genre Project” came about.

I was doing research for a book at the Chicago Public library on the 8<sup>th</sup> floor. I saw the structure of the library in different “genres” and thought...if we could expose children to this amazing place, they might want to explore like I was doing! I then went to each desk, on each of the eight floors in the library and

asked the simple question: “If you had to leave Earth and go to Mars, what book from your section of the library would you want the children on Earth to know about? They all made a suggestion.

From there I asked educators to help me narrow down the list to come up with the perfect book as an example of each genre. Our team will continue adding books to the project for teachers to share. We draw from that list and as the students develop fine motor abilities, attention span, and hand eye coordination, together we fall in love with books and where they can take you. My favorite quote about books is: “Books are where you lose yourself and books are where you find yourself.

Project 120 has changed somewhat over the evolution of four years but the basic premise was and is that the children would be introduced to various genres of literature in order to increase their connection to literature. The project asks the question: Why would you want to read? We expose the students to biographies, fiction, adventure, non-fiction-dinosaur facts, fables, etc. Students also write in the different genres. The books used are not necessarily stories that the children in first grade are able to read on their own, but they have the linguistic processing abilities to understand the stories. Wendy would tell the children the stories as they drew. (See Attachment C)

First grade students were given 120 crayons over a period of time. Children learned how to find and read the names of the crayons and loved using the big words like *periwinkle* and *macaroni and cheese*. The crayons have lovely names and the children learn many of them. Ms. Halperin designed and produced a “box” with nine dividers so the children can organize their crayons by different colors: for example, all the shades of red are in one section, all the blue shades in another, and so on. The ninth section is for holding their six-inch ruler and pencils.

Their new artistic skills are intended to link with and lead to excellent handwriting, composition, observation and reading and writing skills. Over the years of observing Wendy working with the children, what is most noticeable is very explicit teaching. While the children are drawing an object, they are listening to Wendy focuses their attention onto every little detail and are talking about them. In the process, they learn to observe.

Vygotsky discusses the internalization of social speech: “The relation between speech and action is a dynamic one in the course of children’s development” (1978 p.27).

In order to disseminate the projects incubated in South Haven, Wendy has conducted workshops the past three summers in various cities in Michigan and Illinois. By the Fall of 2011 248 teachers have received instruction from Wendy on how to implement all of the projects into their classrooms. They receive the necessary training and supplies to get



them started. Also at this point, over 11,000 children are benefiting from South Haven's Projects 50, 64, 120 and Project Curiosity.

As you read this report, you will see the word "observation" used many times. The explicit teaching and the explicit talking as the children are using their hands eyes and brains to reproduce the image that Wendy is drawing, apparently has a huge impact on the power of observation that the children develop.

Sheridan (1997) writes, "A drawing-based writing program provides a natural way to normalize certain aspects of neurochemistry relating to attention, motivation, cognition, and highs or peak experiences. This process of normalization has self-regulatory aspects. Students doing Drawing/Writing bring their own attentional, motivational and cognition systems to alertness, teaching themselves to focus, attend, examine, express, to initiate, sustain, and to regulate thought processes" (1997, p. 51).

Ms. Halperin wanted to teach the children good penmanship and to give them the experience and the joy of drawing. The instructional experience is very calming as the lights are dimmed; and using a document camera, and a large screen, she and the children spent the year drawing all kinds of images. The instructor sits off to the side of the room so he/she does not block the view of the screen at any time. All of the children are seated facing the screen so they do not have to twist or turn to see the image projected on the screen.



Project 64 instructions in Jennifer Jarvis' Kindergarten classroom.

A student teacher is using a document camera to project the images she is drawing so the students have an excellent view of the drawing instruction.

After completing an image, the children would take a six- inch ruler which Wendy had provided, and draw three lines under their picture and then proceed to *draw* the letters in the word that described their picture. Their attention is focused on using the mid-line, as

they label their drawings. By drawing the letters in a very explicit manner, the children learn how to make circles for *round* letters, and straight lines and half lines for *stick* letters. The children are focused on the word(s) describing the picture they had just completed drawing. This word has meaning since they have just drawn an image of what the letters represent. Laurel Maribel (2010) describes this process as

a meaningful and natural literacy extension of their world, something they see everyday, and have begun to understand the significance of that word. Incorporating art in conjunction with writing into the natural surroundings and work of children can be seen as more conducive to the child's natural learning process. (2010, p.1)

Two previous studies have shown *Drawing Children Into Reading* to be a curriculum that positively impacts preschool through 2<sup>nd</sup> grade students. A study funded by South Haven Community Foundation demonstrated that even preschoolers develop good pencil grip via Halperin's curriculum Procedures (Smith & Smith, 2010). An earlier study showed that educators can distinguish the children's work both in writings alone and in writing/drawing combinations from a control group's work (Smith & Smith, 2009).

The kindergartners from 2008 have now completed the third grade. Not all 44 of the children still attend the research school, but 33 of them attended as of June 2011.

### **Purpose of the Study**

There are dual purposes for doing this third study: Ms. Halperin wants to know if the children in the study retained good handwriting as they progressed through the grades. She passionately believes that legible handwriting is important even in this day of computers, electronic pads and cell phones. Sheridan's study reveals the following:

Children learn better in situations designed with their interests and abilities in mind, including their need to be physically active. Drawing and writing with pencils and pens differs qualitatively from using a computer mouse or a light pen as motoric stimulation and training, particularly with young children whose bodies require more extensive involvement. (1997, p.48)

A second purpose was led by the researcher who wants to know if the drawing instruction received in kindergarten and first grade affected the children's academic abilities as they progressed through third grade. Are the skills related to writing and drawing skills that still exhibited themselves? The researcher also wants to know if there might be a causal effect showing that the children tend to write more as a result of having the drawing instruction. There have been studies stating that if the children find it easier to actually form the letters and words; will that result in the children actually writing more about a particular topic (Routman, 2005). I also wanted to know if drawing their ideas resulted in the children writing more details. Olson (1992) discusses how language arts teachers

can encourage both *visual and verbal learners*. When children are taught and encouraged to draw, and we will assume that the children are already able to speak, then putting the two together allows them to include more details in their writing. As Olsen puts it, “When children are educated with both the visual and the verbal modes of learning, they can move back and forth between these domains without effort (1992, p.51).

Sheridan in *Drawing/Writing and the New Literacy* (1997 p.44) states that “Research suggests that one kind of attentional activity can ‘tune up’ the brain for another more demanding activity.” Empirical research with her program, Drawing/Writing, demonstrates that students who write after they draw transfer attention and processing power to their writing. Sheridan also writes about the important brain connections being built during instruction similar to *Drawing Children Into Reading*:

The Drawing/Writing program assumes that students, even very young ones, come to the classroom equipped with knowledge and skills, and that interest and growing skills in drawing can be used to encourage other kinds of skills as well. Because practice with spatial information creates neural structures necessary for linguistic processing, drawing acts not only as an attentional and affective cue but as a neural net-weaver, too (1997, p. 44).

This research connects with hers. Four years ago this researcher interviewed the two veteran teachers who first used Project 64 and learned that they felt that this group of children had greater observational powers than children the teachers had taught in previous years. By way of explanation, they claimed that this group of children noticed things like punctuation, endings on words, and were able to “sound out” words because they noticed the phonetic parts of words. They claimed that very few students in previous years had these abilities, but that this group of children had many members who did have them. Follow-up interviews have shown that this trend continues each year they use Project 64.

A third grade teacher who had 15 of the 33 children in the study in her classroom this year, commented that these children were different. When questioned what she meant by that, she explained that they “thought outside the box”. She said, “They are very creative, have a lot of initiative and confidence to try new activities and have good powers of concentration.”

### **Research Question**

As there have been more observations in classrooms, in both the research school and the control school, it has revealed that Project 64 and 120 are having an important impact on the academic achievement of the children involved. The children are exposed to 70 minutes of linguistic discourse on the part of the teacher who is leading the drawing class.

The teachers are discussing books on which the lessons are based so the children hear a great variety of language. At the same time the children are actively involved in drawing. They are focused to the point that they do not ask to use the bathroom, talk out of turn, or even have discussions with their neighbors.

The research question evolved to become: Does Project 64 participation in kindergarten, and Project 120 instruction in 1<sup>st</sup> grade continue to impact the academic performance of the children after a period of four years?

## **Methodology**

In May of the school year 2010-2011 drawing/writing samples of the students in the research school and the students in a control school were collected. Both groups were given the same prompt which was; *Draw a picture and write a story about a good time you had with your family.* Both groups of students wrote in their classrooms. The research group was given the directions from their classroom teachers and the control group was given the directions from the researcher with the classroom teacher present during the entire writing time.

Both schools are located in Southwestern Michigan and are small towns surrounded by farm and orchard land. The demographics are very similar with almost equal ratios of Caucasian, African American, Asian and Hispanic populations. The research school was listed at 64% at risk when the original study began, but was listed at 62% at risk for the 2010-11 school year. The control school was listed as 60% at risk according to the State of Michigan website.

Since the researcher is looking at academic progress with writing, it was necessary to gather information about the students' writing and not just their handwriting and drawing abilities. A rubric was designed that looks at 14 different aspects of writing. The "craft" of writing became very clear as the children's papers were read.

## **Results**

The attached chart shows the total number of responses made by the 22 children randomly chosen from each school. On the left you have the item that was being studied, the middle column shows the results from the research school, and the right hand column shows the results from the control school. Where there are proportions, it is showing the number of desirable responses in relation to the entire group.

Figure Two

<b><u>Item</u></b>	<b><u>Research School</u></b>	<b><u>Control School</u></b>
# of Correct letter formation out of the first 20 letters	18 /22	8/22
Spacing between words	20/22	19/22
Punctuation used	19/22	18/22
Attempted 'Invented' Spelling	22/22	22/22
# of sentences in all of the responses	135	95
in drawing and writing	106	41
Correct pencil grip	20/22	12/22
# of colors in illustration	111	105
Illustrations anchored	19/22	9/22
# of details in illustration	262	126
Used Cursive	0/22	4/22
# of descriptive words used	110	73
# of descriptive phrases in sentences*	38	12
Total # of words in essay	1546	1151
# of inaccurate verbs and/or pronouns used	2	27
# of incomplete sentences	0	22
# of incorrect capitalization	13	43
# of incorrect use of punctuation	13	29

\*# of descriptive phrases in sentences means the writer made a statement then used a comma before explaining more about the statement.

Prior to reading the children's writing, only part of the above rubric was constructed. As the papers were read, it became obvious that the "craft" of writing was not revealed well enough through the items on the rubric. While reading the papers, a list of the items that made the writing more interesting and easier to read was added to the original rubric. Then all papers were re scored.

Based on the data from the chart above, the research group shows more accurate letter formation and pencil grip than the control school. All 44 of the original students in the project had a perfect pencil grip.

Figure Three: Representative Data from Study

**Research Group Sample**



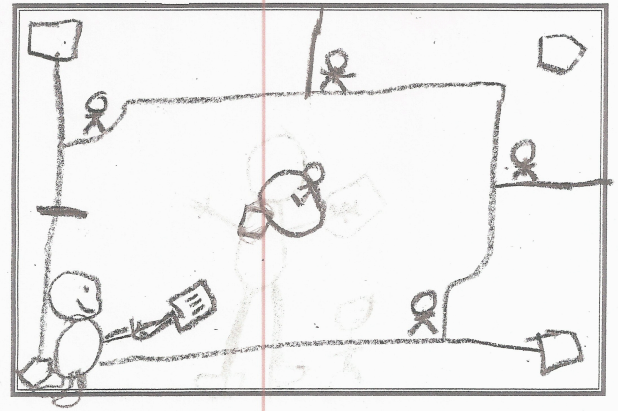
My family and I like to go to my aunt and uncle's house. It takes 12 hours to get there because they live in New Jersey. When we get there, the first one to greet us is the dog, Ralph. He's very crazy and he loves to swim. As we get settled, I ask if we can go swim.

Alex Rummel 2/3/13 →

After that, I get my bathing suit on and head to the pool with my brother, my mom, my dad, my aunt, my uncle and, of course, Ralph. We all get in the pool with Ralph circling the pool simultaneously barking. Every now and then, he will jump in the pool and dogpaddle toward me. I feel like I'm having a panic attack! I scramble around until he gets out. Wow! Then he circles the pool, barking AGAIN.

After we're done at the pool, I start wandering the house. It has 3 floors and it's over 100 years old. There's also secret

**Control Group Sample**



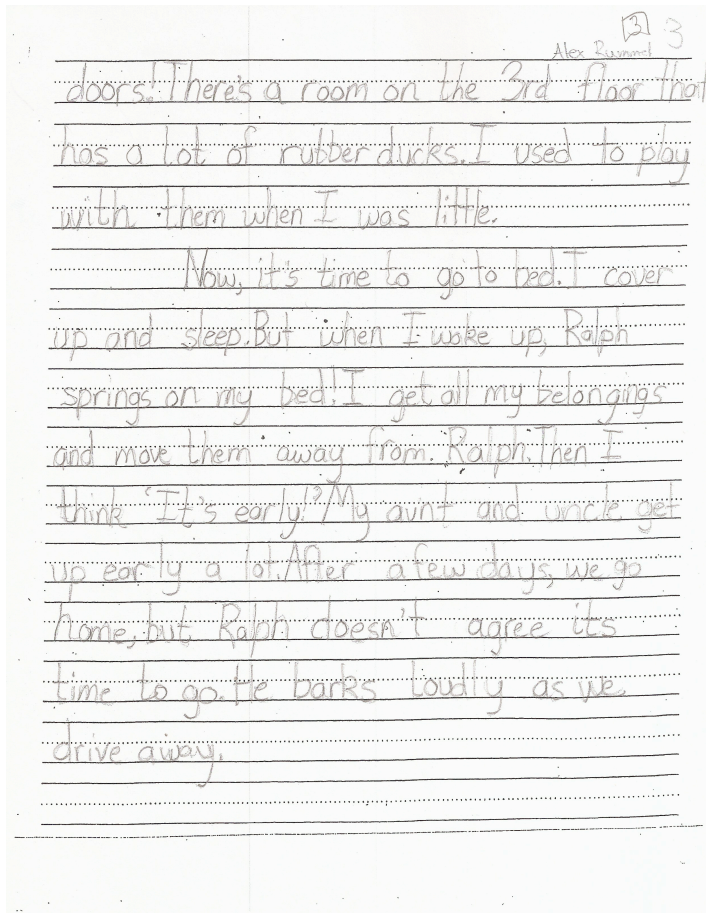
My family likes to play marshmallow baseball. We played at post prison. We played with a big

marshmallows and spatulas as a ball and spatulas as bats.



## Research Group Sample Concluded

## Control Group Sample



A third page was not written

Some areas that are exciting are the total number of words used and the total number of sentences used. Both of those areas are significantly higher in the research school which would agree with the studies asserting that children who can form letters easily will write more (Routman, 2005). Another is the number of details connecting the drawing and writing. The literature confirms that when children draw first, their writing will contain more details and more descriptive writing.

The final four items concerning accurate use of punctuation, capitalization, nouns and adjectives, and the use of complete sentences are very interesting because they support the contention that the power of observation can be taught and can permeate performance.



**Figure Four: Project 64**  
**Grade Three Scoring Rubric C= Control School - R= Research School**

<b>Attributes</b>	<b>One Point in Value</b>	<b>Two Points in Value</b>	<b>Three Points in Value</b>	<b>Four Points in Value</b>	<b>Totals</b>
<b>Letter Formation</b>	Letters are not well formed and difficult to read. <b>C=4 R=0</b>	Letters are mostly legible. <b>C=5 R=3</b>	Letters are well formed. <b>C=4 R=1</b>	Letters are well formed and easy to read. <b>C= 9 R=18</b>	/4
<b>Sentences</b>	-1 sentence <b>C=1 R=2</b>	2-3 sentences <b>C=7 R=2</b>	4-5 sentences <b>C=7 R=5</b>	6+ sentences <b>C=7 R=13</b>	/4
<b>Words</b>	0-19 words <b>C=3 R=1</b>	20-39 words <b>C= 10 R=3</b>	40-59 words <b>C=2 R=2</b>	60+ words <b>C=7 R=16</b>	/4
<b>Spelling</b>	Few High Frequency Words spelled correctly. <b>C=2 R=1</b>	Some High Frequency Words are spelled correctly. <b>C=3 R=0</b>	Most High Frequency Words are spelled correctly. <b>C=6 R=3</b>	All High Frequency Words are spelled correctly. <b>C=11 R=18</b>	/4
<b>Spacing</b>	Few words are appropriately spaced. <b>C=0 R=0</b>	Some words are appropriately spaced. <b>C=2 R=1</b>	Most words are appropriately spaced. <b>C=4 R=1</b>	All words are appropriately spaced. <b>C=16 R=20</b>	/4
<b>Punctuation</b>	Little punctuation is used. <b>C=1 R=1</b>	Some punctuation is used appropriately. <b>C=5 R=1</b>	Most punctuation is used appropriately. <b>C=6 R=2</b>	Punctuation is used appropriately. <b>C=10 R=18</b>	/4
<b>Capitalization</b>	Little capitalization is used. <b>C=3 R=3</b>	Some capitalization is used appropriately. <b>C=4 R=1</b>	Most capitalization is used appropriately. <b>C=4 R=4</b>	Capitalization is used appropriately. <b>C=11 R 14</b>	/4
<b>Descriptive Words</b>	1-2 words <b>C=10 R=0</b>	3-4 words <b>C=4 R=4</b>	5-6 words <b>C=0 R=5</b>	7+ words <b>C=8 R=13</b>	/4
<b>Vocabulary</b>	All grade level words. <b>C=5 R=1</b>	Some grade level words. <b>C=1 R=0</b>	Most grade level words. <b>C=8 R=11</b>	Many words exceed grade level. <b>C=8 R=12</b>	/4
<b>Story Sequencing</b>	Ideas are unclear. <b>C=5 R=1</b>	Some ideas follow a logical order. <b>C=1 R=0</b>	Most ideas follow a logical order. <b>C=6 R=5</b>	Ideas follow a logical order and are clear. <b>C=10 R=16</b>	/4
<b>Illustration Match</b>	Pictures serve as decoration and do not support written ideas. <b>C=6 R=2</b>	Some pictures support written ideas. <b>C=6 R=3</b>	Most pictures support written ideas. <b>C=1 R=2</b>	Pictures support written ideas. <b>C=9 R=15</b>	/4
<b>Illustration Extensions</b>	Few details used extend written ideas. <b>C=12 R=7</b>	Some details extend written ideas. <b>C=6 R=1</b>	Most details extend written ideas. <b>C=1 R=3</b>	Details extend written ideas. <b>C=3 R=11</b>	/4
<b>Illustration Anchored</b>	Pictures float on the page. <b>C=1 3 R=1</b>	Some pictures are grounded. <b>C=0 R=1</b>	Most pictures are grounded. <b>C=0 R=1</b>	Pictures are grounded. <b>C=9 R=19</b>	/4
<b>Column Totals</b>	<b>Control-65 Research-20</b>	<b>Control-54 Research- 20</b>	<b>Control-49 Research-45</b>	<b>Control-118 Research-203</b>	/56

Figure Four: (Smith, 2011)

A second rubric was constructed by Marlene Smith (2011). This rubric was piloted in this study and will be used in two other studies that are planned for 2012. Each individual child's work was scored with the rubric. The rubric below shows the totals for each group of students. The totals are raw totals to show the total number of students who scored in each of the four areas on the rubric. This rubric shows how many students scored a '4' in the various criteria. There were a total of 22 students in each group.

The rubric results show that twice as many students in the research school have letters that are well formed and easy to read. Also twice as many students in the research school have used more than 60 words in their essay. Six of the students in this group used more than 100 words compared to the control school which had only three students who used more than 100 words. Eleven students in the research school used illustrations to extend their written ideas, compared to three in the control school.

Based on the rubric, the children in the research school do have good letter formation four years after Project 64 & 120 instruction, and they are writing not only longer essays than the children in the control school, but using more descriptive language, and words that exceed grade level expectations. The research group's writing is supported by their drawings, and they use their drawings to extend written ideas. In addition, the sequencing of their stories often has a flow which makes the papers more interesting to read.

2011 data from the Michigan Educational Assessment Progress (MEAP) reinforces the assertion that Project 64/120 participants become good readers. The state reading tests are scored from 1-4 with a 1 being the highest. The MEAP reading results of the 22 students from the research school shows 19 of them scoring a 1(one) on the assessment. The control school had a total of 6 (six) out of 22 students scoring a 1 (one) on the assessment. These results reveal that the research school students performed more than three times better than a control group with similar demographics. More study would be needed to ascertain whether the South Haven students have made academic achievements beyond a typical 62% at risk population.

## **Conclusion**

Since the two schools being studied are quite similar in demographics and at-risk population, the question becomes, what would make such a difference in some of these areas? The abilities to use the power of observation to pay attention to interesting words that the children hear used by adults around them, absorbing the words that they see and hear in the books they read, and those read to them, are extremely important. What allows the children to have the ability to pay attention to endings on words and recognize

the various verb tenses and how they are used? Observation is carefully and specifically taught with consistent drawing instruction in Project 64 and 120.

Wendy and the teachers she has trained, explicitly teach the children to look at small details, while they draw those details. In Project 64 and Project 120, the children spend 70 minutes a week drawing and working on those powers of observation. I believe those lessons transfer into many areas of the classroom, including the children's writing. MEAP data confirm that participating students fare well on standardized reading passages and out-perform a control group in dramatic fashion. (three times more students achieved the top proficiency level).

The results of this study show that the children at Maple Grove School in South Haven, Michigan have succeeded in retaining their good pencil grips, and form letters that are very easy to read. That speaks to the first of the two purposes of this study. The second purpose is answered by looking at the table and the rubric. The research school's students' writing is interesting to read with lots of detail added to help the reader 'get a picture' in his/her head. Their writing has a flow that resembles a story. Listening to Wendy narrating constantly as she draws with the children helps develop that sense of story.

Psychologist Lev Vygotsky when arguing in 1930 that play and drawing are both preparatory of authentic written discourse, stated that; "written language of children develops in this fashion, shifting from drawing of things to drawings of words... The entire secret of teaching written language is to prepare and organize this natural transition appropriately..." (1978, p.115-116). This researcher feels that Wendy Halperin has developed such a method of teaching children to draw and write that is a natural transition and appropriate for the age level.

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**Attachment A: Chart describing the four *Drawing Children Into Reading* projects created by Wendy Anderson Halperin**

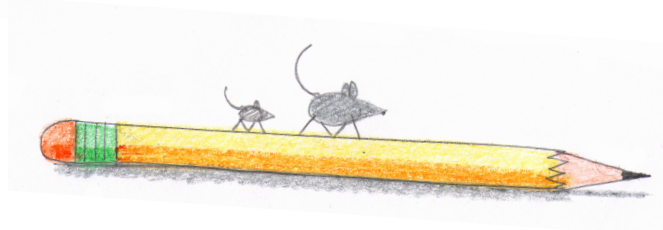
<b>NAME</b>	<b>GRADE LEVEL</b>	<b>ORIGIN OF NAME</b>	<b>PRIMARY PURPOSE</b>	<b>NOTES</b>
<b>Project 50</b>	Pre - K	Students use 1 pencil 1 sharpener 24 crayons 24 Twistables	Form proper pencil grip prior to kindergarten	If we can teach proper pencil grip, then we won't have to undo bad habits in kindergarten.
<b>Project 64</b>	Kindergarten	Students use box of 64 crayons	Students learn to draw images and letters.	Focus on coloring with the finger muscles, not the muscles in the wrists and arms
<b>Project 120</b>	1 <sup>st</sup> Grade	Students use box of 120 crayons	Is based on 28 genres of literature. Students both draw and write books.	Students learn to organize as artists do. Create their own books and illustrate them.
<b>Project Curiosity</b>	2 <sup>nd</sup> Grade	Students use pencils and crayons	Is based on the Michigan social studies curriculum for 2 <sup>nd</sup> grade.	Is being piloted in 2011-12 in South Haven. Students draw with Wendy once a week.

# PROJECT 64 TABLE OF CONTENTS

## Drawing Children Into Reading

### Getting Started

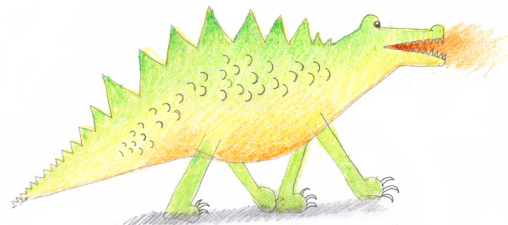
#### Lesson # 1 Warm Ups, The Flower, The Mouse, The Pencil



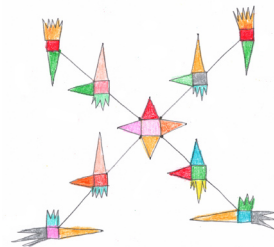
#### Lesson # 2 The Heart, The Dog, The Bowl



#### Lesson # 3 The African Flower and The Dragon



#### Lesson # 4 Straight Line Design



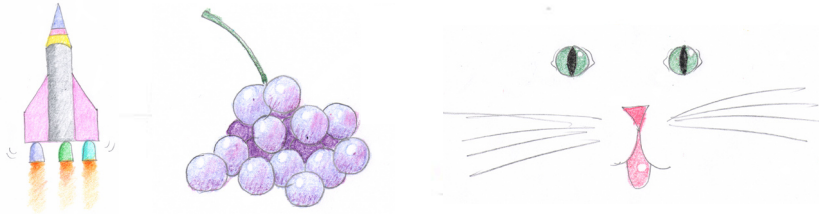
#### Lesson # 5 The Carrot, The Onion, and the Radish



**Lesson # 6 The Whole Visual Vocabulary (So Far)**



**Lesson # 7 The Cat, a Rocket, and Grapes**



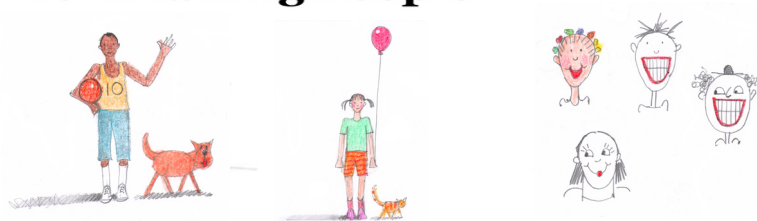
**Lesson # 8 The Winter Present**



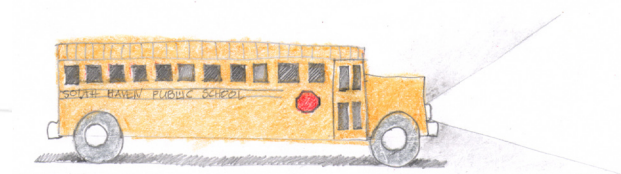
**Lesson # 9 WOW!**



**Lesson # 10 Drawing People**



**Lesson # 11 The School Bus, Book: Molly and Mike**



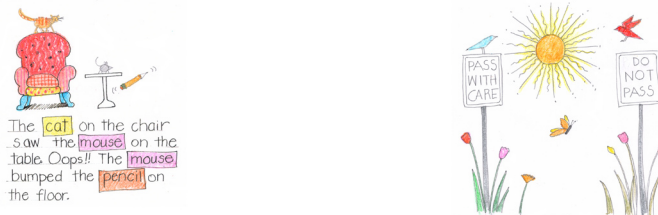
## Lesson # 12 Food Is Fun To Draw!



## Lesson # 13 Ballerina and Bulldozer



## Lesson # 14 Pass With Care and Do Not Pass



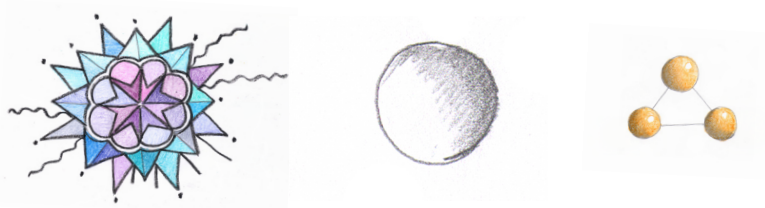
## Lesson # 15 The Building Blocks



## Lesson # 16 Bugs

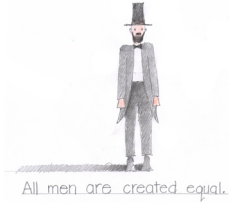


## Lesson # 17 The Blues

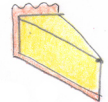
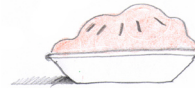
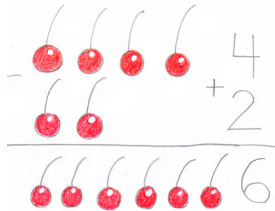




## Lesson # 18 Abe Lincoln and Metamorphosis of the Caterpillar



## Lesson # 19 Albert Einstein



## Lesson # 20 The Fire Truck



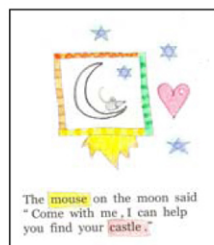
## Lesson # 21 Shading and The Egg



## Lesson # 22 How The Dragon Found His Castle, page 1 and 2



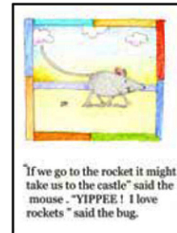
## Lesson # 23 How the Dragon Found His Castle, page 3 and 4



## Lesson # 24 How The Dragon Found His Castle, page 5 and 6



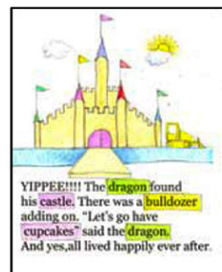
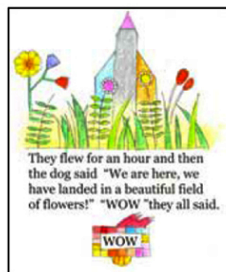
## Lesson # 25 How The Dragon Found His Castle, page 7 and 8



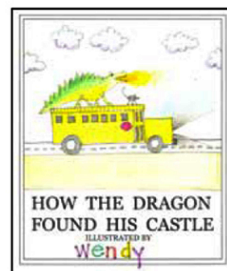
## Lesson # 26 How The Dragon Found His Castle, pg. 9, 10 & 11



## Lesson # 27 How The Dragon Found His Castle, page 12 and 13



## Lesson # 28 How The Dragon Found His Castle, Book Cover



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