

# Antonio's Music

Written by Joanna Emery

Illustrated by Sue Todd

**Text Type:** Info-fiction: Retell — Biography

**Summary:** A young boy named Antonio has a special gift. He is able to hear music everywhere in the world around him. He grows up to be a famous composer, whose music is still loved around the world. Note that the online audio includes selections from Vivaldi's *Four Seasons*. See page 3 for suggested use.

## Text Features

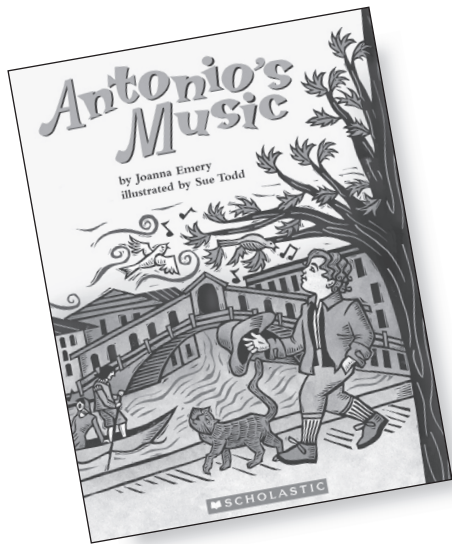
- ▶ biographical fact sheet

## Visual Literacy

- ▶ environmental print
- ▶ thought balloons

## Print Concepts

- ▶ apostrophe
- ▶ print appears above and below illustrations
- ▶ quotation marks for dialogue



Audio Available Online  
[www.lpey.ca](http://www.lpey.ca)

See the Planning Charts in the Grade Two *Reading Guide* to find Guided Reading texts that use these comprehension focuses.

## First Reading

### Reading Strategies

#### Comprehension

- ▶ inferring
- ▶ making connections: text to world

#### Working with Words

- ▶ associating meanings with words
- ▶ associating sounds with letters

### Assessment Opportunities

Note each student's ability to:

- ▶ join in with predictable and familiar language patterns
- ▶ make inferences and support them using illustrations and the text
- ▶ associate meaning with words, and sounds with letters

### Oral Language Opportunities

- ▶ learning new vocabulary meanings in context
- ▶ joining in with written language structures



## BEFORE READING

### Predicting

#### **Activating and Building Prior Knowledge**

Show the cover of the book and read the title and the names of the author and illustrator. Say, *This book is called Antonio's Music. The author is Joanna Emery and the illustrator is Sue Todd.*

Point out the illustration on the front of the book and ask students to notice the buildings, the transportation methods, and the clothing. Ask, *Where/when do you think this story might have taken place?* (If possible, show Italy, particularly Venice, on a world map. Explain how important music has been to Italy over the years and how Venice is unique due to its canal system.)

Ask, *Who might Antonio be? Why do you think the book is called Antonio's Music? Why do you think the illustrator included musical notes on the front and back covers?* Show the back cover and invite students to read the text chorally. Ask, *Why do you think Antonio's music was forgotten?* Record students' ideas on chart paper or white board.

**ESL Note:** To provide some scaffolding for ESL students, turn to pages 2–3 and have students identify things they notice, such as the birds, the fish, Antonio's hat, the bridge, the boat, the music notes, etc.

### Text features

Direct students' attention to the apostrophe in the title. Ask, *What punctuation mark can you find in the title?* Explain that this mark means that the music belongs to Antonio. It is called an apostrophe.

### Making connections: text to self

Ask, *Do you like music? What kind of music do you listen to?*

### Inferring

#### **Setting a Purpose**

Say, *Let's read the book together to find out what kind of music Antonio loved to create.*



## DURING READING

### Text features

Remind students that readers can find out information about a story from the pictures, as well as the text. Direct students' attention to the thought balloons on pages 8 and 9, and explain that they show what Antonio is thinking.

### Building confidence

Ask students to join you as you read. Say, *There are many words you know in this book, and some new ones. We'll figure them out together.*

### Inferring/language predictability

On page 8, pause after the word *composer*. Discuss the meaning of the word. Say, *It doesn't tell me what a composer is in the book, but there are some clues in the text (p. 8).* Ask, *What is a composer? Why do you think Antonio is a composer? What might give you hints about the meaning of the word?* If students have difficulty with the word and have not yet determined that Antonio is a composer, say, *This is a word that means someone who writes music. It begins with the "k" sound of "c." Let's sound it out.* If students are still unable to determine the word, prompt them by showing the smaller word *compose*.

They may notice the first three letters as the sounds in *come*. If necessary, ask students to slowly say the letter sounds with you and then blend them together to say *composer*.

**Teaching Tip:** Finish reading the book. If you stumble or hesitate on any words, use the opportunity to model for students that readers go back to the beginning of the sentence and start again. Include page 16 in the reading. Explain to students that this page is an information page, called a biographical fact sheet.



## AFTER READING

### Inferring

Reread page 2 to students. Ask, *What does the author mean by “he heard music all around him”?* Discuss the illustrations to show that Antonio had a mind that put everyday sounds into music. Ask students to look at the thought balloons in the illustration on pages 8 and 9 to identify some of the sounds that Antonio may have used in his music.

### Making connections: text to world

Ask students if they have heard of Antonio Vivaldi or any of his music, particularly *The Four Seasons*. Play the music on the LPEY website for them, and ask them to imagine what Vivaldi might have been thinking as he wrote this music. If necessary, return to pages 8 and 9. Prompt students to realize that Vivaldi got his ideas from things around him in nature, and that he used the sounds of the seasons to compose this piece.

## Second Reading

### Reading Strategies

#### Comprehension

- ▶ making connections: text to self
- ▶ inferring

#### Working with Words

- ▶ differentiating between soft and hard sounds of “c”
- ▶ associating meanings with words and phrases

### Assessment Opportunities

Note each student’s ability to:

- ▶ draw on background knowledge and recount personal experience to make text-to-self connections
- ▶ make inferences and support them using illustrations and the text
- ▶ associate meanings with words and phrases
- ▶ differentiate sounds

### Oral Language Opportunities

- ▶ joining in with written language structures
- ▶ discussing with the whole class



## BEFORE READING

### Predicting

#### **Activating and Building Prior Knowledge**

Consider the original predictions from the previous reading and confirm or revise with students. Ask, *How might you add to or change your ideas about what kind of music Antonio loved to create?*

#### **ESL Note:**

Review and clarify unfamiliar vocabulary words/concepts for ESL students, such as *composer, concerts, operas, newer music, fresh air, cold wind*, etc. Post the words on a chart and cover their meanings.

### Inferring

#### **Setting a Purpose**

Say, *Let's read the book together again to find out why Antonio's music was forgotten.*



## DURING READING

### Tracking print/ building confidence

Reread the book aloud, beginning with the title, author, and illustrator. Invite students to join you. Ask them to read the dialogue in the book with expression. Track the words with your fingers as you read.

### Print concepts

Direct students' attention to the conversation between Antonio and his father on page 4. Ask, *What are the marks around the words Antonio and his father speak called?* Explain that authors use quotation marks to show the exact words the characters say. Throughout the reading of the book, model the importance of quotation marks by reading these sections with expression.

### Word solving and building

Clarify any words or phrases that are unclear to students, such as "get some fresh air" on page 6.

### Text features

Point out that readers can gather information about a story from the illustrations as well as from the text. Direct students' attention to the environmental print on page 11 and/or page 15, and explain that these signs tell what music is being played. Mention that readers sometimes use illustrations before, during, and after reading a page to predict, check, or confirm meaning.



## AFTER READING

### Making connections: text to self

Ask, *Why was Antonio's music forgotten?* If students are unable to explain, return to page 11. Direct their attention to the sign, "Concert Tonight: J. S. Bach." Ask, *What composer's music does the sign tell us people began listening to? What do you know about Bach?* Explain that Bach was a composer who was very popular and that his music is famous, too. Ask, *What did Bach's music do to Antonio's music?* Lead the discussion to show that, when new things are available, people sometimes forget about old things. Students may relate to toys that are forgotten when a new toy is received.

## Word solving and building

Direct students' attention to the word *Venice* on page 2, and to *music* on page 3. Say, *Both of these words have "c" in them but they sound different. In Venice, we say a "ssss" sound, but in music we say a "k" sound.* Ask students to say the sounds blended together with you as you model the pronunciation of each word. Together with students, reread pages 2 and 3 to re-establish meaning.

## Inferring

Have students skim through the illustrations. Ask, *What did you notice about the clothing people wore throughout the story?* They may notice that the clothing becomes more modern. If not, draw it to their attention. Ask, *Why do you think the illustrator uses both old-fashioned and modern clothes in the book?* If necessary, explain that the clothes become more modern toward the end of the book to show that we enjoy Vivaldi's music today.

# Third Reading

## Reading Strategies

### Comprehension

- ▶ synthesizing
- ▶ evaluating

### Working with Words

- ▶ identifying words that have the "s" sound for "c"
- ▶ identifying words that have the "k" sound for "c"

## Assessment Opportunities

Note each student's ability to:

- ▶ join in with predictable and familiar language patterns
- ▶ synthesize important events from the story
- ▶ generate new words from a known pattern
- ▶ evaluate by determining if a story is fiction, non-fiction, or both

## Oral Language Opportunities

- ▶ retelling
- ▶ asking/responding to questions



## BEFORE READING

### Synthesizing

#### **Activating and Building Prior Knowledge**

Show students the cover of the book and remind them that this book is about a composer named Antonio Vivaldi. Invite students to share some of the important things they found out about Vivaldi.

### Synthesizing

#### **Setting a Purpose**

Say, *Let's read the book again to find out some of the important or interesting things that led to Vivaldi becoming a composer.*



## DURING READING

### Tracking print

Reread the book with students. Track print, but also ask individual students to come up and track a page or two themselves.

### Synthesizing

Pause at the end of each double-page spread. Ask, *What important thing does this part of the story tell us about Vivaldi? Why do you think it is important? As*

a class, decide on the importance of each part and mark the most appropriate ones with sticky notes.



## AFTER READING

### Sequencing

Return to the pages marked with sticky notes. Invite students to orally summarize each important part as you print them on sentence strips. For example, from pages 2 and 3, students might decide the most important part of Vivaldi's story is that Antonio "heard music all around him." Continue to write the sentence strips as students identify and summarize the important parts of Vivaldi's story. As a class, reread the sentence strips. Have students place the sentence strips in the order in which they occurred in the story.

### Evaluating

Ask, *Is this book telling us a story or does it give us facts and information? Is it fiction or non-fiction?* If necessary, explain these terms. After the discussion, explain that Vivaldi is a real composer. However, since there is no complete record of his life, the author used facts about his life together with sections she made up about the unknown parts of his life to tell the story of how he became a well-known composer. Explain that the biographical fact sheet at the back of the book tells the facts of Vivaldi's life without the story. Suggest to students that this book can be considered part fiction and part non-fiction. Ask, *What is your opinion of a book that is part fiction and part non-fiction? Why? Why would an author choose to write a book of this type?* (to teach but also make it interesting to read)

### Word solving and building

Say, *This book has some words with "c" sounding like "s" and "c" sounding like "k."* Let's look at two of them. Locate *Venice* and *music* (page 2). Ask, *How are music and Venice the same/different? Yes, they both have "c," but the "c" in music makes the "k" sound, and the "c" in Venice makes the "s" sound.*

List both words on the board, and ask students to suggest other words that have "c" and make either the "k" or the "s" sound (e.g., "c": *picnic* / "s": *once, rice, nice, ice, city*). As students generate words, print them under either *music* or *Venice*, or in a separate group of words that follows neither pattern.

**ESL Note:** When listing the word *music* on the board, be sure to write in brackets alongside the word the letter "k." This will clearly identify the specific sound of "c" for the ESL learner. The same format should be followed for *Venice*. Write the letter "s" beside the word in another colour to clearly distinguish the sounds for students.



## FURTHER READINGS

Many texts benefit from being reread with students. The three readings suggested in this plan can be expanded to include further readings. Participation will increase when a book becomes familiar.

For each rereading, we suggest you select a balance of Print Concepts, Comprehension, and Working with Words strategies from the lists below. Make your selections based on the needs of students in your class.

<b>Text features</b>	<p><b><i>Print Concepts, Book Handling, and Text Features</i></b></p> <p>Review the title, author, illustrator, and back cover text. This would be a good time to reread the biographical information about Antonio Vivaldi on the last page.</p>
<b>Print concepts</b>	<p>Have students look through the book to see the various ways in which commas are used. For example, page 4—to set off parts of sentences and to separate quotations from narration; page 9—to separate words in a list.</p>
<b>Synthesizing</b>	<p><b><i>Focusing on Comprehension</i></b></p> <p>Have students reread the book, including the biographical note. Work with them to take the important points from the book and revise the biographical note to include these ideas.</p>
<b>Analyzing/Inferring</b>	<p>Ask students, <i>How was Vivaldi's early life an influence on his becoming a composer?</i> (Music was an important part of life in Venice, even to the common folk; Vivaldi's family, especially his father, was musical; people liked what he wrote and it was performed often.)</p>
<b>Word solving and building</b>	<p><b><i>Working with Words</i></b></p> <p>Ask students to think of the word <i>Venice</i>. Ask them to say the word slowly, then ask, <i>What sounds do you hear at the beginning and end of that word? Write the sounds down.</i> Ask individual students to write the sounds on the board for the class.</p>



## RESOURCE LINKS

### ***Writing***

Model putting Vivaldi's life on a timeline with the class. Refer students to the sentence strips about important parts of Vivaldi's life constructed after the third reading of the book. One at a time, ask student volunteers to place each strip in the proper sequence on a timeline. As a class, discuss other possible important events of Vivaldi's life that could be added. Write the event on a sentence strip and ask a student volunteer to place it in its proper sequence.

As a possible follow-up, invite students to make sentence strips about important events in their own lives and place them in proper sequence on a timeline. Students can share their timelines orally with the class.

### ***Independent Reading***

Make the six small versions of *Antonio's Music* and the online audio available for students. Invite students to use these materials to read the book independently.

Gather a selection of picture books on other composers or musical instruments for individual or partner reading.

**Teaching Tip:** The online audio for this book includes a fluent reading and a cloze reading in which 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. For example, see “Using Literature to Extend Graphophonic Predictability” and “Word Meaning from Context.”

See also the specific Building Words lessons (“Composer” and “Raindrops”) in the *Working with Words Guide*.

### ***Read Aloud***

Read another book to the class that involves the life of a famous composer or other musician.



### **Home Links**

Encourage students to take home audio recordings from the school, class, or public library that feature Vivaldi’s music, as well as that of other composers. Recommend that parents or family members listen to the recordings with their children and discuss the music in an open-ended way, e.g., *This music makes me feel happy. I think the composer was thinking about spring when he wrote this music because it sounds like flowers blooming and birds singing.*