



Poetry Collection

Shared Reading Teaching Plans

Bubblegum, Books, and Bugs

Poems for You and Me

Selected by Monica Kulling

Shared Reading
Audio Available Online

www.lpey.ca

Password: **bkkg7z**



Bubblegum, Books, and Bugs Shared Reading
Teaching Plans
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175 Hillmount Road, Markham, Ontario, Canada, L6C 1Z7.

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ISBN 978-1-4430-8079-8

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Online Resources

See Grade 1 of the *Literacy Place for the Early Years* website for fluent readings, cloze readings, and songs that accompany this poetry book.

www.lpey.ca

Password: **bkkg7z**

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Teaching Note:

Before reading any of the poetry selections with students, introduce them to the text and the poetry collection format. A key print concept for beginning readers is the knowledge that most books are read from the beginning or front of the book to the end or back of the book. This collection of poems allows the teacher to expand students' knowledge of print concepts to include a random reading of complete small texts within a larger text.

Say to students, *Today I have a new book to share with you. It is a special book and we will be returning to it many times to read and reread parts of it.* Point to the title and subtitle as you say, *This book is called Bubblegum, Books, and Bugs: Poems for You and Me, and it is a collection of poems.* Explain that, for this book, Monica Kulling (point to her name) has collected some poems that she thinks grade one students will enjoy and put them together to make this book.

Turn to the Table of Contents. Explain to students that this page has a list of all of the poems that are in the collection, the name of the person who wrote each poem, and the page where it is located. It is important to refer to the Table of Contents to ensure that students understand its use. You may wish to refer back to the Table of Contents before carrying on with the teaching plan for a specific poem. It is not necessary to follow the teaching plans in order. Students can be asked to choose the poem they wish to read from the Table of Contents or the teacher may point out the poem that is to be read and the group can look up the page on which it is found.

Ensure that students understand that when reading this book, it is not necessary to start at the beginning or front of the book. The reader can turn to any page and begin reading that poem.

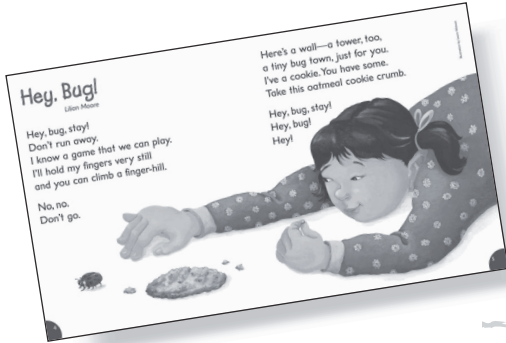
You may wish to begin each subsequent lesson with a familiar reread of at least one of the poems in the collection.

Song versions of the following poems are available online: "The Alphabet Monster," "Bubblegum Benny," "Hippopotamus," "Pets for Sale!," and "Hey Bug!" You may wish to use the song version at the beginning of the lessons to introduce these poems. Fluent readings for all poems and cloze readings for several poems are also included online. Please see the Grade 1 website at www.lpey.ca. The password to access Bubblegum, Books, and Bugs audio is bkk7z.

Hey, Bug!

Written by Lilian Moore

Illustrated by Laura Watson



Text Type: Fiction: Description — Rhyming Poem

Summary: In this rhythmic poem, a child invents a variety of games to encourage a bug to stay and play.

Text Features

Print Concepts

- ▶ exclamation point

First Reading

Reading Strategies

Comprehension

- ▶ inferring
- ▶ making connections: text to self

Working with Words

- ▶ tracking print by rhythmic phrases
- ▶ attending to print

Assessment Opportunities

Note each student's ability to:

- ▶ join in with the reading
- ▶ make appropriate inferences
- ▶ draw on background knowledge and recount personal experience to make text-to-self connections
- ▶ track print by line over several lines

Teaching Tip: The online audio for this book includes a song version of this poem. You may choose to begin the lesson by listening to the song. Alternatively, you may listen to the song after reading the poem. Encourage students to sing along once they become familiar with the melody.



BEFORE READING

Inferring

Activating and Building Prior Knowledge

Show students the illustration of the girl and the bug and engage them in a discussion about what is happening. Ask, *What is the girl looking at? What is she holding in her hand? What do you think she is doing with the cookie crumb? What do you think she is thinking? What do you think the bug is thinking? What do you think is going to happen?*

Print concepts

Read the title and author. Use prompts to point out concepts. Say, *The title of this poem is “Hey, Bug!” and the author is Lilian Moore. The author has used an exclamation point at the end of the title. This mark tells the reader that the words or sentence before the mark should be read with excitement.* Ask some student volunteers to read the title again with excitement in their voices.

Making connections: text to self

Invite students to share a story with a partner about when they found a bug. Give them a few moments to share. Say, *I heard lots of stories about bugs. You have all seen them—big ones, little ones, and bugs in lots of different colours. But have you ever played with a bug?* Give students a few moments to share again with their partners.

ESL Note:

with students.

Review and discuss the names of different kinds of bugs

Setting a Purpose

Say, *We are going to read a poem about a girl who asks a bug to play with her. I wonder if the bug will accept her invitation?*



DURING READING

Read the entire poem to students, emphasizing its rhythmic nature. For this first reading, do not track the print. Instead, give students the opportunity to listen to and enjoy the poem.

Tracking print

Reread the poem, this time running your finger or a pointer under the text. Track the phrases, not single words, in order to keep the reading rhythmic and to demonstrate to students how to chunk words.

Building confidence/ print concepts

On this first rereading, slow the tracking at the second and fourth stanza and invite students to join the reading at these points. Add emphasis or excitement to your voice when you read the lines that use an exclamation point for the end punctuation in order to demonstrate its meaning.



AFTER READING

Inferring

Discuss the poem with students. Ask, *What happened at the end of the poem? Why do you think the bug rejected the girl’s invitation to play? Why do you think the girl wants to play with the bug? What do you think might have happened if the bug had accepted the girl’s invitation to play?*

Making connections: text to self

Ask students to think back to the stories they shared with their partner about bugs. Ask, *What does this poem say about how the girl feels about this bug? What did your story say about how you feel about bugs? What games did the girl make up to play with the bug? What games have you ever played with a bug?*

Second and Further Readings

Many texts benefit from being reread with students. The reading suggested in this plan can be expanded to include further readings. Participation will increase when a book becomes familiar and students will become more comfortable taking turns and using a pointer to track print.

For each rereading, we recommend that you select a balance of Print Concepts, Comprehension, and Working with Words strategies from the following suggestions. Make your selections based on the needs of your students.

Print Concepts, Book Handling, and Text Features

Tracking print

Continue tracking the print in subsequent rereadings. Offer a pointer to selected students and use this as an opportunity to assess their ability to track print appropriately.

Print concepts

On subsequent rereadings, use the poem to discuss sentences with students. Ask, *How many sentences can you find in this poem? Show me where the sentence begins. How do you know? Show me where the sentence ends. How do you know?*

Focusing on Comprehension

Inferring

Have students use pictures and words to show what might have happened had the bug stayed and played with the girl. To prompt their thinking, ask, *What other games might the girl and bug play? What other things could the girl make for the bug to climb? What other friends might come along to join them?*

Making connections: text to self

Invite students to discuss reasons people want bugs around (e.g., *Bees pollinate flowers and fruit trees. Ladybugs eat aphids*). Then have them discuss reasons people don't want bugs around (e.g., *Mosquitoes bite and bees sting. Flies carry germs*). Invite students to recall and share their own good and bad experiences with bugs. Then have students complete one or both of the following sentence starters:

I like having bugs around because _____.

I don't like having bugs around because _____.

Self-monitoring

Emphasize the strategy of self-questioning (e.g., *Good readers ask themselves questions when they read*). Model self-questioning (e.g., *Would I want to play with a bug? What kind of town would I make?*).

Working with Words

Phonological and phonemic awareness

Direct students' attention to the following words in the poem: *stay, away, play*. Explain that these words sound the same at the end of the word. Demonstrate by saying each word. Ask students to look at the words and see what else is the same about them. (All three words end in "ay.") Have students orally generate other words that rhyme with these words and end in "ay." Record their suggestions. Repeat with other rhyming words from the poem: *still—finger-hill, no—go*.

ESL Note: Offer a pointer to selected students and use this as an opportunity to highlight words that rhyme (e.g., *stay, away*).

Word solving and building

Using letter tiles or cardboard squares with letters printed on them, distribute the letters that make up the rimes of the rhyming words found in the poem: “i,” “e,” “a,” “y,” “p,” “l,” “d,” “w,” “s,” “t.” Add the letters “g,” “r,” “d,” “l.” Have students use the letter tiles to make and record new words.

High-frequency words

The poem contains a number of high-frequency words. (See the list of high-frequency words recommended for grade one in the *Working with Words Guide*.) Choose one or two words and introduce or review the word in the context of the now familiar text.



RESOURCE LINKS

You may wish to do some of these optional follow-up activities. Choose those that best meet the needs and interests of your students.

Writing

Discuss with students what a bug town might look like. Ask, *What kind of structures (towers, walls, bridges) would a bug need in a town? What kind of natural features (sandhill, water, rocks) might a bug like in a town?* Have students work in pairs to draw a labelled diagram of a bug town. To help them, have labelled diagrams in books or magazines available for them to view.

Independent Reading

Make the six small versions of *Bubblegum, Books, and Bugs* and the online audio available for students. Invite students to use these materials to read the book independently.

Locate some simple fiction or non-fiction books about bugs and make them available for individual or partner reading.

Working with Words

Once concepts have been introduced in context, see the focused lessons in the *Working with Words Guide* for more direct instruction for those students who need it.

Read Aloud

On a regular basis, select brief poems to read aloud to students. You may also wish to read other books about bugs to students.



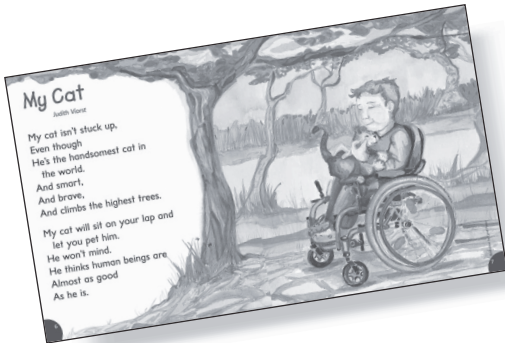
Home Links

Have students use the following question to survey family members about their feelings towards bugs: *Do you like bugs? (Yes or No)*. The survey results could be tallied, graphed, and discussed.

My Cat

Written by Judith Viorst

Illustrated by Cyndi Foster



Text Type: Fiction: Description — Poem

Summary: The owner of this cat describes its special qualities.

First Reading

Reading Strategies

Comprehension

- ▶ making connections: text to self and comparing
- ▶ inferring

Working with Words

- ▶ tracking print
- ▶ language predictability: using context cues to determine meaning

Assessment Opportunities

Note each student's ability to:

- ▶ use knowledge of cats to make text-to-self connections
- ▶ make inferences based on text and illustration
- ▶ track print
- ▶ determine meaning through context cues



BEFORE READING

Making connections:
text to self

Activating and Building Prior Knowledge

Engage students in a discussion of typical cat behaviour and characteristics. Ask them to picture a cat that they know, then turn to a partner and briefly share their observations about that cat. Record some of these observations on chart paper or the board, ensuring that characteristics such as aloof, unfriendly, and independent are mentioned, as well as other traits and behaviours.

ESL Note: Introduce specific adjectives from the poem (*smart, stuck up, brave, good*). Discuss what they mean and invite students to use them in a sentence.

**Making connections:
comparing**

Setting a Purpose

Say, *We are going to read a poem called “My Cat.” I want you to think about how the cat in this poem is the same or different from the one you were thinking and talking about.*



DURING READING

Building confidence

Read the poem through in its entirety without tracking the print, carefully following the emphasis indicated by the punctuation and the line set-up.

Reread the text, inviting students to join in the reading when they are able. Slow the pace slightly to enable more students to recognize high-frequency words or use word-solving strategies to figure out some of the unfamiliar words.

Tracking print

Invite individual students to lead a reading of the poem using a pointer. Pay particular attention to students’ ability to follow the short lines and the return sweep in the longer lines.



AFTER READING

**Making connections:
comparing**

Ask, *How was this cat the same or different to the cat you know? Is this cat typical of other cats?* Refer students to the list of characteristics that they brainstormed and compare that list with this cat.

Language predictability

Ask, *What does the author of the poem mean by saying (point to the words) “My cat isn’t stuck up”?* Scaffold their responses, referring back to any appropriate characteristics of cats that were previously mentioned. Encourage students to combine their prior knowledge of cats and their understanding of the characteristics of this cat to establish the meaning of the phrase.

Second and Further Readings

Many texts benefit from being reread with students. The reading suggested in this plan can be expanded to include further readings. Participation will increase when a book becomes familiar and students will become more comfortable taking turns and using a pointer to track print.

For each rereading, we recommend that you select a balance of Print Concepts, Comprehension, and Working with Words strategies from the following suggestions. Make your selections based on the needs of your students.

Print Concepts, Book Handling, and Text Features

Tracking print

Grade one students are solidifying print concepts such as reading and writing to the end of the line, return sweep, writing in complete sentences that follow a thought, etc. This poem in particular demonstrates the poetic licence that is afforded the poet and can therefore be confusing to the reader who is still refining the use of these concepts. Address the idea that by definition a poem

does not have to follow these writing concepts, but explain that those concepts do not change for the reader. For example, talk about how a reader would read to the end of the line as printed and go down to the next line, or a poet would begin each new line with a capital but this does not mean it is the beginning of a new sentence.

Analyzing

Focusing on Comprehension

The illustrator of a book always tries to help us to understand the story a little better. Sometimes we learn something from the illustration that we would not know from the poem. Ask, *When you look at this illustration, what can you tell about the little boy in the poem? What does the illustration tell us that the poem does not?*

Inferring

Lead students in a discussion about why this is a good pet for this little boy. Discuss the merits of different kinds of pets such as budgies, fish, dogs, or cats. Which of these might be a good pet for this boy? Why is this particular cat a good pet for this boy? Lead the students in a discussion as you ask one or two students, *Would the cat you know be a good pet for this boy?*

Word solving and building

Working with Words

Use a pointer or a word mask to locate any contractions in the text. Remind students that contractions are two words that we put together to make a shorter word, leaving out some of the letters. Point out the contractions *isn't*, *won't*, and *he's*. Add these words to a class list of contractions that have been taught, along with the two words that make up the contraction.

Language predictability

In this text there is a word ending in “est.” Ask students to locate this word and record it on the board or on chart paper. Using the context of the story, establish the meaning of the ending. Work with students to record two sentences that contain a word with an “est” ending that typifies its meaning (e.g., *I am the fastest swimmer*).

Word solving and building

Ensure that students have been shown how to work with magnetic letters or letter tiles/cards to create words and to alter the onsets to create new words with the rimes. Create sets of letters, organized in a plastic sealed sandwich bag and accompanied by a metal lid or tray so that they can manipulate and then record lists of words in the same word family. Consider using *pet*, *sit*, *cat*, or *think*. Students should not feel limited to using only those letters, but by giving them the letters that they must have and adding letters you think would be appropriate, you will make the task more organized.

ESL Note:

Print vocabulary from the poem on cards (e.g., *smart*, *brave*, *handsomest*, *trees*) and invite students to form the words using magnetic letters.



RESOURCE LINKS

Writing

The author of this little text chose to tell the story through a poem. Invite students to tell their story about a pet they know or a pet they would like to have, using a text structure of their choice.

Read Aloud

Choose a text to read aloud to students that relates to this poem in some way—either a factual text about cats, a story about a cat, or a fiction text with a cat as one of the characters.

Independent Reading

Make the six small versions of *Bubblegum, Books, and Bugs* and the online audio available for students. Invite students to use these materials to read the book independently.

Teaching Tip:

The online audio for this book includes a cloze reading of this poem. In this reading, selected words have been omitted. Students listening to the cloze reading have the opportunity to chime in with the missing words.



Home Links

Storytelling is an important skill for students to develop, and families are a great source of stories for children. Ask students to have family members share a story about a pet they have had in their lives—perhaps as children, when they lived in another place, perhaps in a different country, or about a pet that another relative had. All students should be given the opportunity to share their family's story with a partner (either in the classroom or with a learning buddy) and they should be reminded that this story could now go on their personal list of independent writing topics.

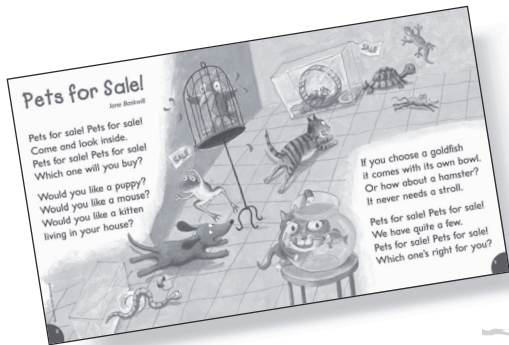
Working with Words

Once concepts have been introduced in context, see the focused lessons in the *Working with Words Guide* for more direct instruction for those students who need it.

Pets for Sale!

Written by Jane Baskwill

Illustrated by Joe Weissmann



Text Type: Fiction: Description — Poem

Summary: This poem will remind students that there are many things to consider when choosing a pet.

Text Features

Print Concepts

- ▶ exclamation mark
- ▶ question mark

First Reading

Reading Strategies

Comprehension

- ▶ analyzing
- ▶ evaluating

Working with Words

- ▶ attending to print
- ▶ phonological and phonemic awareness: differentiating sounds

Assessment Opportunities

Note each student's ability to:

- ▶ join in with predictable and familiar language patterns
- ▶ analyze: find the main idea in the poem
- ▶ evaluate: offer personal opinions about the advice offered in the poem
- ▶ track print by line over several lines
- ▶ recognize the difference between the “wh” and “w” sound

Teaching Tip: The online audio for this book includes a song version of this poem. You may choose to begin the lesson by listening to the song. Alternatively, you may listen to the song after reading the poem. Encourage students to sing along once they become familiar with the melody.



BEFORE READING

**Making connections:
text to self**

Activating and Building Prior Knowledge

Tell students that you are going to read a poem called “Pets for Sale!” Ask, *Where have you seen pets for sale? What kind of pets were for sale?* Record students’ ideas. Say, *Now that we have a list of pets, let’s think about how people decide which pet is right for them.* Engage students in a brief discussion about factors people might consider when choosing a pet, e.g., cost of buying and/or keeping pet, amount of time to exercise pet, amount of space needed to shelter pet.

ESL Note: Some students may be unfamiliar with the concept of buying a pet at a store. Discuss the kinds of pets sold at a pet store.

Analyzing

Setting a Purpose

Say, *Let’s read this poem to see if we can find some advice on how to choose a pet.*



DURING READING

Print concepts

Read the poem through in its entirety without tracking the print. Read it expressively to demonstrate the purpose of the punctuation and the rhythmic nature of this poem.

**Building confidence/
tracking print**

Direct students’ attention to the punctuation in the poem. Ask, *What punctuation marks can you find in this poem? What does each one mean?*

Reread the poem, this time running your finger or a pointer under the text. Invite students to join in as they are able, especially for the phrase “Pets for sale!”

Teaching Tip: This poem has a strong, obvious rhythm. Bring the poem’s rhythm to students’ attention by asking them to tap their hands on their knees (once for each word) as they read the poem together.



AFTER READING

Analyzing

Discuss the poem with students. Ask, *What pets are for sale in this poem? What advice does the poem give about buying a pet?*

Evaluating

Lead a discussion about the poem’s advice. Say, *This poem advises that when choosing a pet, you should think about the one that is right for you. If you or your family were thinking about buying a pet, would this be good advice? Why? What else might you have to think about before making your decision? Which of these factors is the most important? Why?*

**Phonological and
phonemic awareness**

This poem provides an opportunity to introduce the unbreathed sound of “w” as in *would* and the breathed sound of “wh” as in *which*. Ask students to put their hands in front of their mouths to feel the amount of breath they generate when they say *which* and the absence of breath when they say *would*. Identify for students that words beginning with “wh” will cause them to feel their breath.

Second and Further Readings

Many texts benefit from being reread with students. The reading suggested in this plan can be expanded to include further readings. Participation will increase when a book becomes familiar and students will become more comfortable taking turns and using a pointer to track print.

For each rereading, we recommend that you select a balance of Print Concepts, Comprehension, and Working with Words strategies from the following suggestions. Make your selections based on the needs of your students.

Tracking print

Print Concepts, Book Handling, and Text Features

Give students opportunities to practise tracking print. Note students' ability to track print from left to right, know return sweep, and match written text to oral reading. Identify any students who are having difficulty and work with them during rereadings of the text.

Print concepts

Review the use of exclamation and question marks. Draw students' attention to these marks and encourage them to use this punctuation to read expressively and meaningfully.

Inferring

Focusing on Comprehension

Discuss the poem with students. Ask, *Who do you think is talking in the poem? Where is the reader being invited to "come and look inside"? Why do you think some of the animals in the illustration are loose?*

Making connections: text to self

Engage students in a discussion about their own pets or the pets of people they know. Ask, *What kind of pet do you have? What kind of pet does someone you know have? Why is this pet right for your family? Why are the pets that belong to people you know right for them?* If students don't have a pet encourage them to discuss the type of pet that would best suit their family.

Phonological and phonemic awareness

Working with Words

Use the word *would* from the poem to demonstrate how knowing *would* can help students read *should* or *could*. Create *would* with magnetic letters. Then work with students to orally remove the "w" sound and substitute another sound to make the word *should*.

Word solving and building

- ▶ Have students use magnetic letters or letter tiles/cards to create new words by changing the first letter in a word. Consider using the following words from the poem: *and*, *would*, *look*, *come*, and/or *pet*. Have students record lists of words in the same word family.
- ▶ Use a word mask to highlight the two compound words in the poem—*goldfish* and *inside*. Ask students to identify the two words that make up each of these compound words. Then invite students to generate a list of other compound words.



RESOURCE LINKS

You may wish to do some of these optional follow-up activities. Choose those that best meet the needs and interests of your students.

Writing

Model writing another stanza of this poem with the class. Use the line “Pets for sale! Pets for sale!” as the first and third line in the stanza. Point out to students that, as in the poem, the second and fourth line in each stanza must rhyme. To prompt their thinking, have them generate rhyming words associated with pets, e.g., *rat/cat*, *new/blue*. Then use these words to create sentences for lines two and four. For example:

Pets for sale! Pets for sale!
Would you like a rat?
Pets for sale! Pets for sale!
Would you like a cat?

Pets for sale! Pets for sale!
All are quite brand new.
Pets for sale! Pets for sale!
And some are green and blue.

Help students generate some independent writing ideas about pets. Prior to an independent writing time, help students to brainstorm some ideas. They may, for example, write a poem about their own pet, write an ad for a pet store, write a diary entry for a pet owner, etc.

Independent Reading

Make the six small versions of *Bubblegum, Books, and Bugs* and the online audio available for students. Invite students to use these materials to read the book independently.

Locate both fiction and non-fiction books about pets for individual or partner reading.

Working with Words

Once concepts have been introduced in context, see the focused lessons in the *Working with Words Guide* for more direct instruction for those students who need it.

See also the specific Building Words lesson (“Kitten”) in the *Working with Words Guide*.

Read Aloud

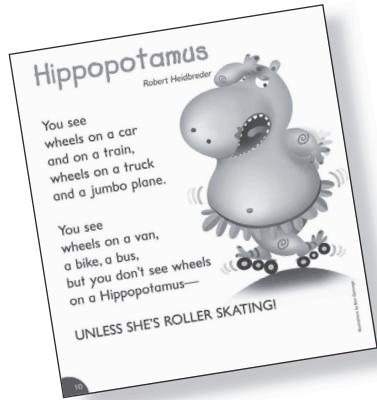
On a regular basis, select brief poems to read aloud to students. You may also wish to read aloud other books about pets to students.



Home Links

Invite students to discuss with family members what type of pet would be right for their family. Students could be invited to share their choices and reasons with the class.

Hippopotamus



Written by Robert Heidbreder

Illustrated by Ken Gamage

Text Type: Fiction: Description — Humorous Poem

Summary: This poem identifies many things that have wheels and provides a surprise ending about something that wouldn't normally have wheels.

Text Features

Print Concepts

- ▶ commas

Visual Literacy

- ▶ text in capitals

First Reading

Reading Strategies

Comprehension

- ▶ inferring
- ▶ evaluating

Working with Words

- ▶ tracking print

Assessment Opportunities

Note each student's ability to:

- ▶ make inferences
- ▶ evaluate: understand the difference between fiction and non-fiction texts
- ▶ track print

Teaching Tip: The online audio for this book includes a song version of this poem. You may choose to begin the lesson by listening to the song. Alternatively, you may listen to the song after reading the poem. Encourage students to sing along once they become familiar with the melody.



BEFORE READING

Activating and Building Prior Knowledge

- Inferring** Show students the illustration of the big hippopotamus wearing roller skates. Discuss why she might be wearing them and where she might be going.
- Predicting** Tell students that this poem is going to identify many objects that have wheels. Record their suggestions of what things might be found in this poem.

ESL Note: Create a list of different forms of transportation (bus, car, bike, etc.) and discuss how they are used.

Setting a Purpose

- Inferring** Say, *We are going to read a poem about wheels and where they are found. Let's read to find out why there is a picture of a hippopotamus that goes with this poem and why the poem is called "Hippopotamus."*



DURING READING

- Read the entire poem to students emphasizing the rhythmic nature. For this first reading, do not track the print. Give students the opportunity to listen to the rhythm and enjoy the text.
- Tracking print** Reread the poem, this time running your finger or a pointer under the text. Track the phrases, not single words, so that the reading remains rhythmic and demonstrates to students how to chunk words.
- Building confidence** There are many high-frequency words in this text that will aid students in the familiar rereadings. On this first rereading, slow the tracking on the more complex vocabulary and assist them in a smooth, continuous reading.
- Print concepts** When reading the poem, emphasize the last line, demonstrating to students how to read text in capitals.



AFTER READING

- Inferring** Ask, *Did this poem surprise you? Did you suspect that the hippopotamus would be a roller skater? Is that the way that you would have written a story about wheels or about a hippopotamus?*
- Predicting** Ask students to refer back to their predictions about those items that have wheels. Compare the recorded list with the items in the poem. Ask, *How close were our predictions? Was there a surprise in the poem that would have been hard for us to predict?*

ESL Note: Refer back to the list of different forms of transportation generated before reading and ask students to identify those that have wheels.

Second and Further Readings

Many texts benefit from being reread with students. The reading suggested in this plan can be expanded to include further readings. Participation will increase when a book becomes familiar and students will become more comfortable taking turns and using a pointer to track print.

For each rereading, we recommend that you select a balance of Print Concepts, Comprehension, and Working with Words strategies from the following suggestions. Make your selections based on the needs of your students.

Tracking print

Print Concepts, Book Handling, and Text Features

Continue tracking the print in subsequent rereadings. Offer a pointer to selected students and use this as an opportunity to assess that student's ability to track print appropriately.

Print concepts

On subsequent rereadings, emphasize the break that is provided by the commas. Explain that a comma separates a series of items in a list and the comma signals the reader to take a little breath.

Self-monitoring

Focusing on Comprehension

Remind students that good readers ask themselves questions to make sure they understand what they are reading. You might ask, *Does this text make sense? Is this poem based on what is true or did the poet make the ideas up?*

Evaluating

Work with students to determine whether this is a fiction or non-fiction text. Ask, *What clues help us to know? Could this really have happened?*

Phonological and phonemic awareness

Working with Words

A number of words in this poem can be used to teach the concept of word families or onset and rime. Identify the words you think students are ready to manipulate. You may choose *car, truck, van, but, or bike*. Read the word with students. Ask students to say the word again, leaving off the first sound. Have students say the word again, this time adding the new sound to the beginning to create a new word.

Teaching Tip : The above phonemic awareness activity can be used to assess those students who understand the concept and those who have not yet internalized it.

High-frequency words

This poem contains a number of words that appear frequently in texts. Choose one or two words that students are ready to learn such as *you, see, on, a, and,* or *but* and teach the word in the context of the now familiar text.



RESOURCE LINKS



Home Links

Ask students to make a list of all of the things around their home that have wheels. Have each student bring his or her list to class and create a master list of items.

Writing

Suggest that students may wish to choose a different title for the poem and then rewrite the last stanza of the poem according to that theme. Model the strategy for the group first and then students can work in pairs or independently to create their own poems. This text innovation will help students to think like a poet in a supportive activity.

Independent Reading

Make the six small versions of *Bubblegum, Books, and Bugs* and the online audio available for students. Invite students to use these materials to read the book independently.

Working with Words

Once concepts have been introduced in context, see the focused lessons in the *Working with Words Guide* for more direct instruction for those students who need it.

See also the specific Building Words lesson (“Train”) in the *Working with Words Guide*.

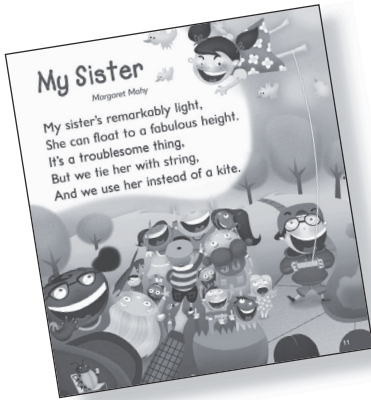
Read Aloud

On a regular basis, select brief poems to read aloud to students.

My Sister

Written by Margaret Mahy

Illustrated by Ken Gamage



Text Type: Fiction: Description — Limerick

Summary: The sister in this humorous poem is so light that the other children use her as a kite.

Text Features

Print Concepts

- ▶ punctuation

First Reading

Reading Strategies

Comprehension

- ▶ predicting
- ▶ evaluating

Working with Words

- ▶ using context cues to determine word meaning
- ▶ tracking print

Assessment Opportunities

Note each student's ability to:

- ▶ make predictions and confirm them following the reading
- ▶ evaluate: understand differences between fiction and non-fiction
- ▶ determine word meaning through context clues
- ▶ track print



BEFORE READING

Self-monitoring

Activating and Building Prior Knowledge

Show students the picture on page 11 and say, *When I look at this picture it makes me ask myself lots of questions. Is anyone else asking themselves a question?* When students respond, say, *Let me write some of these questions down. When I start to read something new I ask myself questions before I start, and then I go back to these questions when I am finished to see if I have the answers to some of them.* Record four or five questions for future reference.

ESL Note: Record a list of the things students observe in the picture.

Predicting/evaluating

Say, *The title of this poem is “My Sister.” It was written by Margaret Mahy. I wonder if this is a true story about her sister? What clues do you see that might help us to answer that question?* Engage students in a discussion of the clues presented in the illustration and guide their thinking regarding fact and fiction.

Evaluating

Setting a Purpose

Say, *Let’s read the poem together and see if we can find out whether it’s fiction or non-fiction.*



DURING READING

Read the poem in a very rhythmic way to the rhythm of a limerick. On this first reading, do not track the reading with your finger or a pointer, focusing instead on the chunking of words and phrases to establish the rhythm.

Tracking print

Read the poem again, tracking the print as you read. Ensure that when tracking, the emphasis remains on a phrased and rhythmic reading. Use your finger or a pointer. Encourage students to join in on the last word. On the second reading, you might try substituting another word, such as *balloon* for *kite* to give students an opportunity to show their understanding of the poem’s rhythm and rhyme scheme.

Building confidence

The vocabulary in this poem is more complex than many Shared Reading texts for a grade one class. Ensure that the reading of the poem is supported until students are very familiar with the words. Then ask students to work with the elements of the text and read it independently.



AFTER READING

Predicting/evaluating

Engage students in a discussion. Say, *Think back to your predictions and questions about this poem. Was this a true story about the author’s sister or did she make this story up? What clues in the poem helped to tell you whether or not you were right? Were your questions answered by the poem or do you now have different questions? What questions do you have?*

Language predictability

Say, *There are some very long words in this poem. Listen again while I read it and then we are going to talk about some of these words.* Ensure that you aid comprehension of these words by the emphasis you place on them as you read. Choose one or two words to focus on and scaffold students’ understanding of vocabulary based on context and prior knowledge. Invite a student to locate the word in the poem using visual cues such as word length or beginning letter. Then discuss the word meaning in the context of the poem.

Second and Further Readings

Many texts benefit from being reread with students. The reading suggested in this plan can be expanded to include further readings. Participation will increase when a book becomes familiar and students will become more comfortable taking turns and using a pointer to track print.

For each rereading, we recommend that you select a balance of Print Concepts, Comprehension, and Working with Words strategies from the following suggestions. Make your selections based on the needs of your students.

Print Concepts, Book Handling, and Text Features

Print concepts

The punctuation in this poem helps the reader to phrase and differentiate ideas. The commas and periods at the end of the line cause the reader to stop briefly before moving on to a new idea. On subsequent rereadings emphasize the purpose and importance of the punctuation.

Focusing on Comprehension

Evaluating

Ask students, *Why do you think Margaret Mahy wrote this poem? If you were going to write a poem entitled “My Sister” or “My Brother,” how would you have written it?*

Inferring

Ask students to consider what the sister is feeling as she floats through the sky. What can she see from there? What do common things, such as trees, houses, roads, and cars look like from above?

Phonological and phonemic awareness

Working with Words

Use the word *string* to orally demonstrate how to remove the onset “str” and add new onsets to the rime “ing” to form new words. Use magnetic letters or letter cards to physically manipulate the letters.

Word solving and building

- ▶ Prepare a set of letters: “i,” “n,” “g,” “s,” “t,” “r,” “h.” A small group of students (two or three) can create new words using the rime “ing” and combine the remaining letters as onsets. Ask students to create a personal list of their new words. Ask students to read their lists to each other.
- ▶ Many of the words in this poem will be difficult for grade one students to decode. They will rely on their auditory memory when rereading. There are many clues in words, however, that can help students to identify familiar vocabulary. The “re” or the “ly” ending in *remarkably*, the “in” in *instead*, or the “some” in *troublesome* can be used to demonstrate to young readers that they can look for known parts as clues to whole words.



RESOURCE LINKS

Writing

As a class, write a short story about where the sister might go if the string came loose. Orally brainstorm a variety of places and situations that might occur.

Some students may wish to write their own poem entitled “My Sister” or “My Brother.” You may wish to publish a collection of their poems for other class members to read. You may also wish to change the first line so that students can write a different poem with the same rhythm and rhyme scheme. For example, you could start with the line, *My sister’s remarkably tall.*

Independent Reading

Make the six small versions of *Bubblegum, Books, and Bugs* and the online audio available for students. Invite students to use these materials to read the book independently.

Teaching Tip:

The online audio for this book includes a cloze reading of this poem. In this reading, selected words have been omitted. Students listening to the cloze reading have the opportunity to chime in with the missing words.

Place some humorous (the sillier, the better!) poetry books for children in the Reading Centre. More limericks would be a good choice, as would some of the Dr. Seuss books.

Working with Words

Once concepts have been introduced in context, see the focused lessons in the *Working with Words Guide* for more direct instruction for those students who need it.

Read Aloud

Model making text-to-text connections. Read aloud a book that relates to the theme of this poem in some way. You might for instance read a factual text about how to construct and/or fly a kite; you may choose a story about another character, such as Curious George, who has a kite; or you might choose a text that has reference to a sister. Discuss how the book connects to this poem.

**Home Links**

Provide diagrammed plans for constructing a simple kite. Students can take home the directions and make a kite and try flying it. Ask them to share their experience with others.

But Then

Written by Aileen Fisher

Illustrated by Joe Weissmann



Text Type: Fiction: Description — Rhyming Poem

Summary: A little girl describes the disadvantages of having a tooth fall out but then realizes one advantage.

Text Features

Print Concepts

- ▶ hyphen
- ▶ dash

Visual Literacy

- ▶ text in capitals

First Reading

Reading Strategies

Comprehension

- ▶ predicting
- ▶ making connections: text to self

Working with Words

- ▶ language predictability: associating meanings to words (vocabulary)
- ▶ tracking print

Assessment Opportunities

Note each student's ability to:

- ▶ make meaningful predictions about the poem and its vocabulary
- ▶ make text-to-self connections
- ▶ associate meanings to words
- ▶ track print



BEFORE READING

Making connections:
text to self

Activating and Building Prior Knowledge

All students will have experienced or will experience losing a tooth. Ask them to describe to a partner what happened when they lost a tooth. Ask a few partners to share their story.

Create a human graph showing those students who currently have a tooth missing and those students who do not. Have them form lines and count which line is longer.

ESL Note: Different cultures have different traditions when somebody loses a tooth. Invite students to share customs practised in their families.

Predicting

Show the illustration to the class, read the title of the poem and the author's name, and then ask students to predict what the poem might be about. Ask them what the meaning of the title might be and how it might relate to what the poem is about. Ask them to predict words that might be in the poem and record these words.

Say, *The poem we are going to read today is about a little girl who has lost a tooth. She is finding that there are some challenges to this. Let's make a list of some of the problems that we can think of.* Record students' responses.

Setting a Purpose

Predicting

Say, *Let's read the poem to see what challenges the girl faces.*



DURING READING

Read the entire poem to students, emphasizing the rhythmic nature and the emphasis directed by the punctuation. For this first reading, do not track the print, concentrating instead on comprehension.

Tracking print

Reread the poem, this time running your finger or a pointer under the text. Track phrases, not single words, so that the reading remains rhythmic and students see how to chunk words in phrases.

Building confidence

On the subsequent readings of the text, slow the pace but do not alter the rhythm. Encourage students to join in as they are able and to read familiar words or phrases.

Language predictability

Pause at challenging vocabulary and ask questions to explore meanings, e.g., *space, tongue, smile, brush.*



AFTER READING

Predicting/evaluating

Ask students why they think the poem was entitled "But Then." Were they right in their predictions? What made them think as they did? How does the title relate to the content of the poem? Do they think it's a good title? Ask them to think of other benefits of losing a tooth.

**Making connections:
text to self**

Ask, *Do you think it's true that the space left by the tooth is "so big my tongue can touch my FACE"? Have you ever been able to touch your face through a space left by a missing tooth?* Encourage students to speculate about why the author wrote those words. Do they create a special kind of picture for the reader?

ESL Note: Ask students to draw a picture of themselves with a missing tooth.

Evaluating

Ask students to evaluate the effectiveness of this poem. *Was it a good poem to include in a grade one collection? Why? Did the illustration help you to understand the purpose of the poem or what it was about? Did it help you to predict some of the words in the poem?*

Second and Further Readings

Many texts benefit from being reread with students. The reading suggested in this plan can be expanded to include further readings. Participation will increase when a book becomes familiar and students will become more comfortable taking turns and using a pointer to track print.

For each rereading, we recommend that you select a balance of Print Concepts, Comprehension, and Working with Words strategies from the following suggestions. Make your selections based on the needs of your students.

Print Concepts, Book Handling, and Text Features

Print concepts

It is unusual for a grade one text to use a hyphen separating a word at the end of a line. Have students look at the word *some* at the end of the third line of the second stanza. Ask if they notice anything unusual about this word. Then ask them to look at the word *thing* on the following line. Ask if they have any ideas about what the little mark at the end of *some* means. Help students to understand that these two words actually form the compound word *something*, and the little mark, called a hyphen, tells them that the rest of the word is on the next line. Ask why they think the author might have split the word in this way. If students have any difficulty with this concept, have students tap out the rhythm along with you as you read the poem. They should note a very rhythmic beat of weak/strong, weak/strong. Placing *thing* on the line following *some* preserves that rhythm.

Print concepts

Ask students to look at the mark in the second-last line of the poem. Ask, *Is that a hyphen, connecting two parts of a compound word? Is there such a word as "thenI"?* Help students to see that this is a different kind of punctuation mark that connects parts of a sentence. Invite them to consider why the author used the dash, rather than, for example, a comma. Reread that stanza, once as though the dash were replaced with a comma, then once more, leaving a longer pause than you would after a comma. Lead students to see that by making the reader take a longer pause, the dash gives more emphasis to the words that follow it than a comma.

Visual literacy

The word *FACE* was written in upper case letters for emphasis. When reading this word, ensure that students note a difference in your voice. Ask, *Why do you think the author wanted to emphasize that word?* Lead students to see that both the author and illustrator have emphasized, and slightly exaggerated, the size of the space left by a missing tooth—the illustrator in the illustration, and the author by capitalizing the word *FACE*.

Predicting

Focusing on Comprehension

Ask students to review their list of words they thought might be in the poem. Ask them to consider the similarity of the lists. Were the lists related, even if the words were different? What led them to these predictions?

Making connections: text to self

Ask students to consider their own personal stories about losing a tooth. How similar were their experiences to the story in this poem?

Word solving and building

Working with Words

This poem is set up in a rhyming format and the rhyming words belong to the same word family. Form the words *space* and *face*, *guess* and *less*, or *show* and *grow*. Using magnetic letters, ask students to demonstrate how to remove the onsets from the rimes.



RESOURCE LINKS

Writing

As a class, you may wish to write about the Tooth Fairy, explaining what happens to the teeth that are collected.

Use this opportunity to demonstrate to students how to create a new text in the same form. Briefly discuss the *but then . . .* format of this poem and write your own *but then . . .* sentence or poem. Students may then like to write their own *but then . . .* stories or statements.

Independent Reading

Make the six small versions of *Bubblegum, Books, and Bugs* and the online audio available for students. Invite students to use these materials to read the book independently.

Teaching Tip :

The online audio for this book includes a cloze reading of this poem. In this reading, selected words have been omitted. Students listening to the cloze reading have the opportunity to chime in with the missing words.



Home Links

Have students talk with family members about a situation that seemed very problematic but then worked in the family's or the person's favour. They may choose from situations such as: "We sold our house and I had to move away from my best friend, but then I moved to my new house and I found a new best friend next door." Encourage them to discuss their situations with others.

Working with Words

Once concepts have been introduced in context, see the focused lessons in the *Working with Words Guide* for more direct instruction for those students who need it.

See also the specific Building Words lesson ("Tongue") in the *Working with Words Guide*.

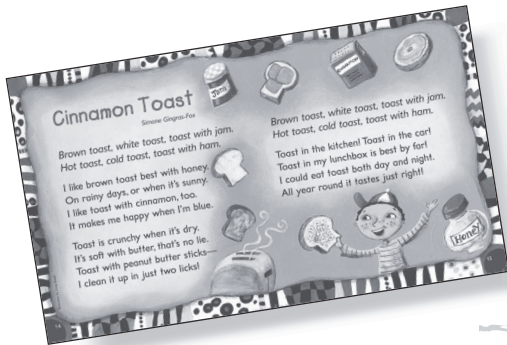
Read Aloud

Read to the class another example of a rhyming poem.

Cinnamon Toast

Written by Simone Gingras-Fox

Illustrated by Cindy Revell



Text Type: Fiction: Description — Rhyming Poem

Summary: The poet playfully describes the many ways she likes toast and some of the places (just about anywhere!) that she likes to eat it.

Text Features

Print Concepts

- ▶ repetitive language pattern

First Reading

Reading Strategies

Comprehension

- ▶ making connections: text to self
- ▶ evaluating

Working with Words

- ▶ using known high-frequency words to support reading of text

Assessment Opportunities

Note each student's ability to:

- ▶ make text-to-self connections based on prior knowledge
- ▶ evaluate the author's craft and point of view
- ▶ locate known high-frequency words



BEFORE READING

Making connections:
text to self

Activating and Building Prior Knowledge

Ask, *How many of you had toast for breakfast this morning? What if I had never heard of toast—how would you explain to me what toast is and what it tastes like?* Give several students an opportunity to present their ideas. Jot notes on the board as students provide information. Provide prompts to help students get into the poem when you begin reading it. For example, you might ask what colour of bread is used to make toast and then ascertain that toast can be made from white or brown bread: *Oh, I see—so the colour of the bread doesn't matter—it's still toast!* If students talk about putting butter or jam on toast, say, *You mean it isn't toast unless you put ____ on it?*

Lead students to see that the toppings are separate from the toast. You might jot down a few toppings that students mention. Ask students what their favourite toast toppings are. Depending on the answers you get, you could make a human graph of toppings and have students count how many like each topping.

Tell students that the poem they are going to read is called “Cinnamon Toast,” and that it was written by Simone Gingras-Fox. Ask, *What do you think this poem will be about? Can anyone tell me what cinnamon toast is?* When they do so, say, *Oh, I see—so that’s a different kind of topping, like butter or jam or peanut butter?* In the unlikely event that no one knows, you can simply tell students that it is a mixture of sugar and cinnamon and is another topping that is delicious on toast.

ESL Note: The concept of toast may be new to some students. Make toast as a class and discuss its appearance, smell, touch, and taste. You could make plain toast or cinnamon toast.

Show students the illustration and have them discuss the different toppings they can see in the illustration.

Evaluating

Setting a Purpose

Say, *We have been talking about toast—how it’s made, and the kinds of toppings we like on toast. Now we’re going to read the poem and find out how the author feels about toast. What kinds of things does she say that tell you how she feels?*



DURING READING

Read the entire poem in a sprightly way, emphasizing the adjective/noun pairs. For this first reading, do not track the print. Instead, use this reading opportunity to model for students a phrased and fluent reading. Practise reading the poem once or twice yourself before reading it to the class, to make sure you get the rhythm just right.

Tracking print

Reread the poem, this time running your finger or a pointer under the text. Track the phrases, not single words, so that the reading remains rhythmic and fluent and helps demonstrate to students how to chunk words.

Building confidence/ high-frequency words

There are many high-frequency words in this poem. In combination with the illustrations, they will help students to predict or automatically read many of the words. Consequently, students should quickly be able to join in on some of the reading. This is a longer poem than others in this collection, so the high-frequency words and predictable vocabulary will be helpful.



AFTER READING

Evaluating

Ask students how they think the poet feels about toast. Have them select words and phrases that tell them how she feels, while you jot them on the board. They might mention the fact that she says she “likes” brown toast best with honey. She also says that toast makes her “happy.” She ends the poem by saying that she could eat toast day and night and that it always tastes “just right.”

ESL Note: Review challenging vocabulary and phrases: *cinnamon*, *toast*, *with honey*, *crunchy*. Discuss the meaning of these words as required.

**Making connections:
text to self**

Ask students if they agree that toast always tastes “just right.” Have them discuss some of their experiences of toast when it either has or hasn’t been “just right.” Ask if the author prefers her toast hot or cold. (She loves it either way.) How do students feel about hot or cold toast?

Ask how they feel about the various places the author likes to eat toast. Do they agree that those are good places? What are some advantages and disadvantages of eating toast in those places?

Second and Further Readings

Many texts benefit from being reread with students. The reading suggested in this plan can be expanded to include further readings. Participation will increase when a book becomes familiar and students will become more comfortable taking turns and using a pointer to track print.

For each rereading, we recommend that you select a balance of Print Concepts, Comprehension, and Working with Words strategies from the following suggestions. Make your selections based on the needs of your students.

Print Concepts, Book Handling, and Text Features

Print concepts

This poem provides an opportunity to teach students how the comma is used to separate ideas or items in a list. You can demonstrate by reading the first and second lines in a rush with no pauses between the words, then with pauses so that students can hear the difference and recognize that the words and the sense are much easier to grasp with the pauses. It can also be used to demonstrate that a reader pauses prior to reading the word *too*.

This poem provides an opportunity to teach students how the exclamation mark can identify for the reader how to read with expression. Demonstrate by reading the final stanza in a matter-of-fact way, and then with expression, as indicated by the exclamation marks. When students are able to follow punctuation appropriately, they are better able to understand the text.

Focusing on Comprehension

**Making connections:
text to self**

This is an easy poem with which to emphasize personal connections. Ask students to turn to a partner and tell that person something about themselves that connects to the poem. They might, for example, like to eat toast with honey or they may just like to eat in the car, even though they do not eat toast in the car. They may like to talk about what they like in their lunchbox. Ask them to think of at least one connection to the poem.

Making connections: text to world

Conduct a search through the poem to find the words the author used to describe toast: *brown, white, hot, cold, crunchy, dry, soft*. Invite students to use each of these adjectives to describe something from their own lives. Encourage them to use the adjectives as imaginatively as they can. They can talk about something they like to eat or drink (*cold juice*), something they like to wear (*soft sweaters*), something they like to experience (*crunchy snow*). Give them some examples and then write their contributions on the board or chart paper.

High-frequency words

Working with Words

This poem contains high-frequency words that may be appropriate for students in grade one (see list of high-frequency words for grade one in the *Working with Words Guide*). Ensure that current assessment data are used to choose the words to teach with this poem. Choose from *with, like, make, that, could, when, just, or by*. To teach the new word, once students are familiar with the poem, isolate the word using a word mask or a highlighting wand. Read the word, spell it, place it on the Word Wall, etc.

Word solving and building

Use this poem as a way of demonstrating to students that some words that sound the same are spelled in the same way, but others are spelled differently. Use one colour of highlighting tape to highlight the rhyming words that are in the same word family and a different colour to identify those rhyming words that belong to different word families.

Word solving and building

A small group of students should work on this activity together. If there are a variety of poems or song lyrics on the walls, give students a large pointer for locating rhyming words on the walls (reading the walls) and have them record what they have found. If the poems or song lyrics are found in books, give them appropriately sized word masks to isolate the rhyming words in these books. Again, students should record the rhyming words they locate.



RESOURCE LINKS

Writing

Have students discuss other favourite snacks that they and their families like to make and eat. Have them draw the family eating the snack in the place where they like to eat it. They can then write a few sentences describing what is happening in the picture.

Use a modelled or shared writing process to develop a diary entry or a recount of making and/or eating toast. Alternatively, students might like to write about a special time when they ate toast or when they shared it with a friend.

Independent Reading

Make the six small versions of *Bubblegum, Books, and Bugs* and the online audio available for students. Invite students to use these materials to read the book independently.

Teaching Tip:

The online audio for this book includes a cloze reading of this poem. In this reading, selected words have been omitted. Students listening to the cloze reading have the opportunity to chime in with the missing words.



Home Links

At home, with assistance from family members, have students write about the family's favourite way to eat toast. They may also include where they like to eat it, or how they like to serve it. Families may decide to include the kind of bread they like to use for their toast. Teachers should make a decision as to whether or not this activity is appropriate for the students in the class. If it is inappropriate, students might instead tell about their family's favourite breakfast food.

Gather a selection of poetry books that relate to food for individual or partner reading (e.g., *Alligator Pie*, *Green Eggs and Ham*)

Working with Words

Once concepts have been introduced in context, see the focused lessons in the *Working with Words Guide* for more direct instruction for those students who need it.

Read Aloud

On a regular basis select short poems to read aloud to students. Select poems that show an obvious connection to students' everyday lives and experiences.

Bubblegum Benny

Written by Sheree Fitch

Illustrated by Laura Watson

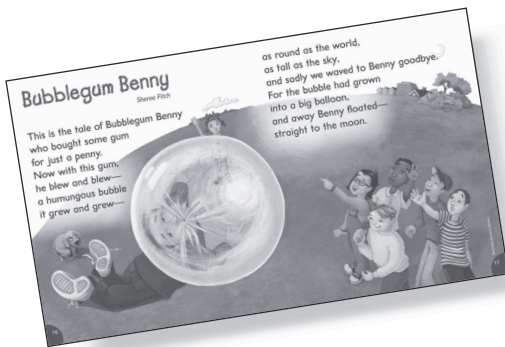
Text Type: Fiction: Narrative — Rhyming Poem

Summary: This fantasy poem tells the tale of Bubblegum Benny who blows a bubble so large that he floats away to the moon.

Text Features

Print Concepts

- ▶ exclamation point



First Reading

Reading Strategies

Comprehension

- ▶ predicting
- ▶ synthesizing

Working with Words

- ▶ tracking print

Assessment Opportunities

Note each student's ability to:

- ▶ sequence: retell
- ▶ evaluate: give personal opinions
- ▶ track print



BEFORE READING

Predicting

Activating and Building Prior Knowledge

Show students the illustrations on pages 16 and 17. Ask them to look carefully and to use these illustrations to tell the story. Ask them to predict what is going to happen in the poem according to the illustrations and record some of their ideas.

Read the title “Bubblegum Benny” to the class and ask students to add this information to the predictions they have already made about the story line. Say, *Should we change the predictions?*

ESL Note: Create word cards to introduce challenging vocabulary: *bubblegum, penny, humungous*. Discuss the meaning of these words. Use questions, prompts, and context to clarify meaning, e.g., *Humungous means very big. An airplane is humungous. What else can you think of that is humungous?*

Predicting

Setting a Purpose

Say, *We are going to read this poem called “Bubblegum Benny.” We have already made some predictions about what is happening. Now I am going to read the poem to you so that you can find out what is really happening. As you listen, think about how closely we were able to predict what happened to the little boy.*



DURING READING

Read the entire poem in a fluent, easy manner.

Tracking print

Reread the poem to students emphasizing the fluid nature of the poem with a pointer. Use this opportunity for students to listen to and enjoy the text once again.

Building confidence

On this next rereading slow your reading but do not lose the fluid nature of your reading. This will allow students to track the oral to the printed text and to be able to participate in subsequent rereadings.

When you come to the line, “It grew and grew,” pause after “and” and encourage students to add the second “grew.” Ask how they knew that was the correct word. (They should be able to tell you that they knew the word would rhyme with “blew,” and that they expected “grew” to be repeated because “blew” was.)



AFTER READING

Predicting

Ask, *How closely were we able to tell the story of Benny from the illustrations and the title? How did the pictures help us to understand what we would be reading? Were you able to predict some of the words we would be reading in the poem?*

**Synthesizing/sequencing:
retelling**

This poem is a narrative of what happened to Benny. It is a fantasy story but one that students should be able to comprehend and retell easily. Ask students to retell the events of the poem in a narrative format. Say, *Sheree Fitch has described in a poem what happened to Benny. How would you tell it as a story? Would you add any new ideas or make the story longer than Sheree Fitch’s poem?*

Second and Further Readings

Many texts benefit from being reread with students. The reading suggested in this plan can be expanded to include further readings. Participation will increase when a book becomes familiar and students will become more comfortable taking turns and using a pointer to track print.

For each rereading, we recommend that you select a balance of Print Concepts, Comprehension, and Working with Words strategies from the following suggestions. Make your selections based on the needs of your students.

Tracking print

Print Concepts, Book Handling, and Text Features

Continue tracking the print in subsequent rereadings. Offer a pointer to selected students and use this as an opportunity to assess their ability to track print appropriately.

Evaluating

Focusing on Comprehension

Provide prompts that will help students to evaluate whether a text is fiction or non-fiction. Ask, for example, *Could this really have happened? What words or ideas tell us whether this is a true story or not?*

Ask students to tell you what words and expressions they especially liked from the poem and to tell you why they liked them. Point out the expressions, “As round as the world”; “As tall as the sky.” Ask students what picture those expressions helped form in their minds.

ESL Note:

To ensure understanding, invite students to draw pictures that illustrate expressions from the poem.

Self-monitoring

On subsequent rereadings, model to students how to ask themselves questions that will help to develop comprehension. Say, *I’m wondering whether Benny used the same kind of bubblegum that I have bought at the store. What will Benny do when he goes to the moon?* Encourage students to ask their own questions that will help them to develop an understanding of the story.

Sequencing: retelling

Consider opportunities for students to retell the story of Bubblegum Benny. This will help them to consider vocabulary, story structure, and story sequence. They may retell the story using puppets, flannel pictures, or character masks.

Word solving and building

Working with Words

In this poem, the word *round* is an appropriate choice for working with onsets and rimes to create a word family. Create the word *round* with magnetic letters so that it can be easily manipulated. Have other letters ready that will form new words—*around, ground, sound, hound, bound, or wound*. Use the magnetic letters to remove the onsets from the rime and then add a new onset to form the new word. Once students are familiar with the process, they can be given the magnetic letters to form their own words.

Word solving and building

Phonological and phonemic awareness

There are three examples of compound words in this poem—*bubblegum*, *goodbye*, and *into*. Identify these words to students and discuss the two small words that make up these compound words.

In this poem, two words should be identified to students as words that sound the same as other words but have different meanings and spellings. *Tale* and *tail* or *blew* and *blue* are homonyms and can be confusing to a reader. Ask students to identify the meaning of the words in the poem and the meaning of the other form of each word. To encourage students to identify the importance of using comprehension strategies when reading, ask, *How would you know which word is which?*



RESOURCE LINKS



Home Links

Ask students to prepare for a bubble-making activity. Tell them that the class will go outside to make bubbles the next day and ask them to prepare some bubble makers at home.

Brainstorm materials and shapes that can be used to make the bubbles and predict what shape the bubbles will be. Be sure to include some materials that are easily accessible such as a key ring, or a piece of wire shaped in an interesting way. Ask students to write their prediction of how this particular bubble maker will work and why. *Will it make large bubbles? What shape will the bubbles be?* Have some bubble makers available for those students who have not prepared one at home.

A basic recipe that you could use is:

- 1 L distilled water
- 500 mL good quality dishwashing liquid
- 15 mL glycerin

Writing

As a class, write a narrative of what happened to Benny when he arrived on the moon.

Independent Reading

Make the six small versions of *Bubblegum*, *Books*, and *Bugs* and the online audio available for students. Invite students to use these materials to read the book independently.

Teaching Tip:

The online audio for this book includes a song version of this poem. You may choose to begin the lesson by listening to the song. Alternatively, you may listen to the song after reading the poem. Encourage students to sing along once they become familiar with the melody.

Working with Words

Once concepts have been introduced in context, see the focused lessons in the *Working with Words Guide* for more direct instruction for those students who need it.

Read Aloud

Read to the class another example of a rhyming poem.

The Alphabet Monster

Written by Robert Heidbreder

Illustrated by Ken Gamage



Text Type: Fiction: Description — Rhyming poem

Summary: The Alphabet Monster eats letters and then has the reader put together some letters to learn what he will eat next.

Text Features

Print Concepts

- ▶ exclamation marks
- ▶ contractions

Visual Literacy

- ▶ text in capitals

First Reading

Reading Strategies

Comprehension

- ▶ predicting
- ▶ evaluating

Working with Words

- ▶ language predictability: associating meanings to words

Assessment Opportunities

Note each student's ability to:

- ▶ make predictions
- ▶ evaluate a poem and explain whether its content is factual or fiction
- ▶ track print, demonstrating return sweep
- ▶ associate meanings to words



BEFORE READING

Predicting

Activating and Building Background Knowledge

Say, *This poem is called "Alphabet Monster," and it is written by Robert Heidbreder. Why do you think it is called that? What would an alphabet monster do? What would make him a monster?*

ESL Note: ESL students who are not yet familiar and comfortable with the English alphabet will benefit from a review of all the letters, A to Z.

Evaluating

Setting a Purpose

Say, *I am going to read this poem to you and afterwards, I'd like you to tell me whether this was a true story or whether it is a story that was made up by the poet. Be ready to tell me why you thought so.*



DURING READING

Building confidence

Read the poem in a rhythmic way, reading by phrases in a slight staccato. On this first reading, do not track the print with your finger or a pointer, focusing instead on the chunking of words in phrases to establish the rhythm.

Print concepts

Read the poem again, tracking the print as you read. Ensure that, when tracking the print, you retain the emphasis on phrased and rhythmic reading. Use your finger or a pointer to sweep under the text as you read. Invite students to join in the last line of the poem.

Language predictability

The two words *Alphabet* and *Monster* are capitalized. Explain to students that when words in a text are capitalized this may indicate that this word is a name. In this text, there is a character called *Alphabet Monster*.

Pause at challenging vocabulary and ask questions to explore meanings, e.g., *monster, million, munch.*



AFTER READING

Predicting

Discuss students' predictions about the Alphabet Monster. How did the poet portray this monster? How did that compare to students' predictions? Is this the way they would have portrayed the Alphabet Monster if they were writing the poem?

Evaluating

Ask, *What clues in this poem helped you to decide whether this text was fact or fiction?*

ESL Note: With magnetic letters, have students form the alphabet and remove the letters which were "eaten" by the monster in the poem.

Second and Further Readings

Many texts benefit from being reread with students. The reading suggested in this plan can be expanded to include further readings. Participation will increase when a book becomes familiar and students will become more comfortable taking turns and using a pointer to track print.

For each rereading, we recommend that you select a balance of Print Concepts, Comprehension, and Working with Words strategies from the following suggestions. Make your selections based on the needs of your students.

Print concepts

Print Concepts, Book Handling, and Text Features

This text may be used to assess individual students' knowledge of one-to-one matching and/or return sweep. As the class rereads the poem, invite specific students to track the print for the class. Record your observations of these students.

Print concepts/visual literacy

Ask, *Why do you think the author uses an exclamation mark after "You" at the end of the poem?* Lead them to see that the exclamation mark adds to the emphasis already expressed by the capital letters in *YOU*. The combination demands that the reader put a great deal of emphasis on that last word and creates a picture of the monster coming to "get" the *YOU* in the poem. Ask if students think the children illustrated around the monster think he is coming to get them.

Inferring

Focusing on Comprehension

There is nothing in the poem that describes the characteristics of the Alphabet Monster. Invite students to share the characteristics of the monster that they envision. They should be able to build on the ideas of others. Have them compare their own ideas with those of the illustrator.

Making connections

Ask students how they would have written a poem or story entitled "Alphabet Monster." Have them consider whether the monster would be friendly or scary, how large it would be, where it would live, and what it would do. Invite them to share their ideas as a whole class or in small groups.

Word solving and building

Working with Words

Print the contractions *I'm* and *I'll* on the board or on chart paper. Locate them in the text, and demonstrate how these contractions are formed. Create a list of contractions containing *I*.

Letter knowledge

Have students look at the last four lines of the poem. Ask, *Why does the Monster say, "That means YOU!" in the last line?* Lead them to see that *YOU* is spelled by the letters in the previous three lines.

Word solving and building

Give students a collection of magnetic letters and ask them to work in pairs, creating words for the others to read. Tell them they will be acting like the Alphabet Monster in this activity.



RESOURCE LINKS

Writing

Model how to write a poem. Create a new verse using the name of a student in the class, the class pet, or a character in a familiar book. For example:

An "a" like an apple,
An "l" and an "i."
Who is the person
I spy with my eye?

Independent Reading

Make the six small versions of *Bubblegum, Books, and Bugs* and the online audio available for students. Invite students to use these materials to read the book independently.

Teaching Tip: The online audio for this book includes a song version of this poem. You may choose to begin the lesson by listening to the song. Alternatively, you may listen to the song after reading the poem. Encourage students to sing along once they become familiar with the melody.

Gather a collection of alphabet books from which students may choose to read during independent reading time. These books cover a wide range of topics and levels of complexity so choose the books carefully to meet the needs of your students.

Working with Words

Once concepts have been introduced in context, see the focused lessons in the *Working with Words Guide* for more direct instruction for those students who need it.

See also the specific Building Words lesson (“Alphabet”) in the *Working with Words Guide*.

Read Aloud

Read to the class another example of a rhyming poem.



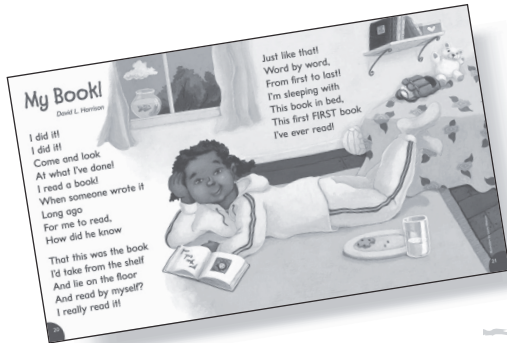
Home Links

Invite students to bring their favourite alphabet books to school for small-group sharing.

My Book!

Written by David L. Harrison

Illustrated by Laura Watson



Text Type: Fiction: Description — Rhyming Poem

Summary: The strong rhythm of this poem helps convey the excitement of its narrator, who is thrilled to have read a book independently for the first time.

Text Features

Print Concepts

- ▶ capitalization at beginning of each line
- ▶ exclamation marks
- ▶ sentence fragments

Visual Literacy

- ▶ text in capitals

First Reading

Reading Strategies

Comprehension

- ▶ making connections: text to self
- ▶ self-monitoring

Working with Words

- ▶ using context cues to predict words
- ▶ recalling high-frequency words
- ▶ analyzing compound words into chunks
- ▶ understanding contractions

Assessment Opportunities

Note each student's ability to:

- ▶ make text-to-self connections
- ▶ self-monitor to build understanding of the poem
- ▶ recall high-frequency words
- ▶ use context cues to predict words



BEFORE READING

Making connections: text to self

Activating and Building Prior Knowledge

Say, *I want you to think back to the first time you did something all by yourself: read a book, rode a bike, skated, counted to 10, or something else. Wasn't it exciting? Turn to the person next to you and tell them what you can remember about that first time.*

Give students a few minutes to share their memory and then have students share their thoughts with the class. Record these feelings on chart paper or the board. Read the title of the poem and the poet's name and show the illustration. Tell students that the poem they are going to read today is about the first book that a child was able to read.

Print concepts

Point out the exclamation mark in the title and read the title again, using exaggerated excitement in your voice. Discuss the purpose of this punctuation. *How do you think the child feels about reading a book for the first time?*

Making connections: text to self

Setting a Purpose

Suggest to students that they make a personal connection to this poem: *When I read this poem to you, I want you to think about how this person was feeling and compare that to the way you remember feeling the first time you did something all on your own.*



DURING READING

Print concepts

Read the entire poem expressively. Ensure that students hear the effects of the many exclamation marks. Make sure you clearly point to this punctuation as you read.

Tracking print

Emphasize the poem's rhythm. Track the print with your finger or a pointer to demonstrate how to read the phrases fluidly.

Building confidence

Encourage students to join in the reading. The poem is filled with high-frequency words that will aid students as they read. Pace the reading to allow them to decode challenging words without losing the rhythm.

Word solving and building

This poem contains two compound words: *someone* and *myself*. Point out to students that these words are made up of two separate words that they may already know: *some* and *one*, and *my* and *self*. Explain that one way to read longer words is to look for words or chunks inside the longer word, and use the parts to read the whole.



AFTER READING

Analyzing/making connections: text to self

Ask, *How did the child feel about reading a book for the first time?* Engage students in a discussion of the feelings expressed in the poem. Record their responses. Ask students to compare these feelings to their own experiences, which you recorded earlier.

Inferring/self-monitoring

Reread the five lines starting at *How did he know...* Ensure students' understanding of these lines by discussing whether the "someone" who wrote the book really knew that the reader would choose this book and read it. Model self-questioning by saying, *I wonder why the child said this. What does the child mean?* Discuss. Make sure students understand that the child says these words because he/she can hardly believe that someone wrote a book that was just right for the child to read.

Language predictability/ self-monitoring

On chart paper or the board, print the two sentences, *When someone wrote it long ago for me to read* and *I really read it!* Have students read each of the sentences and then compare how they have pronounced the word *read*. Explain that this is a special word and we have to think about what the sentence is saying to know how to pronounce the word. Read each sentence with the incorrect pronunciation and point out that it doesn't sound right—it doesn't make sense to pronounce it that way. Tell students that they should always check their reading by asking themselves, *Does this make sense?*

Use a word mask to isolate the word *read*. Demonstrate that when the word is all alone we do not know which pronunciation is correct. We have to rely on the words around it to know how to read the word correctly.

Second and Further Readings

Many texts benefit from being reread with students. The reading suggested in this plan can be expanded to include further readings. Participation will increase when a book becomes familiar and students will become more comfortable in taking turns and using a pointer to track print.

For each rereading, we recommend that you select a balance of Print Concepts, Comprehension, and Working with Words strategies from the following suggestions. Make your selections based on the needs of your students.

Print Concepts, Book Handling, and Text Features

Making connections: text to text

In this poem, it says the book was read *word by word, from first to last*. Engage students in a discussion about which books are read from first to last and which books do not have to be. The poetry collection they are presently reading is an example of a book that does not have to be read this way. Talk about the different text formats that don't have to be read first to last: magazines, information books, comic books, etc.

ESL Note: Invite students with English as a second language to share how books and text in their native tongue are read (e.g., back to front, left to right).

Print concepts/visual literacy

In this text the word *FIRST* is printed in upper case letters. Explain to students, *This means this word should be read louder and stronger. The upper case letters do the same thing that an exclamation mark does at the end of a sentence.* Reread the last two lines, demonstrating the emphasis, and then have students reread them with you. Ask them to brainstorm why the poet would choose this word to read with emphasis. Suggest that when they write a story they might like to identify to readers one or two very important words in their story by using upper case letters.

Print concepts

Point out to students the capital letters at the beginning of each line and also point out the sentence fragments. Discuss how poems do not have to follow the rules of writing that we use when we write other forms, such as stories, reports, letters, etc. To illustrate, rewrite the four lines that begin *I really read it!* as a proper sentence, the way the words would be written if they didn't appear in a poem.

Sequencing: retelling

Ask students to think about what the poem says happened and have them retell the child's reading experience from beginning to end, e.g., *The child took the book from the shelf, lied down on the floor, and read it. Then the child got excited that he/she read it all alone.* Ask what the poem says the child will do next: *The child will sleep with the book in bed.*

Inferring/self-monitoring

Model questions that will lead students to a deeper understanding of the story and its narrator. Think aloud questions such as *Who is "I" in this poem? How old is this person? I wonder what book this person read? Was this his or her own book or was it from the library?* Have students share their thoughts. Ask if there are other questions they are asking themselves about the poem.

Word solving and building

Working with Words

There are three contractions in this text that derive from "I:" *I'd*, *I'm*, and *I've*. Write the contractions on chart paper or the board. Ask students to identify the two words that these contractions derive from. Record these words beside the contractions. Explain to students that the apostrophe takes the place of the missing letters. Make a point of including at least one of these contractions during shared writing so that a student who understands the spelling rule can model its use for the class.

High-frequency words

This text has several high-frequency words for grade one students. (See list of high-frequency words for grade one in the *Working with Words Guide*.) The choice of which high-frequency words to teach depends on the class, the time of year, their previous exposure to these words, etc. Words that might be appropriate include *come*, *look*, *from*, *by*, *what*, *first*, *like*, and *that*. Choose ways to help students with their recognition of these words, e.g., locating them around the classroom or in other books, incorporating them into modelled or shared writing, placing them on the class Word Wall, playing word bingo, etc.



RESOURCE LINKS

You may wish to do some of these optional follow-up activities. Choose those that best meet the needs and interests of your students.

Writing

Model how to write a story about the first time you did something independently. Individual students may then wish to write their own story about when they first did something on their own. Make sure they identify what they did and how they felt, knowing that they were able to do it all by themselves. (You may wish to refer to the Retell text-type study in the *Writing Guide*.)

Independent Reading

Make the six small versions of *Bubblegum, Books, and Bugs* and the online audio available for students. Invite students to use these materials to read the book independently.

This book provides an opportunity for students to return to some of their favourite books that they learned to read or enjoyed having read to them in class. Gather these books and make them available for students to read independently or with a partner.

Teaching Tip: The online audio for this book includes a cloze reading of this poem. In this reading, selected words have been omitted. Students listening to the cloze reading have the opportunity to chime in with the missing words



Home Links

Ask students to bring in the first book they read or a favourite book, from home or the library. Ensure that students do not feel pressured to do this. Ask those who do bring in a book to share it with a small group of students.

Working with Words

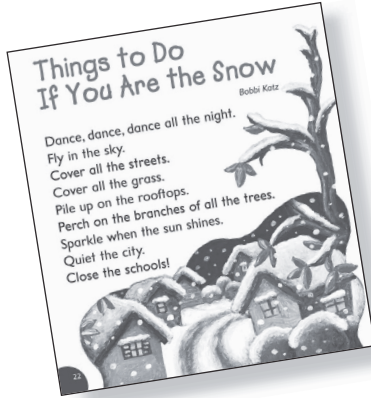
Once concepts have been introduced in context, see the focused lessons in the *Working with Words Guide* for more direct instruction for those students who need it.

See also the Building Words lesson (“Sleeping”) in the *Working with Words Guide*.

Read Aloud

Use this opportunity to read aloud some class favourites. Choose texts that have had an impact on students and have helped them to learn something new about themselves as readers. You might, for example, have read them a book that elicited interesting inferences or probing questions that furthered their thinking.

Things to Do If You Are the Snow



Written by Bobbi Katz

Illustrated by Cindy Revell

Text Type: Fiction: Description — Poem

Summary: This descriptive poem lists things that you would do if you were the snow. Concrete visual imagery is used to tell the effect of snow falling and covering the earth.

Text Features

Print Concepts

- ▶ exclamation mark

First Reading

Reading Strategies

Comprehension

- ▶ predicting
- ▶ making connections: text to self

Working with Words

- ▶ using known high-frequency words to support reading of text
- ▶ tracking print

Assessment Opportunities

Note each student's ability to:

- ▶ make meaningful predictions about the poem
- ▶ make text-to-self connections
- ▶ use known high-frequency words to support reading of text
- ▶ track print



BEFORE READING

Making connections:
text to self

Activating and Building Prior Knowledge

Look at and discuss the illustration with students. Ask them to think about their own experiences with snow. *What does snow look like as it falls? Where do you see snow?* Have them share their thoughts with a partner.

ESL Note: Snow may be an unfamiliar concept to students newly arrived in Canada. Discuss what snow is, what it looks like, how it feels, and what time of year it falls. Photos or illustrations of snowy landscapes and streetscapes will support and enhance verbal descriptions.

Predicting Read the title of the poem and the poet's name to the class. Discuss the title and then ask students to predict what "things to do" the poem might include. Record their responses on chart paper or the board.

Predicting **Setting a Purpose** Ask students to listen as you read the poem. Tell them that as you read they should compare their predictions of "things to do" with what the poet included in the poem.



DURING READING

Tracking print Read the poem to students, emphasizing the staccato nature of the separate lines. As you read, run your finger or a pointer under the text, clearly modelling how the print is tracked from left to right with each new line.

Building confidence Encourage students to chime in as you read. There are many high-frequency words in this text that will aid students with their reading. During this first reading, slow the tracking at the more challenging vocabulary to assist them in achieving a continuous reading.

Print concepts Add extra volume and excitement to your voice as you read the last line. Point out the exclamation mark at the end. Briefly discuss how this punctuation affects the way you read the sentence, its purpose, and why the poet would use it here.



AFTER READING

Predicting/making connections: comparing Refer students to the chart paper or board to recall their predictions. Ask students what was actually mentioned in the poem. Record their responses. *How were the ideas the same and how were they different?*

Second and Further Readings

Many texts benefit from being reread with students. The reading suggested in this plan can be expanded to include further readings. Participation will increase when a book becomes familiar and students will become more comfortable in taking turns and using a pointer to track print.

For each rereading, we recommend that you select a balance of Print Concepts, Comprehension, and Working with Words strategies from the following suggestions. Make your selections based on the needs of your students.

Print Concepts, Book Handling, and Text Features

Point out to students that each line is a sentence. Note that this type of sentence (imperative) is one that students hear every day. *It is used when someone is telling you to do something.* Give a couple of examples, e.g., *Wash your hands*, and then ask students to think of their own examples and share them with the group.

**Making connections:
text to self**

Focusing on Comprehension

Tell students that you are going to read the poem to them again. Instruct them to close their eyes and imagine that they are the snow. *What would you do? Where would you go? How would you feel?* Ask them to do this individually and then to share their thoughts with the group.

Evaluating

Review the list you generated of “things to do” that were included in the poem. Ask students, *What did you like about this poem? What didn't you like?* Make sure students make specific references to the poem and to the list to justify their opinions.

High-frequency words

Working with Words

Use a pointer to isolate one or two of the high-frequency words in this poem. Choose words that your assessment data demonstrates the majority of students do not yet read independently. Ask students to say each word, read it, spell it, and then find examples of it in other locations/books in the classroom. Choose from words such as *all, in, the, up, when, and on.*

Word solving and building

Tell students that the two words *fly* and *sky* in the poem belong to the same word family. Demonstrate by making the rime “y” with a magnetic letter and then adding “fl” and “sk” to make the two words. Ask students to form other words that end in the rime “y,” using the magnetic letters. Record the words the class creates.



RESOURCE LINKS

You may wish to do some of these optional follow-up activities. Choose those that best meet the needs and interests of your students.

Writing

Use this poem as a model for a similar poem on a different topic, called “Things to Do If You Are _____.” The style dictates that each line describes one visual image. As a class, choose a topic, e.g., the rain, a dog, a dinosaur, a shark, a bird, a leaf. Use Shared Writing to write the poem with the group. (Refer to the Description text-type study in the *Writing Guide*.)

Following the Shared Writing demonstration, some students may choose to write independently in this style. Create a class book of their poems.

Independent Reading

Make the six small versions of *Bubblegum, Books, and Bugs* and the online audio available for students. Invite students to use these materials to read the book independently.

Teaching Tip:

The online audio for this book includes a cloze reading of this poem. In this reading, selected words have been omitted. Students listening to the cloze reading have the opportunity to chime in with the missing words.

Gather a set of picture books on the subject of snow for individual or partner reading. Try to include books that portray snow in both negative and positive ways. As they look at the books, have students think about how snow is represented in the books compared to in the poem.

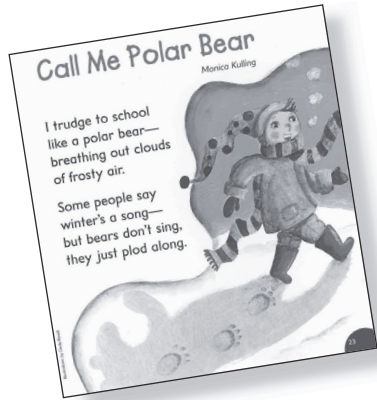
Working with Words

Once concepts have been introduced in context, see the focused lessons in the *Working with Words Guide* for more direct instruction for those students who need it.

Read Aloud

Choose books to read aloud to students that offer effective visual imagery and rich language to describe snow or to tell a story that takes place on a snowy day. Think of a specific purpose for the reading that addresses the needs of the students and then choose a book that meets that purpose.

Call Me Polar Bear



Written by Monica Kulling

Illustrated by Cindy Revell

Text Type: Fiction: Description — Rhyming Poem

Summary: The poet compares herself to a polar bear as she walks to school. The text uses dashes, similes, and rhyming words to establish a rhythm.

Text Features:

Print Concepts

- ▶ dashes

First Reading

Reading Strategies

Comprehension

- ▶ making connections: text to world
- ▶ inferring

Working with Words

- ▶ tracking print (words, follow text from line to line)

Assessment Opportunities

Note each student's ability to:

- ▶ participate by joining in with the reading
- ▶ make text-to-world connections by linking text information to their own knowledge
- ▶ make inferences
- ▶ track print



BEFORE READING

Making connections: text to world

Activating and Building Prior Knowledge

Say, *The poem we are going to read today is called "Call Me Polar Bear." Let's think about all of the things we know about polar bears. How do they live? What do they like to eat? How do they find their food?* You may choose to do this orally or to record some of these ideas under headings as an example for students of how to record information (e.g., "How They Find Food," "Where They Live," "What They Eat").

Inferring

Ask students to look carefully at the illustration on page 23. Ask questions to elicit the idea that the girl's shadow is a polar bear. Read the title to the students and ask them to infer what the poem will be about. Connect the illustration and title to check where to talk about students' inferences.

ESL Note:

You may want to introduce and discuss challenging vocabulary before the reading: *trudge, frosty, plod.*

Inferring**Setting a Purpose**

Say, *You really thought about what you already know and what clues are in the title and the illustrations and you made some good inferences. Now I want you to listen while I read the poem and we'll see whether our thinking was the same as the poet's.*

**DURING READING****Tracking print**

Read the poem to students with a steady beat to emphasize the plodding nature of the bear.

Building confidence

Reread the poem to students, emphasizing the chunking of words in expressive phrases (e.g., *breathing out clouds of frosty air*). When you read, use a pointer or your finger to demonstrate how to phrase the words.

Print concepts

Invite students to join in the reading as they become familiar with portions of the text. Pace the reading to allow them to join in but do not lose the phrasing.

Point out the long dashes in the poem. Ask, *Why do you think the poet added dashes to the poem instead of commas or periods? What effect do you think it has on the rhythm of the poem?*

**AFTER READING****Inferring**

Say, *We had some ideas about why the poet thought people should call her polar bear. Now that you have heard the poem, how well do you think we were able to infer what the poet was thinking? Did we have enough information? What else might have helped us to infer what the poem would be about?*

Second and Further Readings

Many texts benefit from being reread with students. The reading suggested in this plan can be expanded to include further readings. Participation will increase when a book becomes familiar and students will become more comfortable taking turns and using a pointer to track print.

For each rereading, we recommend that you select a balance of Print Concepts, Comprehension, and Working with Words strategies from the following suggestions. Make your selections based on the needs of your students.

Print Concepts, Book Handling, and Text Features

Print concepts

This poem demonstrates two examples of the use of a dash to create a pause. Discuss this use with students. Consider how to read the text with this emphasis and why the poet would have suggested a pause at that point in the text.

Focusing on Comprehension

Making connections: comparing

The title of this poem is “Call Me Polar Bear.” How does the poet compare herself to a polar bear? How does she think she is similar to the polar bear? How else might she be like a polar bear?

Working with Words

Word solving and building

Say, *I heard some interesting words that talked about walking. This time when I read the poem I want you to listen for those words and then we will talk about them.* Read the poem with students, emphasizing the verbs that refer to walking (*trudge, plod*). Ask students to demonstrate how they would move according to these verbs. Develop a list of interesting words that describe how creatures walk or move. These words can be used to enhance students’ independent writing.

Letter knowledge

In this text the vowel plays an important role in differentiating between the words *sing* and *song*. Highlight these two words for students in the text using a word mask or removable highlighting tape. Then use magnetic letters to spell the words. Encourage students to develop a sentence using these words. Show them how the vowel changes and then develop a sentence using the second word. Brainstorm some other words that change only the vowel. Spell them with magnetic letters and read them together.

Phonological and phonemic awareness

In this text there are two examples of rhyming words—one pair represents words that rhyme and are from the same word family (*song* and *along*) and one pair represents words that rhyme but follow a different spelling pattern (*bear* and *air*). Have students identify the rhyming words and then discuss the fact that rhyming words do not necessarily look the same. It is important that students understand that rhyming is an auditory skill.

Making connections: comparing

It is not necessary to use the term *simile* to explain phrases that help us to picture what the author is thinking. In this case the poet compares the way the girl walks to school to the way a polar bear walks—they both *trudge*. Encourage students to remember other similes they may have read in books or examples that they think are descriptive. Ask them to complete some similes, *He ran across the field like...*, *The stone was as blue as* Model similes in Shared Writing to demonstrate their purpose in storytelling.



RESOURCE LINKS

You may wish to do some of these optional follow-up activities. Choose those that best meet the needs and interests of your students.

Writing

As a class, create a poem based on this text. For example:

I fly to school
Like a bumble bee
I get there faster
Than I want to be.

Independent Reading

Make the six small versions of *Bubblegum, Books, and Bugs* and the online audio available for students. Invite students to use these materials to read the book independently.

Teaching Tip :

The online audio for this book includes a cloze reading of this poem. In this reading, selected words have been omitted. Students listening to the cloze reading have the opportunity to chime in with the missing words.



Home Links

Over the course of a few days, have students observe their own shadow.

Encourage them to keep track of where the sun is in the sky and where their shadow is. Ask students, *What happens at night? Early in the morning? At noon?* Encourage them to document their findings with simple illustrations.

Working with Words

Once concepts have been introduced in context, see the focused lessons in the *Working with Words Guide* for more direct instruction for those students who need it.

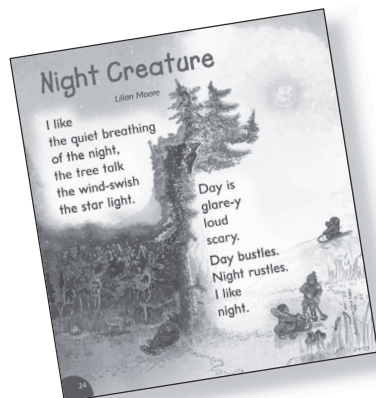
Read Aloud

Read to the class another example of a rhyming poem.

Night Creature

Written by Lilian Moore

Illustrated by Cindy Revell



Text Type: Fiction: Description — Poem

Summary: In this descriptive poem the author discusses how she feels about night and day.

First Reading

Reading Strategies

Comprehension

- ▶ synthesizing
- ▶ analyzing

Working with Words

- ▶ word solving and building: recognizing word patterns

Assessment Opportunities

Note each student's ability to:

- ▶ synthesize: integrate new information with previous thinking
- ▶ analyze author's point of view and provide details
- ▶ recognize word patterns



BEFORE READING

Predicting

Activating and Building Prior Knowledge

Tell students that the poem you are about to read together is called “Night Creature.” It is written by Lilian Moore. Ask students what they think the title may mean and what kind of poem this might be. Show them the illustration and ask them if it changes their thinking in any way. Does this look like the kind of poem they were thinking of?

ESL Note: Study and discuss the illustration with students. Prompt students to think about what they see and hear during the day and at night. *What do you hear at night? During the day? What sounds might the children in the illustration be hearing? What do they see?*

Synthesizing

Setting a Purpose

Say, *We have some ideas about this poem, but we still aren't sure what it will be about or what kind of poem it will be. I'm going to read it, and I want you to listen carefully. Who or what is the "night creature"?*



DURING READING

Read the entire poem to students. Use your voice to tell the story—a very quiet voice for lines such as “the quiet breathing” and a louder, more forceful voice for lines such as “glare-y” or “Day bustles.” This will help students to understand the poem on the first reading. You may wish to practise reading it a few times to yourself before reading it to the class.

Tracking print

Reread the poem, this time running your finger or a pointer under the text, tracking the phrases, not single words, so that the reading remains rhythmic and fluent and to demonstrate to students how to chunk words.

Building confidence

Many words in this poem may be unfamiliar to students. Assist them with the strength of your voice until they are able to sustain the reading themselves.



AFTER READING

Synthesizing

Many students will have predicted from the title that this poem might be about a monster that comes out at night. The gentleness of the illustration will have gone some way towards changing their views. Now that they have heard the poem, ask them to explain what it is really about and compare their current thinking to their original ideas. Ask them who they now think the “night creature” is. At this point, just accept students’ ideas. This concept can be explored in more detail in subsequent readings (see Focusing on Comprehension, page 55). Ask, *Were you surprised by the poem when you heard it? Do you think the author knew you would expect a scary poem when you read the title? Why do you think she used that title for a poem that isn't scary at all?* (This is a subtle concept, but students might be able to appreciate the fact that the contrast between the expectation and the actuality increase the poem’s impact.) Ask students what they might have expected and how they might have reacted had the poem had a title such as, “Quiet Night.”

Analyzing

With students, prepare a Night/Day chart on chart paper or the board. Complete the chart as a class by first asking students how the author feels about the night. Then have them place details that the author presents about the night under “Night.” Have them place details about the day under “Day.”

Word solving and building

Say, *This poem has some interesting word patterns. Let's look at some. Locate bustles and rustles. How are bustles and rustles the same/different? Yes, they rhyme and have the same "ustle" pattern at the end of each word, but they have different first letters. Now look at glare-y and scary. Write them on the board and ask students how they are the same and how they are different. Students will be able to appreciate the rhyme and will see that both have the "ary" sound. Point out the "gl" and the "sc" beginnings to the words.*

Word solving and building

Say, *Let's look at some other words.* Read *breathing*. Point out the word *breath*, and have students identify the “ing” ending. Write *breath*, *breathe*, and *breathing* on the board. Say the words (or have a student say them if you think he or she can say them correctly) and point out that *breathing* is pronounced with the long “e” sound because you have added “ing” to the verb *breathe*, which is also pronounced with the long “e” sound.

Direct students' attention to *wind-swish*. Ask, *What do those words make you think of?* Students should understand that the sound of the wind is communicated in this concise description.

Teaching Tip: Writing the words beneath each other on the board can help students to see similarities and differences.

Second and Further Readings

Many texts benefit from being reread with students. The reading suggested in this plan can be expanded to include further readings. Participation will increase when a book becomes familiar and students will become more comfortable taking turns and using a pointer to track print.

For each rereading, we recommend that you select a balance of Print Concepts, Comprehension, and Working with Words strategies from the following suggestions. Make your selections based on the needs of your students.

Print Concepts, Book Handling, and Text Features

Print concepts

Have students look at the lines, “glare-y,” “loud,” and “scary.” Ask, *Why do you think the author put each of those words on its own line, rather than putting them all in one line with commas between them?* Elicit that this method sets each word off separately so that the reader thinks about each one and its meaning.

Letter knowledge/ print concepts

Read the words *wind-swish*, *bustles*, and *rustles* again to students. Remind them of the sound of the wind. Exaggerate the “b” in *bustles* so that the word is explosive and can be contrasted in sound and effect to the much softer *rustles*. Invite students to come up with some “b” words (or you can choose to write some on the board and then invite students to say them). You could use words like *boom*, *bang*, *bam*, *burst*, *boo*. For softer words, try words such as *ripple*, *river*, *riddle*. Challenge students to say the “r” words with the same force as the “b” words.

Focusing on Comprehension

Making connections: text to world

Ask, *Have you ever been out in a quiet place at nighttime? How did you feel? What did you see and hear? Do you agree with the author's opinion about day and night?*

Synthesizing

Ask, *Who is the night creature?* Once they have identified the night as a living being (although some might reasonably think the author herself is a night creature because she loves to be outside at night—and perhaps the author had that intention, as well), discuss with students the human qualities that are used

Self-monitoring

to describe both the night and the day. Talk with them about this writing style and how it helps us to picture what the poet is talking about.

Emphasize the strategy of self-questioning, e.g., *Good readers ask themselves questions when they read.* Model self-questioning, e.g., *I wonder what kind of creature a night creature is?*

Word solving and building

Working with Words

This poem contains two words that belong to the “ight” word family—*night* and *light*. Use this opportunity to teach the spelling of the sound using magnetic letters and demonstrate how to make *light* say *night*, *bright*, or *sight* by changing the initial letter. Invite students to take a word walk and find words in the room, on charts, or in familiar books that contain the “ight” ending. Have them record these words on a word chart.



RESOURCE LINKS

Writing

This poem beautifully links words together to form a picture in the reader’s mind. As a class, follow the form of the poem and link words together to create images. You might like to write about a pet, wild animal, sea creature, or friend. Explain to students that this form requires them to think of pictures that can be described in a word or two to express their thoughts.

Ask students to discuss what they were thinking the first time they heard the poem—what mood did the poet create with words? Ask them to describe what they saw inside their heads. Invite them to draw pictures of what they saw when they heard the poem. Have them write underneath the picture the words they were trying to illustrate, or have them exchange their drawings with a partner and have the partner print the words that the picture makes them think of.

Independent Reading

Make the six small versions of *Bubblegum*, *Books*, and *Bugs* and the online audio available for students. Invite students to use these materials to read the book independently.

Teaching Tip : The online audio for this book includes a cloze reading of this poem. In this reading, selected words have been omitted. Students listening to the cloze reading have the opportunity to chime in with the missing words.

Working with Words

Once concepts have been introduced in context, see the focused lessons in the *Working with Words Guide* for more direct instruction for those students who need it.

Read Aloud

On a regular basis select short, descriptive poems that evoke a particular mood to read aloud to students.



Home Links

Ask the students to plan a night when they can go outside with family members. Ask them to record what they see, what they feel, what they hear. When most of the students have been able to complete this activity, ask them to share their thoughts. Guide them to use rich vocabulary to describe the different senses at night—*shivery*, *creepy*, *silent*, *quiet*, *soft*, *calm*. Compare these words to words that would describe that same place in the daytime. Ask them whether they prefer the night or the day and to tell you why they feel as they do.



Grade 1

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J	4
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 - Grade 1 Working with Words Guide



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