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**Literacy Place**

for the Early Years

Grade **3**

# Poetry Collection
## Shared Reading Teaching Plans
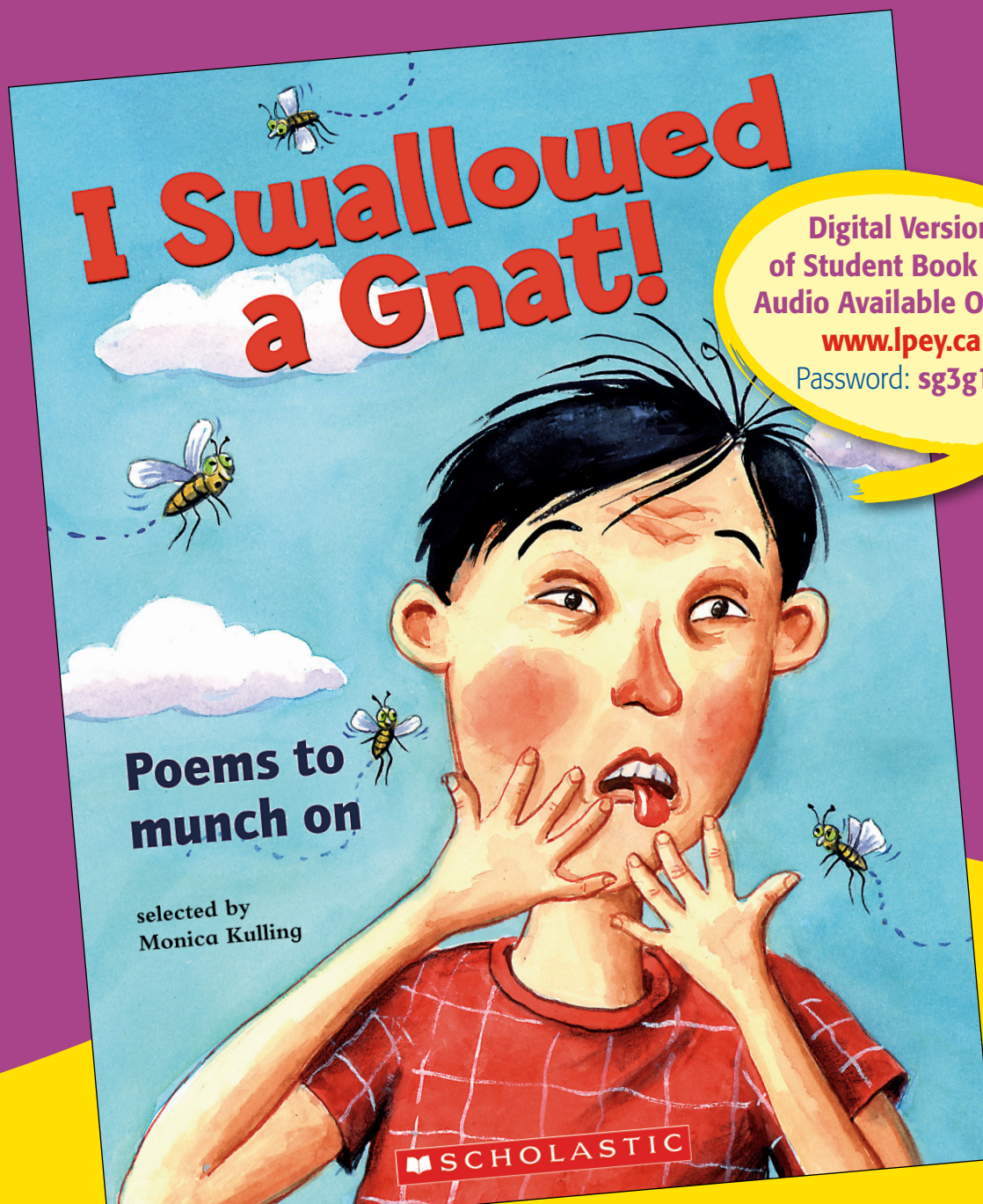
**I Swallowed a Gnat!**

Poems to munch on

selected by
Monica Kulling

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I Swallowed a Gnat!
Teaching Plans
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Literacy Place for the Early Years

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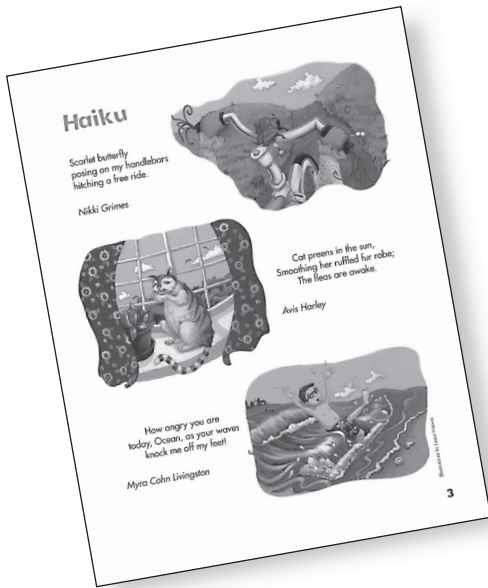
# Table of Contents

## Teaching Note:

Before reading any of the poetry selections with students, introduce them to the text and the poetry collection format. Most books are read from the beginning of the book to the end. This collection of poems allows the teacher to expand students' knowledge of print concepts to include random reading of complete small texts within a larger text.

Turn to the Table of Contents. Explain to students that this page has a list of all the poems 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 students understand its use. 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.

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: "Fred," "My Talented Friend," "Sky Net," "Accidentally," "Sidewalk Singer," and "When I Read." You may wish to use the song version at the beginning of the lessons to introduce these poems. Fluent readings for all poems are also included online. Please see the Grade 3 website at www.lpey.ca. The password to access *I Swallowed a Gnat!* audio is sg3g1x.

# Haiku



Haiku

Scarlet butterfly
posing on my handlebars
hitching a free ride.

*Nikki Grimes*

Cat preens in the sun,
Smoothing her ruffled fur robe;
The fleas are awake.

*Avis Harley*

How angry you are
today, Ocean, as your waves
knock me off my feet!

*Myra Cohn Livingston*

*Written by Nikki Grimes, Avis Harley, Myra Cohn Livingston*

*Illustrated by Laura Watson*   **Interactive Whiteboard/LCD version on Website**

**Text Type:** Fiction: Description — Haiku

**Summary:** These three poems have been written by three different poets and are examples of Haiku poetry. Haiku is an unrhymed poem with 17 syllables and three lines. The first line has five syllables, the second line has seven syllables, and the third line has five syllables. Each poem paints an image of a feeling or impression.

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

## Text Features

### Print Concepts

▸ punctuation: semi-colon

# First Reading

## Reading Strategies

### Comprehension

▸ predicting
▸ inferring

### Working with Words

▸ use context cues and syllabication to solve unfamiliar words

## Assessment Opportunities

Note each student's ability to:
▸ make predictions
▸ make inferences
▸ solve unfamiliar words using context cues and syllabication

## Oral Language Opportunities

▸ discussing with a group
▸ reading the poem with a group
▸ oral re-enacting with a group

# BEFORE READING

<table>
<tr><td><strong>Predicting/making connections: text to self</strong></td><td>

### Activating and Building Prior Knowledge

Cover the poems with sticky notes. Explain to students that they will be reading three poems. Show students the illustrations one at a time and ask, *What do you recognize in this picture? What do you think this poem will be about? Why do you think so?*
</td></tr>
<tr><td><strong>Inferring</strong></td><td>

### Setting a Purpose

Say, *Today we are going to read three poems that have been written in a different way. Let's read these poems one at a time. As I read, I want you to close your eyes and try to picture the image the poet is painting.*
</td></tr>
</table>

# DURING READING

<table>
<tr><td><strong>Tracking print/ building confidence</strong></td><td>Read the poems one at a time, in a fluent, expressive manner, having students visualize the image of the poem. Do not track the print in the first reading, but rather focus on the phrasing and fluency.</td></tr>
<tr><td><strong>Building confidence</strong></td><td>Reread the texts, inviting students to join in the reading when they are able. Slow the pace slightly to enable more students to recognize the high-frequency words or use word-solving strategies to figure out some of the unfamiliar words.</td></tr>
<tr><td><strong>Print concepts</strong></td><td>Point out the semi-colon in the second poem. Say, *Why do you think the poet used a semi-colon instead of a comma or a period? What effect does it have on the rhythm of the poem?*</td></tr>
</table>

# AFTER READING

<table>
<tr><td><strong>Predicting</strong></td><td>Discuss the poems one at a time with students. Ask, *Did you change your predictions about what the poem was about? Why or why not?*</td></tr>
<tr><td><strong>Inferring</strong></td><td>Refer students to the first poem and ask, *What did you picture as I read the poem? How did the illustrator know that the butterfly was sitting on a bike? What clues did the poet provide?* Continue asking similar questions about the next two poems. *How do you know the cat is licking her fur? How do you know that someone is in the water?*</td></tr>
<tr><td><strong>Making connections: text to self</strong></td><td>Ask students to think of a time when they may have been riding a bike. Ask, *How did you feel?* Encourage students to explain their sense of freedom.</td></tr>
<tr><td><strong>Language predictability</strong></td><td>Discuss with students what the poet meant in the line, *Cat preens in the sun.* Ask, *What does* preen *mean in the poem?* Encourage students to interpret the word given the context, illustration cues, and students' prior knowledge. Confirm with students that *preen* means to tidy or clean. Then ask, *How is the cat preening itself?*</td></tr>
</table>

# 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 print in all three poems on subsequent readings. Offer a pointer to selected students and use this as an opportunity to assess students' ability to track print properly.

**Print concepts**

Ask, *How do these poems look different from other poems you have read? What do you notice about each poem?* If not suggested, explain that Haiku is an unrhymed Japanese poem. It consists of 17 syllables and three lines. The first line has five syllables, the second line has seven, syllables and the last line has five syllables. A Haiku expresses a feeling or impression. Create a list of the features of a Haiku poem.

**Print concepts**

The second poem shows the use of a semi-colon to create a pause. On subsequent rereadings, emphasize the break provided by the semi-colon. Explain that a semi-colon is used to mark a more important break than that marked by a comma.

## Focusing on Comprehension

**Synthesizing**

Invite students to act out the actions described in the poems (one at a time) as you read the poems aloud.

**Evaluating**

Ask, *What words and expressions from the poems do you especially like? Why?*

## Working with Words

Highlight the number of syllables in each line by reading each line in the poem aloud and have students clap out each syllable. Record the number of syllables for each line and compare this to the list of Haiku features made earlier. Continue for the remaining two poems.

## 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, brainstorm other situations that evoke a feeling or an impression. Using these three Haiku poems as models, create a Haiku poem.

## Independent Reading

Make the six small versions of *I Swallowed a Gnat!* 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 fluent reading of this poem.

### Home Links

Provide a selection of poetry books. Encourage students to take these home. Send a note home requesting that family members read the books to 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. For example, see "Possessive Pronouns: To What Do I Refer?" under Language Predictability.

## Read Aloud

Model making text-to-text connections. Read aloud poems that relate to these poems in some way. You might, for instance, wish to use some of the poems written by Grade Three students in Regie Routman's book *Kids' Poems (Grades 3–4)*, or by child poet, Mattie J. Stepanek, *Loving Through Heartsongs*. Discuss how the selections chosen connect to these Haiku poems.

# Fred

*Written by Lois Simmie*

*Illustrated by Jackie Snider*     **Interactive Whiteboard/LCD version on Website**
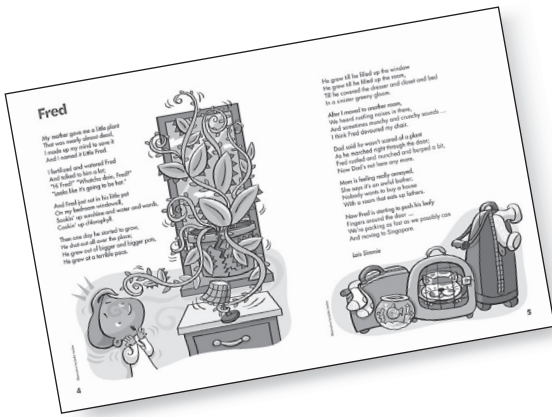
**Text Type:** Fiction: Description — Rhyming Poem

**Summary:** In this poem, a young boy undertakes the care of a nearly dead plant. After being watered and fertilized, the plant starts to grow with surprising results.

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

## Text Features

### Print Concepts

▸ arrangement of text in stanzas
▸ vernacular or informal speech
▸ ellipses

# First Reading

## Reading Strategies

### Comprehension

▸ predicting
▸ synthesizing

### Working with Words

▸ language predictability: associating meanings with words (vocabulary)
▸ tracking print

## Assessment Opportunities

Note each student's ability to:
▸ make predictions
▸ synthesize: integrate new information with previous thinking
▸ associate meanings with words
▸ track print

## Oral Language Opportunities

▸ sharing and discussing with a group and a partner
▸ predicting what the poem will be about

# ✦ BEFORE READING

### Activating and Building Prior Knowledge

**Making connections: text to self**

Invite students to share experiences they may have had growing plants. Talk about how they cared for the plants, for example, providing water, sunshine, and fertilizer. Discuss any problems that occurred when growing or caring for the plants. If students are not aware of any difficulties, suggest potential problems, such as over-watering, forgetting to water, or insect problems.

**Predicting**

Read the title of the poem and the author's name. Ask, *Who is likely to be the main character?* Show students the picture on page 4 and have students share with a partner their ideas about what might happen in this poem. Select a few students to share their predictions with the class.

### Setting a Purpose

**Predicting**

Say, *Let's read the poem to find out what happens to Fred.*

# ✦ DURING READING

**Tracking print/ building confidence**

Read the poem in a rhythmic way, tracking the print with a finger or pointer and pausing between stanzas.

**Print concepts/ building confidence**

Read the poem again with students, stopping at the first ellipsis. Say, *When we were reading the poem the first time, I paused at these three dots. Why do you think I did that?* Remind students that the three dots are called an ellipsis and they mean something has been left out of the text. Discuss what might have been omitted. (Possible answers include: more crunchy sounds, gulping, a swallow, etc.) Continue reading, pausing at the next ellipsis and then discuss what has been left out.

**Analyzing/inferring**

Stop at the end of the first stanza and ask, *Who is Fred? What does the little boy want to do? Why do you think he wants to save Fred?*

**Predicting**

Continue reading to the end of page 4 and ask, *Is the little boy taking good care of Fred? How do you know? What do you think will happen next?*

**Language predictability**

Pause at challenging vocabulary, asking questions to explore meaning. For example, *Have you seen people adding plant food to their plants? What do you think* fertilized *means?* Encourage students to recognize *fertilize* as the root word and to determine its meaning from the context of the poem. Point out the word *chlorophyll* and either have students look up its meaning in a dictionary or other resource, or explain that it is a green pigment or colouring found in plants.

# ✦ AFTER READING

**Predicting**

With a partner, have students discuss their earlier predictions about what the poem would be about, and whether or not they were correct.

| | |
|---|---|
| **Synthesizing** | Ask, *What happened to the family as Fred grew bigger and bigger*? Have students recall what happened when Dad went into Fred's room. |
| **Working with words** | Have students locate the phrase "sinister greeny gloom" in the poem. Use self-talk to model how to use context cues to determine a meaning for *sinister*. For example, say, *When I read* sinister, *I couldn't help but think of something evil and threatening.* Encourage students to check the word's meaning in a dictionary or other referencing resource. |

# 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** | Point out to students that this poem is similar to many they have read because it is arranged in stanzas. Demonstrate how to read the poem by reading the first stanza. Stop to discuss why this would be a good break. Continue reading, stopping at the end of each stanza to discuss what has happened. |
| **Tracking print** | Invite students to lead a group reading of the poem, using the pointer. Pay particular attention to each student's ability to track print appropriately. |

### Focusing on Comprehension

| | |
|---|---|
| **Self-monitoring** | 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?* |
| **Sequencing** | Provide opportunities for students to retell the story of Fred. This will help them consider vocabulary, story structure, and story sequence. |

### Working with Words

| | |
|---|---|
| **Word solving and building/ language predictability** | Discuss the informal use of some words in this poem. Ask, *How would you write* soakin' *if you were using it in your journal? What is the word* doin' *short for? What does* Whatcha *mean*? Discuss with students when and/or if it is appropriate to use vernacular, or informal, forms of words in writing. |

**ESL Note:** Write the word *soakin'* on the board, explaining that it is the short form of the verb *soaking*. Demonstrate other short forms of "-ing" verbs to ensure understanding of (e.g., *doing—doin'; soaking—soakin'*.) Invite students to create sentences using the formal and informal variations of the word.

**Word solving and building**

Say, *There are many words in the poem that make you think of sounds such as* munchy *and* crunchy. Write these words on chart paper. Challenge students to find other words from the poem that suggest sounds, and add these to the list. Post this list for reference during Independent Writing.

## 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 the different kinds of plants including vegetable, flowering, and aquatic. If students are unfamiliar with the term *carnivorous plants*, introduce the term and provide an explanation. Have students visit the library to learn more about other carnivorous plants, such as the Venus flytrap, pitcher plants, and sundews. Students can then prepare a report on carnivorous plants, including information about the plant's appearance, location, and the food it eats.

### Independent Reading

Make the six small versions of *I Swallowed a Gnat!* 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 fluent reading/song of this poem.

### Home Links

Provide each students with a mystery seed, such as a pumpkin, bean, watermelon. Place each seed in a damp, paper towel inside a plastic bag. Have students take home their seeds and record its growth over a two-week period. Remind students to keep their seeds damp inside the closed bag. Then ask students to bring their seeds back to school where they can create graphs of their seeds' growth.

### 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 ("Rustling") under Word Solving and Building in the *Working with Words Guide*.

### Read Aloud

Model making text-to-text connections. Read aloud a book that relates to the theme of this poem in some way, for example, *Plantzilla* by Jerdine Nolen.

# There's No One As Slow as Slomona



There's No One As Slow as Slomona

There's no one as slow as Slomona,
Slomona's unbearably slow,
it takes her as long to eat breakfast
as it takes a tomato to grow,
she sits in the kitchen all morning,
and nibbles a morsel of bread,
she dawdles so long at the table,
it's time to get ready for bed.

There's no one as slow as Slomona,
her pace makes molasses seem fast,
she once raced a snail and a turtle,
and finished a definite last,
she never does anything quickly,
but inches along at a crawl,
one winter she sat on a splinter
and didn't shout "Ouch!" until fall.

Jack Prelutsky

6

*Written by Jack Prelutsky*

*Illustrated by Laura Watson*     **Interactive Whiteboard/LCD version on Website**

**Text Type:** Fiction: Description — Rhyming Poem

**Summary:** This poem is about a little girl who is extremely slow at everything she does.

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

## Text Features

### Print Concepts

▸ punctuation: quotation marks, commas, exclamation
▸ contractions

# First Reading

## Reading Strategies

### Comprehension

▸ analyzing
▸ making connections: text to self

### Working with Words

▸ use context cues and prior knowledge to determine unfamiliar vocabulary
▸ identify rhyming words

## Assessment Opportunities

Note each student's ability to:

▸ draw on background knowledge and recount personal experiences to make text-to-self connections
▸ analyze descriptive words and phrases in the poem
▸ use context cues and prior knowledge to solve unfamiliar vocabulary
▸ identify rhyming words

## Oral Language Opportunities

▸ sharing and discussing with a group
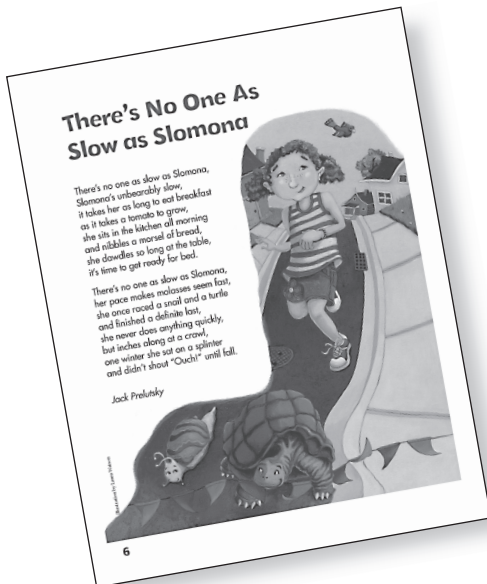
# BEFORE READING

### Activating and Building Prior Knowledge

**Making connections: text to self**

Say, *This poem was written by Jack Prelutsky. The title of the poem is* "There's No One As Slow as Slomona." Ask, Can you think of anything that is slow? Share a personal experience of someone in your family who is slow, such as a son or daughter who is a slow eater and always the last one eating at the table. Invite students to share similar experiences. For students who have difficulty thinking of examples, ask them to think of reasons for being late for school, such as sleeping in or a sibling who is walking slowly.

### Setting a Purpose

**Analyzing**

Say, *As I read the poem, I want you to listen for words and phrases the poet uses to describe Slomona.*

# DURING READING

**Print concepts**

Read the poem, pausing appropriately after commas and periods.

**Tracking print**

Reread the poem again, tracking the print as you read. Ensure that your emphasis remains on a phrased and rhythmic reading. Pause at the end of every fourth line, inviting students to join in by reading the rhyming words at the end of the line.

**Inferring**

During the reading, stop after every four lines and say, *How does the poet let us know that Slomona is slow?*

# AFTER READING

**Analyzing**

Have students locate words or phrases in the poem that describe what Slomona is like. Use highlighter tape or coloured acetate to highlight the suggested phrases, such as, "It takes her as long to eat breakfast/as it takes a tomato to grow." Discuss how this comparative language helps the reader visualize the length of time. Continue having students locate other such phrases and discuss their effectiveness.

**Language predictability**

Discuss the meaning of the following lines: "and nibbles a morsel of bread" and "her pace makes molasses seem fast." Scaffold students' understanding of the vocabulary by focusing on context and prior knowledge.

# 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 locate the exclamation mark. Ask, *Why has the author used an exclamation mark here?*

**Print concepts**

Locate the contraction in the title and point to the apostrophe. Ask, *What does an apostrophe take the place of in this contraction? What two words does* There's *stand for?* Have students locate other contractions in the poem and name the two words they represent.

**Text features**

Point out that each stanza is one long sentence, with each line separated by commas. Direct students' attention to the beginning of each line and indicate that a capital letter doesn't start each sentence, as has been the case in other poems they have read.

## Focusing on Comprehension

**Self-monitoring**

Remind students that good readers ask themselves questions to make sure they understand what they are reading. Ask, *Can you think of situations where it might be good to be slow at doing something? If so, what kinds of situations would these be?*

**Evaluating**

Ask, *What words and expressions from the poem do you especially like?* Ask students if such expressions as *morsel of bread* and *inches along at a crawl* helped make a picture in their minds.

## Working with Words

**Word solving and building**

Have students make a chart with word families, using magnetic letters or letters on card stock. Challenge them to make as many words as possible by combining onsets with the rimes "-ow," and "-ast."

**High-frequency words**

Have students find the Word Wall words in the poem (*breakfast, morning, ready, winter*). Use highlighter tape or a coloured acetate overlay to highlight these words. Invite students to use each of these words in another sentence.

# 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

Brainstorm as a class various ways to change the poem (e.g., slow to fast, Slomona to Fast-tony). Use a shared-writing approach to create a new version of *There's No One As Slow As Slomona.*

## Independent Reading

Make the six small versions of *I Swallowed a Gnat!* and the online audio available for students. Invite students to use these materials to read the book independently.

### Home Links

Invite students to bring their favourite poems about children to school for small-group sharing. Ensure that students do not feel pressured to do this.

## 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 "Word Meaning from Context" and "Affixes: Am I Before or After?" under Language Predictability.

See also the specific Building Words lesson ("Splinter") under Word Solving and Building in the *Working with Words Guide.*

## 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 wish to read *Slowpoke* by Lucille Penner. Talk about the similarities between the boy in the story and Slomona.

# My Talented Friend
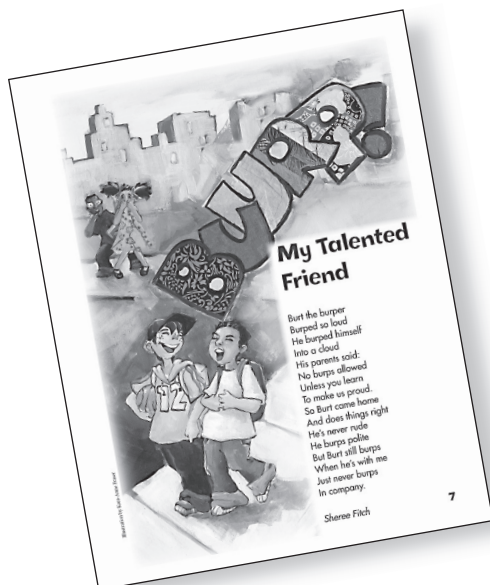
*Written by Sheree Fitch*

*Illustrated by Kara-Anne Fraser*

**Text Type:** Fiction: Description — Rhyming Poem

**Summary:** In this poem, we'll read about Burt's special talent, and how he learns to use it.

---

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

## Text Features

### Print Concepts

▸ capitalization at beginning of each line
▸ colon

# First Reading

## Reading Strategies

### Comprehension

▸ predicting
▸ inferring

### Working with Words

▸ using context cues to determine word meaning
▸ identifying rhyming words

## Assessment Opportunities

Note each student's ability to:
▸ predict what the poem is about based on the title
▸ make appropriate inferences based on the illustration and the text
▸ use context cues to solve unfamiliar vocabulary
▸ identify rhyming words

## Oral Language Opportunities

▸ discussing predictions about the poem's content
▸ reading the poem in a group
▸ discussing the suitability of the poem's title
▸ think-pair-sharing

## 🐝 BEFORE READING

|  |  |
|---|---|
| | ***Activating and Building Prior Knowledge*** |
| **Predicting** | Cover the text of the poem and the word *Burp*, and show students the illustration on page 7. Say this poem is called "My Talented Friend." Discuss the meaning of the word *talented*. Say, *Talented means gifted. What talent might the friend have? What do you think this poem will be about?* |
| **Inferring** | Direct students' attention to the children pictured on page 7. Ask, *How do you think they are feeling? Look at the girl in the background. Why do you think she has her hands over her mouth?* |
| | ***Setting a Purpose*** |
| **Predicting** | Say, *Let's read the poem to find out what it is about. Think about your predictions, and listen as the poem is read. You might wish to change your predictions as we read.* |

## 🐝 DURING READING

|  |  |
|---|---|
| **Tracking print/ building confidence** | Read the poem in a fluent and expressive manner. Don't track the print on the first reading, but rather focus on the phrasing and fluency. |
| **Predicting** | Discuss the poem with students. Ask, *Did you change your predictions? Why or why not?* |
| **Tracking print/building confidence** | Reread the poem, using a pointer under the text. Remember to track phrases, not individual words. Pause at the end of every second line to give students the opportunity to provide the rhyming word. Invite students to join in when they feel comfortable. |

## 🐝 AFTER READING

|  |  |
|---|---|
| **Analyzing** | Ask, *What is Burt's talent? Why did Burt's parents say, "No burps allowed."* |
| **Inferring** | Ask, *Why do you think Burt liked to burp?* |
| **Language predictability** | Discuss the word *talented* and scaffold students' understanding of its meaning. Talk about positive talents, such as playing sports, playing the piano, and doing magic tricks. Invite students to share with a partner their positive talents. |

# 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 find the colon in the poem. Ask, *Why has the poet used a colon here? What marks do you expect to find to show words that have been spoken?*

**Print concepts**

Point out the capital letters that begin each line of the poem. Ask, *Is every line a sentence? Why do you think the poet has used short phrases? How do the short phrases help the rhythm of the poem?*

## Focusing on Comprehension

**Inferring**

Read the last four lines of the poem and ask, *Why do you think Burt never burps in company?*

**Evaluating**

*Why do you think Sheree Fitch titled this poem "My Talented Friend"? Do you think it is a good title? Why do you think so?*

## Working with Words

**Word solving and building**

Say, *Every word in this poem, except one, has one or two syllables. As we read the poem, let's clap the syllables and mark the number of syllables for each word. Pay close attention because somewhere in the poem is a three- syllable word. Let's see if we can find it.*

Clap out the syllables of each word in the poem Record the word in the correct column in the chart.

| One syllable | Two syllables | Three syllables |
|---|---|---|
| Burt | burp/er | |

---

**ESL Note:** Have students share some interesting sound words from their cultures.

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## 🐝 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

Initiate a think-pair-share activity and have pairs of students discuss the manners they think are important to be followed in the classroom. Ask a few volunteers to share their ideas and then create a list of manners students feel are appropriate in the classroom.

### Independent Reading

Make the six small versions of *I Swallowed a Gnat!* and the online audio available for students. Invite students to use these materials to read the book independently.

## Home Links

Invite students to discuss with family members important manners that are important in their home. Students can then share these manners with their classmates.

## 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 other books or poems that relate to this poem. One example is *Walter the Farting Dog* by William Kotzwinkle.

# The Eel



The Eel

The feel
Of an eel
Is slippery,
Slimy;
He's sleek
And he's black
As a panther
At night.
He slides
Through your fingers
Rapidly,
Slyly;
A flip
Of his tail
And he slips
Out of sight.

Robert S. Oliver

8

*Written by Robert S. Oliver*

*Illustrated by Jessica Milne*   **Interactive Whiteboard/LCD version on Website**
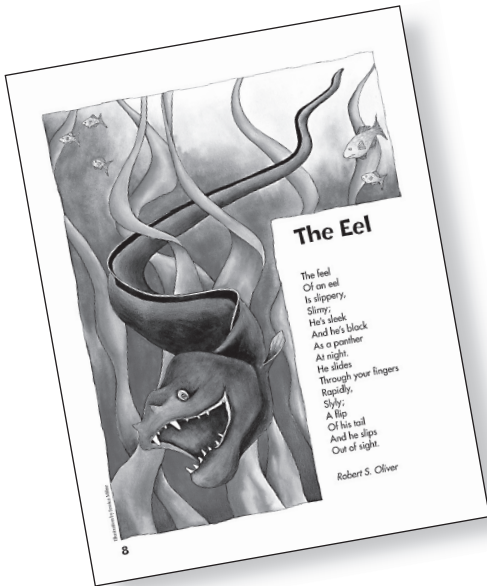
**Text Type:** Fiction: Description — Poem

**Summary:** This poem uses wonderful describing words that allow you to see and feel an eel . . . but you won't hear him.

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

## Text Features

### Print Concepts

▶ capitalization at beginning of each line
▶ sentence fragments
▶ punctuation: semi-colon

# First Reading

## Reading Strategies

### Comprehension

▶ analyzing
▶ inferring

### Working with Words

▶ tracking print
▶ identifying "sl" blends

## Assessment Opportunities

Note each student's ability to:
▶ analyze descriptive words in poem
▶ make inferences
▶ track print
▶ notice "sl" blends when reading

## Oral Language Opportunities

▶ sharing and discussing with a group
▶ oral re-enacting with a group

# 🐝 BEFORE READING

### *Activating and Building Prior Knowledge*

**Making connections:**
**text to self**

Say, *We are going to read a poem today called "The Eel" written by Robert S. Oliver.* Show the illustration on page 8. Create a KWL (Know, Wonder, Learned) chart and have students tell what they know about eels. Record the information in the "Know" column. Ask, *Is there anything you wonder or would like to learn about eels?* Add students' questions to the W (Wonder) column.

### *Setting a Purpose*

**Analyzing**

Say, *Let's read the poem to search for words that help us picture an eel.*

# 🐝 DURING READING

**Building confidence**

Read the poem, without tracking print, and with expression to demonstrate the purpose of the punctuation and the rhythmic nature of the poem.

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

**Print concepts**

Point out the three types of punctuation in the poem (comma, semi-colon, and period). Draw a timeline showing the length of pause that should be taken after each of these punctuation marks and have students refer to it as they read.

| , | ; | . |
|:---:|:---:|:---:|
| **short** | **longer** | **longest** |
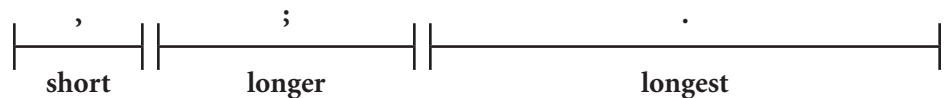
Reread the poem, paying particular attention to each punctuation point. The goal is to read beyond the end of the line and pause for the length indicated. You may wish to compare this to reading a poem where the reader pauses at the end of every line. The difference between the two readings will demonstrate the power of punctuation in creating meaning.

> **ESL Note:** Explain the purpose of punctuation marks to ESL students.

# 🐝 AFTER READING

**Analyzing**

Discuss the poem "The Eel" with students. Ask, *What words helped you picture the eel?* Talk about the effectiveness of descriptive language and how it helps create mental pictures of the eel.

**Inferring**

Ask, *What words helped you imagine how the eel felt to the touch? Did you find any words that helped you picture how the eel moved?*

| Analyzing | Direct students' attention to the KWL chart begun earlier in the lesson. Read each question from the "Wonder" column. Ask students to share any answers they found while reading the poem and record them in the L (Learned) column. |
|---|---|

**Teaching** **Tip:** If there are any unanswered questions remaining in the "Wonder" column, provide resources for students to research the answers.

# 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 | 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 "He's sleek" as a proper sentence, the way the words would be written if they didn't appear in a poem. |
|---|---|
| Tracking print | Continue tracking print on subsequent readings. Offer a pointer to selected students and use this as an opportunity to assess those students' ability to track print properly. |
| Print concepts | Turn to page 7 and discuss the layout of the poem. Say, *Look at the shape of this poem. How would you describe it?* Now have students turn to page 8. Ask, *What does the shape of this poem remind you of?* Compare the poem's layout with the shape of the eel itself, encouraging students to use vocabulary from the poem such as *slides, slips,* and *sleek.* |

## Focusing on Comprehension

| Inferring | Say, *Look at the illustration on page 8. This is a picture of the eel's home. The eel is swimming through seaweed. Do you think this is a good home for the eel? Why do you think so?* Now direct students' attention to the last four lines of the poem and discuss how this information supports their opinions. |
|---|---|
| Evaluation | Say, *The author writes, "He slides / Through your fingers . . ." Look at the picture of the eel. Do you think it would be a good idea to let this eel slide through your fingers?* Ask students to explain their responses. |

## Working with Words

Make a list of the words from the poem containing "sl" blends (e.g., *slippery, slimy, sleek*). Read the poem again, adding an emphasis on words with "sl." Ask, *What happens when you emphasize the "sl" at the beginning of each word?* Ask if students can almost hear the eel as it slides through the water.

# 🐝 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

Reproduce and display the poem "The Eel." Draw speech bubbles from the eel's and the largest fish's mouth. Discuss with the class what they might be saying and record the suggestions in the speech bubbles. Provide students with copies of "The Eel," with speech bubbles beside the eel and the fish. Have students record comments inside each speech bubble for the eel and the fish. Provide opportunities for students to perform a Readers' Theatre as students act as the fish and the eel, using their recorded comments.

## Independent Reading

Make the six small versions of *I Swallowed a Gnat!* 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 fluent reading of this poem.

**Home Links**

Send home a copy of the poem and have students read the poem to family members.
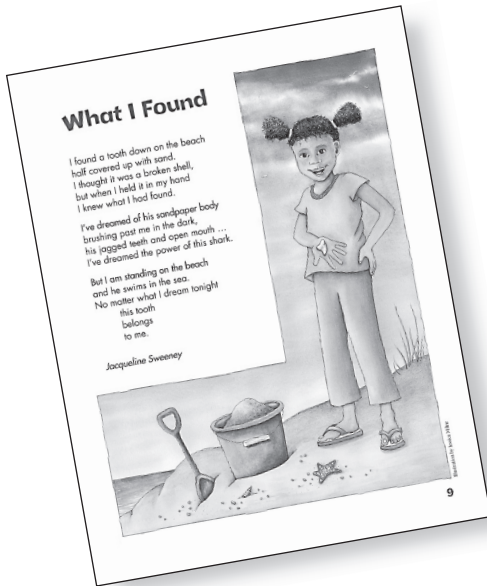
## Working with Words

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 "Silent 'l' Words," "Affixes: Am I Before or After?", and Adverbs: What Quality Do I Give to Others?" under Language Predictability.

## Read Aloud

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

# What I Found



What I Found

I found a tooth down on the beach
half covered up with sand.
I thought it was a broken shell,
but when I held it in my hand
I knew what I had found.

I've dreamed of his sandpaper body
brushing past me in the dark,
his jagged teeth and open mouth …
I've dreamed the power of this shark.

But I am standing on the beach
and he swims in the sea.
No matter what I dream tonight
this tooth
belongs
to me.

Jacqueline Sweeney

*Written by Jacqueline Sweeney*

*Illustrated by Jessica Milne*   **Interactive Whiteboard/LCD version on Website**

**Text Type:** Fiction: Description — Rhyming Poem

**Summary:** In this poem, a girl walks along a beach and finds a small treasure that allows her to create different images in her mind.

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

## Text Features

### Print Concepts

- arrangement of text in stanzas
- ellipsis
- contractions

# First Reading

## Reading Strategies

### Comprehension

- predicting
- inferring

## Working with Words

- recognizing contractions

## Assessment Opportunities

Note each student's ability to:
- make predictions
- infer the meaning of phrases
- recognize contractions

## Oral Language Opportunities

- predicting what the poem will be about
- discussing in a group
- think-pair-sharing

# 🐝 BEFORE READING

### Activating and Building Prior Knowledge

**Making connections: text to self**

Ask students if any of them have visited the ocean. Ask, *What did you do there? Did any of you walk on the beach? What did you see?* (If some students have no experience, share a personal experience about walking on a beach.) Then talk about the different things you can find when walking on a beach, for example, seaweed, shells, and pebbles.

> **ESL Note:** Show ESL students other pictures of the beach and items that can be found on a beach.

**Predicting**

Read the title, "What I Found," and the name of the author of the poem, Jacqueline Sweeney. Then have students share with the person beside them their ideas about what may happen in this poem. Select a few students to share their ideas with the whole group.

### Setting a Purpose

**Predicting**

Say, *Let's read the poem to find out what was found.*

# 🐝 DURING READING

**Building confidence**

Start reading the poem to students and, after reading the first two lines, indicate that students are to join in. To increase students' ease of comfort with the poem, have them read it again with you from the beginning.

**Print concepts**

Reread the poem, taking an exaggerated break between stanzas to indicate the completion of one thought and the beginning of another.

**Inferring**

Discuss the poem with students. Ask, *Did you change your prediction about what the girl found? Why or why not?*

**Tracking print**

Reread the poem using a pointer under the text. Remember to track phrases, not individual words. Pause at the end of the fourth line in the first two stanzas to give students the opportunity of reading the rhyming word at the end of the line.

# 🐝 AFTER READING

**Predicting/analyzing**

Remind students of their initial predictions. Ask, *What did the girl find on the beach? Why did she think it was a shell at first? Where did the tooth come from? How do you know?*

**Inferring**

Ask, *How do you think the shark's tooth ended up on the beach?*

**Synthesizing**

Then say, *Tell me in your own words what the shark looks like.* Encourage students to use the vocabulary from the poem in their descriptions.

# 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**
Demonstrate how the arrangement of the poem into stanzas helps group ideas together similar to the way paragraphs do in a piece of writing. Continue rereading, stopping at the end of each stanza to discuss what each stanza was about.

**Print concepts**
Reread the second stanza, stopping to discuss the ellipsis. Ask, *What does an ellipsis mean?* Explain that the three dots mean something has been left out. Ask, *What do you think the poet left out?*

## Focusing on Comprehension

**Analyzing/inferring**
Turn to page 9 and ask, *Why do you think the poet chose to write the last three lines using only two words in each?*

## Working with Words

**High-frequency words**
Have students find the Word Wall words (i.e., *half, thought, knew*, and *past*). Use highlighter tape or a coloured acetate overlay to highlight these words. Invite students to use each of these words in a sentence.

**Word solving and building**
Point to the word *I've* at the beginning of the sixth and ninth lines and ask, *What two words does this contraction stand for?*

## 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

Demonstrate how to use the information in the first stanza to create a labelled diagram of the scene. Following your model, have students use the information in the second stanza to create a labelled diagram of the scene.

### Independent Reading

Make the six small versions of *I Swallowed a Gnat!* and the online audio available for students. Invite students to use these materials to read the book independently.

## Home Links

Have students ask their family members about special memories they may have. Students can share their findings with their classmates.

## 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 "Words I Know from Poems" under Word Solving and Building, and "Possessive Pronouns: To What Do I Refer?" under Language Predictability.

## Read Aloud

Select suitable poems about children to read to students. Model making text-to-self connections during the Read Aloud. Provide time for students to share their own connections with a partner.

# Sky Net



Sky Net

I know a busy fisherman
who fishes where it's dry.

He spreads his net
where nothing's wet,
he spreads it in the sky.

He doesn't care to catch a fish
that likes to swim
and splash and swish,
he only has a spider-wish—
to catch a bug or fly.

Aileen Fisher

10

**Written by Aileen Fisher**

**Illustrated by Joe Weissmann**

> **Text Type:** Fiction: Description — Free Verse Poem

**Summary:** This poem compares two fishermen. Both are fishing, but for different things.

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

## Text Features

### Print Concepts

▶ dash
▶ contractions

# First Reading

## Reading Strategies

### Comprehension

▶ predicting
▶ inferring

### Working with Words

▶ using context to solve unfamiliar words
▶ recognizing contractions

## Assessment Opportunities

Note each student's ability to:
▶ predict the content of the poem based on the illustration and the title
▶ make inferences based on the illustration and the text
▶ use context to solve unfamiliar words
▶ read and suggest contractions

## Oral Language Opportunities

▶ discussing in a group
▶ making and discussing predictions and inferences
▶ think-pair-sharing

# 🐝 BEFORE READING

### *Activating and Building Prior Knowledge*

**Making connections: text to self**

Ask students if any of them have been fishing. Ask them to share with a partner what they know about fishing. Select a few students from the class to share their experiences with others.

> **ESL Note:** Some students may not be familiar with fishing. Have a discussion about the kinds of things you do when fishing and the tools that are used, including a fishing rod or pole, lines, and nets.

**Predicting/inferring**

Say, *This poem was written by Aileen Fisher. The title of the poem is "Sky Net."* Ask, *What do you think a sky net is?* Have students make predictions. Then show the picture on page 10. Ask, *Does this picture give any clues about a sky net? What do you see?* Note students' observations.

> **Teaching Tip:** Students will make inferences during the lesson. To infer, students need to predict and then adjust or modify their predictions based on information in the text or illustrations.

### Setting a Purpose

**Predicting/inferring**

Say, *Let's read the poem to find out what a sky net is and what this poem is about.*

# 🐝 DURING READING

**Print concepts/ building confidence**

Read the poem in a rhythmic way, providing pauses between stanzas and after the dash. Don't track print during the first reading, but rather focus on the phrasing and fluency.

**Tracking print**

Reread the poem, using a pointer under the text. Remember to track phrases, not individual words.

**Predicting**

Discuss the poem with students. Ask, *Did you change your prediction about what a sky net is? Why or why not?*

**Language predictability**

Pause at challenging vocabulary and ask questions to explore meaning. For example, say, *Look at the second word in the second stanza. What does it mean? Read ahead in the stanza and look for clues.*

# 🐝 AFTER READING

**Predicting/inferring**

Ask, *What is a sky net? How do you know? Who is the busy fisherman?* Discuss the clues that were provided in both the text and the illustration. For example, say, *I think the spider is the busy fisherman because it says he spreads his net where nothing's wet, and I see a spider in the picture and it looks like it has spread a web that looks like a net.* After students have shared their ideas, explain

that they have been making inferences. Say, *When we infer, we get information from the text and the illustration and put it together with what we already know. This can also be called "reading between the lines."*

> **ESL Note:** To ensure comprehension for ESL students, it would be beneficial to provide some visuals, such as an anchor chart demonstrating inferring as reading between the lines. Be sure to include a symbol/picture that illustrates this particular reading strategy.

**Synthesizing/making connections: comparing**

Ask, *Does it say directly in the poem that the fisherman is a spider? How is a spider like a fisherman? What words does the poet use to describe what the spider does that are normally things a fisherman does?*

# 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**

Ask students to look at the dash at the end of the phrase "he only has a spider wish—". Explain that the dash means the poet wanted the reader to pause here. Ask, *Why do you think the poet wanted the reader to pause at this part of the poem?*

**Print concepts**

Locate the contraction *it's* in the second line of the poem. Point to the apostrophe and say, *What letter does the apostrophe stand for in the word* it's? Write *it is* and *it's* on chart paper. Have students look for other contractions in the poem and add these to the list. Post this list for reference and continue adding to it as other examples of contractions are encountered.

**Print concepts**

Ask, *How is this poem different from other poems you have read?* Discuss the differences, such as irregular rhyming, and different numbers of lines in each stanza. Explain that this poem is an example of free verse, which is written without rules about form, rhyme, rhythm, and meter.

## Focusing on Comprehension

**Making connections: comparing**

Ask students to compare the two different fishermen in the poem. Ask, *What is the same about the little boy and the spider as fishermen? What is different?*

**Evaluating**

Discuss the title of the poem. *Do you think this is a good title? Why or why not?*

## Working with Words

**Word solving and building**

Have students look for the rhyming words in the poem, such as *dry, sky,* and *fly*; *wet* and *net*; and *fish, wish,* and *swish*. Write the suggested words on chart paper and then have students identify the rimes in each grouping. Then ask, *Can you think of other rhyming words*? Make a list of the suggestions, such as *by* and *my,* and *set* and *bet*. Discuss how knowing these words helps readers recognize other rhyming words.

**Word solving and building**

Ask, *What words in the poem make you think of sounds?* Have students say *splash* and *swish* aloud and discuss how these words help readers picture the scene in the poem.

## 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

Direct students to copy the poem, leaving out the last line after the dash. Then have them complete their poem by writing a new last line.

**Teaching Tip:** For those students who require this activity be scaffolded for them, provide the poem typed out. Then ask them to complete the last line.

### Independent Reading

Make the six small versions of *I Swallowed a Gnat!* 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 fluent reading/song of this poem.

### Home Links

Invite students to bring in photographs of themselves fishing. Alternatively, students could draw pictures of themselves fishing. Have students share their photographs or drawings with the class.

### 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 "Where's My Contraction?" under Word Solving and Building.

### Read Aloud

On a regular basis, read aloud other free verse poetry. Look for other books, fiction and non-fiction, that compare animals or people to other things.
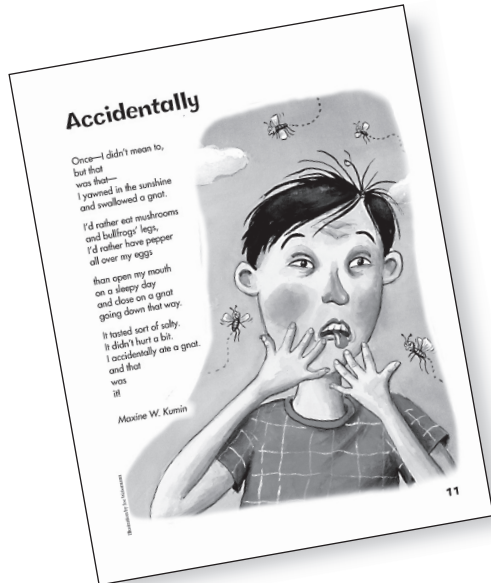
# Accidentally

Illustration caption on poem page:

> ### Accidentally
>
> Once—I didn't mean to,
> but that
> was that—
> I yawned in the sunshine
> and swallowed a gnat.
>
> I'd rather eat mushrooms
> and bullfrogs' legs,
> I'd rather have pepper
> all over my eggs
>
> than open my mouth
> on a sleepy day
> and close on a gnat
> going down that way.
>
> It tasted sort of salty.
> It didn't hurt a bit.
> I accidentally ate a gnat
> and that
> was
> it!
>
> Maxine W. Kumin
>
> 11

*Written by Maxine W. Kumin*

*Illustrated by Joe Weissmann*  **Interactive Whiteboard/LCD version on Website**

**Text Type:** Fiction: Description/Retell — Rhyming Poem

**Summary:** This poem is about a boy who accidentally swallows a bug.

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

## Text Features

### Print Concepts

- ▶ dash
- ▶ exclamation mark

# First Reading

## Reading Strategies

### Comprehension

- ▶ predicting
- ▶ inferring

### Working with Words

- ▶ recognizing high-frequency words
- ▶ double consonants

## Assessment Opportunities

Note each student's ability to:
- ▶ predict the content of the poem from the illustration and title
- ▶ make inferences based on the illustration and text
- ▶ recognize high-frequency words
- ▶ work with double consonants

## Oral Language Opportunities

- ▶ making and discussing predictions and inferences
- ▶ discussing in a group
- ▶ think-pair-sharing
- ▶ sharing personal experiences

# 🐝 BEFORE READING

### Activating and Building Prior Knowledge

**Predicting**

Cover the title and show students the illustration on page 11. Ask, *What do you think this poem is going to be about?* Have students share with the person beside them their ideas about what might happen in this poem. Select a few students to share with the whole group.

Read the title and the author's name. Ask, *What does* accidentally *mean? Does knowing that* accidentally *means "not deliberately or on purpose" change your prediction*? *Explain your reasons.*

**ESL Note:** Be sure to include ESL students by explicitly instructing them to link what is happening in the picture to the title. Have them point out the things in the picture and describe the connection between the title and the expression on the boy's face.

**Teaching Tip:** Your students will be make inferences during the lesson. To infer, students need to predict and then adjust or modify their predictions based on information in the text or illustrations.

### Setting a Purpose

**Inferring**

Provide students with sticky notes or small pieces of paper. Say, *As we read the poem, I want you to listen for words the poet has used to describe how the boy feels and write them on your sticky note. Be ready to share your words when we have finished reading.*

# 🐝 DURING READING

**Tracking print/ building confidence**

Read the poem to students in a fluent and expressive manner, and have them concentrate on the purpose that was set. Don't track print during the first reading, but focus on the phrasing and fluency.

**Print concepts**

Read the poem, pausing appropriately after dashes and periods.

**Tracking print**

Reread the poem using a pointer under the text. Remember to track phrases, not individual words.

**Language predictability**

Pause at the word *gnat*. Examine the spelling of the word and talk about the meaning.

**Inferring/self-monitoring**

Stop at various points in the poem to record your own words. Model thinking aloud by saying, *I'm going to record this word because it makes a colourful picture in my head.*

**Teaching Tip:** Students are better able to infer when they can visualize what is happening in the text.

## AFTER READING

**Predicting**

Discuss students' earlier predictions about what this poem would be about and confirm those that were accurate.

**Inferring**

Have students share with the person beside them the words they recorded on their sticky notes. Say, *Did you and your partner choose any of the same words? How did these words help you understand how the boy is feeling?* Select a few students to share these words with the whole group. Ask students to close their eyes and try to picture how the boy is feeling as the words are read aloud.

**Word solving and building**

This poem has several words with double consonants. Ask students to look through the poem and find words with double consonants, such as *accidentally, swallowed, bullfrogs, pepper,* and *eggs.* If anyone suggests *mushrooms* or *sleepy,* remind them that the double letters in those words are vowels, not consonants. Then ask, *Which word has two sets of double consonants?*

# 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**

Ask students to look at the mark in the first line of the poem: *Once—I didn't mean to.* Explain that this mark is a dash and is used to connect parts of the sentence. Ask, *Why do you think the poet used a dash?* Reread the stanza emphasizing a longer pause at the two dashes. Ask, *What effect do dashes have on the flow of the poem?* Discuss how dashes provide a greater emphasis to the words that follow.

> **ESL Note:** Be sure to either provide direct instruction or review what a *stanza* is for your ESL students.

**Print concepts**

This poem ends with an exclamation mark. Remind students that exclamation marks are used to show feeling. Have students practise reading the line ending with the exclamation mark expressively.

## Focusing on Comprehension

**Making connections: text to self**

Read the second stanza together. Ask students if they like or dislike mushrooms, bullfrog legs, pepper, and eggs. Discuss how they would show their feelings when they disliked something. Examples might include making faces and holding their noses.

**Inferring**

Ask, *How did the poet use the second stanza to help us understand how the boy felt? What words did she use?*

## Working with Words

**High-frequency words**

Highlight high-frequency words during the readings (i.e., *didn't, close, ate*). Ask, *Are these words on our Word Wall?* Remind students of words from their Grade Two Word Wall, such as *mean, eat,* and *open.*

**Word solving and building**

Have students identify the rhyming words. Make the words *that* and *gnat, legs* and *eggs, day* and *way,* and *bit* and *it,* using magnetic letters or letters on card stock. Have students separate the onsets from the rimes. Discuss how knowing these words can help when reading other words that rhyme with them.

# 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

Write the second stanza on chart paper with several of the descriptors missing. For example:

I'd rather eat _____ ,

And _____ ,

I'd rather have _____

_____ .

Ask students to pretend that they actually swallowed a gnat and record their feelings using the format from the second stanza. Ask, *What words would you use so the reader knows how you felt?* Remind students that the second and fourth lines should rhyme. Try a variation by having students pretend they swallowed other insects, such as a fly or a bee, and have students complete the poem using appropriate rhyming words.

## Independent Reading

Make the six small versions of *I Swallowed a Gnat!* 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 fluent reading/song of this 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. For example, see "Silent 'l' Words" under Language Predictability.

See also the specific Building Words lesson ("Bullfrogs") under Word Solving and Building in the *Working with Words Guide.*

## Read Aloud

On a regular basis, read aloud rhyming poems. Look for other books or poems that use descriptive language to convey feelings, such as *My Little Sister Ate One Hare* by Bill Grossman, and *I Know an Old Lady Who Swallowed a Fly* (various authors).
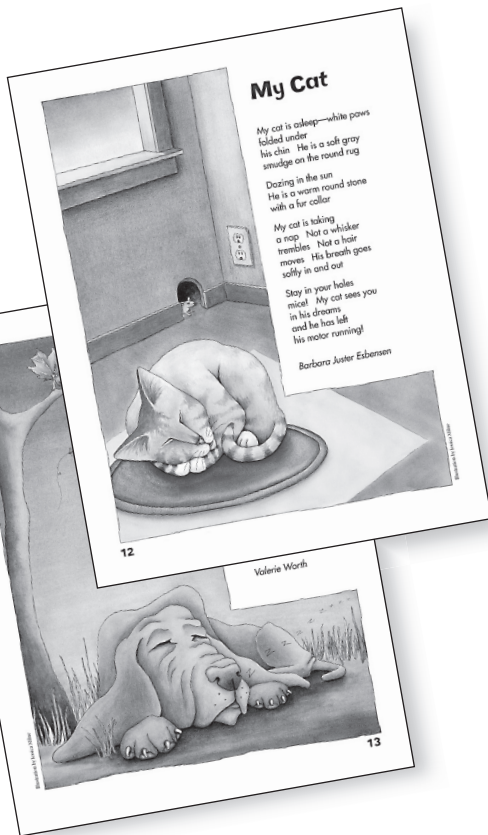
# My Cat/dog

*Written by Barbara Juster Esbensen and Valerie Worth*

*Illustrated by Jessica Milne*   **Interactive Whiteboard/LCD version on Website**

**Text Type:** Fiction: Description — Free Verse Poems

**Summary:** The poet describes how her cat sleeps in "My Cat." In the poem "dog," a dog is described as he sleeps.

## Text Features

### Print Concepts

▸ exclamation point
▸ dash
▸ semi-colon
▸ print arrangement
▸ capitalization at beginning of each line

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

# First Reading

## Reading Strategies

### Comprehension

▸ making connections: text to self
▸ analyzing

### Working with Words

▸ language predictability: using context cues to determine meaning
▸ recognizing high-frequency words

## Assessment Opportunities

Note each student's ability to:
▸ making connections between their own experiences and the text
▸ predicting what the poems are about
▸ analyze descriptive words in the poems
▸ solve unfamiliar words by using context

## Oral Language Opportunities

▸ sharing related personal experiences
▸ think-pair-sharing

# BEFORE READING

### Activating and Building Prior Knowledge

**Making connections:
text to self**

Ask students if any of them have a cat or a dog. Ask them to share with a partner what they know about cats and dogs. Select a few students to share their knowledge and experiences with these two pets.

> **ESL Note:** You may wish to invite ESL students to discuss the different roles, if any, that cats and dogs play in their particular culture (e.g., whether they are indoor or outdoor pets, etc.).

**Predicting**

Display the two poems side by side. Say, *Today we're going to read "My Cat" by Barbara Juster Esbensen and "dog" by Valerie Worth. Look at the pictures and predict what these poems might be about.*

### Setting a Purpose

**Analyzing**

Say, *Let's read the poems one at a time and listen for the descriptive words the poets use to describe the cat and dog as they sleep. Later, we will use these words to make a chart.*

# DURING READING

**Building confidence**

Read the poems one at a time, without tracking print. Read them with expression to demonstrate the purpose of the punctuation and the rhythmic nature.

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

**Print concepts**

Point out the long dash in "My Cat." Say, *Why do you think the poet used a dash instead of a comma or a period? What effect does it have on the rhythm of the poem?*

## AFTER READING

**Predicting**

Discuss students' earlier predictions about what these two poems would be about and confirm those that were accurate.

**Analyzing**

Discuss the poem "My Cat" with students. Ask, *What words helped you imagine what the cat looked like? Did you find any words that helped you imagine how the cat moved?* Create a chart of these descriptive words. Then have students refer to the poem "dog" and ask students to suggest descriptive words. Add these words to the chart.

**Inferring**

Have students refer to the poem "My Cat," then ask, *Why do you think the poet wrote "Stay in your holes / mice! My cat sees you / in his dreams / and he has left / his motor running!"?*

**Word solving and building/ language predictability**

Pause at challenging vocabulary and ask questions to explore the meaning of such words as *smudge, trembles, lolls,* and *tongue.* Ask, *What does the poet mean by "Not a whisker trembles"?* Scaffold students' responses by having them look ahead in the text and refer 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 this phrase.

Discuss what is happening in "dog." The understanding of the word *lolls* may prove difficult for students. Refer to any appropriate characteristics of dogs that were previously mentioned, or you may wish to act them out.

# 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**

Direct students' attention to the poem "My Cat" and point out the dash in the first line. Discuss the use of the dash to connect two ideas. Reread the line emphasizing a longer pause at the dash. Discuss the reasons the poet would have had to suggest a pause at this point in the text.

Point out the semi-colon used in the poem "dog." Say, *Why do you think the poet used a semi-colon instead of a comma or a period? What effect does it have on the rhythm of the poem?* Have students find the colon in the poem and discuss its purpose. Talk with students how the colon goes before an explanation of the dog's eyes as he sleeps.

**Print concepts**

Ask, *How does the poem "My Cat" look different from "dog" or other poems you have read?* Discuss the varied arrangement of the lines and ask, *How are the scattered arrangement of lines like that of a cat sleeping?* Point out the capital letters at the beginning of each line in the poem "dog" and also point out the sentence fragments. Remind students that poems do not have to follow the rules of writing that we use when we write other texts.

## Focusing on Comprehension

**Inferring**

Have students visualize the cat in "My Cat" as the poem is reread. Ask, *Is the cat still a danger to mice even when he is asleep? Is there a word or phrase in the poem that makes you think so?* Now refer students to "dog." Ask, *Did you get the impression that the dog in the poem is still dangerous when he is asleep? Which words or phrases gave you that impression?*

**ESL Note:** To ensure clarity before rereading the poem, you may need to either review or model the strategy of visualizing for ESL students.

## Working with Words

**Word solving and building/ high-frequency words**

Some of the high-frequency words found in these poems are regular plurals with an "-s" ending (e.g., *moves, sees, rests*, and *looks*). Others have an "-es" ending (e.g., *goes*). Discuss and highlight a few high-frequency words and their endings in the poem, using highlighter tape.

Divide the class into two groups. Have one group read "My Cat" while the other group dramatizes or acts out the cat while he is sleeping. Then have groups reverse roles as one group reads "dog" while the other group acts out the sleeping dog.

## 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

Brainstorm with students the names of other pets or animals and activities they enjoy. Invite students to write a poem describing their animal. If possible, provide pictures of such animals for students to refer to.

## Independent Reading

Make the six small versions of *I Swallowed a Gnat!* 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 fluent reading of this poem.

## Home Links

Send home copies of the poems on a sheet. Have students survey their family members about whether they would rather have a cat or a dog for a pet. Discuss the survey results.

## 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 "Word Meaning from Context" and "Possessive Pronouns: To What Do I Refer?" under Language Predictability.

## Read Aloud

On a regular basis, read aloud poems about animals or pets. Look for other books, fiction and non-fiction, that describe the animals.

# Sidewalk Singer
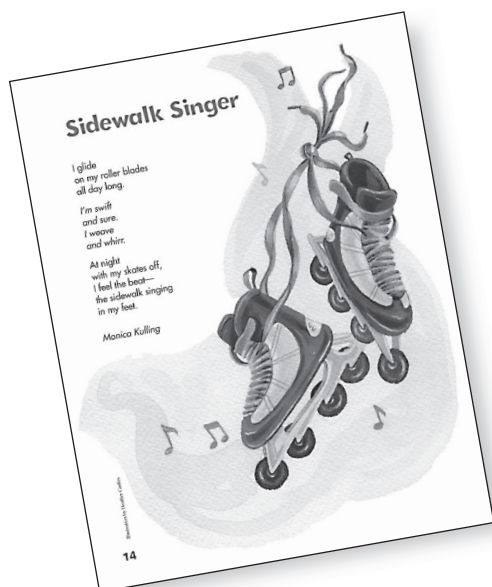


*Written by Monica Kulling*    `Interactive Whiteboard/LCD version on Website`

*Illustrated by Heather Castles*

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**Text Type:** Fiction: Description — Free Verse Poem

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**Summary:** In this poem, a roller blader describes the motions and sounds while skating during the day. Later, at night, the skater's feet recall the rhythms and sounds.

---

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

## Text Features

### Print Concepts

▶ punctuation: dash, commas, periods

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# First Reading

## Reading Strategies

### Comprehension

▶ making connections: text to self
▶ inferring

### Working with Words

▶ using context cues to determine word meaning
▶ using onomatopoeia

## Assessment Opportunities

Note each student's ability to:

▶ draw on background knowledge and recount personal experiences to make text-to-self connections
▶ make appropriate inferences based on the text
▶ use context cues to determine word meaning
▶ understand onomatopoeia

## Oral Language Opportunities

▶ sharing related personal experiences
▶ sharing and discussing with a group
▶ think-pair-sharing

## BEFORE READING

### Activating and Building Prior Knowledge

**Making connections:
text to self**

Invite students to share any experiences they may have had roller blading or in-line skating. Talk about how they move on roller blades, for example pushing out to the side and stopping using the heel.

> **ESL Note:** Some students may have had little or no experience roller blading. If possible, bring in a pair of roller blades and ask a volunteer (or yourself) to explain how they are used.

### Setting a Purpose

**Inferring**

Say, *In this poem, a person describes their experience roller blading. Let's read the poem together to find out how the skater feels about roller blading.*

## DURING READING

**Tracking print/
building confidence**

Read the poem in a rhythmic way, tracking the print with a finger or pointer and pausing between stanzas. Invite students to join in on the last word of each stanza, following your speed and pauses.

**Print concepts**

Point out the dash at the end of the third line in the third stanza. Explain that the dash lets the reader know that the part that follows gives more of an explanation. Ask, *What is being explained after the dash?*

**Language predictability**

Point out the word *glide* and ask, *What sound does "gl" make? What is the ending? Let's read the sentence again.* Then ask, *What do you think* glide *means?* Scaffold students' understanding of this word by focusing on context and prior knowledge.

## AFTER READING

**Inferring/making
connections: text to self**

Invite students to share their ideas about how the person in the poem feels about roller blading. Talk about the words the poet uses to describe how the person feels (*glide, swift, weave, whirr*). Ask, *Why is the person in the poem feeling this way? Have you ever felt like this?* Encourage students to share personal experiences.

> **ESL Note:** For ESL and some other students who are having difficulty with this, make a connection to a memory of their own, such as tobogganing down a bumpy hill, having wobbly knees after a roller coaster ride, or being dizzy after spinning around on a swing.

**Language predictability/
analyzing**

Discuss with students what the poet means by "weave and whirr," using the context of the poem and prior knowledge. Then ask, *What sound is repeated at the beginning of* weave *and* whirr? *Does this give you a clue about the meaning of* whirr? Discuss with students how the word *whirr* imitates the humming or buzzing sound associated with the action of the roller blades.

# 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**

Review with students how the punctuation in this poem helps the reader phrase and differentiate ideas. Point out that the commas, dash, and periods at the end of the line cause the reader to pause briefly before moving on to a new idea. On subsequent readings, emphasize the purpose and importance of the punctuation.

**Tracking print**

Invite individual students to lead a reading of the poem, using the pointer. Note those students who track print appropriately.

## Focusing on Comprehension

**Inferring**

Ask, W*hat might this person dream about when they go to sleep after roller blading all day?* Have students share with a partner their ideas about the roller blader's dreams. Select a few students to share their ideas with the class.

## Working with Words

**Word solving and building**

Ask, *What words does the poet use to describe what the sidewalk is doing that is normally done by people?* Explain that when a thing is spoken of as a person, it is called personification.

## 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

Using the format of the poem, ask students to create their own poems about roller blading or another favourite activity, such as biking, swimming, or skateboarding. Write the stanza on chart paper with several of the descriptors missing. For example:

I _____ (coast)

on my _____. (skateboard)

all day long.

I'm _____ (strong)

and sure.

I _____ (spin)

and _____. (jump)

At night

With my _____, (board gone)

I feel the beat—

the _____ (rumbling ramp)

In my feet.

## Independent Reading

Make the six small versions of *I Swallowed a Gnat!* 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 fluent reading/song of this poem.

## Home Links

Ask students to discuss with family member safety rules for roller blading or any other favourite activity. Students can share their ideas with their classmates and, as a follow-up, create a poster illustrating the safety rules.

## 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 "Silent 'l' Words" and "Possessive Pronouns: To What Do I Refer?" under Language Predictability.

## 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 *Inline Skating* by Steve Glidewell or *Inline Skating in Action* by John Crossingham by Crabtree Publishing. Discuss how the book connects to this poem. You may also choose to read a book of poems about sports. Two such books are *Hoops* by Robert Burleigh and *Rimshots* by Charles Smith.

# The Great Frog Race



The Great Frog Race

We used flashlights one night
to find them in the damp and secret
places in the garden.

We put the frogs in a cardboard box
and wet down the driveway.
The garden hose was the finish line.

One by one, we lined up the frogs.
(It wasn't easy.)
We yelled: Ready— Set— Go!

Seventeen frogs leaped in all directions,
croaking. Blurk. Blurk. Blurk.
The Great Frog Race was over quickly.

One by one,
all contestants hopped off
into the moonlight.

Kristine O'Connell George

15

**Written by Kristine O'Connell George**

**Illustrated by Heather Castles** `Interactive Whiteboard/LCD version on Website`

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**Text Type:** Fiction: Description — Free Verse Poem

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**Summary:** In this poem, frogs are captured and entered as participants in a race.

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

## Text Features

### Print Concepts

▶ brackets
▶ dash
▶ italic text

# First Reading

## Reading Strategies

### Comprehension

▶ making connections: text to self
▶ predicting

### Working with Words

▶ analyzing compound words into chunks
▶ using onomatopoeia

## Assessment Opportunities

Note each student's ability to:
▶ make connections between the poem and their own experiences
▶ predict what the poem will be about
▶ look for familiar words in compound words
▶ recognize and read sounds within text

## Oral Language Opportunities

▶ think-pair-sharing
▶ making and discussing predictions and inferences
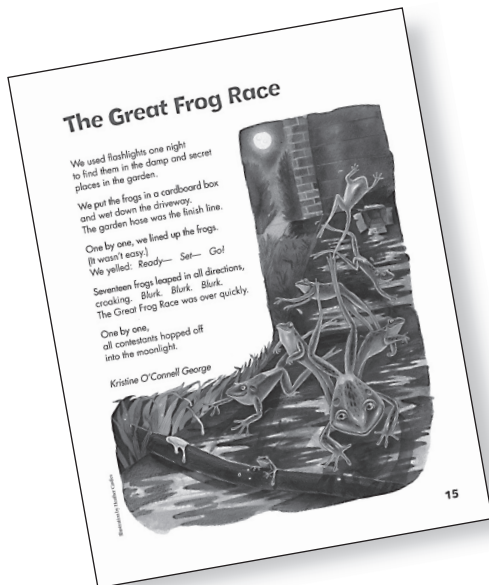
# 🐝 BEFORE READING

**Making connections: text to self**

### Activating and Building Prior Knowledge

Cover the title and text of the poem. Show students page 15 and discuss the illustration. Ask, *What do you see in this picture? What is happening?* Have students share their knowledge of frogs.

> **ESL Note:** Some students may not be familiar with frogs. Have a discussion about the kinds of things frogs do, where they live, what they eat, and their appearance.

**Predicting**

Say, *The title of this poem is "The Great Frog Race" and it is written by Lois Simmie.* Then have students share with a partner their ideas about what might happen in this poem. Select a few students to share with the whole group.

**Predicting**

### Setting a Purpose

Say, *Let's read the poem to see what happens in the race.*

# 🐝 DURING READING

**Tracking print/ building confidence**

Read the poem in a rhythmic way, tracking the print with a finger or pointer and pausing between stanzas.

**Print concepts**

When reading the poem, emphasize the words *Ready, Set, Go,* demonstrating how to read text in italics. Have students locate these words and point out that the slanted letters are called italics. Ask, *Why do you think the poet put these words in italics? Has she used italic type anywhere else?* Have students practise reading these lines with emphasis.

# 🐝 AFTER READING

**Predicting**

With a partner, have students discuss their earlier predictions about what the poem would be about, and whether or not they were correct.

**Inferring**

Ask, *Why was the race over quickly?*

# 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**

Point out the dashes in the poem and explain that they are used to indicate a pause. Read the poem again, making a longer pause where the dash occurs. Explain that the dash gives more emphasis to the words that follow.

Direct students' attention to the third stanza and point out the round brackets. Explain that one use of brackets is to enclose additional information. Ask, *Why do you think the poet used brackets here?*

**Tracking print**

Invite individual students to lead a group reading of the poem, using the pointer. Pay particular attention to each student's ability to track print appropriately.

**Print concepts**

Ask, *How is this poem different from other poems you have read?* Make a list of the suggestions, such as: may or may not have rhythm or a beat; may use invented spelling; is easy to create and may have a unique form or shape. Summarize for students that a free verse poem is written without rules about form, rhyme, rhythm, and meter.

## Focusing on Comprehension

**Evaluating**

Ask, *Do you think this was a good race?* Have students share the factors that make up a good race. Poll the class to determine whether or not the class agrees that this was a good race. Discuss the final results and have students explain their points of view.

## Working with Words

**Word solving and building**

Highlight the words *Blurk. Blurk. Blurk,* then ask, *What do these words mean?* Invite students to look in the poem to find a clue. Explain that the poet has made up the word *blurk* to describe the noise made by the seventeen frogs. Invite students to think of other words that could describe the noise made by a frog, such as *croak* and *ribbit.*

# 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, brainstorm various ways to change the poem (e.g., *garden* to *pond, cardboard box* to *closed container, driveway* to *large box*). Using a shared-writing approach, create a new version of "The Great Frog Race."

## Independent Reading

Make the six small versions of *I Swallowed a Gnat!* 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 fluent reading of this 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. For example, see "Compound Words" under Word Solving
and Building.

See also the specific Building Words lesson ("Croaking") under Word Solving
and Building in the *Working with Words Guide*.

## Read Aloud

Model making text-to-text connections. You might, for instance, read the
poem, "The Great Frog Race" in the book, or *The Great Frog Race and Other
Poems* by Kate Kiesler.

Discuss how the poem by Kate Kiesler connects to the poem of the same name
in *I Swallowed a Gnat!* You may also wish to read aloud a chapter book about
animals and contests, such as *Mush! Across Alaska in the World's Longest Sled-
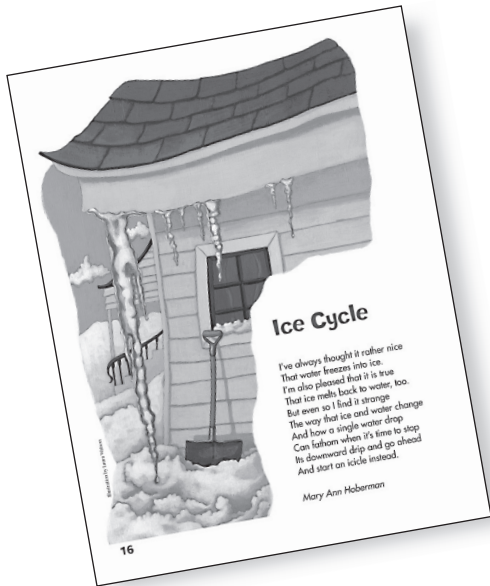Dog Race* by Patricia Seibert.

# Ice Cycle

*Written by Mary Ann Hoberman*

*Illustrated by Laura Watson*   **Interactive Whiteboard/LCD version on Website**

**Text Type:** Fiction: Description — Rhyming Poem

**Summary:** In this poem, the formation of an icicle is contemplated.

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

## Text Features

### Print Concepts

▸ contractions
▸ capital letters at the beginning of every line

# First Reading

## Reading Strategies

### Comprehension

▸ make connections: text to self
▸ synthesizing

### Working with Words

▸ identifying high-frequency and rhyming words
▸ using context cues to determine word meaning

## Assessment Opportunities

Note each student's ability to:

▸ make connections between the poem and their own experiences
▸ synthesize information
▸ identify rhyming words
▸ use context cues to determine word meaning

## Oral Language Opportunities

▸ discussing in a group
▸ sharing personal experiences
▸ reading the poem chorally in a group

# BEFORE READING

### *Activating and Building Prior Knowledge*

**Making connections: text to self**

If possible, bring in a glass of water and ice cubes. Discuss with students where they have seen icicles (eaves, buildings, trees, overhead wires) and then ask what they know about how an icicle is formed. Have students discuss the changes water goes through to become an icicle. Create a list of words used when describing the process, including *melt, freeze, drops, water*, and *cycle.*

**Teaching Tip:** Ensure students understand the process by reviewing how icicles form when snow melts and then freezes again as ice. Then, as more drops of water freeze, the icicle grows.

**Inferring/synthesizing**

Show the illustration on page 16. Read the title and the name of the poet. Ask, *How are the title and the illustration connected?*

### *Setting a Purpose*

**Synthesizing**

Say, *Let's read the poem to find out how the title and the illustration are connected.*

# DURING READING

**Tracking print/building confidence**

Read the poem with appropriate phrasing. Point out to students that the poem is constructed in three long sentences and each sentence needs to be read without pausing. Read the poem again and invite students to join in.

**Print concepts**

Point out the capital letters at the beginning of each line. Discuss how poems do not have to follow the rules of writing that we use when writing other forms, such as stories, reports, letters, etc. Direct students' attention to the last six lines and discuss how these lines make up one very long sentence.

**Language predictability**

Pause at challenging vocabulary, asking questions to explore meaning. Understanding the word *fathom* may prove difficult for students. Ask students to look at the seventh and eighth lines and reread them without the word *fathom*. Encourage students to use context cues to determine its meaning.

**ESL Note:** Have students share any words they found difficult and record them on chart paper. Discuss their definitions and record them on the chart paper beside the word.

# AFTER READING

**Synthesizing/analyzing**

Ask, *How is the title of the poem and the illustration connected?* Have students explain their responses using examples and references to the poem.

**High-frequency words**

This poem contains a few high-frequency words (*thought, true, change, ahead,* and *instead*). These words should be taught either the week before the poem is read, or during the same week. Have students find the high-frequency

words in the poem and highlight them using a coloured acetate overlay or highlighter tape.

# 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

**Language predictability**

Have students locate the periods in the poem and then remind them to make a full stop when they reach each period. Divide the class into three sections and assign each section one sentence to read. Chorally read the poem. You may wish to chime in and read the last sentence to maintain an appropriate reading pace.

## Focusing on Comprehension

**Evaluating**

Ask, *Why is the poem called "Ice Cycle"? Does the title suit the poem? Is it a good title?*

**Inferring/synthesizing**

Discuss the example of the play on words between *icicle* and *ice cycle.* If not suggested by students, point out that the word *icicle* is similar to the way it is made by water melting and then freezing in a cycle of ice, or *ice cycle.*

## Working with Words

**Word solving and building**

Have students locate the pairs of rhyming words in the poem (*nice, ice, true, too, strange, change, drop, stop, ahead*, and *instead).* Make a list of the pairs and then ask, *Which*

*pairs of words can help you when you read or write a word that rhymes with them?* (All pairs will help except *true* and *too* because one ends with "-ue" and the other ends with "-oo.") Ask students to look at each pair and suggest other rhyming words, for example, *rice, blue, range, pop*, and *read.*

**Word solving and building**

Have students find a word made up of two smaller words (e.g., *downward).* Record the word on chart paper and add other compound words students encounter in other reading selections.

## 🦋 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

Brainstorm with students and record other things they are curious about, for example, say, *I wonder how birds know where to fly to when they migrate?* or *Why does snow fall?* or *Why do we see a rainbow?* Using a shared-writing approach, create a new version of "Ice Cycle."

## Independent Reading

Make the six small versions of *I Swallowed a Gnat!* 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 fluent reading of this poem.

## Home Links

Send home a copy of the poem on a sheet for students to read to their family members. This poem could then be placed in students' poetry and song book for practice reading at school.

## 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 "Words I Know from Poems We Read" under Language Predictability.

## 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 *Weather Watch* by Ida Cumpiano.

# Think of Tree



*Written by Lilian Moore*

*Illustrated by Kara-Anne Fraser*

**Text Type:** Fiction: Description — Rhyming Poem

**Summary:** The poem "Think of Tree" describes scents and the images they invoke.

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

## Text Features

### Print Concepts

▶ print arrangement
▶ quotation marks

# First Reading

## Reading Strategies

### Comprehension

▶ making connections: text to self
▶ inferring

### Working with Words

▶ tracking print
▶ double consonants

## Assessment Opportunities

Note each student's ability to:
▶ make connections between their own experiences and the text
▶ make inferences based on the illustrations and text
▶ track print and notice double consonants when reading

## Oral Language Opportunities

▶ making and discussing inferences
▶ listening to the teacher read the poem
▶ reading the poem as a group
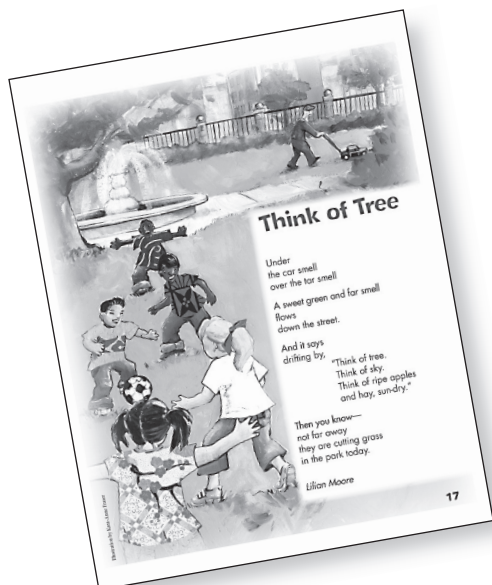
## 🐝 BEFORE READING

**Making connections: text to self**

### Activating and Building Prior Knowledge

Say, *The title of this poem is "Think of Tree." Before we do anything else, I want you to close your eyes and think about a tree.* After several seconds, have students open their eyes and record on a small piece of paper or a sticky note a description of the tree they were thinking about. Collect the pieces of paper and read some of the descriptions to the class.

**Inferring**

### Setting a Purpose

Say, *Now let's read the poem together to see what Lilian Moore, the poet, thinks of the tree in the poem.*

## 🐝 DURING READING

**Tracking print/ building confidence**

Using a pointer to track the phrases, read the poem with expression that supports the punctuation. Use a different voice for the speaking part. Invite students to join in when they feel comfortable.

**Print concepts**

Point out the dash at the end of the first line of the fourth stanza. Explain that the dash lets the reader know that the part that follows provides an explanation. Ask, *Why do you think the poet used a dash here?*

## 🐝 AFTER READING

**Inferring**

Once the class is comfortable with the structure of the poem, ask, *Are the images you wrote about your tree similar to Lilian Moore's? In what way are they the same? How are they different?*

**Print concepts**

Take some time to examine the structure of the poem. Point to the quotation marks and say, *As we read, we notice that someone is speaking in the poem. Who is speaking?* To answer this, students have to search for the line that says "And it says" and understand that "it" is the smell. The notion of pronoun reference is tricky for students at this age, and requires a greater explanation to determine what "it" is.

**Making connections: text to self**

Scents can bring to mind strong memories. Create a list of strong scents on an acetate sheet. As you uncover each scent, ask children to imagine the scent and connect it with something in their own lives. For example:

| Scent | This scent lets me make a personal connection to |
|---|---|
| Bread | visiting a bakery with my class |
| Orange | |
| Skunk | |
| Chocolate | |
| Onion | |
| Flowers | |
| Grass | |

**ESL Note:** Some students may have difficulty with expressions the poet has used, such as "Under / the car smell" and "over the tar smell." Clarify the meanings of such expressions so students clearly understand the meaning 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/ tracking print**

Point out the quotation marks, commas, dash, and periods in the poem and review the purpose of each one. Then say, *Let's read the poem together to try to make the words inside the quotation marks sound as if they are being said out loud.* Use the pointer to highlight the punctuation marks.

**Print concepts**

Ask, *How does this poem look different from other poems you've read?* After discussing the varied arrangement of text on a line, ask, *Why do you think the poet moved the words in quotations to the far right?*

## Focusing on Comprehension

**Evaluating/inferring**

The title of this poem does not create an obvious connection with the content of the poem. To encourage students to think beyond the obvious, pose questions such as: *Why do you think the poem is called "Think of Tree?" Explain the line "Then you know—". What is the poet referring to? In the poem it says, "A sweet green and far smell flows down the street." How does a smell flow? What connections can you make between the poem and the illustration? Can you read*

*the poem and figure out if the park where they are cutting grass is close by or far away?*

### Working with Words

Write the words *drifting* and *cutting* on the board. Point out the double consonants in *cutting*. Then record a list of "-ing" words on the board. Examples might include: *running, sleeping, wondering, clapping, breaking, snapping, jumping.* Ask students to look at the list to try to figure out a rule for doubling the final consonant before adding "-ing."

## 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

Direct students' attention to the list of scents and images created previously in the lesson. Using a scent from the list, model how to rewrite the poem by inserting words associated with the selected scent. Depending on the needs of your students, you may wish to provide a template of the poem, removing the phrases where students are to insert their own writing.

### Independent Reading

Make the six small versions of *I Swallowed a Gnat!* 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 fluent reading of this poem.

### Home Links

Send home a copy of the poem on a sheet for students to read to their family members. The poem could then be placed in the students' poetry and song book for practice reading at school.

### 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 "Silent 'l' Words" under Language Predictability.

### Read Aloud

Model making text-to-text connections. Read aloud a book that relates to the theme of the poem in some way. You might read a factual text about trees. Discuss how the book connects to this poem. You may also choose a book with other poems about trees or scents and discuss the similarities and differences among the poems.

# dreaming/Night Game
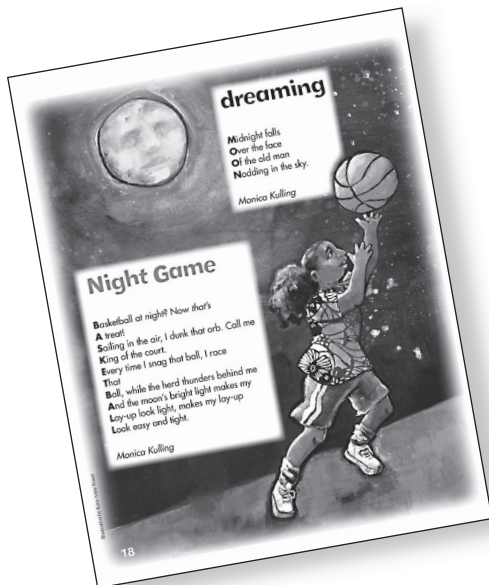


*Written by Monica Kulling*    Interactive Whiteboard/LCD version on Website

*Illustrated by Kara-Anne Fraser*

> **Text Type:** Fiction: Description — Acrostic Poems

**Summary:** Both "dreaming" and "Night Game" are acrostic poems that let us visualize the sights, sounds, activities, and excitement of the night.

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

## Text Features

### Print Concepts

- topic words arranged vertically along left side
- initial letter of title in lowercase print
- italics
- bold-faced letters beginning each line

# First Reading

## Reading Strategies

### Comprehension

- predicting
- inferring
- making connections: text to self

### Working with Words

- using context cues and prior knowledge to determine unfamiliar vocabulary

## Assessment Opportunities

Note each student's ability to:

- make and discuss predictions
- infer based on text and illustration
- make connections between the text and personal experiences
- use context to solve unfamiliar words

## Oral Language Opportunities

- reading the poem as a group
- sharing related personal experiences
- discussing the meaning of words

## 🐝 BEFORE READING

### Activating and Building Prior Knowledge

**Making connections: text to self**

Write *dreaming* and *night game* on chart paper or on the board. Ask, *What do these words have in common?* Create a list of students' suggested ideas.

**Print concepts**

Cover up the "Night Game" poem and focus students' attention on the poem "dreaming." Ask, *What do you notice about how the poem is written? Why do you think the letters were written in boldface?* Explain that "dreaming" is an acrostic poem. Now uncover "Night Game" and explain that it is also an acrostic poem. Ask students to look at both poems and talk about what makes acrostic poems different from other poems they have read. For example, acrostic poems are written using a topic word, and the letters of the word are used as the beginning letter of each line.

**Teaching Tip:** Students may be familiar with acrostic poems, where each line is a full sentence related to the main topic of the poem. The reader reads each line as a "fact" about the topic.

**Predicting**

Say, *Today, we're going to read "dreaming" and "Night Game" by Monica Kulling. These two poems are about related topics. Look at the picture and the titles, and predict what these poems will be about.*

### Setting a Purpose

**Predicting**

Say, *Let's read the poems one at a time and search for words that help us picture what is going on. Later, we will add these words to our list.*

## 🐝 DURING READING

Read the poems one at a time, without tracking print. Read them with expression to demonstrate the purpose of the punctuation and the meaningful phrasing.

**Building confidence**

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

**Print concepts**

Point out to students that "dreaming" only has a period at the end and is one long sentence. Remind students to read with expression and not rush through reading the poem.

**Print concepts**

When reading "Night Game," emphasize the word *that's* in the first line, demonstrating how to read text in italics. Have students find the word *that's*, and say, *The author put the word* that's *in a slanted type called italics. Why do you think she did that?* Have students practise reading the line with the appropriate emphasis on this word.

## AFTER READING

| | |
|---|---|
| **Analyzing/print concepts** | Ask, *What is the poem "dreaming" about? What is "Night Game" about? Why is it pretty easy to figure out what an acrostic poem is about?* Talk with students about the elements of an acrostic poem, such as the fact that the first letters of each line form a word, and the letters run vertically down the left side. |
| **Inferring** | Discuss the poem "dreaming" with students. Ask, *Who is the old man referred to in the poem?* |

> **ESL Note:** Some students may be unfamiliar with the concept of the "old man in the moon." It may be necessary to initiate a discussion or show pictures of the moon to enhance comprehension.

| | |
|---|---|
| **Language predictability** | Discuss the meaning of the sentence "Sailing in the air, I dunk that orb." Scaffold students' understanding of the vocabulary by focusing on content and prior knowledge. |

# 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** | Discuss the possible reasons for the title of "dreaming" being in lowercase print. Ask, *Why do you think the poet used a lowercase "d" in the title "dreaming"?* |
| **Print concepts** | Ask, *How do these poems look different from other poems you've read?* Be sure to discuss the different boldface letters beginning each line and that the lines do not end in rhyming words. |

### Focusing on Comprehension

| | |
|---|---|
| **Inferring/evaluating** | Compare the moods set by the poet in each poem. Discuss how the reader feels when reading both poems. Ask, *How does the poem make you feel? What words helped you imagine dreams? What words helped you make mental pictures?* Discuss with students how each line in an acrostic poem helps describe the topic words, as in *dreaming* and *night game.* |

### Working with Words

| | |
|---|---|
| **Word solving and building** | Challenge students to combine onsets with the rime "-ight" to create as many words as they can. |

# 🐝 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 an acrostic poem with the class. Brainstorm a list of interesting topics and then choose one. Have students think of words or phrases that describe the topic word and record these on the board. With students' assistance, search through the words in the list and circle those letters found in the topic word. Use the letters of the topic word and record them vertically on the board. Continue to revise and edit the lines until the acrostic poem has been completed. See the Poetry text-type writing study for writing an acrostic poem in the *Writing Guide.*

## Independent Reading

Make the six small versions of *I Swallowed a Gnat!* 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 fluent reading of this 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

Model text-to-text connections. Read aloud some books or poems related to this poem. You might, for instance, read non-fiction books about the moon or dreams.

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## Home Links

Encourage students to teach their family members how to write an acrostic poem.

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# A Corner of Bread

A Corner of Bread

A magpie, a swan and a crow
Were arguing over a corner of bread,
"It's mine because I'm the smartest,"
The swaggering magpie said.

"You're common! It's mine," said the swan.
"My beautiful wings are whiter than snow."
"It's mine. I'm blacker than thunder
And stronger than you," said the crow.

They quarrelled and fluttered and flapped,
The swan pecked the magpie, the crow pecked the swan,
Till they suddenly froze in amazement—
The corner of bread had gone!

The magpie, the swan and the crow
Stood goggling and gaping, unable to speak,
While high on a wire sat a sparrow
With a satisfied smile on its beak.

Richard Edwards

19

*Written by Richard Edwards*

*Illustrated by Cindy Revell*    **Interactive Whiteboard/LCD version on Website**

**Text Type:** Fiction: Narrative — Rhyming Poem

**Summary:** In this poem, something as small as a corner of bread causes a big problem and a very interesting solution.

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

## Text Features
### Print Concepts
- quotation marks
- dash
- contractions

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# First Reading

## Reading Strategies

### Comprehension
- inferring
- synthesizing

### Working with Words
- using context and word parts to solve unfamiliar words
- recognizing contractions

## Assessment Opportunities

Note each student's ability to:
- make inferences based on the text and background knowledge
- synthesize information
- find contractions
- solve unfamiliar words using context and word parts

## Oral Language Opportunities
- sharing and discussing with a partner and a group
- making and discussing inferences
- discussing the meaning of words

# BEFORE READING

### Activating and Building Prior Knowledge

**Making connections: text to self**

Explain to students that there are three birds in the story—a magpie, a swan, and a crow. Direct students' attention to the chart paper on which you wrote the lines mentioned in the above Teaching Tip, and tell them that they are to match a bird to one of the statements. Say, *Think of what you know about these birds. Which bird do you think matches one of these statements?* Begin with what students already know, such as, *I know swans are white and have beautiful wings.* Encourage students to use the clues to match birds and the statements.

**ESL Note:** Discuss the meanings of *swaggering, quarrelled,* and *goggling,* and any other challenging vocabulary.

### Setting a Purpose

**Analyzing/inferring**

Say, *This poem is about a problem the birds are having. Let's read the poem to find out two things. What is the problem? How is the problem solved?*

**Teaching Tip:** Write the comprehension focus questions on chart paper or on the board so students can refer to it during the first few readings.

# DURING READING

**Tracking print/ building confidence**

Say, *This is going to be a shared reading. I'll begin reading and once you get a sense of the rhythm of the poem, I'd like you to join in. Remember to maintain the rhythm of the poem. That means you stay with the class and don't rush ahead.* Read through the poem, keeping your eye on a few students, noting when they join in and how they are able to maintain the rhythm of the poem when reading.

**Building confidence**

Reread the poem a few times, commenting on what the class did well and making suggestions to improve the next reading.

**Language predictability**

Pause at challenging vocabulary, asking questions to explore meaning. For example, you might say, *The word* unable *has the root word* able. *The prefix "un" means* not. *What does* unable *mean?*

# AFTER READING

**Inferring**

Once students are comfortable with the poem, say, *Before we started reading, I asked you to consider two questions. Take a few minutes to write down your*

*answers to these questions.* After a few minutes, ask students to share their responses to the questions above with a partner. As students confer, circulate and listen to their answers. Provide the class with a summary of what you heard.

**Inferring/synthesizing**

Say, *You told me what the problem was and how the problem was solved. Who's happy? Who's not happy? What did the crow, the magpie, and the swan learn? What did the sparrow learn?*

# 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**

Point out the quotation marks, commas, exclamation marks, and periods in the poem, and review the purpose of each one. Then say, *Let's reread the poem together to try to make the parts inside the quotation marks sound as if the different birds are speaking. Let's focus on punctuation marks to help us.* Use the pointer to highlight the punctuation marks.

## Focusing on Comprehension

**Evaluating**

Ask, *Why do you think Richard Edwards wrote this poem?* Work with students to record the lessons learned from the poem. Then ask, *What other stories or poems does this poem remind you of?* Encourage students to think of fables or myths they might know.

## Working with Words

**Word solving and building/ print concepts**

Have students locate the contraction *It's* in the poem. Ask, *What two words does this stand for?* Ask students to look for other contractions and identify the two words they stand for.

**Word solving and building**

Ask students to locate verbs, or action words, in the poem and create a list of their findings. For those words ending in "-ing" and "-ed," ask students to identify the root word and its ending. Highlight the root words and underline the endings on the chart. Discuss how these verbs help create vivid pictures for the reader.

## 🐝 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

Ask, *What do you think the sparrow was thinking?* Have students write a brief story from the sparrow's point of view. The finished stories can be placed at the Reading Centre.

## Independent Reading

Make the six small versions of *I Swallowed a Gnat!* 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 fluent reading of this poem.

## Home Links

Have students ask their family members about stories they remember from their childhoods. Students can share their findings with their classmates.
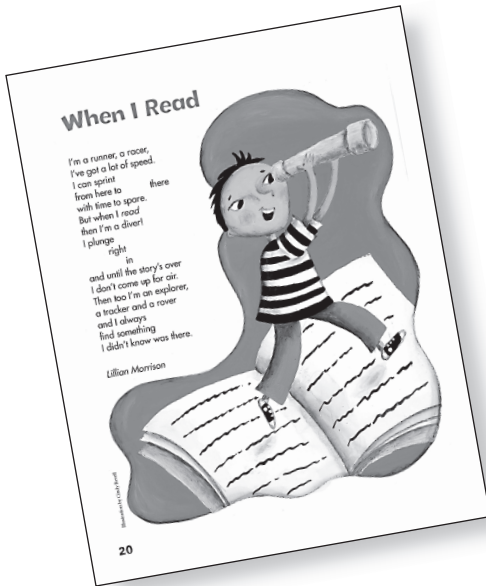
## Working with Words

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 "Catch a Rhyme: Use a Rime" under Word Solving and Building, and "Comparative Adjectives: Can I Describe It?" under Language Predictability.

## Read Aloud

Read aloud a fable or other short stories that have a moral or lesson, such as "The Tortoise and the Hare," "The Boy Who Cried Wolf," or other Aesop's Fables suitable for your students.

# When I Read



When I Read

I'm a runner, a racer,
I've got a lot of speed.
I can sprint
from here to        there
with time to spare.
But when I read
then I'm a diver!
I plunge
    right
        in
and until the story's over
I don't come up for air.
Then too I'm an explorer,
a tracker and a rover
and I always
find something
I didn't know was there.

Lillian Morrison

20

**Written by Lillian Morrison**

**Illustrated by Cindy Revell**   `Interactive Whiteboard/LCD version on Website`

**Text Type:** Fiction: Description — Free Verse Poem

**Summary:** In this poem, a young boy talks about how reading lets him do anything and be anything.

---

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

## Text Features

### Print Concepts

▶ print arrangement
▶ text break
▶ italics

---

# First Reading

## Reading Strategies

### Comprehension

▶ predicting
▶ inferring

### Working with Words

▶ using context cues and prior knowledge to determine unfamiliar vocabulary
▶ contractions

## Assessment Opportunities

Note each student's ability to:
▶ predict the content of the poem from the illustration
▶ make appropriate inferences based on the illustration and text
▶ use context cues and prior knowledge to determine unfamiliar vocabulary
▶ find contractions

## Oral Language Opportunities

▶ making and discussing predictions and inferences
▶ sharing and discussing with a group

## 🦋 BEFORE READING

### *Activating and Building Prior Knowledge*

**Predicting/inferring**

Cover the title and text of the poem and direct students' attention to the illustration. Say, *What clues does the illustrator give you about what the boy in the picture is doing? What do you think this poem will be about?*

### *Setting a Purpose*

**Predicting**

Say, *I'm going to read this poem to you. Think about your predictions and listen to the words in the poem. You might want to change your predictions as we read.*

## 🦋 DURING READING

Read the poem in a fluent and expressive manner. Don't track the print on the first reading, but rather focus on the phrasing and fluency.

**Predicting/self-monitoring**

Discuss the poem with students. Ask, *Did you change your predictions about what the poem is about? Why or why not?*

**Tracking print/ building confidence**

Read the poem in a rhythmic way, tracking the print with a finger or pointer and pausing between stanzas.

**Print concepts**

When reading the poem, emphasize the word *read* in the seventh line, demonstrating how to read the text in italics. Explain that writers place words in italics to emphasize them. Ask, *Why do you think the poet wanted to emphasize the word* read? Have students practise reading the line with the proper emphasis on this word.

**ESL Note:** Have ESL students share any words they found difficult and record them on chart paper. Discuss and record their definitions.

## 🦋 AFTER READING

**Inferring**

Ask, *Why do you think the boy liked to read? Which words did the poet use to give you clues?*

**Synthesizing/making connections: text to self**

Ask, *How do you feel when you read a book or story you enjoy? Tell me about a book, story, or poem that made you feel that way.*

**Language predictability/ inferring**

Using context and prior knowledge, discuss with students what the author means by the line "I don't come up for air."

# 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**

Point out the break in text in the fourth line. Ask, *Why do you think the poet placed a space here?* Discuss this with students. Consider how to read the text to show this emphasis.

**Print concepts**

Ask, *How does this poem look different from other poems you've read?* Be sure to discuss the varied arrangement of text on a line. Ask, *What do the indented lines "I plunge / right / in" remind you of? How are they like diving into water?*

## Focusing on Comprehension

**Making connections: text to self**

Ask students to think about their favourite type of book. With a partner, have them describe what they enjoy about the book and their reasons for reading it.

**Evaluating**

Ask, *Do you think the poet used good description words that helped make a picture in your mind?* List the words or phrases on the board.

## Working with Words

**Word solving and building**

Have students find the contractions in the poem, such as *I've* and *I'm*. Ask students to suggest the two words that each contraction stands for. List the words beside the contraction. For example, *I've—I have* and *I'm—I am.*

**Word solving and building/ language predictability**

Explain to students that nouns ending in "-er" often mean something about what a person does. Ask students to look for nouns ending in "-er" and list them in a chart. Beside each "-er" word, write the verb or action word with the meaning beside it in the third column.

# 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

Have students write about their favourite book and the things they like to read about. Students may choose to write a poem or story titled "My Memories About Reading."

## Independent Reading

Make the six small versions of *I Swallowed a Gnat!* 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 fluent reading/song of this 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. For example, see "Homophones: Catch My Meaning?" under Word Solving and Building, and "Word Meaning from Context" under Language Predictability.

## Read Aloud

Model making text-to-text connections. You might, for instance, share a book that relates to the theme of this poem in some way.

# Grade 3

*Literacy Place for the Early Years* supports balanced literacy in Grade 3 with these components:

- **10 Read Aloud Books** with Teaching Plans
- **10 Shared Reading Packs** that include a Big Book or online PDF, student versions, Teaching Plan, and audio, or 16 copies of Student Magazine or Media Text, Teaching Plan, and audio
- **44 Guided Reading Titles**, sold in 6-packs with Teaching Plans

| Levels | # of titles |
|---|---|
| K | 3 |
| L | 5 |
| M, N, O, P | 7 |
| Q, R | 4 |

- **Teaching Resource Package**
  **Planning Guide**
  **Grade 3 Reading Guide**
  **Grade 3 Writing Guide**
  **Grade 3 Working with Words Guide**

**SCHOLASTIC EDUCATION**