

INTEGRATING LITERATURE
AND
COMPREHENSIVE
LANGUAGE ARTS
SKILLS
IN A
CHAPTER ONE
CLASSROOM

MASTER'S PROJECT

Submitted to the School of Education
University of Dayton, in Partial Fulfillment
of the Requirements for the Degree
Master of Science in Education

by

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This culmination
of three years of study
is appreciatively dedicated

to

my parents

Walter and Frances Staley

for
enabling me to become a teacher
and
for their unwavering
belief in my ability.

to

Shawn

for
sacrificing his mother
in the pursuit
of this accomplishment.

to

Jerrold

for
his patience.

CHAPTER I

INTRODUCTION

Background of the Project

The writer of this project, after having experienced the Reading Recovery program designed by Dr. Marie Clay, a New Zealand developmental child psychologist, and the Whole Language courses taught through the University of Dayton, has found the structured, traditional approach of teaching Chapter One at-risk young readers to be addressing primarily isolated skills, not strategy-level teaching to comprehend text meaning. A new appreciation and understanding for holistic learning using authentic experiences that have been designed developmentally and providing for student and teacher interaction while establishing the primary focus on a meaning context has been this researcher's extended knowledge base. It is to these objectives this writer has begun to implement a literature-based curriculum in her Chapter classes incorporating Dr. Clay's research of orchestrating the cueing systems in an integrated, balanced approach to the reading and writing of text.

Dr. Marie Clay defines reading as a message-getting, problem-solving activity which engages the reader in using language and visual perception responses in an integrated way in order to extract meaning from the cues in text, thus bringing a crucial link of personal understanding to the author's message. In Dr. Clay's research of early

readers, she found that high-progress readers focus on the meaning of the text while being supported by the cues from the sentence structure and the visual cues of the letters and the letter order. The proficient reader uses higher-level strategies of meaning and structure as a priority to read unknown text and shifts down to lower-level strategies of letter and sound relationships when necessary, while maintaining a focus on the message of the text. (1991)

The Chapter curriculum has been traditionally one of fragmentation with a strong program teaching phonetic language skills in isolation from text in a task-analysis format, frequently using worksheets or workbooks for 'skill and drill' practice exercises. This overemphasis on one cueing system reflects a view of reading that ignores important research on how good readers process print.

For some years, Chapter One taught programmed materials based on the theory of consistent narrative and skill repetition until complete mastery was demonstrated before new learning was presented. This method quickly produced student boredom and disinterested apathy as story plot often became nonsensical and monotonous.

The Chapter One program has not had a teacher handbook to guide teachers in their instruction of reading and writing. It has been generally a 'hit and miss' sequence of skills teaching, sometimes correlated to the classroom

instruction.

In the past, some Chapter programs have had to use cast-off basal readers to teach objectives. Chapter teachers need to give thought to the power of integrated teaching from quality literature selections that include multi-genre by distinguished authors. Picture books, fairy tales, fables, folk tales, poetry, contemporary fiction, biographies and nonfiction information books should all be part of the Chapter One literature exposure for children. Children should also learn to write expressively in a variety of genre styles.

Many teachers have not become familiar with the current research on strategy-level teaching. Small-group instruction is often focused on the smallest segments of reading and writing rather than directed toward reconstructing the whole, integrated response system involved in reading text. (Clay, 1987) Chapter teachers have been trained to diagnose children's slightest deficits and teach to those weaknesses. Dr. Clay's research documents greater achievement by identifying student strengths and using those strengths of what the child knows to build and develop a new and larger understanding. She refers to the proficiency of linking something known to an unknown as a powerful means of extending an independent learning base.

In Chapter instruction original writing has not been

typically a point of concentration in balanced harmony with the reading of text. Generally speaking, Chapter has not understood the holistic view of literacy learning to be immersion in print with children actively engaged in the production of authentic written text. The writing process of drafting, revising, editing, publishing and sharing has not been effectively implemented as a link to reading mastery.

Chapter instructors have not consistently developed the use of extensive teacher modeling as a potent tool to children's learning of strategy problem-solving skills, self-monitoring of text accuracy, fluent reading or demonstration of the writing processes. It is imperative teachers model and cultivate an encouraging environment for risk-taking and allow for children's approximations as a trial-and-error method to learning the perfections in reading and writing behaviors.

Purpose of the Project

The purpose of this project was to develop a handbook using the Chapter One resources to implement the teaching of analytical skills and lower-level subskills within the context of reading genuine literature text and to stimulate original writing for understandable purposes. The handbook will provide for the language arts experiences to be taught within the framework of constructing a meaningful foundation

through developmentally sequenced reading materials according to Early Emergent, Emergent, Early, and Fluent stages of reading behaviors. Assessment tools will be provided to evaluate literacy growth at each stage of developmental learning in the Chapter classroom.

Definitions of Terms

Literacy. The ability to make use of the possibilities of written language.

Holistic. The principle that an isolated part is understandable only in its relationship to the whole.

Genre. A category of literature distinguished by a particular form of style or content.

Skills teaching. A language program of specific parts in a predetermined sequence directly taught and practiced in isolation to the point of an automatic correct response, typically not a risk-free environment.

Strategy teaching. Facilitating the learner to be able to purposely and independently use and apply skills and subskills appropriately in a problem-solving situation. Facilitating the learner to use the semantic, syntactic and graphophonic cueing systems as an integrated and automatic reading behavior.

Whole Language. A philosophy of how children learn language rather than an established curriculum or a scope and sequence of skills. The fundamental principle of the

philosophy is meaning; language must make sense to the learner. Reading, writing, listening, speaking and thinking are taught in an interrelated, integrated approach across the curriculum.

Early Emergent and Emergent reading. Early developmental stages of reading characterized by the child beginning to learn that a book tells a story; generally considered to be kindergarten and early grade one levels. (Eggleton, 1990)

Early reading. A developmental stage of reading characterized by the child becoming a reader, learning to orchestrate the cueing systems and learning to read for meaning (Eggleton, 1990); generally considered to be mid grade one and grade two levels.

Fluent reading. A developmental stage of reading whereby all three cueing systems are operating automatically and smoothly to produce meaningful text; reading is an independent process with confidence and competence increasing. (Clay, 1979; Eggleton, 1990)

Cueing systems. Integrating the meaning and sound systems of language with visual analysis controlled by directional constraints. (Clay, 1991)

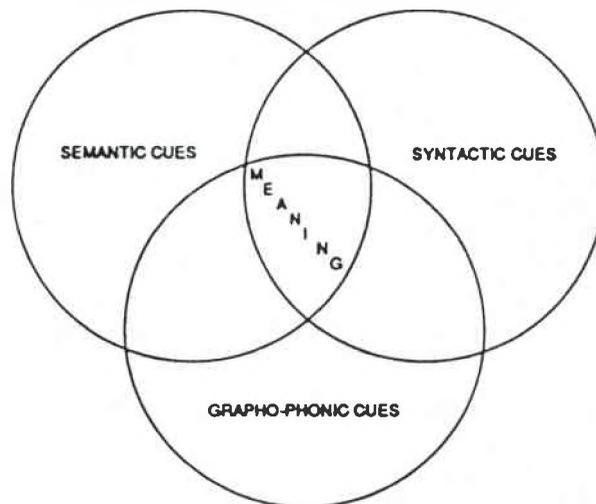
Semantic cues. Problem solving using the context of the written piece, asking what makes sense.

Syntactic cues. Problem solving using sentence structure, asking what sounds grammatically correct.

Graphophonic cues. Problem solving using letter and sound relationships, asking what looks right visually and sounds right phonetically.

Figure 7-5 The Three Cueing Systems

The reading process can be viewed diagrammatically:



Any one area cannot exist in isolation from the others if comprehension is to be maximized.

(Routman, 1991, p. 147)

Assumptions

The writer of this project assumes that the reader will be in agreement with the following generalizations:

1. Extensive reading and writing are crucial to the development of literacy.

2. The developmental level of the learner must be respected and a focus on student strengths will build and develop student weaknesses.

3. Children's literature is an appropriate and valuable means of integrating both strategy teaching, with a focus on meaning, and skills teaching of phonics, spelling, grammar, critical thinking and writing in a meaningful context.

4. Children's literature is a 'springboard' into authentic writing expression.

5. In a process orientation, approximations and risk-taking are to be encouraged and celebrated rather than an unrealistic focus on achievement perfection.

Limitations

The results of this project have produced a handbook for use with primary children integrating selected skills taken from the North Union School District Pupil Performance Objectives and taught through literature found in the Chapter classroom housed at Claibourne-Richwood Elementary. Much of the literature is published by the Wright Group and Rigby publishing companies, not generally found in regular classroom libraries. Reading Recovery philosophy, procedures and strategies, as researched by Dr. Marie Clay, have influenced this work. A knowledge of those instructional principles would be helpful to the reader.

Significance of the Study

With increasing interest in using literature for literacy acquisition, there is a need for an organized curriculum designed according to developmental stages of reading behavior that will integrate phonics and comprehensive language arts skills in Chapter instruction while demonstrating a focus on meaning content as the primary goal for understanding. Modeled, interactive and independent writing activities will be woven into the literature program as a means to genuine and relevant writing experiences. The curriculum design will promote enjoyable reading and writing encounters in a social setting. Assessment tools in a portfolio format will enable the teacher to document literacy growth in reading and writing for Chapter children.

The curriculum and activities presented will be suggestions for literature and skill integration and will be chosen for instructional purposes according to teacher decision based on professional knowledge of student needs, interests and developmental levels. The handbook is not meant to be inclusive. Teacher resourcefulness will be an enriching expansion of ideas to benefit individual learners in the program.

CHAPTER II

REVIEW OF LITERATURE

Due to an outdated, traditional approach to the teaching of reading in the Chapter One funded program, this writer felt it imperative to examine the modern writings of researchers and linguists who address the issues of current reading and writing pedagogy. Professional books, journals, articles and technical papers by recognized experts in early reading education and whole language instruction were carefully studied with a focus on at-risk readers and their specific needs.

In this chapter, the literature review begins with a summary of findings from research studies comparing the traditional skills-based approach of teaching at-risk, emergent readers with the integrated literature-based curriculum approach associated with whole language instruction. The philosophy and characteristics of holistic language learning using a literature focus and how it interfaces with emergent, at-risk readers will be probed as an alternative to traditional practices in the classroom. A whole language view of basal-prescribed programs will be contrasted with a view of literature immersion. Teacher perception of at-risk readers will be explored, and effective and ineffective reading strategies will be outlined. Following the explanation of the developmental stages of reading, the integration of poetry, vocabulary,

phonics, spelling and comprehension skills into the reading and writing process will be addressed. Assessment and evaluation will be the final topic of discussion.

Traditional vs. Literature-Based Research Studies

A two-year comparative study by Stice and Bertrand (1990) compared five classrooms using the traditional basal reader and its sequenced skills program with five classrooms incorporating a philosophy of learning language through a holistic literature design, emphasizing experiential and integrated curriculum. One hundred first and second graders were subjects with selected at-risk children targeted as a focus of study. It was found that the whole language children scored slightly higher on the Stanford Achievement Test, but the differences were not statistically significant.

Informal measures of evaluation determined that the whole language at-risk subjects understood more about book awareness and nature of print than did their traditional counterparts. The whole language children appeared to develop better reading comprehension as evidenced by longer, more complete story retellings, and they appeared to understand the reading and writing processes better by constructing more meaningful sentences. The traditional children did not score growth in frequency or success with

which they corrected their own oral-reading miscues while the whole language group made significant growth in the area of self-correction and effective use of the cueing systems. Whole language participants appeared to have become more independent readers and writers by verbalizing a variety of strategy options for problem solving of unknowns while the traditional children appeared to be more dependent upon the teacher if their initial strategy failed. The holistic students seemed to learn the mechanics of written language and spelling as well or better than their traditional matches with less direct instruction. They used a wider range of vocabulary and gave evidence of becoming greater risk-takers. The whole language children appeared to be developing a better image of themselves as readers and writers, a greater awareness of their own resources and more improved attitudes toward reading and writing than the traditional groups. When asked, "Who do you know who is a good reader?", this study cites over eighty percent of the whole language children replying "ME!", while only five percent of the traditionally instructed saw themselves in that role.

The study confirmed whole language to be a viable alternative to traditional skills-oriented instruction with at-risk students. A conclusion reached was that the natural language subjects were more self-directed, more motivated and more independent. The data collected

indicated that the whole language model may be only as effective as the knowledge and commitment of the teachers who attempt to implement its philosophy.

In a research study of Chapter One children (Morrow et. al., 1990), the effects of a holistic, storybook reading program approach with at-risk kindergarten students were compared with comparable groups using the prescribed reading readiness program of their district which emphasized letter recognition and letter/sound correspondence. Based on pretest and posttest data, the holistic experimental groups performed significantly better than the more traditionally instructed groups on story retellings, attempted reading of favorite books, free and probed recall comprehension, knowledge of authors and illustrators and increased awareness of concepts about books and print as well as an understanding of how they were learning to read. There were no significant differences between the groups on standardized testing of reading readiness skills. The researchers concluded that educators must utilize the holistic strategies used with the experimental group either as an alternative to or in combination with typical kindergarten reading readiness programs to promote achievement. These studies reveal somewhat similar results and are supportive of the qualitative implications for literacy development that a holistic learning environment can provide.

Holistic Literacy Learning

Philosophy

Whole language philosophy "requires that we engage in a reexamination of our beliefs and assumptions about learning and teaching, and about using language to learn about the world."

(Newman, 1987)

The New Zealand educator who designed the Shared Book Experience, Don Holdaway (1989), theorizes that just as very young children naturally master their native oral language, the learning of reading and writing processes may likewise be naturally 'acquisitioned' using the same developmental model of meaningful whole context. He proposes that schools must replicate the conditions of natural, social inquiry that is the innate human experience in a literacy-oriented environment in their teaching of literacy curriculum. He refers to whole language being renamed Process Learning, as intelligible 'wholes' provide the vehicle for understanding the components of abstract knowledge, rules and skills; skills being the smaller parts in language.

As Regie Routman (1991) notes, Holdaway's developmental model embraces demonstration, explanation and instruction with teacher-child interaction and ample opportunities

to practice acquired skills independent of teacher observation but with teacher support near-by. This model nurtures a competent attitude enabling the student to model the learned behavior for others, thus gaining approval and esteem. Within this framework, Holdaway (1989) argues that tolerance for risk-taking approximations in acquiring detailed spoken language should be modeled as a positive, self-improving strategy in the 'trial and error' learning of reading and writing in classrooms. His observations of preschool emergent literacy provides a view of successful readers and writers as being those children who were immersed in whole, authentic literature texts, authored by those with a genius for writing, and executed in a social setting of literate human relationships.

Frank Smith (1989) supports knowledge acquisition as a social phenomenon by affirming that learning is a matter of "the company one keeps." Children, according to Smith, learn to read and write not from formal instruction but by association with competent people mutually participating in functional literacy events. He decries instructional programs and materials that have 'bit-by-bit' objectives, each of which must be mastered sequentially before moving on to the next. Because children acquire what they see, he encourages teachers to model their own whole-hearted enjoyment of reading meaningful texts and their interest in writing for real purposes,

not in fragmented segments. He advocates that educators must be given professional, autonomous empowerment free from the impositions of prescribed programs, outlined objectives and mandated assessments so that they may foster appropriate knowledge in a collaborative environment filled with interested, confident and responsible learners, while diminishing boredom and discouragement within their classrooms.

Kenneth and Yetta Goodman (1981), whole language linguists, feel strongly that the single, most important principle is that language is learned most effectively when the learner's focus is on the communicative nature of language and its practical use. They favor a child-centered environment that respects the existing experiences of children within their own cultures and a process-oriented approach to knowledge with a focus consistently upon meaning for communication, rejecting nonsense in reading and writing. As they see it, the active learner participant experiences intrinsic reward and motivation through immersed engagement in personalized, relevant and dynamic literate encounters that excite and stimulate to promote success. They view the teacher as pivotal to holistic learning, serving as guide, monitor, facilitator and "kid watcher". These teachers understand that children approach learning in different ways and they provide for intellectual growth, but they do not impose their own rigid criteria for

achievement. Children are given recognition for that which they DO learn.

Teacher Beliefs

A teacher's methods and procedures within the classroom are not randomly orchestrated, but rather are rooted in beliefs concerning children, learning acquisition and productive teaching; all fulfilled in the classroom as practice. (Mills & Clyde, 1991) Stephens and Clyde (1985) reported that the manner in which teachers choose their materials, their educational focus and the structure of assignments they make demonstrates their views of how they perceive children to learn.

Constance Weaver (1990) contrasts direct teaching reflecting a transactional model of instruction with the direct teaching reflecting the transmission model of instruction. As she describes it, the transmission model emphasis is on a 'part-to-whole' sequential development controlled by the prescribed program in which learning is viewed as reciting or writing only correct responses to prove a mastery and thereby setting children up for failure in a 'no-risk' environment. This model is passive and associated with traditional basal classrooms.

The transactional model of teaching is learning facilitated by the teacher but not teacher controlled, with knowledge and strategies applied across the curriculum. Learning is seen as a social process with teacher and peer

interaction engaged cognitively in a meaningful 'whole-to-part' context with risk-taking and errors valued. The prior knowledge of the learner is respected and the individual is allowed to develop in personal ways with no threat of failure. This model provides for active participation and is associated with whole language teaching. The philosophy of the school community, the administration of the system and the orientation to learning from the teacher's point of view will establish the limitations or the opportunities children will be provided to utilize their fullest capabilities.

Teachers are called upon by responsibility as professionals to enlighten their understanding of current research on children's developmental learning patterns and children's pedagogical needs for successful experiences. Children who pass through our classrooms each day deserve to have instructors with clear understandings of what constitutes effective teaching of reading and writing. Teacher belief systems impact the experiences they create in the classroom and can influence confident learners who are excited about print and who strive to become successful problem solvers. (Mills & Clyde, 1991)

Characteristics of Natural Language Learning

Brian Cambourne (1988), an Australian literacy researcher, developed several "conditions" for effective

language learning after observing proficient literacy learners engaged in classroom expression. He cites **IMMERSION** as his first condition for learning, both teacher-controlled and learner-controlled. Students need absorption in visual as well as aural immersion in a wealth of text variety to expand their involvement. Learners must be exposed to a "multiplicity of relevant and functional **DEMONSTRATIONS**" as a condition of their language acquisition. Context-relevant demonstrations need to be of language 'wholes' with detail clearly articulated and continually repeated to observers in a variety of formats. These processes must be connected to the learner by active **ENGAGEMENT**. To become effectively engaged, the learner must view himself as a potential performer of the demonstration, see it as having further purpose to his life, feel the risks of emulating the engagement are manageable and endurable and bond warmly to the significant person providing the engagement. **EXPECTATIONS** in a bonded relationship at the individual level must be valid for appropriate student abilities and achievement potential. There should be the expectation that the learning undertaken is worthwhile and functional to insure internalization of the learning. **RESPONSIBILITY** has to be taken by the knowledge seekers for their own decisions about what 'bits' to attend to in a learning task and in what sequence, knowing that ultimately all 'bits' must be attended to

by the learner. **APPROXIMATION** is an integral component for successful learning; errors must be considered as tools to a self-improving system. Learners are encouraged to 'have-a-go' before seeking intervention. Children need time and opportunity to **USE** and practice their developing skills with others as well as independently in a private situation. **RESPONSE** or feedback is necessary to clarify learner confusions and enlarge cognitive understandings. Response must be appropriate, timely, concise and non-threatening in order to promote academic growth. Cambourne's conditions operate simultaneously in natural language-learning classrooms to solidify and accelerate language acquisition.

Kenneth Goodman (1986) in What's Whole in Whole Language? continues to elaborate on Dr. Clay's research by outlining in great detail the necessary characteristics conducive to a holistic learning approach in curriculum. He states that beginning readers expect whole text to make sense, and they use their background information to predict, self-monitor, confirm or self-correct as they move through print using risk-taking strategies and approximations. They merge the three cueing systems of semantics, syntactic and graphophonic cues in balanced harmony to reproduce text. Meaning must be the ultimate goal of readers and writers as they are limited within the context of what they already know. Strengths of the learner become a focus

in order to build the weaknesses and the unknowns. Reading and writing are approached in relevant and functional contexts with no hierarchy of sequenced subskills to be mastered in a specific order. Genuine literature is used with the child's intrinsic reward being interaction with the story. Pattern and predictability in text invite success. Respect for the learner, the language and the teacher is assumed.

Regie Routman (1991), Ohio's ambassador for the whole language movement in education, supports Goodman's, Holdaway's, Cambourne's and Dr. Clay's work in her latest book Invitations. She encourages not only respect for students' developmental level and strengths, but also, respect and acceptance for teachers' development as they progress along the continuum in their understanding. She regards highly the 'process orientation' that children move through in reading, writing, listening and speaking as opposed to consistent value on 'product' completion as a goal. She urges as empowering the element of choice for students and teachers to "negotiate the curriculum." She prizes what she refers to as 'valuing time' as a link to individual reflection, sharing, personal literacy extension, engagement and collaboration. Routman espouses the goal of teaching to be ideally a preparation for lifelong, thoughtful learning. She is reflective in her thinking when she writes...

I believe whole language teaching is about students and teachers who can make intelligent choices, think and analyze critically, and choose to go on learning-in all areas of their lives-even when they are not in the classroom or taking formal course work. ... That's not just kid stuff. That's for us teachers too. (pp. 17-18)

Curriculum Programs

Basal-Prescribed Programs

Basal reading programs have been the predominant means of instruction for many years in our schools. According to S. Koeller (1981), ninety-five to ninety-nine percent of American teachers used a basal reading series in 1958 and eighty to ninety percent still did in 1980. As basal readers are being critically examined and their inadequacies published, educators are moving more and more toward using authentic literature pieces. Most desirable are those books written for children by authors known for their expertise.

Goodman (1988) argues against basal use for young primary children largely because of their oversimplified text with controlled vocabulary, uninteresting sentence structure and a phonic pattern organization contrived to fit the skill criteria of the publisher. The language becomes less authentic in that it is not likely to be cohesive text with a genuine message for the reader. The narrative language of 'real' stories is functional, sensible and predictable for children's natural language patterns.

The naturalness of literature language lends the text less difficult for the child to read using his spontaneous language skills of predictability and story sense; contrived language hinders the flow of the reading process, especially for struggling readers.

Goodman continues by noting that because a basal series promotes sequences of lessons in which predetermined vocabulary drills, phonic exercises, and a number of single-answer comprehension questions are all teacher-manual directed, children are given to viewing reading as a matter of practicing skills and that reading exists only for the purpose of 'instruction', especially when workbooks and related or unrelated worksheets flood the learner with skills to be drilled.

Literature-Based Programs

Goodman (1988) prefers using text based in children's literature with children relating fully developed characters and information to their own background experiences and beliefs in a discussion format with teacher as facilitator, keeping the story framed as a whole entity to be savored for its literary contribution. JoBeth Allen and colleagues support this view citing that many of their children have not experienced bedtime stories or repeated storybook readings so that providing the 'whole' of those experiences before dissecting the letter/sound relationships is crucial. They write: "Reading whole books makes whole book "

readers." (Allen et. al., 1991)

The Story Reading Program research cited earlier in this review found that children need active interaction of sharing books with others; merely reading books to children is not adequate for the fullest literacy development possible. The study indicates that the verbal interchange and the social interaction that is stimulated from the reading of the book is responsible for the positive outcomes of the story, not simply the words themselves. (Morrow et. al., 1990)

Heald-Taylor (1987) recommends the following steps for meaningful story sessions: a wise book selection based on the conceptual level and interests of the child, prereading discussions to stimulate background information, enjoyable reading of the text, student participation, prediction, substantive critical questioning and story evaluation. She suggests discussion of story composition, genre, author and illustrator and conventions of print to broaden literary appreciation.

She proposes children will learn to read naturally in school when the following criteria is interwoven in the curriculum: quality literature selected with student input, teachers reading aloud to children daily, literature rewritten in the form of Big Books with rereadings performed frequently and responses to literature made through discussion and interpretive extension activities.

Immersion in natural text produces similar effects on reading achievement as immersion in spoken language produces speech acquisition. Daily reading from pleasurable literature books has appeared to be the key that unlocked literacy growth for many struggling young readers. (Tunnell & Jacobs, 1989)

Gail Heald-Taylor (1987) is insightful when she writes that...

Using good literature as a basis for language arts instruction is rewarding to both students and teachers, since both have shared the wondrous world of imagination and fantasy of real authors. As a result, teachers not only feel the joy of supporting their students in learning how to read but also celebrate their youngsters getting addicted to literature. (p. 12)

At-Risk Readers

Perceptions of At-Risk Readers

Children who are labeled as remedial or at-risk and are placed in low reading groups are often given concentrated instruction in lower-level skills, fragmented knowledge and easily-tested facts. Readers in the low groups frequently read orally in round-robin fashion, trying desperately to pronounce words correctly with little focus on meaning while readers in higher groups spend a greater share of time reading silently for sense and pleasure. Miscues made by stronger readers are typically ignored or given strategy instruction to search the context to help clarify meaning while readers in low groups are stopped

frequently at error and instructed to attend to graphophonic cues or they are immediately corrected with little wait-time allowed to notice meaning discrepancy for self-correction. Such frequent interruptions contribute to a breakdown in fluency and comprehension, thus encouraging appealing behaviors for teacher assistance. Lower groups experience more teacher-centeredness with a focus on literal questioning methods rather than inferencing, analyzing or critiquing. The ineffective readers receive more drill on isolated words, phonetics, word lists, flashcards and worksheets while effective readers read more whole books and participate in creative representations of comprehension. While better readers often take home library books, weaker readers often take home vocabulary words or skills sheets.

Given the current research in natural language, the lower group students are not experiencing the encounters with literacy that would more likely accelerate their intellectual development. These children are frequently judged as immature or unable to manage classroom curriculum and then subjected to more of the same unsuccessful methods. The transmission model still prevalent in many schools today is clearly failing to serve all of our students effectively. Repeated efforts in the same instruction may be viewed as damaging those learners who have not proven to be successful according to that model. (Weaver, 1990)

When readers do not do well in school, there is a paradigm of thinking referred to as the medical model which assumes that there is a physical malfunctioning of the language processing brain functions and that teaching needs to address those modes that are operating properly. (Salvage & Brazee, 1991) These readers are often labeled as dyslexic or disabled. They are often placed in remediation services or resource room settings where reading and writing processes are not fully understood.

Jerry Milligan (1986) documented, over the course of two years observing thirty-four remedial teachers, the diagnostic and instruction procedures that seemed incongruent with the current thinking of experts in the field. Milligan concluded that insufficient time was allowed for engaging in the reading of actual text with an inordinate emphasis on diagnosis of phonics and word analysis proficiencies which led to much time devoted to instruction of those skills; more of the same. Children were required to sound through words which became counterproductive to passage meaning and gave no consideration to context clues. There was an undue focus on the accuracy of reading aloud with no coaching on making informed predictions to make sense of text. Teachers did not recognize the importance of a student's background knowledge in choosing materials that would make reading less difficult by providing experience clues for reliable

prediction of print. Reversals in text reading were approached with the graphophonic visual system when those miscues would have been more effectively treated with the use of semantic and syntactic cues to perceive the inappropriateness of the reversal error.

In the whole language paradigm, as described by Salvage and Brazee (1991), the struggling reader is not viewed as deficient, as in the medical mode, but rather as emerging developmentally along a continuum with a vision on strengths to discover what knowledge already belongs to the student. The teacher does not seek prescribed program treatment, but instead chooses a dynamic literature agenda interweaving cueing systems, strategy teaching, risk-taking and self-analysis of miscues to offer helpful information to a student with few understandings of the reading process. Remedial programs that focus on areas of weakness will only serve to intensify already frustrating problems.

According to Goodman (1986), troubled readers require large doses of patience as they are helped to revalue themselves as learners, readers and writers. It is his opinion that...

Even with highly meaningful materials, it takes time for kids to revalue themselves and the processes of literacy. Teachers must expect some setbacks and even some trauma as learners struggle with themselves to accept that getting the gist of what they are reading is more important than getting each word right. Helping kids revalue themselves is largely helping them put themselves together. Over the years they've been fractionated and have lost the sense of the whole. Keeping them

involved, always, in a search for meaning eventually brings them together. (p. 57)

As students learn to rebuild confidence in their ability to interact with print and peel away layers of defeatism, the process can be fulfilled with caring teachers who encourage their children to persevere. Meaningless skill drills that have envisioned reading as disconnected abstractions must be put into perspective as teachers help children in the revaluing process.

Goodman writes ...

These pupils often show progress in revaluing themselves as writers before they do as readers. They are surprised and pleased to discover that people enjoy hearing about episodes in their lives, and they begin to write long accounts of interesting experiences. Writing is easy for new believers in themselves because it demands no skill prerequisites. Spelling, handwriting, and mechanics are learned on the job in the process of expressing. The teacher must support and cheer them on and not wipe out their first efforts and early enthusiasm with red-penciled sarcasm. If the writing continues, the rest will follow. If it doesn't, there won't be anything to spell or punctuate. (p. 58)

Effective and Ineffective Reading Strategies

According to Cambourne's definition (1988), reading is comprehension. As the reader constructs his own meaning from print, the degree of comprehension is in direct proportion to the matched meaning intended by the author of the text. The extent of the reader's approximation to the author's message may be judged by a retelling that includes relevant gist and details of the theme. Effective

readers' retellings are well structured with selection of main points paraphrased, capturing the essence of the original text. Ineffective readers may recite unconnected events indicating an unsuccessful attempt to memorize specific fragments of words or phrases in the text. Good readers are consciously aware of the need to work actively towards textual sense and are aware when understanding has broken down. Less able readers do not have the same perception.

Both types of readers produce miscues, but effective readers' miscues are primarily meaning oriented with little loss of story sense while ineffective readers' miscues violate semantic and/or syntactic structures, disrupting story coherency. Able readers self-correct only those miscues that have caused a loss of meaning while less able readers are more prone to attempt self-corrections in order to achieve a graphic match. Skilled readers use graphophonic cues in orchestration with semantic, syntactic and prediction systems. Less skilled readers attempt to unlock letter/sound relationships without the benefit of a meaningful storyline strand on which to base accurate and informed guesses. Effective readers skillfully use prediction from their prior knowledge to create coherent text in synchronization with all cueing strategies. (Clay, 1979; Cambourne, 1988)

Competent readers employ a variety of behaviors when

approached with an unknown in print, typically referred to as 'reader's block'. The reading strategies listed below should be taught as problem-solving options to produce independent reading when 'reader's block' occurs. The strategies are given in order of the priority readers should make use of them in problem-solving situations. Good readers consistently monitor their own reading behaviors using these points.

1. Good readers search the illustrations meticulously for clues to story sense.
2. Good readers check the beginning letter/cluster and the ending letter to make a prediction in keeping with the meaning.
3. Good readers fall back to the origin of the sentence and try again as in a 'running start', orchestrating the cues of what would make sense, what would structurally sound right and what would look right with the graphophonic representation. In Dr. Clay's Reading Recovery, this procedure is known as 'cross-checking' cues.
4. Good readers link something known to problem-solve an unknown. (Ex. and-grand; day-crayfish)
5. Good readers may skip the point-of-difficulty, gather meaning and return to the blockage for attention.
6. Good readers, as a last resort, attempt 'sounding out' the problem word, using as few visual graphics as possible to interface efficiently with meaning.
7. Good readers may neglect the problem word knowing that it will not adversely affect their comprehension of the text as a whole.
8. Good readers may ask for assistance with the blockage, usually after having finished the paragraph or the page.

(Clay, 1979; Cambourne, 1988)

Cambourne reports from his research that unskilled readers are narrow in their range of strategies. When their initial attempt at phonetically sounding a word is not successful, they helplessly wait for someone to come along whom they can appeal to for answers while good readers self-initiate behaviors to solve their own puzzlements. Proficient readers have a sense for process relationships that Cambourne coins "meta-textual" awareness. They are able to consciously verbalize the processes they unconsciously use when interacting with reading and writing complexities. Ineffective readers are simply confused.

Cambourne found that capable readers visibly project their strong ability to interact artfully with print. Their positive attitude toward reading empowers their persistence and perseverance on text above their conceptual level. Competent readers possess images of self-reliance and personal worth. Spache (1975) states that "self-concept has been shown to be more closely related to reading performance than intelligence itself." Incompetent readers demonstrate avoidance tactics of various kinds and all share a common expectation of struggle and of failure to comprehend the text. (Cambourne, 1988)

Developmental Stages of Reading

Children demonstrate diverse stages of development in language manipulation, social competence and memory

capabilities for content, as stated by McGill and Franzen (1992). Learners differ in willingness to personally invest in the presentations teachers provide in the curriculum. They also differ widely in their unique literacy cognizance they bring to the school environment. If educators want to promote valid educational engagement, personalize instruction and project worth of each child, "these differences must inform what we do and say in our interactions with children."

When children struggle in school, delayed development is often blamed rather than the inadequate opportunities in their lives to explore literacy events. Sensitive teachers have an awareness of revising their instruction to fit the child, not lowering expectations for intellectual growth. Dr. Marie Clay, speaking in Columbus, Ohio at the Reading Recovery Conference, remarked that choosing appropriate instruction and materials dramatically accelerates development. It is critical that children 'scaffold' in tasks; tomorrow the child will achieve independently what he was only able to understand with assistance today. Process development is often seen as limiting when in reality it is to be affirmed. The challenge of teaching is to help children extend and elaborate new understandings of communicative language. (McGill & Franzen, 1992)

Children move developmentally through stages of

reading maturation labeled as Early Emergent, Emergent, Early and Fluency reading. Brian Cutting (1989) describes in detail the characteristics of each developmental stage as an aid to the teacher for informed decision making. He stresses being cognizant of the characteristics at each level and knowing the strengths of the child in order to appropriately select books that will be most supportive for effective teaching of the cueing systems. Wise choices on the part of knowledgeable teachers will 'scaffold' the reader into increasingly complex material. Skills necessary at each stage for successful reading are outlined as follows:

Early Emergent:

Children will 'read' the book using memory for the text. Precisely matched illustrations will determine text structure and a strong sense of meaning, coupled with natural language, will help to predict. Books with predictable, repeated patterns and refrains are critical.

Emergent:

Because memory for text and illustrations are still major cues at this stage, predictable and patterned books are required. Important keywords are now being learned as 'anchors' to help with text accuracy. Children are learning voice-to-print match and the rudiments of self-correction, signaled by inappropriate finger pointing.

Semantic and syntactic cues are predominant; graphophonic awareness has not clearly developed, generally speaking.

Early Reading:

Children are becoming readers at this stage. The controlled voice-eye-finger match and oral reading are properties found at the early continuum of this level. Memory is now used in conjunction with the cueing systems as children independently and confidently search for meaning. Graphophonic cues begin to emerge as another source of checking on accuracy. Illustrations are now used more for the self-confirming of predictions and are not as directly involved. Self-corrections are more evident as children cross-check cues to decide between alternatives. Children initiate sentence rereadings as a means of confirming text accuracy. As readers move out of this stage, deliberate matching is dropped in favor of the commencing of a more fluent behavior.

Fluency:

This is a practice stage allowing for independence and further development of desire for reading. Reading becomes a more silent activity with a wider range of genre. The text itself provides the main cue for problem solving and speed of reading improves. Children respond emotionally at this level and read with deeper understanding more complex plot development. Children may temporarily revert

back to earlier strategies at point-of-difficulty.

(Cutting, 1989)

Using Literature to Integrate

Integration implies interrelationships of processes—reading, writing, listening and speaking. Whole literacy teaching is not just integrating the language processes themselves, but also, taking it a step further by extending the integrated language arts across the curriculum.

Even though literacy involves a multitude of complex, interrelated activities, it does not serve well to divide them into isolated bits. This practice lends itself to abstractions, and troubled young readers are the least able to make sense of that approach. Their discouragement will quickly manifest itself. (Routman, 1991; Goodman, 1986) Routman articulates ...

Fragmented instruction is particularly difficult for at-risk learners. While efficient language learners figure out what makes sense regardless of the instruction and ignore what doesn't fit, the at-risk population becomes further handicapped by splintered instruction. These are the students who do not learn language efficiently. They are often unable to filter out what doesn't make sense. (p.391)

At-risk students may perform reasonably well on workbook and worksheet exercises but then be unable to transfer those skills to meaningful text. Effective teachers integrate skills instruction strategically within the reading of real stories or the writing for real purposes and children practice those skills within that framework,

not boring paper and pencil drills. The definition for strategy teaching concerns the presence or absence of self-direction on the part of the learner. A skill cannot be elevated to a strategy until the learner can integrate it with purpose and independence. (Routman, 1991) Being able to judge when and how to use the skill constitutes the strategy level of thinking.

Integration of Skills Into Reading and Writing

Poetry:

Poetry is highly recommended along with nursery rhymes as an important part of a child's first text. Dr. Clay feels that children should play with rhyme and discover that rhyming words belong together in some way. Poetry's richness of rhyme, rhythm and repetition provide ample opportunities for graphophonic instruction which may lead to writing innovations and, in turn, more visual analysis.

(Powell, 1990)

Vocabulary Development:

Research has clearly been in agreement that a broad scope of reading practice contributes to a strong vocabulary and can have a positive influence on comprehension; however, there is still a need for integrated vocabulary teaching. Most vocabulary is not acquired through direct instruction and memorization. Furthermore, since disabled readers are frequently unmotivated or unable to do the

extensive reading required to enlarge word knowledge, teachers may judiciously select vocabulary that children cannot grasp from context for themselves. The goal must be vocabulary consistently kept within context of the literature, word meaning predicted in discussion groups, data collected from the narrative for semantic manipulation, and postreading response to refine and clarify conceptual understanding. (Blachowicz & Lee, 1991)

Vocabulary should extend beyond the initial encounter in creative ways and be used frequently in other contexts. With additional engagements, children will eventually demonstrate ownership of the words in their own conversation and expressive writing. (Routman, 1988)

Phonics:

All children do need to learn relationships between spelling patterns and pronunciations as they develop reading and writing expertise. The debate is a matter of philosophy and approach. Steven Stahl (1992) finds threads of commonalities interweaving traditional, isolated phonic study with patterns and skills embedded in the text of children's literature. The purpose is not to teach the 'sounding out' process, but rather to recognize orthographic patterns and use those patterns to link associations in order to identify words automatically and focus attention toward the comprehension of text.

The phonic pattern taught in a specific lesson is

oftentimes not repeated in the basal reading stories, causing students to believe that phonics is an unrelated chore apart from reading. Teachers may more easily correlate lingual elements to genuine literature selections thereby flowing one understanding into another. Phonics insight will not be valid until children first experience reading and writing as a 'whole' activity, increasing perception of how print functions and what stories are all about. It simply will be an abstraction with no concrete meaning.

Phonics instruction is best when it is relevant, direct and concise. Focus should be on words as units and on onsets and rime, not circling pictures, coloring, cutting and pasting. Decoders should see whole words in terms of patterns and letters that breed similarities between words; linking a known to an unknown. Phonics instruction is incidental to the text reading, but, undeniably, a critical component to the reading and writing process. When used in combination with semantics and syntax to confirm the graphic prediction, phonics ceases to be a mystery and becomes a powerful means to independence. (Stahl, 1992; Clay, 1991)

Spelling:

Whole language advocates are becoming more concerned about weekly spelling lists that teach isolated words which have not been generated from any purposeful language

experience. Successful scores on spelling word lists do not always transfer for young writers when composing original text. The natural language experts refer to research that indicates a more effective spelling program of extracting spelling words from the literature children are studying, appropriate words from their journal writing and high-frequency words. (Routman, 1988)

Weaver (1990) encourages invented spelling as a precursor to conventional spelling and as a vehicle to facilitate the writing process. Invented spelling is the beginning point whereby the cognitive process of increasingly sophisticated spelling strategies may be taught, rather than applying rote memorization. Whole language teachers offer strategy generalizations at any point in the curriculum as opposed to one-time correct answers to promote independence. Teachers integrate ALL the language systems to teach word relationships, links and associations in order to generalize spelling patterns.

Goodman (1986) notes that young writers will begin to notice that the adult material they are reading produces consistent standardized spelling. They may begin to limit their range of writing vocabulary attempts for fear of error. Whole language teachers continue to support and encourage invented spelling as temporary approximations to accepted form.

When asked what makes someone a good speller, a student

wrote, "I imagine what the word looks like in my mind, and if in writing it, it looks wrong, I try again." (Routman, 1991, p.237) Another child when asked how he'd learned to spell so well when he had not studied a formal spelling program replied, "I learned to spell by reading. When you're constantly reading and writing, you can't help learning to spell." (Cambourne, 1988, p. 178)

Critical Thinking:

Garcia and Pearson (1990) indirectly support whole language by reporting that basal reading systems share the common characteristics of reducing the complexities of reading into a 'decomposing process' of teaching from a discrete skills perspective. With this approach most low-achievers never reach the plane of higher-order thinking skills because teachers have them struggle on basic lower-level skills until mastery. These authors suggest theory that the higher-level search for meaning is affected by three important points of influence and should be given particular consideration when working with at-risk children: readers operating on strategies and cognitive awareness at individual levels of sophistication; interaction with text and with the author's goals, intentions, text structure and graphic appearance; and the context of the child's reading environment linked to cultural identity.

Garcia and Pearson recommend exposure to six strategies

to enhance every child's comprehension development. The strategies suggested are as follows:

1. Determining importance from the text as to what the author must have considered to be crucial to the message, encouraging reasoning rather than less complex literal interpretation.
2. Synthesizing information over wide expanses of text to create summaries.
3. Drawing inferences by integrating prior knowledge with clues from the print to arrive at explicit as well as implicit understanding.
4. Generating questions both by teachers and students and working toward a transfer to a student-control strategy.
5. Self-comprehension monitoring of derailed meaning and an altering of strategy behavior to compensate for confusion.
6. Adapting resources by shifting into higher-level strategies to 'repair' comprehension loss such as rereading, adjusting speed, skimming, predicting, generalizing and resorting to reference materials.

(Garcia & Pearson, 1990, pp. 4-6)

The teacher's challenge within the cultural structure is to activate students' background knowledge in orchestration with the above strategy system in order to facilitate integration with new information in a comfortable learning atmosphere; this is the heart of comprehension.

In order to accelerate these objectives, the authors researched four instructional models, whole language being one, and noted features from each model they deemed most appropriate for strategy implementation with low-achievers.

Their instructional practices include teacher modeling defined as "making public the secrets of invisible processing." Demonstration proves to be crucial as comprehension processes are abstract in the sense of rules to follow. They suggest authenticity of text, scaffolding reading complexity to facilitate strategy acquisition and provision for student responsibility in curriculum planning and evaluation. The authors acknowledge their model design more closely resembles whole language principles than the other models studied.

Weaver (1990) believes whole language teachers do not teach the comprehension strategies as separate sequenced entities but interweave a variety of thinking skills into the context of daily reading and writing activities. Reading comprehension is thinking and thinking pervades the total curriculum in a blending of comprehension proficiencies. Whole language teachers foster the blending of more analytical skills by providing emotionally and physically safe surroundings, littered with literacy. The focus is on the active thinking process itself, not on correct answers to questions. Provision is made for individual idiosyncratic developmental learning.

Assessment and Evaluation

Traditional testing accepts as its primary purpose the objective measurement of knowledge of facts. Knowledge can be broken down into small units and tested to profile

a student's learning of information. Critics of traditional testing attribute students inability to analyze and synthesize on a higher plane of thought to the testing criteria's lack of focus on purposeful context. As the needs of a more complex society are demanding heightened literacy competencies, the measurement of basic skills, as typically assessed by standardized testing, has become obsolete. A different perspective for the evaluation of learning is needed to reflect society's changing requirements, the current research of how children learn and the changing philosophy of what constitutes appropriate instruction.

As traditional evaluation centers on 'product', whole language evaluation centers on 'process', just as process is the focus of daily instruction in the classroom. Learners (students and teachers) improve and develop through responsive feedback that encourages ongoing evaluation in a supportive arrangement. Whole language teachers believe children learn most effectively by active participation and that intellectual growth can be qualitatively measured in the processes of creating response. Holistic evaluation supplies the teacher with necessary immediate information to spiral the child's learning by providing knowledgeable insight from which to make informed judgments as a guide to future instruction. Teacher cognizance of how children learn and how they

acquire and use language in learning as well as specific observation of the individual child's intellectual development provides the vision for structuring experiences that will empower 'next-step' acquisition. (Harp, 1993)

A balanced approach to evaluation would embody teacher observation, listening to children read, miscue analysis records, conferencing, writing portfolios, anecdotal notes, prose inventories, logs, journals, student self-evaluations, literature extensions and standardized test scores. The all-inclusive information gleaned from such diverse sources will furnish a comprehensive view of not only where the child has been, but also, where the child needs to go in his search for knowledge.

Tests do not inspire freedom in knowledge acquisition; instead they mold curriculum to what test developers perceive as important. Children who are test 'losers' will associate learning with failure and be discouraged with school and with themselves. Learning promotes independence, but independence cannot be a goal if children do not experience evaluation that reveals their strengths to build weaknesses. (Cutting, 1991)

CHAPTER III

METHODOLOGY

In this chapter, the writer of this project has discussed the methods and criteria employed in designing and developing a functional handbook for the purpose of integrating reading-related skills into a curriculum focusing on the use of authentic children's literature. The handbook has been designed for use by Chapter One teachers; however, classroom teachers could adapt the format to their unique needs. This chapter includes the following sections: Background of the Handbook Development, Characteristics of Developmental Materials, Development of Reading-Related Skills, Description of the Literature Outline and Assessment and Evaluation.

Background of the Handbook Development

This writer, after having experienced the dynamic introduction into teaching reading more effectively through the use of genuine children's literature as instructed by Nancy Short, *Advanced Literature for Children*; Pat Johnson, *Introduction to Whole Language*; Patricia Grogan, *Whole Language in Practice and Reading and Writing in a Literature Classroom*; and Vicki Bell/Sharon Gilbert, *Reading Recovery training*, organized a handbook for use in Chapter One classrooms using selected literature pieces found in the Chapter One collection housed in the North Union School District. Extensive professional reading has led to a

commitment on the part of this writer to integrate skills instruction naturally in literature with a focus on meaningful context and to correlate writing extensions for the children's choice to each literature selection.

The North Union School District Pupil Performance Objectives for 1993 (see Appendix) contributed to the selection of phonetic, word analysis and comprehension proficiencies to be strengthened through Chapter instruction. The basic outline for literature study was structured to address the chosen objectives viewed, by this writer, as critical to literacy success. The State Model for a Competency-Based Language Arts Program was used as a reference to guide implementation of skills in authentic experiences.

Basal readers, sequenced skill programs, workbooks and duplicated exercise sheets were not incorporated into the plans for literature learning in the handbook. Multiple copies of literature titles, single copies and student-authored as well as class-authored books are to be augmented in the Chapter library with short-term loan collections for home-reading involvement from the Richwood and Kenton Public Libraries. Experiences with fiction and non-fiction informational books were provided for as well as poetry and rhyme. There was no provision made for oversimplified, uninteresting texts with controlled sentence structure, controlled vocabulary or predetermined

phonic patterns. Whole texts are significantly rich in natural language and were selected according to interest, relevance and developmental level of the children. A focus on reading and writing for pleasure, enrichment, function and knowledge acquisition has been valued and pursued in a developmentally appropriate program with skills instruction supporting the meaning base. A love for reading and writing, encouraging children to do both for personal satisfaction, is to be fostered through enjoyment of the 'whole' as a priority, not first segmenting and dissecting the parts.

Characteristics of Developmental Materials

In the handbook, chosen works of literature available in our Chapter collection has been categorized according to the developmental reading stages of Early Emergent, Emergent, Early, and Fluency as described by Brian Cutting, a New Zealand specialist in whole language teaching principles. The Chapter teacher is to make book selections for Guided Reading instruction relevant to the needs and interests of her children. Grade level recommendations have been suggested as approximations only and have been based upon the special needs of a Chapter One classroom setting. Knowledgeable teacher judgment is to be an important link to success.

Brian Cutting writes that books suitable for young

children at the **Early Emergent** stage of reading must give beginning readers every chance to 'read' the story for themselves by reciting memorized text from even the first day of school. Children must be given the opportunity to behave as real readers reading stories. It is Cutting's belief that small, easy-to-read books with interesting story lines are the key to reading success. With those objectives in mind, Early Emergent selections were chosen for only one or two short lines of text on each page and a strong correlation between illustrations and text cues. The very beginning reader should be able to successfully 'read' the Early Emergent book by using memory for the text after having heard the story one or two times. The reader's own knowledge of language will enable him to make sensible predictions of the text because the book language is what he would expect to hear and use himself. The text must be highly repetitive and predictable; a straight-forward caption to the picture.

Emergent stage selections were chosen for slightly more text on each page, but sentences have not continued over onto the following page. Readers at this stage still need to be able to confirm their text predictions with precisely matched illustrations. Repetition and rhythm have provided for only minor changes in the text format with pictures appropriately signaling cues to those textual changes. A minimum of incident and character developments

in familiar situations have been introduced so as not to confuse the young reader. The natural language in text will help children to make sensible predictions by confirming the text with the patterns of their own oral language and the ideas of story structure they already have in their minds. The books must make sense, have a simple story plot with a satisfying ending and be enjoyable to the young child. Each book chosen provides an opportunity for expressive writing in a genuine context.

Early reading materials selected build upon and develop strategies introduced at the Emergent stage of reading. Stories at this level are more complex with longer sentences. Repetition is still an important feature but with more variations in patterns. Text and pictures are not as directly related, but the pictures are supportive enough to confirm the reader's text predictions. The print has become more important for itself. A wider vocabulary is now used with a variety of story structure challenges. Dialogue has been varied with prose. Characters are developed more fully with interaction between characters and plot more prominent. Story line has been extended with readers having to process more information to maintain meaning of the story. Paragraphs are introduced with more indirect speech used. The print must now be rich in cues as context becomes crucial to solving new and unknown words. In the Early Emergent and Emergent stages, the readers

matched words with pictures, used memory for text and their own knowledge of language arrangement to read books. In the Early stage of reading, readers are now required to form images in their minds and match to the images, prompted by the words on the page.

Fluent reading selections may or may not include chapters for the first time. Stories at this stage have been chosen for more complicated and expanded print. Familiar situations and illustrations still provide peripheral support with more intricate plot development. Children at the Fluency level can read independently and exposure to a variety of reading styles is important as students become more involved with non-fiction material. At this point, the success of the reading program will be judged on whether the children WANT to read. Continued success and the opportunity TO read will ensure that children DO read. (Cutting, 1989)

Development of Reading-Related Skills

It has been assumed by this writer that developing critical-thinking skills of main and supportive ideas, main and supportive characters, setting, story sequence, problems and solutions, cause and effect, searching for details and making predictions will need to be addressed in discussion groups as a natural out-growth of the literature study. Therefore, an outline of higher-order

analytical skills has been suggested for quick teacher reference during instruction. It is the writer's intention to expedite integrated skill teaching and use time more efficiently by having an organized plan within easy reach.

Selected skills for development in phonics and word relationships were drawn from each chosen text and enlarged upon as teaching points for that piece of literature. Teacher judgment is to choose only those points that need specific instruction, either in small group or individually. It is to be understood that the literature is to be read in its entirety and enjoyed as a pleasurable experience before skills are to be analyzed. Skills may then be extracted from the text to provide a variety of teaching extensions but are to be reconnected to the text in order to maintain a meaning focus. The writer assumes that the literature is being used in a small, interactive group as is typical of Chapter One classes.

Poetry choices to complement the theme of each literature composition have been included with suggestions for skill spiraling outlined. It is understood that poetry pieces are to be read and enjoyed for their literary quality before skills are isolated.

Books in the collection that lend themselves to comparison and contrast may be listed with recommendations to highlight comparison charting.

Expressive writing alternatives were proposed as

possibilities for student choice with the understanding that children always have the option of creating their own writing ideas to develop and explore. Writing activities may take the form of teacher-modeling, interactive writing as a group, or as an individual, personal response to the literature. The form of writing is to be a teacher decision.

Description of the Literature Outline

Chosen pieces of literature were categorized according to their developmental reading level and labeled Early Emergent, Emergent, Early or Fluency stage. An approximate grade level span was identified as a guide for teacher selection and influenced by the special needs of Chapter One children.

Related poetry was selected to be used as a 'hook' into the literature study or as a culminating extension of the book. Predominant phonetic and word analysis skills were drawn from the poetry for teaching points.

Thought-provoking cognitive discussion questions were developed to precede reading of the literature in order to stimulate interest and activate prior knowledge for the text. Answering the thinking questions may take a variety of forms, such as brainstorming, webbing, writing, discussing or drawing.

Selected vocabulary words were chosen for

highlighting to enhance story understanding. Children often self-select on their own the same puzzling words that are on the teacher's list. Vocabulary words should be discussed within the context of the story.

Analytical-interpretive skills were organized to be attended to in an interrelated process of weaving important aspects of comprehension into 'whole' awareness. All skills may or may not be spoken to in each book selection. Post-reading reflective questions were written to stimulate story comprehension and conversation in a literate discussion response.

Phonetic and word-analysis skills were taken from the book text for work in letter/sound correspondences, word structures or word relationships. Those words which may be a known link to an unknown problem word are symbolized with an arrow. (Example: saw → yawn, crawl) The teacher is to choose only those skills for instruction specific to the needs of the children.

Expressive writing suggestions are given as possibilities for extending students' writing choices with the understanding children always have the option of exploring their own writing ideas.

Books within the Chapter collection that may lend themselves to comparison charting may be listed with possible topics to be explored for connections or contrasts. Enrichment pieces for related reading have been suggested.

Assessment and Evaluation

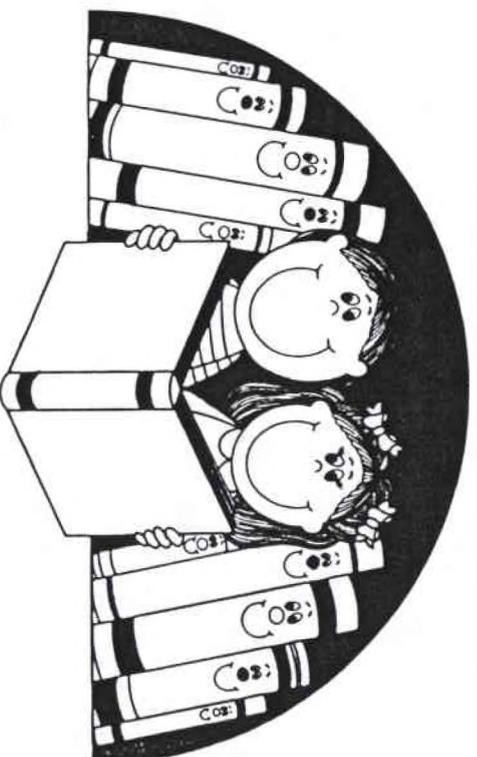
Formal evaluation of student growth for the Chapter program is achieved by pre and posttest data collection as provided by yearly testing with the California Achievement Test instrument. While this data provides the teacher with score comparisons at the end of the school year, it does not contribute to analyzing student needs on a daily basis. It gives no indication of student interest or attitude nor does it aid in weekly planning for student intellectual growth.

Whole language experts strongly believe that a reading and writing portfolio should be kept by each child documenting progress and mastery of learning as well as learning yet to be addressed. Therefore, inventory forms to record growth in reading and writing at developmental levels have been designed by this writer for Chapter One purposes and are included in the handbook as a means of guiding teacher planning to meet the ever-changing needs of each child throughout the instructional year. Evaluation forms for student and teacher measurement, student and parent surveys, anecdotal note records, reading and writing logs, miscue analysis records, library book response sheets and standardized testing data documentation are to be found as a conclusion to the handbook. Many of the forms have been reduced in size in order to accommodate sizing limitations in the publication of this Master's book.

Those forms taken from previous works have been reprinted with permission of the original author and have been cited as such. Other forms have been designed by this author for Chapter One purposes and are not marked by citation.

Evaluation assessments, as judged appropriate by the teacher, are to be included in the student's portfolio. The child will be given ownership of his own portfolio learning and will be invited to share with significant others. The student and teacher together will appraise in a risk-free environment strengths and weaknesses in an on-going literacy program.

Integrating
Literature
and
Comprehensive
Language Arts
Skills
in a
Chapter One
Classroom.





**"Literature is
essential in any**



language arts program



**because it models
the richest of**



language,



sparks the imagination



of the readers,



**introduces students
to descriptive language**



and a sense of story,



and intrinsically



motivates them to

read and write."



Gail Heald-Taylor



INTEGRATING LITERATURE AND COMPREHENSIVE LANGUAGE ARTS
SKILLS IN A CHAPTER ONE CLASSROOM

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Reading Stage
Grade Approximation
Reading Recovery
Level

TITLE OF BOOK

Author
Illustrator

RELATED POETRY:

Skills from the poetry:

Phonic Analysis
Word Analysis

PRE-READING QUESTIONS:

VOCABULARY DEVELOPMENT:

PURPOSE STATEMENT:

ANALYTICAL-INTERPRETATION SKILLS:

Main Idea Statement:

Supporting Ideas:

Sequencing:

Setting/Time:

Characters:

Fantasy/Reality:

Cause/Effect:

Problem/Solution:

Predictions/Conclusions/Inferences:

Author/Illustrator Style:

Classification:

Skimming:

Mood/Emotions:

Personification:

POST-READING QUESTIONS:

SKILL DEVELOPMENT FROM TEXT:

Phonic Analysis

Word Analysis

WRITING SUGGESTIONS:

1.

2.

3.

COMPARISON/CONTRAST:

RELATED READING:

Books:

Poetry:

LITERATURE
STUDY

EARLY
EMERGENT



Early Emergent
 Kindergarten
 Grade One - early
 Reading Recovery - 2

FACES

Jillian Cutting
 Jan van der Voo

POETRY:

I Am Me!

	<u>Sight</u>	<u>Consonants</u>	<u>Short Vowel</u>
I am not	I	Nn	a
a crocodile,	am	Cc	o
I am not	a	Bb	
a bee,	not	Mm	<u>Long Vowel</u>
I am not			bee
a monkey.		<u>Rhyming</u>	monkey
I am		bee	me
me!		crocodile	

Jill Eggleton
Now I Am Five

am → at, as, an, ax

PRE-READING QUESTIONS:

Have you ever had your face painted or have you seen someone else with a painted face? When would you wear a mask or paint your face? What do you think the boy on the cover of your book will do?

VOCABULARY: dragon

PURPOSE STATEMENT:

Read to find out who the boy decides to be at the end of the book.

ANALYTICAL-INTERPRETATION SKILLS:

Main Idea: A boy paints his face to become different things. (Solicit this idea from the children.)

Supporting Ideas: The boy becomes a clown, monster, dragon, monkey, cat, mouse and himself.

Sequencing: Write the face words on word cards with the children helping with consonants they hear. Teacher models vowels. Sequence the cards in order of the book. Could we change the sequencing arrangement without changing the meaning of the story? Which one should stay the same? Why should it stay last?

Setting/Time: Where would you guess this story is happening? Could it happen somewhere else?

Characters: How many characters are in this story (one) Did the character change in the story? How? Listen to the story and see who is the 'teller' of the story?

Fantasy/Reality: Is this story something you might be able to do? Is this story real? Who might help you paint your face? (Introduce term: non-fiction.)

Cause/Effect: What might cause the child to want to be a clown? What happened because the boy had a rag in his hand?

Problem/Solution: Did you notice a problem in this book?

Predictions/Conclusions/Inferences: What kind of paint do you suppose the boy used? Do you think the paint probably made a mess? Who cleaned it up?

Author/Illustrator Style: How did the illustrator choose to show us the boy's faces? How many colors did the illustrator choose for each mask?

Classification: Classify the faces as to animals and non-animals.

Skimming: Find and read the page that tells about the dragon. Find and read the page about the real boy. Find and read the page about the monkey.

Mood/Emotions: How would you describe the feelings in this book? Is this a light, happy story or a dark, heavy story? (Explain light and heavy moods.)

POST-READING QUESTIONS:

Which face do you feel is the best one for the boy? Why? If you could put on any face and become something else, what would you become? Why?

SKILL DEVELOPMENT FROM TEXT:

<u>Consonants</u>	<u>Sight</u>	is → <u>this</u>	<u>clown</u>
Cc	a		<u>dragon</u>
Mm	is	is → in, it	
Dd		me → he, be	

capitals/periods

WRITING SUGGESTIONS:

1. Draw a picture of your face as something else and write a sentence. (John is a ____.) Make into a book.

2. Interactive: Write where you would really find each one of these faces if you were to look for them.
3. Draw a picture of the real you doing something you like to do. Write a sentence about it.
4. Draw the faces on a wall mural and label what they are. Add new faces, if you like, and label.
5. Draw your real face on a paper plate or your pretend face. Write on the back: This is me./This is a _____.

COMPARISON/CONTRAST:

<u>My Family</u> - Reading Recovery Level 1	Jillian Cutting
Main Idea	Actions
Supporting Ideas	Ending
Characters	Fantasy/Reality
Setting	Print/Illustrations

RELATED READING:

Books:

<u>I Like</u> - Level 1	Jillian Cutting
<u>I Love My Family</u> - 3	Joy Cowley
<u>Come With Me</u> - 3	Joy Cowley
<u>Pretend You're a Cat</u>	Jean Marzollo
<u>Mouse Paint</u>	Ellen Stoll Walsh

Poetry:

<u>Changing Days</u> - Jill Eggleton
Baby, Me (p. 14)
<u>Where the Sidewalk Ends</u> - Shel Silverstein
Me-Stew (p. 122)
<u>A Light in the Attic</u> - Shel Silverstein
Sour Face Ann (p. 91)
Thumb Face (p. 55)
<u>Random House Book of Poetry for Children</u>
Just Me (p. 120) - Margaret Hillert

Early Emergent
Kindergarten
Grade One - early
Reading Recovery - 2

THE STORM

Jillian Cutting
Jan van der Voo

POETRY:

The Wind

I can't see you, Mr. Wind, But I know you are there. You are bending the trees And blowing my hair.	<u>Sight</u> I And bending blowing trees	<u>Consonants</u> <u>Wind</u> <u>see</u> <u>you</u> <u>You</u>
Changing Days Jill Eggleton		<u>Rhyme</u> there Mr. hair

PRE-READING QUESTIONS:

What are some things you notice during a storm?
(List the student's idea next to his/her name.)
Is it safe to be out in the rain? In a storm?
Discuss the differences.
Is a storm scary sometimes? What makes you feel
better when you are afraid?

VOCABULARY:

Weather words: breeze, snow, tornado, rainbow, sun,
lightning, puddles, hurricane, thunder, wind, clouds
(Brainstorm and have students supply consonants they
can hear; teacher supplies vowels/silent letters)

PURPOSE STATEMENT:

Read to find out what happens during this storm and
what the children do to stay safe.

ANALYTICAL-INTERPRETATION SKILLS:

Main Idea: This story is about what happens during
a storm. (Solicit this idea from the children.)

Supporting Ideas: the wind
the clouds
the rain
the lightning
the storm
children safe inside

Sequencing: Make word cards of the weather words and draw pictures or designs. (Cotton-clouds; foil-rain; yellow zig-zags-lightning; etc.) Sequence in text order. If appropriate, sequence in ABC order and note the rearrangement does not change story meaning.

Setting/Time: What time of day would you guess the storm is happening? (The children appear to have on night clothes; perhaps early morning or evening.)

Characters: Would you say the storm is more talked about in this book or the children? Prove your answer.

Fantasy/Reality: Name the things in this book that could really happen. Do you notice anything pretend in this story? (Introduce the term non-fiction.)

Cause/Effect: What caused the trees to bend?
What caused the clouds to be dark?

Problem/Solution: Tell a problem you see in this story. (Storms are dangerous; children can't play outside.)
How would you solve the problem in this book?

Predictions/Conclusions/Inferences: What do you think the children are saying on page 1? What do you think the children will do after they watch the storm?
How long do you think this storm will last?

Author/Illustrator: What is the author trying to tell young children in this story? How did the illustrator make this story seem real for you?

Skimming: Find and read the page that tells about the lightning. Find and read the page that tells about the wind. Find and read the page that tells where the children are safe.

Classification: Classify vocabulary weather words as to pleasant experiences and unpleasant experiences.

Mood/Emotions: Is this a light, happy story or a dark, heavy story? Discuss 'light' and 'heavy' moods.
How does this story make you feel inside?

POST-READING QUESTIONS:

How would you tell me about the rain in words?
What do you do when it's storming to keep busy?
Who might be pleased to see the rain come? (farmers, birds/animals, gardeners, plants, people-drinking water/washing)

SKILL DEVELOPMENT FROM TEXT:Consonants

Ss	<u>Sight</u>	<u>Antonyms</u>	<u>Sing/Plural</u>
Ww	see	and	cloud - clouds
Cc	the	<u>Compounds</u>	me - us
Rr		in/side	
Ll		out/side	

lightning	us → up	<u>Long Vowel</u>	<u>Capitals</u>
	see → bee	rain	<u>Periods</u>

WRITING SUGGESTIONS:

1. Make a graph of those who like/do not like storms with children recording their own information.
2. Brainstorm together things to do during a storm. Students supply consonants as they are able to hear them. Or individuals write a sentence and illustrate.
3. Learn the song "Little Ducky Duddles" from a chart.
4. Make a class Big Book.

The Nice Day

See the yellow sun.
 See the white clouds.
 See the green grass.
 See the red flowers.
 See the blue swimming pool.
 See the happy child!

COMPARISON/CONTRAST:

<u>The Storm</u> - Reading Recovery Level 3	Joy Cowley
Main Idea	Fantasy/Reality
Supporting Ideas	Problem/Solution
Sequencing	Mood
Setting/Time	Author/Illustrator Style
Characters	

RELATED READING:

Books:

It Looked Like Spilt Milk - Level 7 Charles Shaw
The Wind Blew - Level 20 Pat Hutchins
Going On a Lion Hunt - Harriet Ziefert & Mavis Smith

Poetry:

A Light in the Attic - Shel Silverstein
 Strange Wind (p. 101)
A Child's Garden of Verses - Robert Louis Stevenson
 My Ship and I
 Where Go the Boats?
 Rain
 Windy Nights

Early Emergent
Kindergarten
Grade One - early
Reading Recovery - 1

LOOK . . .

Jillian Cutting
Jan van der Voo

POETRY:

Little Bird	<u>Consonants</u>	<u>Sight</u>	<u>Rhyming</u>
"Little bird, Little bird, Why can't you fly?"	Ll Bb Cc Ff Tt	I can little	why fly try
"I can, I can, If I try, try, try."		my → fly can → can't	
		. ? " "	
	Jill Eggleton <u>Now I Am Five</u>		

PRE-READING QUESTIONS:

Where have you noticed birds? Do you know something about birds that you could share? (Write the child's name and the information he provides.) Your book is called Look What do you think the birds might be looking for?

VOCABULARY:

Label the parts of a bird. (beak, tail, wing, feathers, claws or talons)

PURPOSE STATEMENT:

Read to find out what the birds in this book like most of all.

ANALYTICAL-INTERPRETATION SKILLS:

Main Idea: The birds are talking and tell things they see on the ground below them. (Solicit this idea from the children in their own words.)

Supporting Ideas: The birds see cats, dogs, children and bread.

Sequencing: Write the words on cards and illustrate. Sequence according to the text. Could the characters be rearranged without changing the meaning of the story? Are there any parts that need to stay together?

Setting/Time: Where is this story happening? What other settings could be used for this book? (tree, a park, a city, a tall building, a birdhouse)

Characters: Name all the characters in this book. Which characters are talked about the most and seem to be the most important? Who is doing the talking in this book? How can we tell exactly what they are saying? (" ")

Fantasy/Reality: What parts of this story could really happen? What part of this story could not happen? (Introduce the term 'fantasy'.) Could the author write this story using other animals?

Cause/Effect: What caused the birds to leave the wire? What might cause cats to be excited about birds?

Problem/Solution: What problem must the birds have? (hunger) How did they solve their problem? Can you think of another way the birds might have solved their hunger problem? (dig for worms or watch for insects)

Predictions/Conclusions/Inferences: What do you think the cats were thinking when they saw the birds? The dogs? What may have caused the children to run away?

Author/Illustrator Style: What did the author use in the print that is different from what we've seen before? (quotation marks) How did the illustrator let you know the birds were moving or flapping their wings?

Skimming: Find and read the page that tells what the birds found to eat? Choose a page to read where the birds are sitting on a wire?

Mood/Emotions: How would you describe the feelings of the birds? (excited) How would you describe the feelings of the children when the birds swooped down for their bread? (teach synonyms: afraid, scared frightened, fearful)

Personification: Is the author making the birds act like people in any way? (talking) (Introduce: personification)

POST-READING QUESTIONS:

Can you name some different kinds of birds? List on chart paper with the name of the child.
(Ex. Bobby - sparrows) Have you ever watched birds? What have you seen them do?

SKILL DEVELOPMENT FROM TEXT:

<u>Consonants</u>	<u>Sight</u>	<u>Rhyme</u>	<u>Plurals</u>
Ll	look	look	cats
Ss	the	book	dogs
Bb	said	cook	birds
Dd		hook	children
		took	

Synonyms: look/see

children . ! " "

Write the words
on strips; cut
off the 's' to
show the
singular form.

WRITING SUGGESTIONS:

1. Label the parts of an illustrated bird as suggested for VOCABULARY. (Children supply sounds they hear; teacher supplies vowels/silent letters.)
2. Write a story. If I were a bird, I would... or Birds fly to... Illustrate.
3. Make a class Big Book from the book pattern.
Suggestions:

"Yum," said the children. _____ ?

or

"Listen," said the teachers. _____ ?

(Bells)

(Shouting)

(The principal!)

RELATED READING:

Books:

What's In This Egg? - Level 1 Jillian Cutting
Dinner! - 1 Joy Cowley
I Can Fly - 1 Joy Cowley
What's For Lunch? - 2 Joy Cowley
What Would You Like? - 5 Joy Cowley
Too Big For Me - 6 June Melser
The Best Nest - 18 P. D. Eastman
The Ugly Duckling retold by B. Parkes/J. Smith

Poetry:

Now I Am Five - Jill Eggleton
Here Is an Egg (p. 8)
Morning and Night (p. 22-23)
Laughing Giraffes
The Woodpecker - Elizabeth M. Roberts (p. 18)
Splishes and Sploshes
Little Bird - unknown (p. 12)
Something Big Has Been Here - Jack Prelutsky
An Early Worm Got out of Bed (p. 8)
Little Bird Outside My Window (p. 32)
Where the Sidewalk Ends - Shel Silverstein
Early Bird (p. 30)

Early Emergent
Kindergarten
Grade One - early
Reading Recovery - 2

THE FARM

Jillian Cutting
Jan van der Voo

POETRY:

Little Things, Big Things

*consonant work as needed

A kitten changes
Into a cat,
A puppy into a dog.
A chicken changes
Into a hen,
And a tadpole into a frog.

Rhyming
dog hen
frog Ben
log men
fog ten
hog den
jog pen

changes
chicken

Jill Eggleton
Changing Days

PRE-READING QUESTIONS:

What would we see if we went to a farm? What would you like to see most at the farm? What could we count if we were at the farm?

VOCABULARY: animal words and number words

PURPOSE STATEMENT: Read to find out how many animals and people are on this farm.

ANALYTICAL-INTERPRETATION SKILLS:

Main Idea: This book counts animals and people on a farm. (Solicit this idea from the children.)

Supporting Ideas: one farm, two cats, three dogs, four chickens, five pigs, six cows, seven horses, eight ducks, nine sheep and ten people

Sequencing: Sequence number words or animal words according to the book, as appropriate. Can we change the sequence of the animal words without changing the meaning of the story? (yes) Can we change the sequence of the number words? (no)

Setting/Time: What is the setting for this story? Could we change the place for this story? (zoo or a circus) What time of day would you guess this story to be happening?

Characters: Name the characters. Do any of the characters seem to be talked about more in the words or are they all the same in importance?

Fantasy/Reality: Is this story something you might see on a farm if you went there? Is this story real? Are there any pretend parts? (Introduce non-fiction.)

Cause/Effect: What might cause the animals to go in the barn? What might happen in the barn if all those animals went in at one time? (crowded, noisy, smelly, small animals might get hurt)

Problem/Solution: Did you notice a problem in this story? (The animals were outside the fenced in barnyard.) How would the farmers solve the problem?

Predictions/Conclusions/Inferences: What might be the reason the animals were outside the fenced in area? (a broken fence or a gate left open) What would you guess the farmers will do with the pitchforks? (Feed the animals hay or throw down straw from the hayloft to make a bed for them.)

Author/Illustrator Style: What did the author have to know to write this story? What do you think the author was trying to help us learn? What did the illustrator add to the author's words to help us see the farm setting in our mind?

Classification: In the poem, classify baby animals named and their matching grown-up animals. Or classify farm animals and wild animals.

Skimming: Find and read the page that tells:
how many horses there are.
how many dogs and chickens there are.
how many people there are.

Mood/Emotions: Do any of the characters seem to be upset or angry? Is this a light, happy story or a dark, heavy story? (Explain light and heavy moods.)

Personification: Sometimes authors will make animals act like people. Do these animals act like people or do they behave as animals should?

POST-READING QUESTIONS:

What chores do you think a farmer would need to do on a farm? (Read the children This Farm Is a Mess by Leslie McGuire.) What would you like to help with if you were a farm boy or girl? Do you know any of the sounds the farm animals make?

SKILL DEVELOPMENT FROM TEXT:

	<u>Singular/Plural</u>
*consonant work as appropriate	cat <u>s</u>
	dog <u>s</u>
ten - bold print - Why?	chick <u>en</u> s
	pig <u>s</u>
<u>three</u> <u>chickens</u> <u>six</u>	cow <u>s</u>
	horse <u>s</u>
capitals and periods	duck <u>s</u>

Write the words on sentence strips and cut off the 's' to make the singular.

Note the irregular plurals - sheep
people

WRITING SUGGESTIONS:

1. Draw one thing that you would see or do on a farm. Write a story about it.
2. Draw a class mural of a farm and label the pictures.
3. Design a class counting book illustrated with colored shapes. (one red box, two blue circles)

COMPARISON/CONTRAST:

<u>Shoo!</u> - Reading Recovery Level 3	Joy Cowley
Main Idea	Fantasy/Reality
Supporting Ideas	Problem/Solution
Setting	Actions
Characters	Ending
	Text/Print/Illustrations

RELATED READING:

Books:

<u>Cat On a Mat</u> - Level 1	Brian Wildsmith
<u>Down to Town</u> - 1	Joy Cowley
<u>One, One Is the Sun</u> - 2	June Melser
<u>Major Jump</u> - 2	Joy Cowley
<u>Nighttime</u> - 3	Joy Cowley
<u>Wake Up, Mom</u> - 4	Joy Cowley
<u>Little Pig</u> - 4	June Melser
<u>I'm Bigger Than You</u> - 5	Joy Cowley
<u>Farm Concert</u> - 5	Joy Cowley
<u>One Cold Wet Night</u> - 6	Cowley/Melser
<u>BooHoo</u> - 7	Joy Cowley
<u>Who Will Be My Mother</u> - 8	Joy Cowley
<u>Mrs. Wishy Washy</u> - 8	Joy Cowley
<u>Wishy Washy Day</u>	Joy Cowley
<u>Who Took the Farmer's Hat</u> - 15	Joan Nodset
<u>Buzz, Said the Bee</u>	Wendy Cheyette Lewison
<u>Three Billy Goats Gruff</u>	pictures by Svend Otto S.
<u>The Bremen-town Musicians</u>	retold by Ruth Belov Gross

Poetry:

Something Big Has Been Here - Jack Prelutsky

 Last Night I Dreamed of Chickens (p. 44)

Splishes and Sploshes

 Mice - Rose Fyleman (p. 13)

 Little Lamb - Traditional (p. 23)

Laughing Giraffes

 Sunning - James S. Tippet (p. 14)

 When All the Cows Were Sleeping - Anonymous

 The Cats of Kilkenny - Anonymous (p. 23)

A Child's Garden of Verses - Robert Louis Stevenson

 Farewell to the Farm

 The Hayloft

Random House Book of Poetry for Children

 A Pig Is Never Blamed - Babette Deutsch (64)

 Country Barnyard - Elizabeth Coatsworth (68)

 Cat - Mary Britton Miller (p. 68)

 Cats - Eleanor Farjeon (p. 68)

 Higglety, Pigglety, Pop! - Samuel Goodrich (170)

 I Had a Little Pig - Anonymous (p. 177)

 The Purple Cow - Gelett Burgess (p. 178)

 Dog poetry (pp. 65 - 66)

Early Emergent
Kindergarten
Grade One - early
Reading Recovery 2

WHAT IS A HUGGLES?

Joy Cowley
Elizabeth Fuller

POETRY:

Hug O' War

I will not play at tug o' war. I'd rather play at hug o' war, Where everyone hugs Instead of tugs, Where everyone giggles And rolls on the rug, Where everyone kisses, And everyone grins, And everyone cuddles, And everyone wins.	<u>Short i</u> giggles kisses grins wins	<u>Short u</u> tug - hug rug bug snug jug slug mug plug dug
--	--	---

Rhyming

hugs
tugs
grins
wins

mother - rather
where

Shel Silverstein
Where the Sidewalk Ends

every/one
↓
every/body
every/where

Antonyms

giggles - cries
grins - frowns

Synonyms

giggles - laughs, chuckles
rug - carpet
kisses - smooches
grins - smiles
cuddles - hugs

POST-READING QUESTIONS:

Looking at the cover of your book, what do you think a huggles is? Do you think a huggles is real or pretend? When do you like giving hugs? When do you like receiving hugs? Who in your family gives great hugs? What do hugs mean?

VOCABULARY:

huggles, tiger, seal, giraffe, bear, kangaroo, monkey

PURPOSE STATEMENT:

Read to find out what is not a huggles.

ANALYTICAL-INTERPRETATION SKILLS:

Main Idea: Huggles is looking for someone like himself to hug. (Solicit this idea from the children in their own words.)

Supporting Ideas: Huggles tries to hug a tiger
seal
giraffe
bear
kangaroo
monkey.

Huggles gets a hug from another huggles.

Sequencing: Write the events and sequence according to the text. Can the events be rearranged without changing the meaning of the story? Sequence the animals in ABC order.

Setting/Time: Where do you think this story is taking place? Could the setting be changed? (farm, woods, circus) Would the animals need to be changed if the setting is changed?

Characters: Who is the main character? How can you tell? Who are the minor characters? Are any of the minor characters any more important than the others? Could the main character be changed to another animal and still keep the hugging message of the story? What character would you change to if you were the author of this story?

Fantasy/Reality: What parts of this story are fanciful? What parts are real? Would you say this story is more fantasy or more real? (Fantasy./ Discuss the term 'reality'.)

Cause/Effect: What may have caused the bear to turn away? What do you think the giraffe is thinking? Why might the monkey be frowning? What effect did the animal outside the zoo gate have on huggles?

Problem/Solution: What problems did you notice in this book? How did huggles solve his problem? Was it the best solution for huggles? Why?

Predictions/Conclusions/Inferences: Why do you suppose huggles is trying to hug other animals? (It's his nature. Discuss instinct.) Where do you think huggles came from?

Author/Illustrator Style: Who do you think made-up the word 'huggles' - the author or the illustrator? Who do you think made-up what a huggles would look like - the author or the illustrator? What would you have done if you had not had the illustrator's picture of huggles to help you?

Classification: List animals that are not real. (dragon,

unicorn, Miss Piggy) List animals that are real.

Skimming: Find and read the page that tells
what a kangaroo is not.
what a tiger is not.
what a monkey is not.
what a huggles is.

Mood/Emotions: What feelings did you notice in this book? What characters might be annoyed or irritated? Why might huggles be getting frustrated? (Explain: frustrated.) Do you like the ending of this book? Why?

Personification: Does this book have huggles doing people kind of things? Is it the author or the illustrator that shows you huggles behaving like a person?

POST-READING QUESTIONS:

The two huggles are hugging because they are friends. Who are we allowed to hug and kiss? Who should we not hug and kiss? (Explain: People should have each other's permission for hugging and kissing.)

SKILL DEVELOPMENT FROM TEXT:

*consonants, as appropriate	<u>Sight</u>	<u>Short</u>	<u>o</u>
	A	not	rot
A - a	a	dot	spot
mother → tiger	is	got	slot
zoo → too, kangaroo		hot	clot
giraffe		lot	trot
hug/gles - clap two syllables		pot	shot
capitals, periods, exclamation mark			

WRITING SUGGESTIONS:

1. There are other ways to show people you love them than hugging. As a class, list as many ways as you can think of to show your affection.
2. Draw a picture of what you would think a huggles would look like if you had not seen the illustration in the book? Write a description of your huggles using picture words.
3. Create a class Big Book.

I like to hug _____.
But I don't like to hug _____.

RELATED READING:

Books:

Huggles' Breakfast - Level 1 Joy Cowley
Huggles Can Juggle - 1 Joy Cowley
Huggles Goes Away - 1 Joy Cowley
Run - 1 Jillian Cutting
*A Hug is Warm - 3 Joy Cowley
The Tree House - 2 Joy Cowley
Dear Zoo - 9 Rod Campbell
A Hundred Hugs - 15 Joy Cowley

Poetry:

Now I Am Five - Jill Eggleton
 I Like Jam (p. 12)
 I'm Glad I'm Not (p. 6)
Laughing Giraffes
 When We Went to the Zoo - Jessie Pope (p. 22)
Poetry Place Anthology
 Friends - Janet C. Miller (p. 135)
 With a Friend - Vivian Gouled (p. 135)
Random House Book of Poetry for Children
 Pages 102-103 (friends; affection)

Early Emergent
Kindergarten - late
Grade One - early
Reading Recovery - 2

THE GREAT, ENORMOUS HAMBURGER

Jillian Cutting
Jan van der Voo

POETRY:

Recipe For a Hippopotamus Sandwich

A hippo sandwich is easy to make.
All you do is simply take
One slice of bread,
One slice of cake,
Some mayonnaise,
One onion ring,
One hippopotamus,
One piece of string,
A dash of pepper -
That ought to do it.
And now comes the problem...
Biting into it!

Skills:

Pp
Ss

it → is

Sight
one

Shel Silverstein
Where the Sidewalk Ends

PRE-READING QUESTIONS:

Where do we get hamburger meat? (beef cattle)
What else can you make with hamburger meat?
What other sandwiches could we make?
On the front cover of this book, name some things
you see on the sandwich.

VOCABULARY:

meat, sauce, lettuce, tomato, onion, pickle
List other toppings for a sandwich.

PURPOSE STATEMENT:

Read to find out what the children put on their
sandwich.

ANALYTICAL-INTERPRETATION SKILLS:

Main Idea: The children are making an enormous sandwich.
(Solicit this idea from the children in their words.)

Supporting Ideas: They put meat on it.
They put sauce on it.
They put lettuce on it.
They put tomato on it.

They put onion on it.
They put pickle on it.
They eat it up.

Sequencing: Write the topping words on cards and underline the beginning consonants. Sequence in order of the story and sequence in ABC order. Note the rearrangement does not change the meaning of the story.

Setting/Time: accept assumptions

Characters: In the words, is the sandwich or the children talked about more? Does any one child seem to be more important than the others?

Fantasy/Reality: If you wanted to, could you make a very large sandwich? How could we rewrite this story to make it unreal? Introduce the term 'fantasy'.

Cause/Effect: What did the children have to do because the sandwich was too big to eat?

Problem/Solution: Do you notice a problem in this story? How do the children solve the problem of a sandwich that is too large?

Predictions/Conclusions/Inferences: Why do you suppose the children made such an enormous sandwich?

Author/Illustrator Style: How did the illustrator make this story real for you? What did the author have to know to write the words?

Classification: Classify into food groups.

Skimming: Find the page and read where it tells about the sauce. Find and read the page that tells how the sandwich tastes.

Mood/Emotions: Is this a light, happy story or a dark, heavy story? Discuss 'light' and 'heavy' moods?

POST-READING QUESTIONS:

Did the author and illustrator make you feel hungry?
If you could choose something to eat right now, what would you choose?

SKILL DEVELOPMENT FROM TEXT:

Pp	it → is, in	cow → now
Ss		
Yy	come → some	

Synonyms

enormous colossal
gigantic large
huge studendous
 monstrous

WRITING SUGGESTIONS:

1. Write a story including your name and your favorite sandwich or food.
2. List the ingredients of a real or imaginary recipe on a giant recipe card.
3. Make a class Big Book:

The Great, Super Sundae

Put some ice cream on it.
Put some syrup on it.
Put some whipped cream on it.
Put some cherries on it.
Now eat it up.
Yum! Yum!

COMPARISON/CONTRAST:

<u>A Monster Sandwich</u> - Reading Recovery Level 3	Cowley
Main Idea	Problem/Solution
Supporting Ideas	Ending
Characters	Text
Setting	Illustrations

RELATED READING:

Books:

The Barbecue - Level 1 Jillian Cutting
I Like - 1 Jillian Cutting
The Birthday Cake - 1 Joy Cowley
The Chocolate Cake - 2 June Melser
Yuk Soup - 2 Joy Cowley
What's For Lunch? - 2 Joy Cowley
Who's Going to Lick the Bowl? - 3 June Melser
I Want Ice Cream - 3 Joy Cowley
Ice Cream - 4 Joy Cowley
What Would You Like? - 5 Joy Cowley
Bread and Jam For Frances - Russell Hoban

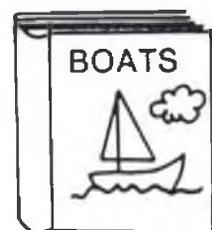
* See - Lunch Literature Study (Early stage - p. 106)

Poetry:

Now I Am Five - Jill Eggleton
 I Like Jam (p. 12)
Splishes and Sploshes
 I Eat My Peas with Honey - Traditional (p. 18)

LITERATURE STUDY

EMERGENT



Emergent
Kindergarten - late
Grade One - early
Reading Recovery - 3

I WRITE

Jillian Cutting
Jan van der Voo

POETRY:

Beginning On Paper

on paper
I write it
on rain

Sight

I
on
the
it
my

Consonants

Pp
Rr
Ss
Tt

on trees
I write it
on the air

Singular/Plural

stones
boots
trees
name/names
paper
city

Action Word

write

on the city
how pretty
I write my name.

Ruth Krauss
Sing a Song of Popcorn

PRE-READING QUESTIONS:

What would you guess the girl on the front cover is writing? To whom do you think she is writing? Have you ever watched anyone writing? What have you noticed about other peoples' writing? What can you write already?

VOCABULARY:

icebox

PURPOSE STATEMENT:

Read to find out what are some things on which we can write.

ANALYTICAL-INTERPRETAION SKILLS:

Main Idea: People can write in a variety of ways.

Supporting Ideas: The children write on a card, window, sand, icebox, and paper. Dad writes in the sky.

Sequencing: Write on word cards the writing mediums the children use in the book; draw pictures and sequence according to the book. Sequence in ABC order and note the rearrangement does not change the meaning of the story.

Setting/Time: Home - inside and outside. Could this story happen somewhere else? (school, grandma's)

Characters: Boys and girls. Does any one child seem to be more important than the others?

Fantasy/Reality: Could you do any of these things if you wanted to? Is this story real? Is there one page that doesn't seem to be real? Have you ever seen writing in the sky?

Cause/Effect: Why do you think the children in the book are writing? What might cause the boy's father to write "You can read" in the sky?

Problem/Solution: Do you see the children having any problems in this book? What problems might children have when they are learning how to write? How would they solve those problems? (teachers; practice)

Predictions/Conclusions/Inferences: Why do you think the boy might be writing a letter to his grandmother? To whom do you think the girl is sending a birthday card?

Author/Illustrator Style: What do you think the author is trying to tell us about writing? How did the illustrator make the children look while they were writing? (happy/comfortable)

Classification: In this book, which writing mediums will last to be read another day and which won't?

Skimming: Find and read the page about writing on the refrigerator. Find and read the page that tells about how the father writes.

Mood/ Emotion: How would you describe the children's feelings in this book? Do you see anyone feeling sad? How do you feel when you write?

POST-READING QUESTIONS:

What problems might you have when you are writing?
How would you help yourself over the tricky parts?
Who would you go to for help if you were really stuck?
Where have you written your name? (Provide different mediums for the children to write their names.)

SKILL DEVELOPMENT FROM TEXT:

* beginning/ending consonants, as appropriate

action word - write short/long vowel - i

<u>icebox</u>	<u>mother</u>	in → on	<u>Sight</u>
	<u>paper</u>	my → sky	I
			the
			My

WRITING SUGGESTIONS:

1. Interactive: List all the different reasons people might want to write.
2. Interactive: List things you may write on.
List things you may not write on.
3. Draw a picture of yourself writing. Write a story to tell about who you are writing to and what your message is.

RELATED READING:

Books:

The Jolly Postman - Janet/Allan Ahlberg
Dear Zoo - (9) Rod Campbell
Letters for Mr. James (13) Joy Cowley
Dear Mr. Blueberry - James Simon

Poetry:

Sing a Song of Popcorn - Paper I (p. 94)

LOOKING FOR HALLOWEEN

Kathleen Urmston/Karen Evans
Dennis Graves

POETRY:

	<u>Sight</u>	<u>Rhyme</u> <u>Short a</u>	
Batty	the	at	rat
	in	bat	sat
The baby bat	on	cat	pat
Screamed out in fright,	of	fat	flat
"Turn on the dark,	out	hat	brat
I'm afraid of the light."		mat	scat
		that	
Shel Silverstein	baby	screamed	
<u>A Light in the Attic</u>	<u>light</u>	- <u>fright</u>	- <u>night</u>
		I'm - I am	

PRE-READING QUESTIONS:

Your book is called Looking for Halloween. How do you think you could 'look' for Halloween? What time of year is Halloween celebrated? What are some signs of the autumn time of year?

VOCABULARY:

Interactive writing: Brainstorm and list Halloween or autumn words and phrases.

PURPOSE STATEMENT:

Read to find out what Halloween things the child finds on her walk.

ANALYTICAL-INTERPRETATION SKILLS:

Main Idea: A child taking a walk finds things we think of at Halloween. (Solicit this idea from the children in their own words.)

Supporting Ideas: A child finds a spider, bat, black cat, scarecrow, jack-o-lantern, ghost, skeleton, witch and a Halloween party.

Sequencing: Write the Halloween items on cards and illustrate, if necessary. Sequence according to the text and check with the book. Could the sequence of the details be changed without changing the meaning of the story? Sequence in ABC order. Does the ABC rearrangement affect story meaning?

Setting/Time: Does this story take place in a big city, small town or in the country? How can you tell? Are there any of the Halloween items you would not find in the city? What time of day is the story happening?

Characters: Who is the most important character in this book? How do you know? Name the minor characters. Are they important to the story? How? In the words, who is telling this story? How would the story be written if someone else were telling it?

Fantasy/Reality: Could this story happen to you? Are there any Halloween items you would not see for real? (ghost, skeleton, witch) Could you say this story is part fantasy, part real? (Introduce the term 'reality'.)

Cause/Effect: What might cause the characters on the back page to be laughing? What might the spider and the black cat do because of the flashlight?

Problem/Solution: Did you notice a problem in this story? If you were writing this book, what kind of problem might you 'invent' for this story? What would be your solution to your make-believe problem?

Predictions/Conclusions/Inferences: Do you think the child joined the party or was she afraid? Whose house do you think this might be? (friend, neighbor, cousin, stranger) What helps to make the walk less scary for the child? (flashlight, full moon)

Author/Illustrator style: Why do you think these authors chose to write this story? Could the words stand alone or do you need the illustrations to help you? How do the authors and the illustrator help you 'feel' Halloween?

Classification: Classify living and non-living things in the story.

Skimming: Find and read the page that tells:
about something that spins a web.
about something that scares away birds.
about a nocturnal animal that flies at night.
about a pretend lady who flies on a broom.

Mood/Emotions: Give some picture words that describe the mood of this story? (scary, creepy, spooky, suspenseful, daring, brave)

POST-READING QUESTIONS:

The illustrator drew in a safety rule that the author didn't mention. Can you find it? What are some safety rules that need to be followed at Halloween? Sometimes Halloween can be a 'bad' time. What might make Halloween an unpleasant holiday instead of one for fun? Can you name other holidays we celebrate?

SKILL DEVELOPMENT FROM TEXT:

<u>Sight</u>	<u>Short vowels</u>	<u>Silent Letters</u>	
all	can	ghost	capitals
can	cat	witch	periods
me	black	black	ellipsis
see	them	jack	
	skeleton	skeleton	

scare/crow - compound

bat - multiple meanings

can / cannot - antonym

looking - ending

mother → spider - lantern

Clap syllables in two-syllable words.

List Naming (nouns) words.

List Action (verbs) words: find, see, looking

WRITING SUGGESTIONS:

1. Pretend you are going shopping for the party.
Name things you will buy.
Example: I will buy six long snakes.
I will buy ten purple worms.
I will buy seven dead blackbirds.
2. Write picture words (adjectives) to describe the naming words. (Ex. tall witch/ orange jack-o-lantern)
3. Write a class Big Book:
Looking for My Birthday
or
Looking for Christmas
I can find a reindeer.
I can find an elf.
I can find a present.
I can find a church.
I can find Santa Claus...
looking at me!

COMPARISON/CONTRAST:

Moongame - Frank Asch

Main Idea	Fantasy/Reality
Setting/Time	Problem/Solution
Characters	Mood/Emotion
Action	Text
	Illustrations

RELATED READING:

Books:

The Ghost - Level 1 Joy Cowley
When Itchy Witchy Sneezes - 3 Joy Cowley
Spider, Spider - 5 Joy Cowley
Guess Who's Coming to Dinner? - 9 Gail Jorgensen
Boggywooga - 16 Joy Cowley
Secret of Spooky House - 17 Joy Cowley
Fly, Fly Witchy Lucy Lawrence

Poetry:

Something Big Has Been Here - Jack Prelutsky
I Am a Ghost Who's Lost His Boo (p. 42)
Bats (p. 89)
The Spider (p. 88)
A Light in the Attic - Shel Silverstein
Day After Halloween (p. 37)
Where the Sidewalk Ends - Shel Silverstein
Afraid of the Dark (p. 159)
Enter This Deserted House (p. 56)
It's Dark in Here (p. 21)
Splishes and Sploshes
Spider - Aileen Fisher (p. 5)
My Sister Is a Sissy - Jack Prelutsky (p. 7)
The Witch on a Windy Night - Bernice Carlson
(p. 8-9)
A Child's Garden of Verses - Robert Louis Stevenson
Autumn Fires
Random House Book of Poetry for Children
This is Halloween - Dorothy Thompson (p. 46)
Two Witches - Alexander Resnikoff (p. 190)
Ghosts - Harry Behn (p. 200)
Witch poetry - (pp. 202 - 203)
Poetry Place Anthology
Autumn poetry - (pp. 11 - 14)
Halloween poetry - (pp. 19 - 24)

Sequencing: Write events on sentence strips and sequence according to the text. Could we rearrange the events without changing the meaning of the story? Are there any events that should stay in the same order? Sequence color words, as appropriate, in ABC order. Write your own sequence of events going from a sunny day to a coming rain storm and back to a sunny day. Fill in your own details.

Setting/Time: Is this story in the country or the city? What would rain fall on in the city?

Characters: Can you find any characters in this book?

Fantasy/Reality: Search the book to see if you can find any make-believe parts. Discuss 'fantasy'.

Cause/Effect: What would cause white clouds to turn gray? What causes a rainbow? What effect would rain have on the flowers, grass and trees?

Problem/Solution: Did you notice a problem in this book? How could the rain become a problem?

Predictions/Conclusions/Inferences: What do you think the rain may have done for the car, house, fence and road? How long do you think the rain shower lasted?

Author/Illustrator Style: What words did the author use to help you picture things in your mind? (color words) What did the illustrator do in the illustrations to make you feel the rain coming down? Discuss how the author wrote a 'circle' story.

Classification: Brainstorm and classify weather words as to pleasant and unpleasant experiences. (Ex. snow, showers, gales, tornadoes, sprinkles, hurricanes, hail, sunshine, thunder, storms, lightning, downpours)

Skimming: Find and read the page where the author talks about something brown. Something white. Read what you think is the happiest page. Read the page you think is the most interesting.

Mood/Emotions: Compare the light, happy mood of the sunny day to the dark, heavy mood of the rainy day.

Light Mood

sunny

warm

cheerful

airy

bright

sparkling

The teacher
may suggest
words to
categorize.

Dark Mood

gloomy

dreary

damp

cloudy

dismal

cool

overcast

depressing

dim

POST-READING QUESTIONS:

How do you know when it's going to rain? What do you think of when you think of rain? How would this book have been written differently if it had been about a storm?

SKILL DEVELOPMENT FROM TEXT:

<u>Sight</u>	<u>Short Vowels</u>	<u>Long Vowels</u>	<u>rain</u>	<u>gray</u>
on	sun	blue	main	day
the	grass	white	pain	hay
	black	rain	gain	lay
	red	gray	train	may
		green	brain	pay
<u>ou - ow</u>		road	stain	say
clouds		trees	drain	way
house			plain	stay
flowers				play
brown				
<u>rainbow</u>	Synonyms: car/automobile/vehicle			
	road/highway/street			
	Antonyms: on/off			
	white/black			

Singular/Plural

road
car Add an 's' to form plural.
fence (Use magnetic letters.)
house

flowers
trees Cut off the 's' to form singular.
clouds

WRITING SUGGESTIONS:

1. Write a story to tell when weather is scary for you and what or who helps you to feel better.
Weather is scary when...
2. Write a non-fiction story.
We need rain because...
3. Write a story about where you think the red car is going.
4. Make a color book. Use the word 'snow' or 'sun' in your illustration as the author did in Rain.

Snow on the red _____.
or
Sun on the green _____.

COMPARISON/CONTRAST:

<u>The Storm</u>	- Reading Recovery Level 3	Joy Cowley
Main Idea	Fantasy/Reality	
Characters	Problem/Solution	
Setting	Mood/Emotion	
Actions	Ending	
	Print/Illustrations	

RELATED READING:

Books:

<u>One Cold Wet Night</u>	- Level 6	J. Cowley/J. Meiser
<u>The Wind Blows Strong</u>	- 7	Joy Cowley
<u>It Looked Like Spilt Milk</u>	- 7	Charles Shaw
<u>The Wind</u>	- 8	Barbara Hill
<u>Stuck in the Mud</u>	- 12	Josephine Croser
<u>The Giant's Boy</u>	- 13	Joy Cowley
<u>Wind</u>	- 14	Ron Bacon
<u>Wet Grass</u>	- 14	June Meiser
<u>The Sunflower That Went Flop</u>	- 19	Joy Cowley

Poetry:

Splishes and Sploshes

Galoshes - Rhoda Bacmeister (p. 6)

Rain, Rain, Go Away (p. 16)

A Child's Garden of Verses - Robert L. Stevenson

My Ship and I (p. 10)

Where Go the Boats? (p. 12)

Rain (p. 20)

Windy Nights (p. 30)

Random House Book of Poetry for Children

Mud - Polly Chase Boyden (p. 28)

The Muddy Puddle - Dennis Lee (p. 28)

Rain Clouds - Elizabeth Ellen Long (p. 30)

To Walk in Warm Rain - David McCord (p. 30)

Spring Rain - Marchette Chute (p. 42)

Maytime Magic - Mabel Watts (p. 44)

Emergent
Grade One - early

SWAT IT!

Roger Bauer
Gloria Gedeon

POETRY:

Firefly

A little light is going by,
Is going up to see the sky,
A little light with wings.

Sight
little
could
have
all

Rhyme
by - sky
it - lit

I never could have thought of it,
To have a little bug all lit
And made to go on wings.

with
thought

light
night
fight
right
might

Elizabeth Maddox Roberts
Sing a Song of Popcorn

go → going

PRE-READING QUESTIONS:

When are bugs pests? (stings, picnics, yard, garden, kitchen, classrooms) Are all bugs pests? What are some things you can do when bugs are being pests? (spray, swat, squash, smash, smack, move away) Your book is called Swat It!. What insect do you think is bothering the boy?

VOCABULARY:

mosquito, swat

PURPOSE STATEMENT:

Read to find out what happens to the boy when a mosquito buzzes by his nose.

ANALYTICAL-INTERPRETATION SKILLS:

Main Idea: A mosquito annoys the children and they yell "Swat It!" (Solicit this idea from the children.)

Supporting Ideas: A mosquito buzzes -
in the air
around my head
by my ear
around my neck
by my nose
The boy swats his nose.

Sequencing: Write the phrases on sentence strips and sequence the mosquito's path according to the text.

Would changing the mosquito's path change the meaning of the story? Are there any events that need to be left as they are in the book?

Setting/Time: Can you tell where this story is happening? Why not? Is this story happening now or at some other time? (Note buzzes and buzzing as opposed to past tense buzzed.)

Characters: Which appears to be more important in the story - the mosquito or the children? Are any of the children more important than the others?

Fantasy/Reality: Could this story really happen to you? Can you find any make-believe parts? (Introduce the term 'reality'.)

Cause/Effect: What do you think caused the mosquito to buzz around the children? What was the effect of the boy slapping his nose?

Problem/Solution: What is the problem for the mosquito? What is the problem for the children? How would you solve the children's problem if you were part of this book?

Predictions/Conclusions/Inferences: What do you think might happen to the mosquito if the author should choose to add more pages? What do you think the mosquito will do next?

Author/Illustrator Style: Do you think this story may have happened to the author? Did the author make you 'hear' the buzzing mosquito with his words? How did he do it? Why did the author write "Swat It!" in such BIG words? How did the illustrator help the author's story?

Classification: List insects as to stinging and non-stinging.

Skimming: Find and read the page that tells where the mosquito buzzed by the boy's nose. Around someone's head. In the air.

Mood/Emotions: How do you feel when this story happens to you? Do the children probably feel the same way?

POST-READING QUESTIONS:

What time of year are there lots of mosquitoes? Do you know why there are so many mosquitoes in a wet summer? What are some fun insects to watch? (Crickets, fireflies, butterflies, grasshoppers, a praying mantis, spiders)

SKILL DEVELOPMENT FROM TEXT:

<u>Long Vowels</u>	<u>Naming Wds.</u>	<u>Action Wds.</u>	<u>it</u>
air	head	buzzing	bit
ear	ear	swat	fit
nose	neck		hit
	nose		kit
			lit
my → by			sit
it → is, in, if			mitt
away → around, again, about, afraid			spit
<u>buzzing</u>	<u>ouch</u>		slit
capitals, periods, exclamation points			flit

WRITING SUGGESTIONS:

1. Write the story using a different insect buzzing around different parts of the body.
2. Write a story about your favorite insect.
3. Write this story from the mosquito's point of view.

COMPARISON/CONTRAST:

<u>The Dancing Fly</u> - Joy Cowley	
Main Idea	Fantasy/Reality
Characters	Ending
Setting	Mood/Emotion
Actions	Text
Problem/Solution	Illustrations

RELATED READING:

Books:

Guess Who's Coming to Dinner - Lev. 9 Gail Jorgensen
Which Way Now - 12 Josephine Croser
Mystery Monsters David Drew

Poetry:

Something Big Has Been Here - Jack Prelutsky
Mosquitoes, Mosquitoes! (p. 136)
Random House Book of Poetry
When Mosquitoes Make a Meal - Else Holmelund
Minarik (p. 75)
Insect poetry (p. 72 - 76)

READING IS EVERYWHERE

Brian and Jillian Cutting
Cosmos Julien

POETRY:

I Can

"I can't," said the sleepyhead. "Not I."	<u>Sight</u> the said	<u>Compounds</u> sleepy/head slow/poke lazy/bones
--	-----------------------------	--

"I can't," said the slowpoke. "Not I."	<u>Short Vowels</u> not can but	quotation marks
--	--	--------------------

"I can't,"
said the lazybones.
"Not I."

my → try
is → in, it
can → can't

But me?
I can, if I try.

Jill Eggleton
Now I Am Five

PRE-READING QUESTIONS:

Do you like to have people read to you? Who? Where?
When? Do people need to learn to read? Why? What
sort of things do you see around you that you would
like to be able to read? What can you read already?
Who can help us learn to read and write? What can
you do to help yourself learn to read? What do
you think the most important part of a story is?
(Guide responses to the **MESSAGE** of the story.) Read
to the children The Little Old Man Who Could Not Read
by Irma Simonton Black.

VOCABULARY:

signs, supermarket, packets, menu

PURPOSE STATEMENT:

Read to find out all the different places the boy
finds words to read.

ANALYTICAL-INTERPRETATION SKILLS:

Main Idea: A child is interested in reading words in
many different places. (Solicit this idea from the
children in their own words.)

Supporting Ideas: A child can read words
in the supermarket
on signs
on TV
on packets
at the zoo
on the menu

Sequencing: Write the phrases on sentence strips and sequence according to the text. Would changing the sequencing arrangement effect the meaning of the story? Sequence the naming words in ABC order.

Setting/Time: Name the places (settings) you find in the book. (home, supermarket, car, zoo, restaurant) Can you name other places (settings) you might be that you would need to read words?

Characters: Who is the major character and who is the minor character in the story? What is the father doing in the book? Who is telling this story? How do you know it is the boy talking? How would this story be written differently if the father were telling the story about his son?

Fantasy/Reality: Do you think YOU could be the character in this story? Can you find any make-believe parts that are fantasy? (Introduce the term 'reality' and 'non-fiction'.)

Cause/Effect: What happens when you learn to read? What helped the boy in the book to become a good reader? (father, practice, trying)

Problem/Solution: Do you notice any problems in this story? (Note that non-fiction books do not pose problems that need solving.)

Predictions/Conclusions/Inferences: How do you think the child learned to read so many different kinds of words? What might have been difficult for the boy as he was learning to read?

Author/Illustrator Style: Why do you think the authors wrote this story? Do they have a message they want children to hear? (Note the word 'can' in bold print. Ask the reason for that type.) What did the illustrator provide in this book? (naming words)

Skimming: Find and read the page that shows -
the child can read TV words.
the child can read in a restaurant.
the child can read in the supermarket.

Mood/Emotion: How do you think the boy must feel in this book? How do you feel when you learn to do something new?

POST-READING QUESTIONS:

Learning to read and learning to write go together. Can you tell why? Do both reading and writing tell messages? What have you seen other people reading? What have you seen other people writing? What are some things we need to know to learn to read and write? To whom would you like to be able to read? To whom would you like to be able to write? How do you think it might be difficult for a grown-up who cannot read or write? Do you think learning to read and write will be easy or hard or fun? Do you think it will take practice?

SKILL DEVELOPMENT FROM TEXT:

<u>Sight</u>	<u>Long Vowels</u>	<u>Compounds</u>	<u>Action word:</u>
on	read	super/market	read
can	these	tooth/paste	
words	sale		
	price	<u>Synonyms</u>	
	soap	TV / television	
	fruit	packets/packages	
	juice	supermarket/grocery	
capitals		<u>Antonyms</u>	
periods		can / cannot	

Predict the background words in the illustrations using pictures, prior knowledge, beginning and ending consonants.

WRITING SUGGESTIONS:

1. List things you want to learn to read.
2. Draw a picture of yourself reading or writing. Write a story about what you are doing.
3. Write a story telling about a time you were a teacher and taught someone how to do something new.
4. Design a menu with pictures and words.

COMPARISON/CONTRAST:

<u>I Am a Bookworm</u>	- Reading Recovery Level 3
Main Idea	Mood/Emotions
Characters	Ending
Setting	Text
Actions	Illustrations

Emergent - late
Grade One - early/mid
Reading Recovery - 5

SAMMY AT THE FARM

Kathleen Urmston/Karen Evans
Gloria Gedeon

POETRY:

I've Got a Dog

I've got a dog as thin as a rail,
He's got fleas all over his tail;
Every time his tail goes flop,
The fleas on the bottom all hop to the top.

Anonymous
Random House Book of Poetry for Children

<u>Sight</u>	<u>Short Vowels</u>	<u>Long Vowels</u>	<u>rail - tail</u>
all	his thin	dog got hop top flop	hail mail nail pail sail Gail
<u>Antonyms</u> thin - skinny	mop stop pop drop plop	I've - I have He's - He has	fail jail snail trail brail

PRE-READING QUESTIONS:

What do you think Sammy will enjoy doing at the farm?
Do you know any ways a dog can be helpful on the farm?
What animals will you expect to see in this book?

VOCABULARY:

woof, yip, barked

PURPOSE STATEMENT:

Read to find out what trouble Sammy causes on the farm and what kind of trouble finds Sammy!

ANALYTICAL-INTERPRETATION SKILLS:

Main Idea: Sammy has fun barking at the farm animals and watching them jump. (Solicit this idea from the children.)

Supporting Ideas: Sammy barks at the cow, pigs, ducks, horse, sheep and the skunk. The skunk sprays Sammy with 'scent'.

Sequencing: Write the events and sequence according to the text. Could the events be rearranged without changing the meaning of the story? Are there any events that need to stay the same? Could any of the animals be left out without changing the meaning? Sequence the animals by ABC order to see if meaning changes in the story.

Setting/Time: Could this story happen elsewhere? (zoo, circus, park, city, school) How would the story need to be changed?

Characters: Who is the main character? How can you tell? Who would you say is the next most important character? Could either of these animals be changed to other animals without changing the meaning? What words would you use to describe Sammy's behavior? (ornery, naughty, mischievous) What characters are not as important but are necessary to make an interesting story? Is Sammy telling this story or is someone telling the story about Sammy? How would the words change if Sammy were telling the story himself?

Fantasy/Reality: Could this story really happen on a farm? Do you notice any make-believe parts? Could you create a make-believe part to put in the story? (Introduce the term 'reality'.)

Cause/Effect: What caused the skunk to spray Sammy? What effect did the spray have on Sammy? How do you think the other animals on the farm felt about Sammy?

Problem/Solution: What problems did you notice in the story? Did you notice anyone trying to solve a problem? (the tomato juice)

Predictions/Conclusions/Inferences: Why do you think Sammy was visiting the farm? Do you think Sammy will be invited back by the farmer for another visit? Do you think Sammy will need to change his behavior if he should visit the farm again? Were there any clues to help you guess the ending? (p. 13)

Author/Illustrator Style: Why do you think the authors chose to write this book? (Explain 'sequel' to another book, Dressed up Sammy: Level 7.) Did the illustrator make you feel like you were watching naughty little Sammy? How did she do that for you? How did she show motion in the story?

Classification: Classify farm animals and wild animals that might live in a woods.

Skimming: Find and read the page that tells -
 where Sammy went for a visit.
 what Sammy said to the ducks.
 the third animal that Sammy saw on the farm.
 the fifth animal that Sammy saw on the farm.
 what Sammy said after his experience with
 the skunk.

Mood/Emotions: What kind of feelings was Sammy having in the first part of this book? (happy, fun) Did Sammy's mood change in the book? Where? Is this a book to help you have a fun day? Is it a light story or a heavy story? (Explain 'light' and 'heavy' moods.)

Personification: Did the author choose to make Sammy behave like people or did he leave Sammy to behave like a dog? (Compare to Dressed Up Sammy.) How might you make Sammy behave like a person?

POST-READING QUESTIONS:

What would you do with Sammy if he were your dog? (Caution to be kind to animals.) Do you think Sammy learned any important lessons in this story? Did the author have a message in this story for us?

SKILL DEVELOPMENT FROM TEXT:

<u>Sight</u>	<u>Short Vowels</u>	<u>see</u>	<u>Yip</u>	
saw	didn't	sheep	dip	slip
but	pigs	sleep	hip	ship
see	yip	keep	lip	slip
	Sammy	deep	sip	trip
	ducks	creep	tip	skip
	skunk	peep	rip	snip
		sweep	whip	flip
			clip	drip
			strip	

Singular/Plurals

cow pigs
 horse ducks
 skunk

sheep sheep

List ACTION words.
 (barked, went, saw)
 List NAMING words.
 (animal words)

didn't - did not
 mommy → Sammy
 car → barked, farm
 capitals
 . ! " "

WRITING SUGGESTIONS:

1. Brainstorm as a class and list different breeds of dogs.

2. Create a poster to show what makes a good pet owner.
Pattern: Puppies need _____.

3. Create a song about Sammy to the tune of Bingo.
There was a 'happy' little dog ...
There was a 'barking' little dog ...
There was a 'naughty' little dog ...
There was a 'smelly' little dog ...
There was a 'sad' little dog ...

Sing: "How Much Is That Doggie in the Window"

4. Children sometimes get into mischief like Sammy did. Make-up a small child; name the child a pretend name and write about his/her pranks.

COMPARISON/CONTRAST:

<u>Horace</u> - Reading Recovery Level 5	Joy Cowley
Main Idea	Problem/Solution
Setting	Mood/Emotion
Characters	Ending
Actions	Text
Fantasy/Reality	Illustrations

RELATED READING:

Books:

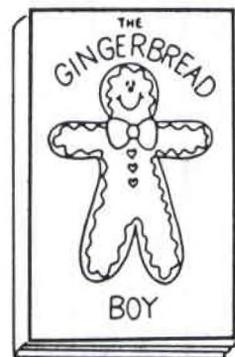
Horace - Level 5 Joy Cowley
What a Dog! - 9 Sharon Gordon
Home for a Puppy - 11 Sharon Gordon
The Pore Sore Paw - 16 Joy Cowley
Clifford books Norman Bridwell
The Diggingest Dog - P. D. Eastman

Poetry:

Laughing Giraffes
The Hairy Dog - Herbert Asquith (p. 3)
Sunning - James S. Tippet (p. 14)
A Light in the Attic - Shel Silverstein
Dog's Day (p. 146)
Where the Sidewalk Ends - Shel Silverstein
Double-Tail Dog (p. 123)
Something Big Has Been Here - Jack Prelutsky
I Lost My Invisible Puppy (p. 132-133)
My Neighbor's Dog is Purple (p. 41)
The New Kid on the Block - Jack Prelutsky
My Dog, He Is an Ugly Dog (p. 62)
Sing a Song of Popcorn
Dogs (p. 68)
Random House Book of Poetry for Children
Mother Doesn't Want a Dog - Judith Viorst
(p. 133)
The Duel - Eugene Field (p. 174)

LITERATURE
STUDY

EARLY



LUNCH

Kathleen Urmston/Karen Evans
Gloria Gedeon

POETRY:

I Did Not Eat Your Ice Cream

I did not eat your ice cream,
I did not swipe your socks,
I did not stuff your lunch box
with rubber bands and rocks.

I did not hide your sweater,
I did not dent your bike,
it must have been my sister,
we look a lot alike.

Jack Prelutsky
Something Big Has Been Here

Long Vowels

eat
cream
ice
bike
alike
hide
swipe

Sight

your
have
been
look

Rhyming

socks
rocks

sweater
sister
rubber

bike
alike

Short Vowels

socks box
stuff rocks
lunch bands
rubber did
must dent

PRE-READING QUESTIONS:

Looking at the cover of this book, what would you predict this boy is thinking about his lunch? Do you ever pack your lunch? Why? What kind of foods are best for packing? What kind of foods are not good for packing? What is your favorite packed food?

VOCABULARY:

days of the week, yogurt, taco

PURPOSE STATEMENT:

Read to find out what the boy watches for every day in his lunch.

ANALYTICAL-INTERPRETATION SKILLS:

Main Idea: The boy's family packs his lunch box with nutritious food every day, but they don't put in what he likes best. (Solicit this idea from the children in their own words.)

Supporting Ideas:

Sunday, dad packed the boy's lunch.

Monday, mom packed a sandwich, apple, cupcake and milk.

Tuesday, dad packed a sandwich, banana, potato chips and juice.

Wednesday, mom packed chicken, pudding, carrots and milk.

Thursday, brother packed a sandwich, yogurt, taco chips and orange juice.

Friday, the boy bought his lunch of pizza, corn, celery and a pear.

Saturday, the boy fixed his own lunch of potato chips, cookies, pop and a candy bar.

Sequencing: Could the days be rearranged in sequence without changing the story meaning? Could the foods be rearranged without changing meaning? Could the people packing the lunch be rearranged?

Write the foods on calendar squares according to the book and sequence as to week order. (Ask: What day comes before Tuesday? What day comes after Friday?)

Sequence the days by ABC order.

Sequence selected foods by ABC order.

Setting/Time: This book has two settings. How can you tell where this story is happening? Does the author tell you or the illustrator or do you have to decide that for yourself? (Explain: 'reading between the lines'.) Could there be other settings for this story?

Characters: Tell the major and minor characters. Who is telling this story? Why do you suppose the authors don't use quotation marks for the talking in this book? (Note the minor characters have no dialogue in this story.) Does the story really need the minor characters?

Fantasy/Reality: Could this story really happen to a school child? Could this story happen to a grown-up? Can you think of a way to make this story unreal? (Fantasy - Mother packed dinosaur eggs, but no chocolate-covered worms.)

Cause/Effect: What probably caused the boy to want a candy bar in his lunch? What caused the boy to fix his own lunch on Saturday? What effect did the candy bar have on the boy's mood?

Problem/Solution: The boy has a major problem in the text. What is his problem? How did he solve his problem? The boy has a minor problem in an illustration. Can you find it?

Predictions/Conclusions/Inferences: What do you think the older characters may know about lunches that the small boy does not? What do you think might happen if the boy packed his own lunch every day? How long did it take for this story to happen? Knowing this story as you do, what kind of foods would you say this family has for evening meals?

Author/Illustrator Style: What did the author need to know to write this story? How was the illustrator helpful with the words? Could the story have stood alone in this book without the pictures?

Classification: Classify the foods into food groups. Classify words as to days of the week and days of the month.

Skimming: Read the page that tells -
 what the boy had to eat the day before Tuesday.
 what the boy had to eat the day after Friday.
 what the boy did on Saturday.
 what the boy had to eat the day before Thursday.

Mood/Emotions: What feelings (moods) did you notice in this book? (anticipation, disappointment, joy) Did the author give you any clues to let you know the ending? (p. 11)

POST-READING QUESTIONS:

How might the boy learn good nutrition habits?
 Is it unhealthy if you have a candy bar and a can of pop once in awhile? When does it become a health problem?

SKILL DEVELOPMENT FROM TEXT:

<u>Sight</u>	<u>Hard/Soft - c/g</u>	<u>ar</u>	<u>pack</u>
bought	orange	bar	packs
any	yogurt	bark	packed
what	forgot	barn	packing
have		barnyard	
put	celery	Bart	
	candy	barbecue	<u>bought</u>
	corn	barber	
<u>lunch</u>	cookies	barbells	
<u>chips</u>	carrots	barge	<u>thought</u>
<u>chicken</u>	cupcake		
<u>sandwich</u>			

Pronoun reference: I, he, she
 Homophone: buy - by
 Compounds: cup/cake - for/got
 Commas in a series - ellipsis

Contractions
 it's
 let's
 didn't

Capitals: sentences and days of the week
Abbreviate days of the week

WRITING SUGGESTIONS:

1. Write a story about packing a lunch box for yourself or for someone else. What foods would you include? Tell why you chose those foods. Pack a fantasy/nutritious lunch box. Provide a lunch box pattern.
2. In cooperative groups, list foods that are nutritious and foods that you should only eat occasionally.
3. Write a class Big Book with a similar theme.

Last week-end, my mother packed my suitcase.
She packed my shirt and pajamas, but no undies!

4. Write description words (adjectives) to describe foods.

cheezy pizza	chocolate pudding
juicy pear	cold chicken
crunchy carrots	sweet candy
soggy sandwich	stale chips
sour milk	pink yogurt
squishy banana	messy cupcake
warm juice	yellow corn
crisp celery	tart apple

RELATED READING:

Books:

Guess Who's Coming to Dinner - 9 Gail Jorgensen
What's for Dinner? - 9 Lynn Salem/Josie Stewart
The Biggest Cake in the World - 9 Joy Cowley
The Hungry Giant - 10 Joy Cowley
Green Bananas - 10 Pam Neville/Andrea Butler
More Spaghetti, I Say - 11 Rita Golden Gelman
The Cooking Pot - 11 Joy Cowley
Munching Mark - 11 Elizabeth Cannard
Greedy Cat - 11 Joy Cowley
Greedy Gray Octopus - 12 Christel Buckley
One Thousand Currant Buns - 14 Joy Cowley
The Dippy Dinner Drippers - 15 Joy Cowley
The Hungry Monster - 15 Joy Cowley
Green Eggs and Ham - 15 Dr. Seuss
Mom's Diet - 16 Joy Cowley
The Secret of Spooky House - 17 Joy Cowley
The Doorbell Rang - 17 Pat Hutchins
The Wolf's Chicken Stew - 18 Keiko Kasza
The Very Hungry Caterpillar - 18 Eric Carle
Chicken Soup with Rice - 20 Maurice Sendak
The Giant Pumpkin Joy Cowley
The Humongous Cat Joy Cowley

The Lady With the Alligator Purse Nadine Westcott
If You Give a Mouse a Cookie Laura Joffe Numeroff
If You Give a Moose a Muffin Laura Joffe Numeroff
The Sandwich That Max Made Marcia Vaughan
Strega Nona Tomie de Paola
The Hippopotamus Ate the Teacher Jared Lee
The Big Block of Chocolate Janet Slater Redhead
The Hungry Thing Jan Slepian/Ann Seidler
The Hungry Thing Returns Jan Slepian/Ann Seidler

Poetry:

Splishes and Sploshes

I Eat My Peas with Honey - Traditional (p. 18)

Laughing Giraffes

Forty Performing Bananas - Jack Prelutsky (p.4)

Jane Beven - Anonymous (p. 11)

After the Party - William Wise (p. 16)

Where the Sidewalk Ends - Shel Silverstein

Recipe For a Hippopotamus Sandwich (p. 115)

Eighteen Flavors (p. 116)

Hungry Mungry (p. 160)

Me-Stew (p. 122)

Pancake? (p. 34)

Spaghetti (p. 100)

Something Big Has Been Here - Jack Prelutsky

My Sister Ate an Orange (p. 147)

We're Fearless Flying Hotdogs (p. 152)

The Turkey Shot Out of the Oven (p. 18)

My Mother Made a Meat Loaf (p. 66)

My Younger Brother's Appetite (p. 92)

The New Kid on the Block - Jack Prelutsky

I'd Never Eat a Beet (p. 124)

I'd Never Dine on Dinosaurs (p. 146)

Forty Performing Bananas (p. 147)

Jellyfish Stew (p. 8)

When Tillie Ate the Chili (p. 88)

Early
Grade One - mid/late
Reading Recovery - 12

THE HERMIT CRAB

Brian/Jillian Cutting
Ian McCausland

POETRY:

Do Oysters Sneeze?

Do oysters sneeze beneath the seas,
or wiggle to and fro,
or sulk, or smile, or dance awhile
. . . how can we ever know?

boy → oyster

saw → yawn
dawn

Do oysters yawn when roused at dawn,
and do they ever weep,
and can we tell, when, in its shell,
an oyster is asleep?

Long e
sneeze
beneath
seas
weep
asleep

Jack Prelutsky
The New Kid on the Block

Long i
smile
awhile

out → roused
big → wiggle

PRE-READING QUESTIONS:

Looking at the cover, what is this book about?
Would you say this book will be pretend or about
real animals in the ocean? (Introduce: non-fiction)
Why would a hermit crab need to live in a shell?
Make a prediction why the crab might need to find
a new shell. Why might it be difficult for the crab
to find a new shell? This book is about moving.
When might people need to make a change?

VOCABULARY:

hermit, crab, shellfish, seagull, seaweed

PURPOSE STATEMENT:

Read to find out what problems the hermit crab has
trying to find a new shell for his bigger body.

ANALYTICAL-INTERPRETATION SKILLS:

Main Idea: The hermit crab must find a new shell to
live in that fits him just right. (Solicit this
idea from the children in their own words.)

Supporting Ideas:

Hermit crabs live in rock pools.
Some shells are too big.
Some shells are too small.
Some shells have other animals living in them.
The crab hides from a seagull.
The crab looks in the sand and the seaweed.
The crab finds just the right shell and is safe.

Sequencing: Write the story facts as the children recall them happening in the story. Sequence according to the text using ordinal numbers: first, second, third. Could any of the facts be rearranged without changing the story? Could any of the facts be left out of the book?

Setting/Time: Where is this story taking place? (the ocean floor; rock pools) Could the setting be changed and keep the story true?

Characters: Who is the major character? Name the minor characters mentioned in the book. How do we know the hermit crab is the most important character?

Fantasy/Reality: Is this book fantasy or real? Tell the most interesting fact you learned in this book. Discuss the elements of non-fiction.

Cause/Effect: The hermit crab has to hunt for a new shell because. . .
Finding a new shell is not easy because. . .
The hermit crab hides from the seagull because...

Problem/Solution: What is the hermit crab's major problem in the book? (He needs a larger shell for protection.) How is he working toward solving that problem? The crab has another problem to worry him on page 10. Can you find it?

Predictions/Conclusions/Inferences: At the end of the book the crab is happy in his new shell. What will he have to do when he grows still larger? What do you think the seagull is saying on page 10? What may happen to the crab's old shell he left behind? Why would a rock pool be a good place for a hermit crab to live?

Author/Illustrator Style: Why do you think the authors wrote this book? (to inform) How do you think the authors got information for their book? Do you think the authors checked their information to make sure it was all true? Why would this book need to be accurate? How was the illustrator helpful to us?

Classification: Classify things that are living and non-living.

Skimming: Find and read the page that tells -
what the crab does when he sees a seagull.
in what part of the ocean the crab lives.
what the crab feels about the empty shell he found.
what is wrong with some of the shells the crab finds.

Mood/Emotions: Does this book cause you to have any strong emotional feelings? Do the authors try to write any special feelings in the words or are they simply writing facts they want us to know?

Personification: Do the authors make the ocean animals do human-like things or do they behave as real animals behave? Can you invent a way to make these animals do something like people? (Introduce the term: personification.)

POST-READING QUESTIONS:

Why did the hermit crab have such a difficult time finding a suitable shell to live in? Why did the authors use large, black words in the text? When might people need to consider finding a new home to live in? (fire, job change, more children, closer to work)

SKILL DEVELOPMENT FROM TEXT:

<u>Sight</u>	<u>Short Vowels</u>	<u>Compounds</u>	
some	crab	that	<u>crabs</u>
live	rock	sand	<u>small</u>
	shell	just	
	not	them	
	big		
		seahorse	to
		starfish	<u>too</u>
			<u>pools</u>

night → *tight
*right
fight
light
sight
bright
flight

mother → other
hermit

she → shell
shellfish

where

duck → rock
sock
lock
clock
block

bold-type words
capitals
punctuation

<u>Singular / Plurals</u>	
rock	pools
crab	crabs
shell	shells
home	homes
seagull	things

WRITING SUGGESTIONS:

1. Make a Big Book of facts learned about hermit crabs to share with other children. Or document on the computer.
2. As a group, draw an underwater ocean scene and label the pictured objects.
3. Think of another animal that lives in its own house. Write a story about it. (snails, turtles, snakes)
Read aloud: A House Is a House For Me by Mary Ann Hoberman.
4. Write a story about a family having to move to a new house. Tell why they are moving and any problems they might have experienced during the move.
5. Think of something that becomes too small for an animal or a person. Write/illustrate about it.

COMPARISON/CONTRAST:

<u>A House for Hermit Crab</u> - Eric Carle	
Title	Actions
Main Idea	Problem/Solution
Setting/Time	Ending
Characters	Text/Illustrations

RELATED READING:

Books:

Come For a Swim - Level 10 Joy Cowley
My Boat - 11 Joy Cowley
*Greedy Gray Octopus - 12 Christel Buckley
The Wicked Pirates - 16 Jill Eggleton
Grandpa, Grandpa - 11 Joy Cowley
Jump, Frog, Jump - Robert Kalan
Who Sank the Boat - 20 Pamela Allen
Mama Don't Allow - Thatcher Hurd
The Owl and the Pussycat - Jan Brett
The Rainbow Fish - Marcus Pfister
A House Is a House For Me - Mary Ann Hoberman

*NON-FICTION

The Dandelion - 8 Brian/Jillian Cutting
Whose Eggs Are These? - 8 Brian/Jillian Cutting
What Else? - 18 Brian/Jillian Cutting
Why Do Polar Bears Like the Arctic? - Latham/Sloan
I Spy - David Drew
Mystery Monsters - David Drew
Did You Know? - Brian/Jillian Cutting
The Panda - Brian/Jillian Cutting

Poetry:

- Something Big Has Been Here - Jack Prelutsky
I Am Sitting Here and Fishing (p. 112)
- The New Kid on the Block - Jack Prelutsky
Bulgy Bunne (p. 56)
Never Mince Words with a Shark (p. 89)
The Underwater Wibbles (p. 16)
- A Light in the Attic - Shel Silverstein
Anchored (p. 51)
Fancy Dive (p. 30)
Hula Eel (p. 109)
Captain Blackbeard Did What? (p. 104)
It's All the Same to the Clam (p. 108)
Pirate (p. 49)
- Where the Sidewalk Ends - Shel Silverstein
Captain Hook (p. 18)
Crocodile's Toothache (p. 66)
Homemade Boat (p. 12)
Pirate Captain Jim (p. 144)
Minnow Minnie (p. 105)
Sleeping Sardines (p. 54)
The Silver Fish (p. 148)
- Random House Book of Poetry for Children
River Winding - Charlotte Zolotow (p. 28)
Sea Shell - Amy Lowell (p. 29)
Until I Saw the Sea - Lilian Moore (p. 29)
Seal - William Jay Smith (p. 62)
The Shark - Lord Alfred Douglas (p. 78)
Fishes' Evening Song - Dahlov Ipcar (p. 78)
Sea Gull - Elizabeth Coatsworth (p. 84)
The Sandpiper - Frances Frost (p. 84)
The Owl and the Pussy-Cat - Edward Lear (175)
Did You Ever Go Fishing? - Anonymous (p. 180)
Beela By the Sea - Leroy F. Jackson (p. 180)
Alligator Pie - Dennis Lee (p. 180)
If Once You Have Slept on an Island -
Rachel Field (p. 221)

Early
Grade One - mid/late
Grade Two - early

ITCHY, ITCHY CHICKEN POX

Grace Maccarone
Betsy Lewin

POETRY:

Advice to Small Children

Eat no green apples or you'll droop,
Be careful not to get the croup,
Avoid the chicken-pox and such,
And don't fall out of windows much.

pox
box
fox
locks
rocks
socks
blocks
clocks

Edward Anthony
Random House Book of Poetry

zoo → droop
croup

care/ful
fall

you'll - you will
don't - do not

chicken - such - much

PRE-READING QUESTIONS:

Do you feel comfortable or uncomfortable when you itch? What do you do to get relief from the itching? Can you guess from the front cover of the book what is causing the little boy's itchy spots? How do you think he feels?

VOCABULARY:

Uh-oh!, batch, twitchy, lotion

PURPOSE STATEMENT:

Read to find out how the little boy's parents try to make him feel better when he's itching so miserably.

ANALYTICAL-INTERPRETATION SKILLS:

Main Idea: A small child suffers with chicken-pox all over his body and the itching will not stop. (Solicit this idea from the children in their own words.)

Supporting Ideas:

The boy discovers spots breaking out on his body.
His mom puts cooling lotion on the spots.
His daddy counts the itchy spots.
The boy takes an oatmeal bath.
The boy rests and takes care of himself.

The boy has no new spots.
The boy is able to go to school.

Sequencing: As children recall the events, write them on sentence strips and sequence according to the text. Discuss which events may be rearranged without changing the meaning of the story. Which events must stay the same? Ask questions such as: What happened after mom put lotion on the spots? What had to happen before the boy could go to school? What happened after the boy got on his daddy's lap?

Setting/Time: Where does this story take place? Could other settings be appropriate? (hospital, grandma's)

Characters: Name the major and minor characters. What has the author let you know about the major character? Would you like this child for a friend? Why? Who is talking this story? How can you tell? How would the words change if the mother were telling the story? Is this story happening now or at some other time?

Fantasy/Reality: Could this story really happen to a person? Can you find any fantasy parts? Can you 'invent' a fantasy part?

Cause/Effect: What caused mother to put the child in an oatmeal bath? What effect did the spots disappearing have on the child?

Problem/Solution: What solutions did the parents try to make their child feel better? What problems may the child have had in the story that the author didn't tell about?

Predictions/Conclusions/Inferences: Do you think it was really rubber ducky that didn't like the yucky oatmeal bath? How long do you think the boy was sick? How old would you guess the boy to be? Count the spots on the body parts of the boy for a close guess of how many spots he had. What do you think may have happened when the boy got back to school?

Author/Illustrator Style: Are the words or the illustrations more helpful to you in this book? List special words the author uses to help you imagine the story. What did the author/illustrator need to know to write this book? How do the pictures help you to understand the boy's feelings?

Classification: As a class, brainstorm and list things that are pleasant and things that are unpleasant to experience.

Skimming:

- Find and read the page after the yucky, mucky bath.
- Find and read the page that comes before mother puts on the lotion.
- Find and read the page that comes after he feels 'twitchy'.
- Find and read the page that comes after he finds no new spots.

Mood/Emotions: What feelings has the boy experienced in this book? Have you ever felt as miserable as the boy in the book? Does the author and illustrator help you remember those itchy times?

POST-READING QUESTIONS:

What clues did the author/illustrator give to let you know the boy is beginning to feel better? Name some different ways people could be sick. (cold, flu, headache, sore throat, earache, broken arm) Discuss the difference between minor hurts and more acute illnesses.

SKILL DEVELOPMENT FROM TEXT:

Sight
new
good
more
number words

Rhyming
pox - socks
scratch - batch
toes - nose
now - ow!
ducky - yucky - mucky

daddy
mommy
tummy
itchy
ducky
yucky

chicken
itchy
twitchy
scratchy
batch

day
play
stays
away
hooray
okay
today

before → beside
begin
began
behind
between
beneath

mother → under
rubber
better
every
an/other

spot
cot lot
dot not
got rot
hot slot
pot trot
rot blot

pox → socks
box rocks
fox locks
six clocks
fix blocks

don't - do not
I'm - I am
it's - it is
doesn't - does not

Long Vowels
nose read
toes three
feel
oatmeal

WRITING SUGGESTIONS:

1. Brainstorm in cooperative groups ideas we can do to help those we love feel better when they are sick. Make into a book using Dad's Headache - Level 10 for a pattern.
2. Think about a time you didn't feel well. Write a story about your experiences and what you did to help pass the time.
3. List advantages and disadvantages of being sick.
4. Design a 'cheer' card for a friend or for someone who needs cheering up. Perhaps an older person or a relative or someone who is sad. Compose a message about happy things.

RELATED READING:

Books:

Dad's Headache - Level 10 Joy Cowley
More Spaghetti, I Say - 11 Rita Golden Gelman
The Hungry Monster - 15 Joy Cowley
The Poor Sore Paw - 16 Joy Cowley
Dragon with a Cold Joy Cowley
Morris Has a Cold Bernard Wiseman
The Lady with the Alligator Purse Nadine Bernard Westcott

Poetry:

Splishes and Splashes

I've Got an Itch - Jack Prelutsky (p. 11)

Laughing Giraffes

After the Party - William Wise (p. 16)

Ella McStumping - Michael Dugan (p. 24)

Where the Sidewalk Ends - Shel Silverstein

Sick (p. 58-59)

Band-Aids (p. 140)

The New Kid on the Block - Jack Prelutsky

I've Got an Incredible Headache (p. 46)

Something Big Has Been Here - Jack Prelutsky

Hello! How Are You? I Am Fine! (p. 36)

I'm Much Too Tired to Play Tonight (p. 115)

I Should Have Stayed in Bed Today (p.28)

My Woolen Sweater Itches Me (p. 114)

Random House Book of Poetry

Tired Tim - Walter de la Mare (p. 109)

Measles - Kaye Starbird (p. 113)

Early
Grade One - mid/late
Grade Two - early
Reading Recovery - 13

GEORGE SHRINKS

William Joyce

POETRY:

I Am Tired of Being Little

I am tired of being little,	<u>Sight</u>	<u>Long Vowels</u>
I am sick of being thin,	were	dare
I wish that I were giant size,	would	size
with whiskers on my chin.	away	take
No one would dare to tease me,	little	tease
or to take away my toys,		
for I would be much bigger	<u>Short Vowels</u>	
than the biggest bigger boys.	sick	big
	thin	bigger
	wish	biggest
	chin	
	much	

Shel Silverstein

Something Big Has Been Here

away → afraid, again, above,
around

Contractions

I am - I'm

I would - I'd

Rhyming

boys

toys

whiskers, chin, thin, much, wish

thin
chin

PRE-READING QUESTIONS:

Do you ever remember any of your dreams? What kind of dreams do you have? In this book, George dreams. Can you tell from the cover what George is dreaming about? What adventures do you predict he might have as a very tiny boy? How would you predict this story will end?

VOCABULARY:

dreamt

multiple meanings: check, note

PURPOSE STATEMENT:

Read to find out what problems George has after he shrinks to a tiny size. Find out if he regains his normal size.

ANALYTICAL-INTERPRETATION SKILLS:

Main Idea: A young boy dreams that he has shrunk to a miniature size and has many exciting adventures, including a battle with a cat. (Solicit this idea from the children in their own words.)

Supporting Ideas:

George wakes up and finds himself shrunk.
He finds a note from his parents.
He makes his bed
brushes his teeth
takes a bath
cleans up his room
gets his baby brother
eats breakfast
washes dishes
takes out the garbage
plays quietly
waters the plants
feeds the fish
checks the mail
gets some fresh air
wrecks his airplane
dives under his blankets with the cat after him
becomes his normal size
his parents return home

Sequencing: Write selected events as children recall them. Sequence according to the text. What events could be rearranged without changing the story meaning? What events need to stay together? Use terminology: What happened before... What happened after...

Setting/Time: Where is the setting for this story? Name other settings that might be appropriate. What time of day is this story taking place? Is the story taking place now or in the past? How can you tell? (Note the present tense language.)

Characters: Name the major and minor characters in this story. Which characters are mentioned in the text and which characters come from the illustrations? What kind of person do you think George is? How does the author let you know what George is like?

Fantasy/Reality: What parts of this story are fanciful? Could this story be made real? How would the words need to be changed?

Cause/Effect: What effect did George's new size have on the way he acted with his baby brother? What caused the plane to have a broken wing? At the end of the story, what caused all the commotion in George's bed?

Problem/Solution: Was George's small size a problem for him all the way through the book or did it only become a problem at a special point in the story? How did he solve his problem at the end of the story?

Predictions/Conclusions/Inferences: How big would you guess George was as a miniature boy? Can you find proof in the book? Why do you think George received an airplane in the mailbox? Why do you think George's pet cat attacked him? Do you suppose the parents will ever find out about George's experiences?

Author/Illustrator Style: Do you think the words or the illustrations are more powerful in this book? What events would you not have known about if it had not been for the pictures? Was the illustrator successful in showing you what it would be like to be so small? How did he do it?

Skimming:

Read the page that means "to be a good child".
Read the page that comes after George cleans up his room.
Read the page that comes before George gets some fresh air.
Read the page that comes after George finds the note.
Read the page that comes before George waters the plants.

Mood/Emotions: The mood of most of the story was light and happy. Where does the mood change later in the book? What caused the mood change?

Personification: Did the cat take on any human behaviors?

POST-READING QUESTIONS:

Who is telling this story? How long do you think it took for this story to happen? What details helped you see this story in your imagination? Is there a message in this story or is it a story for fun? What would you do if you were George's size?

SKILL DEVELOPMENT FROM TEXT:

<u>Long Vowels</u>		<u>Synonyms</u>	<u>Sight</u>
woke	teeth	small - tiny	sure
true	clean	note - letter	your
note	dear	wash - scrub	
wake	play	garbage - trash	
make	feed	check - look	
take	mail		dishes
please	air	water	washes
stay	quietly	mother	brushes
home		father	
		brother	soon
			room

List **NAMING** words.

List **ACTION** words.

WRITING SUGGESTIONS:

1. Write a letter to George. Tell him three or four things he would have fun doing as a miniature person. Warn him of any dangers you see for him that he should be aware of.
2. Pretend you have become a sudden giant. Write a story about your adventures.
3. Write this story from the cat's point of view.

COMPARISON/CONTRAST:

Clifford's Puppy Days - Norman Bridwell

Main Idea	Fantasy/Reality
Setting	Problem/Solutions
Characters	Mood/Emotions
Actions	Text/Illustrations

RELATED READING:**Books:**

Which Way Now - Level 12 Josephine Croser
I Was Walking Down the Road - 14 Sarah E. Barchas
The Hermit Crab - 12 Brian/Jillian Cutting
Clifford's Puppy Days - Norman Bridwell
Giant on the Bus - Joy Cowley
Where Are You Going Little Mouse - 14 Robert Kraus
When I Grow Up - Mercer Mayer

Poetry:

Where the Sidewalk Ends - Shel Silverstein
 Invisible Boy (p. 82)
 One Inch Tall (p. 55)
 Me and My Giant (p. 38)
Something Big Has Been Here - Jack Prelutsky
 Super Samson Simpson (p. 143)
A Child's Garden of Verses - Robert Louis Stevenson
 The Land of Nod
 Young Night Thought
 The Moon
 The Land of Counterpane

N-O SPELLS NO!

Teddy Slater
Meredith Johnson

POETRY:

My Favorite Word

There is one word -
My favorite -
The very, very best.
It isn't No or Maybe.
It's Yes, Yes, Yes, Yes, **YES!**

"Yes, yes, you may," and
"Yes, of course," and
"Yes, please help yourself."
And when I want a piece of cake,
"Why, yes. It's on the shelf."

Some candy? "Yes."
A cookie? "Yes."
A movie? "Yes, we'll go."

I love it when they say my word:
Yes, Yes, **YES!** (Not No.)

Lucia & James L. Hymes, Jr.
Sing a Song of Popcorn

Sight
there
one
some
they
piece
very
want
they

Short e
best
yes
help
shelf
when
yourself

Long e
very
maybe
please
piece
candy
cookie
movie

Silent e
favorite
course
cake
some
love

quotation marks
question marks
emphasis

Antonyms
yes - no
best - worst
love - hate

PRE-READING QUESTIONS:

What can you tell about this book just by a quick look at the cover? What do you think the mood of this book is going to be? Have you had days you haven't felt like doing as you should - just feeling unpleasant and uncooperative? What are some things you want to say "No" to sometimes? To what things would you predict the girl in the book will say "NO"?

VOCABULARY:

stubborn, sighed, yowled, mumbled, spluttered, muttered

multiple meaning words: fright stuck
 spread dotty
 wild tap
 drove bow

PURPOSE STATEMENT:

Read to find out to what things Kate says "NO!" and if she ever says "YES!"

ANALYTICAL-INTERPRETATION SKILLS:

Main Idea: Little Katie said "NO!" to nearly everything in her life and always made a point of doing the opposite of what she should. (Solicit this idea from the children in their own words.)

Supporting Ideas:

Katie said "NO" to things she should be doing and foods she should eat for meals.
Katie said "NO" to attractive things her mother offered her.
Katie's mother said "NO", and then, Katie said "YES!"

Sequencing: Sequence general ideas about the book. Could the smaller details in the story be rearranged without changing the story meaning? Choose NAMING words in the story and sequence as to ABC order.

Setting/Time: What is the setting for this book? What helps you to know that? Could the setting be changed, perhaps to a department store?

Characters: Count the characters in the book and decide which character is major and which is minor. Does the dog that keeps reappearing in the illustrations count in the story characters? Web descriptive words to describe the main character. (defiant, annoying, disobedient, determined, nasty, stubborn, naughty, unpleasant, ornery, mischievous, unhappy, troublesome) Would you like the main character for a friend?

Fantasy/Reality: Could a small child behave like Katie in real life? Are there any parts that could not happen? Discuss the term 'reality'.

Cause/Effect: What was the effect on Katie when mother said "NO!"? What caused the mother to be driven wild?

Problem/Solution: Does the mother have a problem? Does Kate have a problem? Was there a solution?

Predictions/Conclusions/Inferences: How old would you guess Kate to be? What do you suppose caused Katie

to behave so stubbornly? How long would you guess Katie's stubborn behavior lasted? What do you think Kate's behavior will be like from now on?

Author/Illustrator Style: What style of text has the author used for this story? (rhyming) Would you say the text or the illustrations are stronger in this story? What are some tricks in print the author used to make the text more powerful? (large, bold letters, capital letters, exclamation points) What special words does the author use to help you see Katie's behavior in your mind? Do you think you could have imagined Kate's naughtiness without the pictures to help you? Why do you think the author wrote this story? Did the author put a message in the story? (Misbehavior is not attractive.) What did the author and illustrator have to know to write this story?

Classification: As a class, brainstorm and list pleasant activities and unpleasant activities.

Skimming: Find and read the page that tells -
how Kate went to bed.
what Kate said about spinach and peas.
where mom was thinking about how to solve this problem.
what Katie ate for breakfast.
what Kate's room looked like.

Mood/Emotions: How do you think the mother feels in this book? How does this book make **you** feel? Does the main character experience a change? Where in the book? Why?

Personification: The illustrator includes a pet in the pictures. Does he personify the black dog or does he portray the dog as an animal?

POST-READING QUESTIONS:

Who was telling this story? How would the words change if Katie were telling her own story? How would the words change if the mother were telling the story about her daughter? Did you like this book? Why? Do you think grown-ups would like this book? Why? Discuss nicknames. (Kathleen, Kathyrn, Kate, Katie)

SKILL DEVELOPMENT FROM TEXT:

Find rhyming words:

child	night	bed	blue	go	tomatoes
wild	fright	spread	two	no	potatoes

cheese	potty	down	low	yes	sighed
please	dotty	frown	no	less	cried

too	bow	kiss	guess	shout	howled
shoe	no	this	yes	out	yowled
do					

Compounds
 nap/time
 bath/time
 meat/balls
 pan/cakes
 oat/meal
 doll/house

Sight
 said
 sure
 thought
 would

igh
 high
 sighed
 night
 fright

ow - ou
 down
 frown
 howled
 yowled
 shout

didn't
 did not

Long Vowels
 drove please
 blue feet
 beans hair
 peas ears
 cheese smile
 cream

ow
 low
 bow
 pillow

ea
 head
 spread
 breakfast

wouldn't
 would not

Synonyms
 holler-shout
 howled-yowled
 pony-horse
 puppy-dog
 wash-clean
 potty-toilet
 offered-gave

exclamation marks
 ellipsis

Antonyms
 feet - head
 stop - go
 down - up
 high - low
 smile - frown
 no - yes
 cold - hot
 tying - untying
 less - more
 day - night

Verbs w/ endings: variant spellings

matched	sighed	muttered
brushing	offered	spluttered
combing	grumbled	howled
mumbled	cried	figured

Classify verbs as to the following spellings:

base stays	drop the	double final	change y
the same	silent e	consonant	to i

WRITING SUGGESTIONS:

1. As a class, brainstorm and list ways to handle Kate's misbehavior.
2. In small groups, find NAMING words and ACTION words.
3. Write a letter to Kate explaining to her why her misbehavior is not appropriate, desirable or attractive.

4. Design a class book of opposites to share with other classes.

COMPARISON/CONTRAST:

<u>Sloppy Tiger Bedtime</u> (early fluency) - Joy Cowley	
Main Idea	Fantasy/Reality
Setting	Problem/Solution
Characters	Mood/Emotions
Actions	Text/Illustrations

RELATED READING:

Books:

<u>Eat Your Peas, Louise!</u> - Level 8	Pegeen Snow
<u>Meanies</u> - 9	Joy Cowley
<u>The Giant's Boy</u> - 13	Joy Cowley
<u>Just This Once</u> - 13	Joy Cowley
<u>Old Grizzly</u> - 13	Joy Cowley
<u>The Kick-a-Lot Shoes</u> - 14	Joy Cowley
<u>The Wicked Pirates</u> - 16	Jill Eggleton
<u>Noisy Nora</u> - 16	Rosemary Wells
<u>Catch That Dog</u>	Val Marshall/Bronwyn Tester
<u>The Man Who Enjoyed Grumbling</u>	Margaret Mahy
<u>Mama, Do You Love Me?</u>	Barbara M. Joosse
<u>Is Your Mama a Llama?</u>	Deborah Guarino

Poetry:

<u>Laughing Giraffes</u>	
Stanley the Fierce - Judith Viorst	(p. 2)
<u>Where the Sidewalk Ends</u> - Shel Silverstein	
Sarah Cynthia Sylvia Stout Would Not Take the Garbage Out	(p. 70-71)
Pancake? -	(p. 34)
<u>The New Kid on the Block</u> - Jack Prelutsky	
I Wonder Why Dad Is So Thoroughly Mad	(p. 11)
I'm Disgusted with My Brother	(p. 128)
I'm In a Rotten Mood -	(p. 142)
I'm the Single Most Wonderful Person I Know	
Mean Maxine -	(p. 66)
The Neighbors Are Not Fond of Me -	(p. 33)
The New Kid on the Block -	(p. 7)
What Nerve You've Got, Minerva Mott	(p. 43)
Suzanna Socked Me Sunday -	(p. 121)
<u>Something Big Has Been Here</u>	
Belinda Blue -	(p. 16)
I'm Sorry! -	(p. 93)
You're Nasty and You're Loud -	(p. 26)
Picklepuess Pearl -	(p. 129)

GERALDINE'S BIG SNOW

Holly Keller

POETRY:

<u>Ice</u>	<u>Sight</u>	<u>Short Vowels</u>
When it is the winter time	laugh	winter
I run up the street	little	crickle
And I make the ice laugh		crackle
With my little feet -		run
"Crickle, crackle, crickle	<u>Long Vowels</u>	
Crrreet, crrreet, crrreet."	feet	
	street	
	crrreet	
Dorothy Aldis	ice	
<u>Splishes and Splashes</u>	time	quotation
	make	marks

PRE-READING QUESTIONS:

Name something you have anxiously looked forward to and it seemed to take forever to come. Geraldine is excited about a big snow that is predicted to arrive soon. Name some reasons she might be looking forward to the coming snow.

VOCABULARY:

scolded, nodded, attaching, weary, crystals, mounds

PURPOSE STATEMENT:

Read to find out what the characters in the book are doing to prepare for the big snow that is coming.

ANALYTICAL-INTERPRETATION SKILLS:

Main Idea: While Geraldine anxiously awaits the coming snow, she takes a walk and talks with her neighbors about what they are doing to prepare for the coming snowstorm that is expected soon. (Solicit this idea from the children in their own words.)

Supporting Ideas:

Geraldine got her sled and boots.
Geraldine asked her mother about the weather report.
Geraldine went outside to wait for the snow.
She talked with Mrs. Wilson who had bought apples for pies.
She talked with Mr. Peters who had been to the library.

She talked with Mr. Harper who was filling the bird feeder.
She watched Uncle Albert attach the snowplow.
Geraldine became discouraged and went to bed at night.
The snow piled in mounds during the night.
Mrs. Wilson made pies.
Mr. Peters read books by the fireplace.
Mr. Harper counted birds at the feeder.
Geraldine coasted down the hill on her sled.

Sequencing: Write supporting events, as appropriate, and sequence according to the text. What events could be rearranged without changing the meaning of the story? Which events should stay the same? Did the author create suspense for the coming storm? How did she do it?

Setting/Time: Where does this story take place? (small town) Find proof of that in the text and the illustrations. Could this story happen elsewhere? (the country, the city) How would the story have to change for a new setting?

Characters: Who is the major character? How can you tell? What has the author let you know about Geraldine? Who is next in importance and would be called a minor character? (mother) Name the other minor characters.

Fantasy/Reality: Could this story happen to you? What parts can you find that could really happen? What do you notice about the book that is fantasy?

Cause/Effect: What caused Geraldine's mother to say "Good" when Geraldine went outside to wait for the snow? What effect did Geraldine's watching the sky have on Mr. Peters? What caused Geraldine to know there had been snow during the night even before she opened her eyes?

Problem/Solution: What problems did you notice in this story? Did you notice any solutions? Was any one problem more important (major) than the others?

Predictions/Conclusions/Inferences: What did mother mean when she said, "It will come faster if you don't watch so much."? How deep do you think a foot of snow would be? How long do you think the snow will stay on the ground? On what does that depend? Do you think Geraldine will be this excited the next time snow is in the weather forecast?

Author/Illustrator Style: Did the author help you feel this story in any way? How? Could you have seen this story in your mind without the pictures? Did the author have an important message in the story she wanted to tell us?

Skimming: Find and read the page that tells -
how deep the snow is to be.
how the snow looked on the windows.
what Mr. Harper saw at his feeder.
what Geraldine did as she walked home
still watching for the snow.
where Geraldine took her sled.

Mood/Emotions: Geraldine's feelings change in the book. How does she feel at the beginning, the middle and the end of the story? (anxious and excited; discouraged; delighted and happy) Can you find the pages where her moods change?

Personification: What animals do you see in this book? Did the author/illustrator have them behave as people or as animals? In what ways are they personified?

POST-READING QUESTIONS:

Who is telling this story - Geraldine, her mother or a narrator? How would the words change if Geraldine were telling it about herself? How long did it take for this whole story to happen? What is your favorite thing to do after a heavy snowfall?

SKILL DEVELOPMENT FROM TEXT:

Plurals
pies
apples
birds
finches
cardinals
boots
cheeks
snowflakes
streets
windows
houses
trees

Singular
sled
radio
snow
hat
jacket
library
snowplow
truck
star
cloud
park
fireplace
hill
apple
window

Clap syllable words:
mar/ket
may/be
sup/per/time
snow/flakes

quietly
quickly

wrong

hard - market - park

before → beside

behind → begin

began

between

beneath

Adjectives

Find picture words that describe how the snow fell in the night.

- Find a picture word to describe the hill.
- Find a picture word to describe the mounds of snow.
- Find a picture word to describe how many finches.
- Find a picture word to describe the crystals.

Possessives

Make the characters own their own items.
 (Mr. Harper's bird feeder)

Antonyms

tell - listen	opened - closed	
top - bottom	last - first	
highest - lowest	behind - in front	
near - far	work - play	(The word
shouted - whispered	soft - hard	on the left
started - stopped	good - bad	is in the
wrong - right	down - up	story.)
new - old	quietly - loudly	
beautiful - ugly	faster - slower	
coming - leaving	bought - sold	

Verbs with endings: spelling variations

faster	reading	attaching
wanted	counted	waved
scolded	bumped	hiding
asked	grumbled	piled
sucking	watched	opened
coming	watching	shouted
nodded	cleared	highest
shopping	stopped	coasted
started	walked	picked
making		

Classify according to the following spelling rules:

base stays
the same

silent e
is dropped

final consonant
is doubled

WRITING SUGGESTIONS:

1. Geraldine took a walk. In cooperative groups, list other things that you can do while waiting for something important to happen to help pass your time.
2. Learn to sing "My Favorite Things" from The Sound of Music. Make a class version of the song into a Big Book.
3. Write about your experiences during a snowstorm.
4. Write about your experiences waiting for an

exciting event. (summer vacation, Christmas, a trip, a new baby)

COMPARISON/CONTRAST:

Mooncake - Frank Asch

Main Idea	Problem/Solution
Characters	Mood/Emotion
Setting	Personification
Actions	Illustrations
Fantasy/Reality	

RELATED READING:

Books:

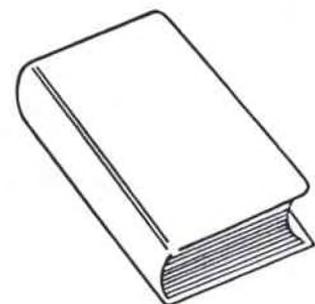
<u>Friendly Snowman</u> - Level 11	Sharon Gordon
<u>Apple Tree, Apple Tree</u> - 12	Mary Blocksma
<u>The Jacket I Wear in the Snow</u>	Shirley Neitzel
<u>The First Snowfall</u> Anne and Harlow Rockwell	

Poetry:

Where the Sidewalk Ends - Shel Silverstein
Snowman (p. 65)
Splishes and Sploshes
Nine Mice - Jack Prelutsky (p. 21)
Sing a Song of Popcorn
I Heard a Bird Sing - Oliver Herford (p. 20)
Snowflakes - David McCord (p. 24)
First Snow - Marie Louise Allen (p. 25)
The More It Snows - A. A. Milne (p. 22)
A Popcorn Song - Nancy Byrd Turner (p. 23)
Snow - Issa (p. 133)
Winter Moon - Langston Hughes (p. 124)
Stopping by Woods on a Snowy Evening -
Robert Frost (p. 36)
A Child's Garden of Verses
Wintertime - Robert Louis Stevenson

LITERATURE
STUDY

FLUENCY



THE GIANT PUMPKIN

Joy Cowley
Korky Paul

POETRY:

The Jack-O'-Lantern

Billy brought a pumpkin in
And Mother scraped it out.
Daddy carved a little mouth
With such a funny pout.

out → mouth, pout

Sally cut some crooked eyes
And trimmed the thing with beads,
While everybody laughed at me
Because I saved the seeds.

Long Vowels

beads
seeds
wait
least

But I will plant them in the spring
And wait till fall, and then --
I'll have at least a hundred
Jack-o'-lantern men!

everybody
everyone
everything
everywhere
everyplace
everyday

Florence Lind
Poetry Place Anthology

Endings
scraped
carved
crooked
trimmed
laughed
saved

PRE-READING QUESTIONS:

Where have you seen pumpkins? (gardens, stores, fairs, festivals, roadside stands, porches, windows) What do people do with pumpkins? (bake them in pies, cake and bread; dry the seeds; carve them for Halloween; paint them; decoration) Looking at the cover of the book, can you predict something about the pumpkin in this story? Read aloud: McBroom Tells the Truth by Sid Fleischman. Discuss exaggeration.

VOCABULARY:

cradle, squashed, double, exploded

PURPOSE STATEMENT:

Read to find out all the different ways Mr. and Mrs. Pip imagine to use a pumpkin that just won't stop growing.

ANALYTICAL-INTERPRETATION SKILLS:

Main Idea: A pumpkin keeps growing larger and larger, and the Pip's keep imagining ways to use the pumpkin without wasting it. (Solicit this idea from the children in their own words.)

Supporting Ideas:

The Pip's had a giant pumpkin.
The Pip's imagine the large pumpkin as a baby cradle.
The Pip's imagine the growing pumpkin as a bath.
The pumpkin filled the garden.
The Pip's imagine the pumpkin as a double bed.
The pumpkin squashed the garden fence.
The Pip's imagine the growing pumpkin as a truck.
The growing pumpkin filled the back yard.
The Pip's imagine the growing pumpkin as a house.
The pumpkin exploded.
The Pip's had a pumpkin soup party for a week.

Sequencing: Write the events as the children recall them and sequence according to the text using ordinal numbers: first, second, third. Be general or specific, as appropriate. Could the events be rearranged without changing the meaning of the story? Could any of the events be left out of the story without changing the meaning? What happened after the Pip's found a large pumpkin in their garden? What happened before the Pip's had a party? What happened before the Pip's imagined the pumpkin as a truck? What happened after the pumpkin filled the back yard?

Setting/Time: Could the setting of this story be changed? (a field) Could this story take place in a city? Predict how long this story took to happen. Find a statement of time in the story. (p. 10 & 16)

Characters: Name the characters in this story. What or who seems to be more important in the story - the Pip's or the pumpkin? Could this story happen without the pumpkin / without the people? Web descriptive words for the Pip's. (intelligent, smart, creative, inventive, persistent)

Fantasy/Reality: List fanciful events and events that could possibly be true. Is this story more concerned with fantasy or reality? What do you think is the most fantastic thing that happened in the story?

Cause/Effect: What happened because the pumpkin exploded? What caused the Pip's to be imaginative with so many different ideas? or What effect did the growing pumpkin have on the Pip's thinking?

Problems/Solutions: What problems did you notice in the story? (The pumpkin keeps outgrowing the Pip's ideas. It keeps outgrowing its usefulness as a particular item.) How do the Pip's attempt to solve their problem? (They don't give up! They use imagination to invent new ways to use the pumpkin effectively.)

Predictions/Conclusions/Inferences: Why do you think the Pip's planted a pumpkin in their garden? Do you think they will plant more pumpkins next growing season? What do you think the people did at the party for a whole week? How many days would a week be?

Author/Illustrator Style: How does the author let you know in the words that the pumpkin is growing monstrously big? How is the illustrator helpful to this story? Would you enjoy this book without the illustrations? Does the author have a message in this story to be learned? (recycling; creativity; not to be wasteful - conservation)

Classification: Research to find out if pumpkins are fruits or vegetables. Classify others in those groups.

Skimming: Find and read the sentence that tells -
what happened to the fence.
what a baby might sleep in.
what was in the street.
what the pumpkin truck will need.
what happened in the back yard.
what kind of bed the Pip's sleep in.
how long the party lasted.

Mood/Emotions: Is this a light, happy story or a dark, heavy story? (Explain: light and heavy moods) Do the characters in the story keep a pleasant attitude all the way through the book? Will this story help to put you in a good mood and help you have a fun day?

Personification: Does the author give the pumpkin any human-like characteristics or is the pumpkin just a pumpkin in the story? (Introduce personification.) How could we personify this pumpkin and write a new story? (Give it arms and legs to run away; give it dialogue; put clothing on it)

POST-READING QUESTIONS:

What do you think may have caused the pumpkin to explode? What do overripe fruits and vegetables normally do? Why was the Pip's idea to have a pumpkin soup party a wise choice? Can you tell about a time

you made an especially wise decision? Can you think of a time you might need to make a wise decision in the future? What time of year are pumpkins harvested? What do you know about autumn? (Study seasons.)

SKILL DEVELOPMENT FROM TEXT:

<u>giant</u>	<u>yard</u>	it's	<u>Long Vowels</u>	
<u>garden</u>	<u>far</u>	let's	fine	nice
	<u>garden</u>	that's	make	street
<u>cradle</u>	<u>party</u>	we'll	wheels	time
<u>double</u>		wouldn't	week	eat

<u>new</u> → <u>grew</u>	<u>Synonyms</u>	<u>Endings</u>
<u>grow</u>	giant - huge	filled
<u>grown</u>	bits - pieces	squashed
capitals	squashed - smashed	bigger
quotation marks		lasted
punctuation		exploded
		suddenly

Classify words with endings according to the following variant spelling patterns:

base stays	drop the	double final	change y
the same	silent e	consonant	to i

WRITING SUGGESTIONS:

1. As a class, choose an overgrown object and shrink it. Write a story devising a new way to use it each time it shrinks.
2. Write a real or an imagined recipe for a pumpkin dish on a giant recipe card.
3. Write a different ending for this story.
4. Make a Big Book about real pumpkins to share with friends.
5. If I were a giant pumpkin, I would be a . . .

COMPARISON/CONTRAST:

<u>Bear's Bargain</u>	-	Frank Asch
Main Idea		Fantasy/Reality
Setting		Problem/Solution
Characters		Mood/Emotion
Actions		Text/Illustrations

RELATED READING:

Books:

- Hungry Monster - 15 Joy Cowley
The Sunflower That Went FLOP - 19 Joy Cowley
*The Secret of Spooky House - 17 Cowley/K. Paul
*The Dippy Dinner Drippers - 15 Cowley/K. Paul
The Ha-Ha Party - 17 Joy Cowley
The Wolf's Chicken Stew - 18 Keiko Kasza
The Doorbell Rang - 17 Pat Hutchins
The Humongous Cat Joy Cowley
Strega Nona Tomie de Paola
The Big Block of Chocolate Janet Slater Redhead
Clifford's Puppy Days Norman Bridwell
Giant on the Bus Joy Cowley
The Sandwich That Max Made Marcia Vaughan
If You Give a Mouse a Cookie Laura Joffe Numeroff
If You Give a Moose a Muffin Laura Joffe Numeroff
A Hippopotamus Ate the Teacher Jared Lee
The Hungry Thing Jan Slepian/Ann Seidler
The Hungry Thing Returns J. Slepian/A. Seidler

Poetry:

- A Child's Garden of Verses - Robert Louis Stevenson
Bed in Summer
Autumn Fires
Where the Sidewalk Ends - Shel Silverstein
Enter This Deserted House (p. 56)
The Garden (p. 61)
If I Had a Brontosaurus (p. 103)
The New Kid on the Block - Jack Prelutsky
The Blorders Are Exploding (p. 37)
The Cherries' Garden Gala (p. 80-81)
No, I Won't Turn Orange! (p. 31)
Random House Book of Poetry for Children
The Four Seasons (p. 35)
The Four Seasons - Anonymous (p. 36)
October - Maurice Sendak (p. 45)
Harvest Home - Arthur Guiterman (p. 45)
Green Stems - Margaret Wise Brown (p. 72)
Mr. Bidery's Spidery Garden - David McCord (192)
The Pumpkin - Robert Graves (p. 208)
What is Orange? - Mary O'Neill (p. 218)
Poetry Place Anthology
Fall poetry (p. 11 - 14)
Pumpkin poetry (p.21 - 24)

A MAGICIAN'S HOUSE

Joy Cowley
Susan Moxley

POETRY:

Magic Carpet

You have a magic carpet
That will whiz you through the air,
To Spain or Maine or Africa
If you just tell it where.
So will you let it take you
Where you've never been before,
Or will you buy some drapes to match
And use it
On your
Floor?

Synonym
substitution:
carpet - rug
whiz - scoot
air - sky
tell - inform,
explain
let - allow
take - transport,
haul
buy - purchase
drapes - curtains

Shel Silverstein
A Light in the Attic

PRE-READING QUESTIONS:

Where have you seen magicians? What tricks have you seen magicians do? How do you think magicians learn to do magic? Looking at the front cover of this book, what predictions would you make about this magician's house? What unusual things would you expect to happen inside a magician's house?

VOCABULARY:

rent, gallop, fridge, faucets, poppalorum

PURPOSE STATEMENT:

Read to find out what strange things happen in this magician's house and see how close you can come to predicting the author's ending.

ANALYTICAL-INTERPRETATION SKILLS:

Main Idea: A magician's house has many impossible things happening inside to everyday objects. (Solicit this idea from the children in their own words.)

Supporting Ideas:

Children suggest not renting a house from a magician. The carpet grows grass after a spill of water. Chairs gallop around the room after saying a magic word.

When turned on, faucets pour chocolate milk or mud.
The fridge pops out popcorn and kangaroos.
The mirror makes faces back at you.
A brontosaurus drinks shampoo in the shower.
The house flies away and lands on a lighthouse by
the ocean.

Sequencing: Write the events as children recall them and sequence according to the text using ordinal numbers: first, second, third, etc. Check the text for omitted events. Can any events be rearranged without changing story meaning? Can any events be left out or are they necessary to plot development? (Explain: PLOT.) What happened after the kangaroos popped out of the fridge? What happened before the chairs galloped around the room? What had to happen before the house could land on a lighthouse?

Setting/Time: Could this story have taken place elsewhere? The setting might change, but what characters could change and what characters would need to stay the same? How long do you think this story took to happen?

Characters: Who would be the major character in the story? Could this story be the same without the major character? Do we know any character names? Who's telling this story? Can you find proof in the text that the children are the tellers? (Page 14 & 16)

Fantasy/Reality: Make a list of fantasy events and possible real events that could be true. Is the book more concerned with fantasy or reality?

Cause/Effect: What was the effect of the spilled water on the carpet? What was the cause of the house being perched on a lighthouse? What happened because the children said "Poppalorum"? What happened because the children were thirsty?

Problem/Solution: What do you consider to be the most important problem in the book? What was the solution the author suggested? Would you have written a different solution?

Predictions/Conclusions/Inferences: Why do you think the magician had his house for rent? Do you think this family will continue to rent the magician's house? Can you find proof in the text? Would you be willing to rent this house?

Author/Illustrator Style: Is there a message in this book or is it a 'just-for-fun' story? Why do you

think the author wrote the story? (to entertain)
How does the author make you want to keep reading her story? How did the author use the text to involve you personally in the story; to make you feel as if you were part of the events? (by use of the word "you") How would you describe this author's thinking? (creative, imaginative) Find pages where the text can stand alone and pages where the illustrations are necessary? (pages 2-3 need illustration) What 'small surprises' might you invent for this house?

Classification: Classify little surprises and big surprises in the book.

Skimming: Find the page that tells -
what happens when you brush your teeth.
what happens if you get something cold to eat.
what happens if you know a special magic word.
what might happen while you are sleeping.

Mood/Emotions: What kind of mood does this book create for you? Is it a light, pleasant story or a dark, heavy story? (Explain: light and heavy moods.) What emotions (feelings) do you sense in the story? (anger, astonishment, surprise, disbelief, fun, silliness)

Personification: Can you find any animals in the story? Which animals are personified with human behavior characteristics?

POST-READING QUESTIONS:

What part of this story seemed the most unbelievable to you? As a class, brainstorm and list some things that happen in nature that seem magical. Examples:
The cows came to the barn at about the same time each evening to be milked.
My dog always knew when to go to the end of the lane to wait for my arrival home on the schoolbus.
Trees know when to lose their leaves.
Birds know which direction to fly to go south.
Bears know to eat bulks of food to prepare their bodies for hibernation.
Our dog was able to sense something amiss before we were aware of anything unusual.
Birds can return a year later to the exact same spot to lay eggs.

SKILL DEVELOPMENT FROM TEXT:

<u>Compounds:</u>	light/house →	doghouse	firehouse
		dollhouse	greenhouse
		birdhouse	housework
		housetop	houseboat

NAMING words

house	faucet
carpet	fridge
mower	popcorn
table	kangaroo
milk	helicopter
mud	lighthouse

ACTION words

grows	jump
rent	turn
cut	pops
spills	open
shout	drinks
gallop	happen
flew	need
forget	makes
sitting	

Plurals

surprises_
 chairs_
 faucets_
 faces_

ADJECTIVES

___?___ milk
 ___?___ mirror
 ___?___ house

always



almost
 already
 also
 alright
 altogether

faces
 laces
 paces
 races
 places
 spaces
 traces
 braces

rent
 bent
 dent
 Kent
 lent
 sent
 tent
 went
 spent
 Brent

Note commas promote phrase clarity.

Capitals

Quotation marks:
"Poppalorum!"

Possessive: magician's house

Ending punctuation

WRITING SUGGESTIONS:

1. Rewrite this story plot with three ideas of your own magical thinking. Make the ending idea a magic 'biggy'. You may choose the setting and the characters.
2. Write the steps in correct order of how to do a magic trick. Teach the class the trick.
3. If you were aboard the magician's house while it was flying, where would the house land? What would you notice while you were flying? What would you do once you landed? How long would you stay? What would happen when you were ready to leave? Write your story.
4. Write this story as if the magician were talking it. Perhaps the magician might be giving the family good reasons why they should rent his house.

RELATED READING:

Books:

The Secret of Spooky House - Joy Cowley
Clyde Clutter's Room - John Tarlton
The Giant Pumpkin - Joy Cowley
The Witch Goes to School - Norman Bridwell
A House Is a House For Me - Mary Ann Hoberman
The Fantastic Washing Machine - Joy Cowley
Strega Nona - Tomie de Paola
The Old Woman's Nose - Joy Cowley

Poetry:

Where the Sidewalk Ends - Shel Silverstein
 Magical Eraser (p. 99)
 Magic (p. 11)
 Tree House (p. 79)
Poetry Place Anthology
 Magic Old and New - Dorothy Thompson (p. 152)
 A House, A Home - Lorraine Halli (p. 134)
 The Lighthouse Labrador - Wendy Cruse (p. 154)

THE ROYAL BABY-SITTERS

Joy Cowley
Val Biro

POETRY:

Bedtime

Five minutes, five minutes more, please!
Let me stay five minutes more!
Can't I just finish the castle
I'm building on the floor?

Sight
more
find

Can't I just finish the story
I'm reading here in my book?
Can't I just finish this bead-chain -
It almost is finished, look!

Long Vowels
please
bead
chain
game

Can't I just finish this game, please?
When a game's once begun
It's a pity never to find out
Whether you've lost or won.

Syllabication
fin/ish
cas/tle
min/utes

Can't I just stay five minutes?
Can't I stay five minutes more?
Three minutes, then? Two minutes?
Can't I stay one minute more?

Synonyms
almost-nearly
begun-started
finished-done
completed
building-
constructing

Eleanor Farjeon
Laughing Giraffes

chain
main plain
stain train
strain brain
Spain drain
slain grain

almost → already, always
alright, altogether

question marks
italicized print
exclamation points

PRE-READING QUESTIONS:

What can you learn about this book from the cover?
What does it mean to be royal? Do you think a king
and a queen would know much about taking care of
babies? Why not? Why would you suppose this royal
couple is having to baby-sit? What would you guess
the baby's problem to be? Have you had to baby-sit
an unhappy, small child? How is it difficult?

VOCABULARY:

royal, couple, replied, opposite, jugglers, nodded,
exhausted

PURPOSE STATEMENT: Read to find out what the king and queen do to try to satisfy the baby. Find out what is helpful and what is not helpful.

ANALYTICAL-INTERPRETATION SKILLS:

Main Idea: A royal couple try many different things in an effort to stop the baby's crying, but they finally have to call a doctor for help. (Solicit this idea from the children in their own words.)

Supporting Ideas:

The royal couple offer to baby-sit to give the cook the night off.

The baby begins to cry and the king brings more dinner. The queen suggests they take the baby to the royal TV room.

The king phones the circus to come perform for the crying baby.

The royals send the circus away.

The army band plays loudly for the baby.

The queen sent for the doctor who said the baby is very tired.

Everyone falls asleep.

The cook returns the next day only to find everyone still sleep.

Sequencing: Write the events as children recall them. (Be general or specific, as appropriate.) Sequence according to the text. What events could be rearranged or entirely left out without changing the gist of the story? What events need to stay as they are to keep story meaning intact? Sequence using ordinal numbers - first, second, third, etc.) Retell the story in your own words.

Setting/Time: What is the setting for this story? Could the setting be changed or should it remain the same? What time frame did this story begin? When did it end? How much time elapsed from beginning to end?

Characters: This book has many characters. Name the major, minor and referent characters. Web descriptive words for the king and queen. (caring, generous, considerate, persistent, creative, willing to listen to others)

Fantasy/Reality: Could this story really happen? How might this story be different with real royals? (They would hire a governess or nanny to care for the children.) Can you tell a fantasy part? Did the author give any clues to the ending? Was the ending what you thought it might be? Was the ending a real or fantasy event?

Cause/Effect: What caused the royals to become baby-sitters? What effect did the band's playing have on the baby? What caused everyone to fall asleep?

Problem/Solution: Name the characters who had problems in this story. Tell solutions that were attempted but were not successful. What solution would you have tried had you been a character?

Predictions/Conclusions/Inferences: What might the mother have been thinking when she returned the next day and found everyone fast asleep? Will she allow the royals to baby-sit her child again? What do you suppose might have started the baby crying? What did the book say about the baby starting to cry?

Author/Illustrator Style: Why do you think the author wrote this story? (to entertain) Did the author have a message in the story? What did the author/illustrator need to know to write this story? Could this story stand alone without the illustrations? How did the author/illustrator let you know kings and queens are important people? This illustrator uses detail. Where do you notice detail in the drawings?

Skimming: Find and read the page that tells -
the opposite of crying.
how long the royal couple will be baby-sitting.
the best solution to the child's crying.
what the mother said about the baby's usual behavior.
who suggested sending for the doctor.

Mood/Emotions: What emotions did the author put in this book? (baby - unhappiness, rage; royals - frustration, desperation, worry, exhaustion; cook-happiness, joy) Where were there mood changes in the book? (Page 4 and 15) How did the royals probably feel after not being able to quiet the screaming baby? How would you feel?

POST-READING QUESTIONS:

Baby-sitting is an important responsibility. What are some chores and responsibilities demanded by that job? Do you think the king and queen will volunteer there services again?

SKILL DEVELOPMENT FROM TEXT:

Contractions:

there's didn't what's I'm she's she'll
I'll let's that'll

Variant spelling:

cry →	dry	try	fry	reply
cried	dried	tried	fried	replied
crying	drying	trying	frying	replying

Possessive - cook's baby girl

quick → quite, quiet

trouble - couple

tired - tried

Homophones

new their

knew there

ours

hours

ACTION words for:

clowns: clowned

jugglers: juggled

elephant: sat

tigers: chewed

baby: cried

band: performed

Find ADJECTIVES for:

baby: quiet, crying

girl: baby

band: army

night: one

day: next

WRITING SUGGESTIONS:

1. Who was telling this story? (narrator) Write the story as if one of the characters were telling it.
2. Interview your parents to find out adorable things you did when you were very young. Write a story about your baby antics.
3. Imagine what the baby's mother may have been doing while she was out. Write about her activities while she was free to do as she liked.
4. Write a new ending for the story.

COMPARISON/CONTRAST:

<u>Busy Baby</u> (fluency) - Joy Cowley	
Main Idea	Fantasy/Reality
Setting/Time	Problem/Solution
Characters	Mood/Emotions
Actions	Text/Illustrations

RELATED READING:

Books:

May I Bring a Friend? - Beatrice Schenk de Regniers

Poetry:

Laughing Giraffes

Bedtime - Eleanor Farjeon (p. 20)

The Light in the Attic - Shel Silverstein

Rockabye (p. 94)

The Sitter (p. 14)

Rock N' Roll Band (p. 24-25)

The New Kid on the Block - Jack Prelutsky

My Baby Brother (p. 61)

Oh, Teddy Bear (p. 110)

Something Big Has Been Here - Jack Prelutsky

I'm Much Too Tired to Play Tonight (p. 115)

My Family's Sleeping Late Today (p. 124)

Sing a Song of Popcorn

Here Comes the Band (p. 90)

Random House Book of Poetry for Children

Did You? - William Cole (p. 106)

Some Things Don't Make Any Sense at All

Judith Viorst (p. 135)

Bringing Up Babies - Roy Fuller (p. 135)

The First Tooth - Charles/Mary Lamb (p. 135)

My Brother - Marci Ridlon (p. 136)

Lil' Bro' - Karama Fufuka (p. 136)

Happy Thought

The world is so full of a number of things,
I'm sure we should all be as happy as kings.

Robert Louis Stevenson

THE MAN WHO ENJOYED GRUMBLING

Margaret Mahy
Wendy Hodder

POETRY:

I'm in a Rotten Mood!

I'm in a rotten mood today,
a really rotten mood today,
I'm feeling cross
I'm feeling mean,
I'm jumpy as a jumping bean,
I have an awful attitude -
I'M IN A ROTTEN MOOD!

Rewrite the poem -

I'm in a Delightful Mood!

Use the Thesaurus
to collect words for
a happy poem.

I'm in a rotten mood today,
a really rotten mood today,
I'm in a snit,
I'm in a stew,
there's nothing that I care to do
but sit all by myself and brood -
I'M IN A ROTTEN MOOD!

I'm in a rotten mood today,
a really rotten mood today,
you'd better stay away from me,
I'm just a lump of misery,
I'm feeling absolutely rude -
I'M IN A ROTTEN MOOD!

Jack Prelutsky
The New Kid on the Block

PRE-READING QUESTIONS:

How does one sound when they are grumbling? Looking at the cover of the book, can you predict why the man might be grumbling about the goats? Can you tell something that causes you to grumble? What might YOU do that causes someone else to grumble? What might cause teachers to grumble? What causes students to grumble?

VOCABULARY:

bunted, bleated, tease, sighed, moaning, hedge
Multiple meanings: parts, scratchy, spare

PURPOSE STATEMENT: Read to find out how scratchy Mr. Ratchett felt when his troublesome neighbors moved away.

ANALYTICAL-INTERPRETATION SKILLS:

Main Idea: Scratchy Mr. Ratchett needed his troublesome neighbors to grumble about and the Goat family needed Mr. Ratchett to tease. (Solicit this idea from the children in their own words.)

Supporting Ideas:

The Goat family bunted, bleated, nibbled and chased the cat.

The moving men moved the Goats' furniture to their new home.

The moving men laughed at Mr. Ratchett.

Mr. Ratchett worked quietly and sadly in his garden.

The Goat family played unhappily on the high hill.

The Goat family moved back to be Mr. Ratchett's neighbors.

The Goat family celebrated being able to cause trouble and Mr. Ratchett celebrated being able to grumble.

Sequencing: Record events as children remember them and sequence according to the text. What events could be rearranged without changing the meaning of the story? Could any events be eliminated without changing meaning? Have we omitted any events that are important to the story? What happened after the moving men left? What happened before the moving men moved the Goat family away? What happened after the Goat family returned?

Setting/Time: There are two settings in this story. Name the major setting. Name the minor setting. Could either setting be changed to keep the story meaning in tact? How long did it take for this story to happen? (one day) Can you find proof in the text? (pages 4 & 22)

Characters: Is Mr. Ratchett or the goats the main character? Defend your answer. Were the goats crucial to the story? Why? Web what the author has shown us about Mr. Ratchett. Web what the author has shown us about the Goat family. Have you met characters like these in any other books? (Katie: N-O Spells NO!)

Fantasy/Reality: What parts are fanciful and what parts might be true? Is this book more concerned with fantasy or reality? How does the author make this book seem as if it really could happen? (by using everyday objects and everyday events)

Cause/Effect: What caused the goats to move to the high hill? What effect did their moving away have

on Mr. Ratchett? What caused the Goat family to return? What effect did the Goat family's return have on Mr. Ratchett? What effect did the move back home have on the Goat family?

Problem/Solution: What problems did Mr. Ratchett have in the story? What was his most important problem to the book? Did the Goat family have a problem? The cat is called a reference character. What was the cat's problem in the book? Which characters found solutions to their problems and which character might be in for more troubles? Can you find proof? (the cat - illustration on page 23)

Predictions/Conclusions/Inferences: What troubles would you predict the goats will cause Mr. Ratchett now that they are moved back? Will Mr. Ratchett continue to enjoy grumbling or will the Goat family's antics begin to make him angry? How would you guess most people would react to troublemakers and grumblers?

Author/Illustrator Style: Is there a message embedded in this story? (People need each other but sometimes for the wrong reasons.) How did the author get the story started? What was the middle/end of the story? What does the author do to make you want to read on? When did the author give you a clue to what the ending might be? Could this story have been told without the illustrations? How did the illustrator help you with the story?

Classification: As a class, brainstorm qualities that make a desirable neighbor and qualities that make an undesirable neighbor.

Skimming: Find the page and read that tells -
about Mr. Ratchett's clothes. (pages 4 & 22)
what Mr. Ratchett needs to make his eyes sparkle.
what Mr. Ratchett plans to do tomorrow.
why the goats moved to the high hills. (pp. 6 & 8)
what Mr. Ratchett did in his garden.
what the moving men did as they drove down the road.

Mood/Emotions: List the characters and their mood changes. Cite page numbers where applicable. Which emotion was the strongest or most real for you? If you had been a character, would you rather be Mr. Ratchett or a goat? Why?

Personification: What did the author do to give the goats human characteristics? (They used dialogue and owned furniture.) What would you have done to personify the goats?

POST-READING QUESTIONS:

Would you like neighbors like Mr. Ratchett / the Goat family? Explain. Was the relationship between these characters normal; do people usually behave this way with other people? As a class, brainstorm words to describe our lives and how we would feel if we were always in a grumpy mood. (miserable, disagreeable, unpleasant, unfriendly, displeasing, unattractive, disgusting, unhappy, joyless, cheerless, sad, gloomy, dismal, unfortunate - teach prefixes/suffixes)

SKILL DEVELOPMENT FROM TEXT:

tch
 Ratchett
 scratch
 batch
 catch
 hatch
 match
 latch
 patch
 snatch
 witch
 crutch
 fetch
 sketch
 stitch
 hutch

gh
 high
 neighbor
 enough
 thought
 sighed
 laugh

ce
 place
 dance
 fence
 peace
 practice

Possessive: Goats' clock
 Goats' television

Homophones:

road (p. 10)	poor -12	their - 2, 18
rode	pour	there - 8, 14
one - 4	here -6, 14	too - 12, 14
won	hear - 10	to - 12
		two
by - 20	no - 8	see - 22
buy	know	sea

Multiple meaning words

scratch (y) - page 2
 saw - 4
 cried - 8
 parts - 8
 cross - 12
 spare - 12
 bit - 12
 close - 20
 lot - 22
 tap - 22
 back - 18

ADJECTIVE describing words

_____ Mr. Ratchett
 _____ boots
 _____ van
 _____ clock
 _____ hills
 _____ men
 _____ neighbor
 _____ noise
 _____ dance
 _____ clothes

grum/ble
 spar/kle

Endings with variant spellings

bunted	lovely
bleated	coming
nibbled	singing
chased	cried
enjoyed	raked
lived	hoed
gardening	grumbled
moved	grumbling
moving	sounded
loaded	sadly
shouted	used
wanted	leaped
making	carried
having	smiled
laughing	moaning
scratchily	

Classify the words as to the following spelling patterns:

base stays	drop the	double final	change y
the same	silent e	consonant	to i

Choose one or two pages to substitute antonyms and observe the change in meaning.

WRITING SUGGESTIONS:

1. Write imaginary or real experiences and feelings you have had on a grumbly day. Make your reader feel just how miserable you were.
2. Write imaginary or real experiences and feelings you have had on a perfectly delightful day. Make your reader feel how wonderful your day was.
3. Write a letter to Mr. Ratchett explaining why he should change his grumbly attitude. Give good reasons why he should be more pleasant and give suggestions for how he can improve his image. Be polite in your letter.

COMPARISON/CONTRAST:

<u>JoJo and the Robot</u>	fluency - Joy Cowley
Main Idea	Problem/Solution
Setting	Mood/Emotion
Characters	Author/Illustrator
Actions	Personification
Fantasy/Reality	Text/Illustrations

RELATED READING:

Books:

- The Three Billy Goats Gruff
Too Much Noise - Ann McGovern
Giant On the Bus - Joy Cowley
Tales for the Perfect Child - Florence P. Heide
* Alexander and the Terrible, Horrible
No-Good, Very Bad Day - Judith Viorst

Poetry:

- Laughing Giraffes
Stanley the Fierce - Judith Viorst (p. 2)
Where the Sidewalk Ends - Shel Silverstein
Sarah Cynthia Sylvia Stout Would Not Take the
Garbage Out (p. 70-71)
The New Kid on the Block - Jack Prelutsky
I Wonder Why Dad Is So Thoroughly Mad (p. 11)
I'm Disgusted with My Brother (p. 128)
I'm the Single Most Wonderful Person I Know
Mean Maxine (p. 66)
The Neighbors Are Not Fond of Me (p. 33)
The New Kid on the Block (p. 7)
What Nerve You've Got, Minerva Mott (p. 43)
Suzanna Socked Me Sunday (p. 121)
Something Big Has Been Here - Jack Prelutsky
Belinda Blue (p. 16)
I'm Sorry! (p. 93)
You're Nasty and You're Loud (p. 26)
Picklepuss Pearl (p. 129)
A Goat Wandered into a Junkyard (p.98-99)

THE WONDERHAIR HAIR RESTORER

Tandi Jackson
Korky Paul

POETRY:

I Wonder Why Dad Is So Thoroughly Mad

I wonder why Dad is so thoroughly mad,
I can't understand it at all,
unless it's the bee still afloat in his tea,
or his underwear, pinned to the wall.

thought
thoughtful
thoughtless
though
thorough
thoroughly
thoroughbred

Perhaps it's the dye on his favorite tie,
or the mousetrap that snapped in his shoe,
or the pipeful of gum that he found with his thumb,
or the toilet, sealed tightly with glue.

It can't be the bread crumbled up in his bed,
or the slugs someone left in the hall,
I wonder why Dad is so thoroughly mad,
I can't understand it at all.

pinned
snapped
sealed
crumbled

Jack Prelutsky
The New Kid on the Block

PRE-READING QUESTIONS:

From the title of the book and the illustration on the cover, can you predict what may be the problem in this story? Can you predict the solution to the problem? Do you recall a time when you tried very hard to help someone, but it didn't work out as you had planned? Can you recall a time someone tried to help you, but you would rather not have had their help? Name one thing you like to do for yourself.

VOCABULARY:

bald, wailed, expensive, peer, apparent, massive, sullen, camouflage, foul, clutching, tampering, glared, compost, innocently, stubble, frothed, absolutely, exclaimed, desperation, staggered, casual, portable, shrieking, triffids, reassured, dahlias, pity, horrified, stalks, dilemma, antidote, reluctant, unmentionable, scalp

PURPOSE STATEMENT:

Read to find out how the girl tries to help her father restore his lost hair, how things don't go as she had planned and what she does to correct her mistake.
Read to find out who is telling the story?

ANALYTICAL-INTERPRETATION SKILLS:

Main Idea: A girl concocts a brew to restore her Dad's lost hair, but instead, it grows a garden of flowers on his head. (Solicit this idea from the children in their own words.)

Supporting Ideas:

(Discuss with the class selecting only the most important events to sequence.)

Dad is depressed over his bald head.

Dad's new bottle of Wonderhair Hair Restorer is a rip-off.

His daughter concocts a brew of garden ingredients. While at the office, Dad's head grows a garden of flowers.

Everyone laughs and jokes.

The girl concocts an antidote brew to stop the garden growth.

Dad is delighted to be bald again.

Sequencing: Sequence main points. Could any events be rearranged or omitted from the story without changing meaning? Did the class leave out any main ideas? Can you create an appropriate event to include in the story that the author did not? Does the author provide a beginning, middle and end? Find sequencing words and phrases in the text. (first, next, last)

Setting/Time: Name all the settings in the book. What settings could be changed? Would the text need to be reworded if the setting is changed? Find pages that refer to time lapses. (pages 4, 8, 10, 11, 24) From the information provided, predict how long it took for this story to happen. Are their parts that took a long time to happen but did not take much text space? Are their parts that did not take long to happen but took a lot of text space?

Characters: Name the major, minor and referent characters. What has the author shown you about the girl and her Dad? (Web descriptive words and phrases to describe them.) Would you like either of these characters in your family? Find the page that reveals Dad's name. (p. 12 & 19) Find the page that reveals the daughter's name. (p. 21)

Fantasy/Reality: What is the most fantastic part of this story? What parts might be real? Is the author more concerned with creating a fantasy or a reality story? Could this story be made real?

Cause/Effect: What caused the girl to invent the brew for bald heads? What probably caused Mom to buy the tonic for Dad's head? What effect did the hair restorer have on Dad's hair regrowth? What effect did cutting off the flowers have on the garden? (It regrew quickly.) What caused Dad's pink, bald head to return to normal?

Problem/Solutions: Name problems you noticed in the text. What did the author intend to be the major problem for the story? Find three solutions in the book to the major problem. (Mom bought tonic. Charlie brewed tonic. Charlie brewed an antidote.) If you had been the author, what solution would you have created for Dad's bald head?

Predictions/Conclusions/Inferences: Why do you think Dad immediately blamed his daughter for tampering with the bottle of hair restorer? Why was Dad so angry when Mom wanted to pick the dahlias? Why did Charlie feel responsible for her Dad's dilemma? What ingredients do you think may have been in the antidote? At the end of the story, why do you think Dad said it was wonderful to have a bald head? What other garden could Dad's head have grown? (vegetable) How do you think Dad's scalp may feel?

Author/Illustrator Style: What can you tell about the author from reading her story? (humorous, creative, imaginative, fun) What do you think the author's purpose was for writing this story? Did you notice a message in her story? (Possibly to be happy with yourself the way you are.) Who did the author have telling this story? (the girl) How would the text have been different if Dad or Mom had been doing the telling? How did the author make you want to read on? The author gave this book strong feeling in the text. How did she do it? (exclamation points, shouting, yelling, lots of action) Where was the illustrator particularly helpful to you? The illustrator drew a safety precaution on page 3. Can you find it? Where did this illustrator use detail in his drawings?

Classification: Read aloud to the children from Jack Prelutsky's The New Kid on the Block - The Cherries' Garden Gala (p.80-81) Classify fruits and vegetables in the poem. Find singulars and plurals. Classify medications bought over-the-counter versus doctor prescriptions.

Skimming: Find and read the page that tells - what the secretary said about her husband, Robert. what ingredients Charlie put in her brew.

what Mom said about not being able to pick the dahlias.
 what time of day Dad rubbed the Wonderhair tonic on
 his scalp.
 what the people said who were laughing and joking
 about Dad's garden.
 what the lady on the street thought Dad was.
 where Charlie dumped the garden clippings.
 what the antidote did to Dad's scalp.
 the girl's name.

Mood/Emotions: How did this story make you feel while
 you were reading it? What emotions did you notice
 in the book? (depression, anger, rage, love, joy,
 surprise, astonishment, disbelief, unhappiness,
 laughter, frustration, fear) Is this story a light
 mood or a dark, heavy mood? Will this story help
 you have a good day? How?

POST-READING QUESTIONS:

Do you think Charlie was right or wrong to attempt
 helping her Dad? When she was mixing the antidote,
 were you reminded of other times someone might have
 been mixing? (witches, Snow White story, scientists,
 experiments at school) Do you think the people in
 the office were kind? How should we react to people
 who are different from ourselves? (Discuss handicaps.)

SKILL DEVELOPMENT FROM TEXT:

Ms. - p. 12	who's
Possessives - Dad's head	quotation marks
Dad's secretary	commas for phrase
Dad's garden	clarity
Dad's dilemma	question marks
	exclamation points
	parenthesis

MULTIPLE MEANING words:

p. 4 patch	
p. 6 drain, dash, added, shed, stole, lime, foul	
p. 14 poor	
p. 18 shock	
p. 19 pick, right, cried	<u>restore</u>
p. 22 felt	<u>reassured</u>
p. 24 ear	<u>recovered</u>
	<u>returned</u>
	<u>unmentionable</u>

HOMOPHONES:

p. 2 <u>there/their</u>	p. 16 <u>stare/stair</u>	
p. 14 <u>whole/hole</u>	p. 19 <u>right/write</u>	p. 19 <u>seems/</u>
p. 15 <u>waste/waist</u>	p. 21 <u>heard/herd</u>	seams
p. 15 <u>here/hear</u>	p. 22 <u>poor/pour</u>	p. 4 <u>peer/pier</u>
p. 16 <u>led/lead</u>	p. 22 <u>knew/new</u>	p. 8 <u>been/Ben</u>
p. 19 <u>some/sum</u>	p. 20 <u>real/reel</u>	p. 15 <u>for/four</u>

SYNONYMS: (use context to help with meaning)

- | | | | |
|------|-----------------------------|-------|---------------------|
| p. 2 | mention/say | p. 11 | contrary/stubborn |
| p. 2 | wailed/cried | p. 11 | tease/annoy |
| p. 4 | expensive/costly | p. 12 | exclaimed/shouted |
| p. 4 | peer/look, stare | p. 12 | clever/skillful |
| p. 4 | rushed/hurried | | talented |
| p. 4 | massive/huge | p. 14 | tore/ripped, pulled |
| p. 4 | rip-off/gyp, tricked | p. 15 | tripping/falling |
| p. 4 | apparent/obvious | p. 16 | portable/movable |
| p. 6 | pleased/delighted | p. 16 | terror/fear |
| p. 6 | wonderful/terrific | p. 16 | stare/watch |
| p. 6 | brew/tonic | p. 19 | beautiful/pretty |
| p. 6 | mixed/stirred | | gorgeous |
| p. 6 | camouflage/disguise, hide | p. 19 | rage/anger |
| p. 6 | foul/unpleasant, nasty | p. 19 | calm/peaceful |
| p. 6 | smell/odor | | quiet |
| p. 8 | heap/pile | p. 20 | hacking/chopping |
| p. 8 | tampering/bothering | p. 21 | loaded/filled |
| p. 8 | clutching/holding, gripping | p. 21 | scream/shout |
| p. 8 | glared/stared | p. 21 | rubbish/garbage |
| p. 8 | yelled/shouted | p. 22 | dilemma/difficulty |
| | | p. 22 | antidote/remedy |
| | | p. 23 | reluctant/unwilling |
| | | p. 24 | grin/smile |

ANTONYMS:

- | | | | |
|-------|---------------------------|-------|-------------------------------|
| p. 2 | front/behind | p. 12 | laughter/crying |
| p. 2 | shiny/dull | p. 14 | pulled/pushed |
| p. 4 | expensive/cheap | p. 14 | faster/slower |
| p. 4 | sullen/cheerful | p. 15 | started/stopped |
| p. 4 | quiet/noisy | p. 15 | find/lose |
| p. 6 | foul/pleasant | p. 16 | old/young |
| p. 6 | empty/fill, full | p. 16 | helped/unhelpful |
| p. 6 | interesting/uninteresting | p. 16 | ran/walked |
| p. 6 | pleased/displeased | p. 19 | before/after |
| p. 8 | straight/crooked | p. 22 | inside/outside |
| p. 8 | yelled/whispered | p. 23 | under/over |
| p. 8 | innocently/guilty | p. 23 | unmentionable/
mentionable |
| p. 10 | appeared/disappeared | p. 24 | smiled/frowned |
| p. 11 | covered/uncovered | p. 24 | wonderful/awful |
| p. 11 | short/tall | p. 24 | huge/tiny |
| p. 11 | short/long | | |
| p. 12 | lovely/ugly | | |

Endings with variant spellings:

- | | | | |
|----------|-----------|----------|-------------|
| allowed | sneaking | shouted | interesting |
| getting | mixed | appeared | tampering |
| losing | closely | argued | innocently |
| wailed | added | frothed | exclaimed |
| standing | clutching | covered | absolutely |
| rushed | glared | teased | completely |
| decided | yelled | growing | staggered |

mowed	tripping	returned	hacking
hairy	trying	horrified	shaved
lovely	helped	started	loaded
roared	screamed	reassured	dumping
pulled	shrieking	cutting	finally
seemed	reached	cried	feeling
screwed	muttered	daring	brightly
turned	praying	sitting	changed
smiled	worked		

Classify words according to the following spelling patterns:

base stays	drop the	double final	change y
<u>the same</u>	<u>silent e</u>	<u>consonant</u>	<u>to i</u>

WRITING SUGGESTIONS:

1. Write about a time you tried to be helpful, but it didn't work out as you had planned. Or write about a time someone tried to help you, but you preferred to do it yourself.
2. Make a list of things you like to do for yourself. Make a list of things you like to have help with.
3. George decided that he liked himself even though he wasn't perfect. Write a letter to your teacher, parents or friends telling them all of your good points. Sell them on YOU as a person.

COMPARISON/CONTRAST:

<u>Busy Baby</u>	-	Joy Cowley (fluency)
Main Idea		Fantasy/Reality
Setting		Problem/Solution
Characters		Mood/Emotion
Actions		Text/Illustrations

RELATED READING:

Books:

Morning Bath - Joy Cowley
Tales for the Perfect Child - Florence P. Heide

Poetry:

Light in the Attic - Shel Silverstein
 Headache (p. 115)
 Whatif (p. 90)

- Where the Sidewalk Ends - Shel Silverstein
Garden (p. 61)
Helping (p. 101)
The Long-Haired Boy (p. 137-139)
LOVE (p. 95)
Tight Hat (p. 83)
- Laughing Giraffes
The Hairy Dog - Herbert Asquith (p. 3)
- Something Big Has Been Here - Jack Prelutsky
I Am Growing a Glorious Garden (p, 12)
Why Do I Water My Flowers? (p. 142)
- The New Kid on the Block - Jack Prelutsky
Be Glad Your Nose Is On Your Face (p. 64)
Cherries' Garden Gala (p. 80-81)
Floradora Dee (p. 108-109)
I Found a Four-Leaf Clover (p. 74-75)
I've Got an Incredible Headache (p. 46)
I'm the Single Most Wonderful Person I Know (137)
I Wonder Who Dad Is So Thoroughly Mad (p. 11)
- Random House Book of Poetry for Children
Green Stems - Margaret Wise Brown (p. 72)
A Bug Sat in a Silver Flower - Karla Kuskin (73)
Flowers Are a Silly Bunch - Arnold Spilka (p. 92)
Mr. Bidery's Spidery Garden - David McCord (192)

THE EMPEROR PENGUIN

Maggie Blake
John Rignall

POETRY:

Jellyfish Stew

	<u>Spellings of oo</u>	
Jellyfish stew,	stew	
I'm loony for you,	loony	
I dearly adore you,	you	
oh, truly I do,	truly	loony
you're creepy to see,	do	smelly
revolting to chew,	chew	soggy
you slide down inside	oodles	creepy
with a hullabaloo.	goo	belly
	glue	jellyfish
You're soggy, you're smelly,	noodles	
you taste like shampoo,	prunes	
you bog down my belly	shoe	
with oodles of goo,	oozy	
yet I would glue noodles	spoonful	
and prunes to my shoe,	shampoo	
for one oozy spoonful	hullabaloo	
of jellyfish stew.		

Jack Prelutsky
The New Kid on the Block

POST-READING QUESTIONS:

Where have you seen penguins? (Sea World, zoo)
Brainstorm and record things the class already knows
about penguins. As a group, list questions the
children would like answered about penguins.

VOCABULARY:

Antarctica, harsh, emperor, waddle, stumpy, squat,
awkward, whirr, colony, breeding, gorge, krill, squid,
whining, couple, lurk, plunge, lunge, topple, floes,
hurtling, huddle, accompany, frolic, nursery

PURPOSE STATEMENT:

Read to find out facts that you already know about
penguins and facts that are new information to you.

ANALYTICAL-INTERPRETATION SKILLS:

Main Ideas: This book is about where penguins live,
their habits, their babies and their enemies. (Solicit
this idea from the children in their own words.)

Supporting Ideas: Students write sentences of new facts they have learned about penguins.

Sequencing: Sequence learned facts according to the text. Make a simple outline of the important ideas in the book to decide if the events can be rearranged without disrupting story flow. Discuss if any of the ideas can be left out of the book.

Setting/Time: Where does this story take place? Could the setting be changed? With what season does this book begin? (winter) With what season does the book end? (summer) At the book's conclusion, what season will soon be coming again to the Antarctica?

Characters: Name the animals talked about in this book. (father, mother and baby emperor penguins; orca whales; leopard seals) Which animal is the book's focus? Which animal interests you the most?

Fantasy/Reality: Is this book fantasy or real? Tell the most interesting fact you have learned in the book. Discuss the elements of non-fiction.

Cause/Effect: What causes the father penguins to stand quietly in the frigid winter temperatures with sheets of snow pelting their bodies? (Discuss using sentence context for difficult vocabulary.) What causes penguins to go feeding in large groups? What effect would the cold ice have on the eggs? What effect does a whale have on a floating ice chunk when he swims below it? What causes it to be a long way from the penguin colony to the water? (p. 11)

Problem/Solution: What problems do penguins have? Find the page number that tells their solution to:
keeping warm. (p. 8)
keeping their balance when they walk. (p. 4)
protecting their eggs. (p. 12, 17, 18)
protecting themselves from enemies. (p. 22)

Predictions/Conclusions/Inferences: How do you think the mothers know when it is time to return to the waiting fathers and the hungry babies? How do the penguins know when it is time to begin their march to the breeding grounds? (Discuss animal instinct.) It doesn't tell you in the book how the mothers feed their babies after returning from their feeding trip. Can you predict how they feed their babies? (p. 19) Why do you think these birds cannot fly? (p. 6) What might these animals use to defend themselves? (beaks) Can you find that information in the book or is that our assumption?

Author/Illustrator Style: Why do you think the author wrote this book? How would the author have gotten information for her book? Do you find any fantasy parts in the book? Could the words in this book stand alone without the pictures to give you facts about these animals? Do the illustrations help you? How? How did the author let you know when time changes (seasons) were taking place in the book? (winter, spring, summer) How is the picture on the front cover of the book different from the pictures inside the book? If the author was here, what questions would you ask?

Classification: List penguin activities according to winter, spring, and summer seasons.

Skimming: Find and read the page that tells -
what the mother penguins do after they lay their egg.
how old the babies are when they can go fishing with their parents.
when the penguins begin their march to the breeding grounds to lay eggs.
how penguins walk.
what penguins do in the summer. (p. 14 & 30)
what kind of swimmers penguins are.
how orca whales catch penguins for lunch.
how long the fathers go without food while they keep the eggs warm.
how the mothers transfer the egg to the fathers.
what Antarctica is like.

Mood/Emotions: Does this book cause you to have any particular feelings? Do you think it is the author's focus in writing this book to create emotion in the reader or to explain about penguins? Do the words themselves express feeling or is the author simply stating facts?

Personification: Do these animals take on any real characteristics of people? (Compare to Geraldine's Big Snow by Holly Keller.) How would this book be different if the animals were personified?

POST-READING QUESTIONS:

What do you like about non-fiction books? Do you prefer non-fiction or fiction stories? What questions do you still have that need answers? Antarctica is called a desert of ice. Do you know of any other deserts? Can you find an Index in this book? (Teach the skills necessary for understanding use of the Index.) What non-fiction books have you read for real information? What subjects interest you that a book would provide you with answers?

Possessives - other's voices (p. 10)
year's egg (p. 10)
mates' feet (p. 12)
fathers' turn (p. 20)
water's edge (p. 23)

WRITING SUGGESTIONS:

1. Make a book of facts learned about penguins to share with other classes.
2. Choose a picture in the book and write a dialogue (conversation) for the animals. Use quotation marks.
3. Write a fiction story about two penguins. Develop a main idea, setting, characters, actions, a problem and a solution.

RELATED READING:

Books:

Who Sank the Boat - Pamela Allen
The Jacket I Wear in the Snow - Shirley Neitzel
A House for Hermit Crab - Eric Carle
Mama, Do You Love Me? - Barbara M. Josse
The Mitten - Jan Brett
The Owl and the Pussycat - Jan Brett
The Rainbow Fish - Marcus Pfister

* NON-FICTION

The Panda - Brian/Jillian Cutting
Why Do Polar Bears Like the Arctic? - Latham/Sloan
Did You Know? - Brian/Jillian Cutting
Mystery Monsters - David Drew
I Spy - David Drew
The Humpback Whale - John Lockyer

Poetry:

Something Big Has Been Here - Jack Prelutsky
I Am Sitting Here and Fishing (p. 112)
* Unhappy South Pole Penguin (p. 33)
The New Kid on the Block - Jack Prelutsky
Bulgy Bunne (p. 56)
Do Oysters Sneeze? (p. 20)
Never Mince Words with a Shark (p. 89)
The Underwater Wibbles (p. 16)
A Light in the Attic - Shel Silverstein
Anchored - (p. 51)
Fancy Dive - (p. 30)
Captain Blackbeard Did What? (p. 104)
Hula Eel (p. 109)
It's All the Same to the Clam - (p. 108)
Pirate - (p. 49)

Where the Sidewalk Ends - Shel Silverstein

- Captain Hook (p. 18)
- Crocodile's Toothache (p. 66)
- Homemade Boat (p. 12)
- I Won't Hatch! (p. 127)
- Pirate Captain Jim (p. 144)
- Minnow Minnie (p. 105)
- Sleeping Sardines (p. 54)
- The Silver Fish (p. 148)

Random House Book of Poetry for Children

- River Winding - Charlotte Zolotow (p. 28)
- Sea Shell - Amy Lowell (p. 29)
- Seal - William Jay Smith (p. 62)
- The Shark - Lord Alfred Douglas (p. 78)
- Fishes' Evening Song - Dahlov Ipcar (p. 78)
- Sea Gull - Elizabeth Coatsworth (p. 84)
- The Sandpiper - Frances Frost (p. 84)
- The Owl and the Pussy-Cat - Edward Lear (175)
- Did You Ever Go Fishing? - Anonymous (p. 180)
- Beela by the Sea - Leroy F. Jackson (p. 180)
- If Once You Have Slept on an Island -
Rachel Field (p. 221)



READING

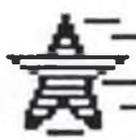
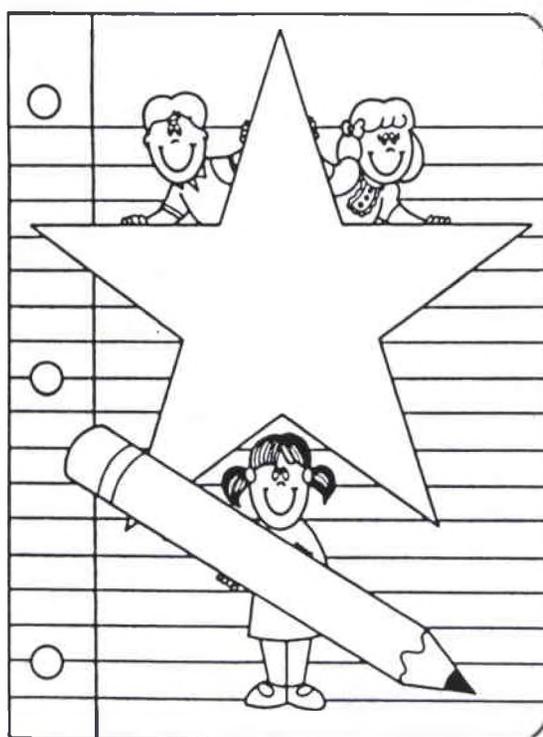
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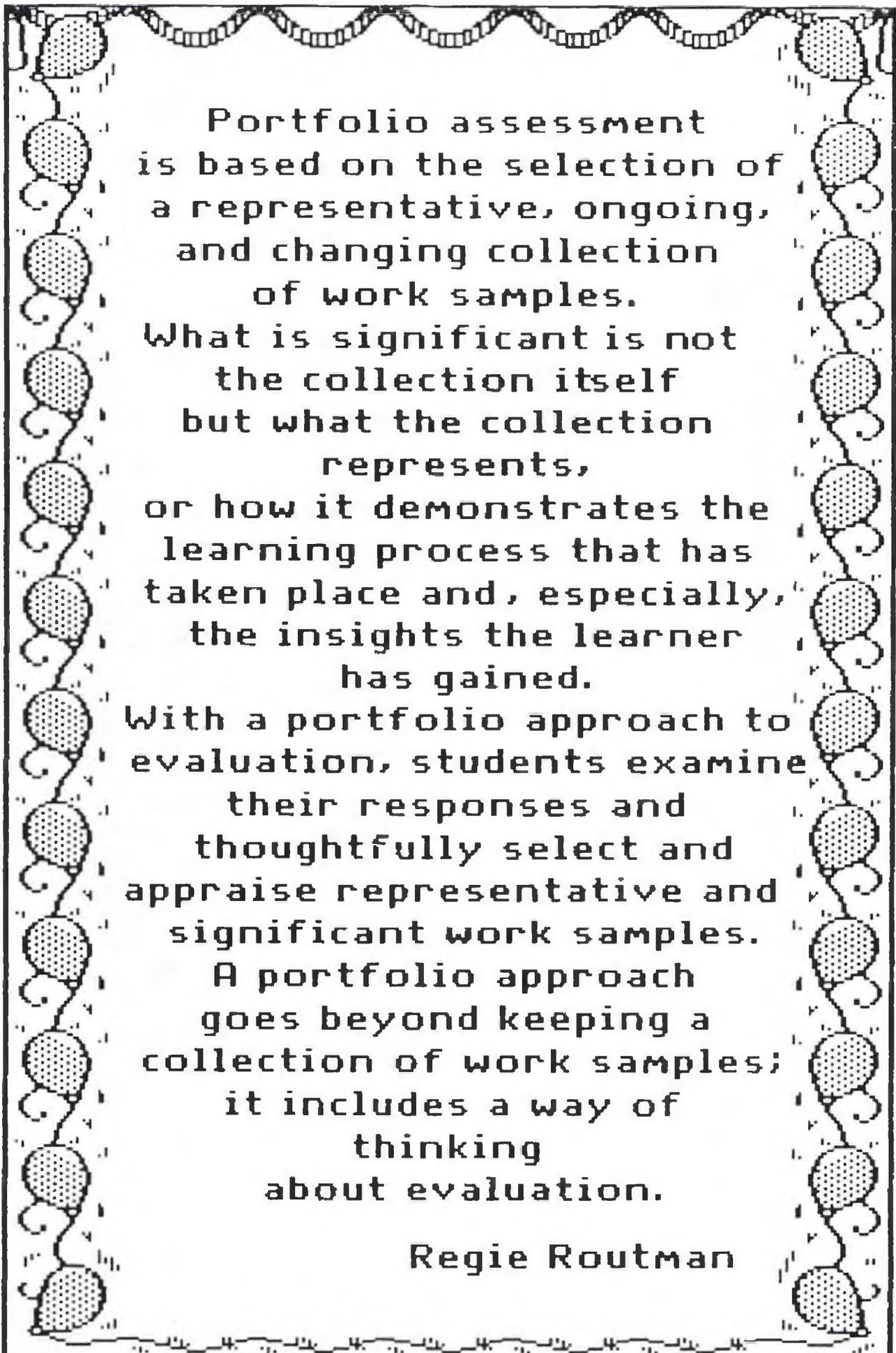
WRITING

ASSESSMENT

with

PORTFOLIOS





Portfolio assessment
is based on the selection of
a representative, ongoing,
and changing collection
of work samples.

What is significant is not
the collection itself
but what the collection
represents,
or how it demonstrates the
learning process that has
taken place and, especially,
the insights the learner
has gained.

With a portfolio approach to
evaluation, students examine
their responses and
thoughtfully select and
appraise representative and
significant work samples.

A portfolio approach
goes beyond keeping a
collection of work samples;
it includes a way of
thinking
about evaluation.

Regie Routman

Assessment and Evaluation Plan
Teacher as 'Reflective Decision Maker'

The assessment instruments will be used as tools for helping children see their own strengths, their growth and self-evaluation opportunities in the reading and writing processes. The portfolio will be a vehicle for students to envision themselves as authentic readers and writers.

The assessment collected will assist the Chapter teacher in improved communication with classroom teachers pertaining to student strengths, needs and intervention. It will be a tangible record for parent-teacher conferences providing insightful documentation of student work. Parents will appreciate concrete evidence of mastered skill development and skills yet to be learned.

The portfolio in the Chapter room will be viewed by administrators and state examiners as a powerful means of teacher knowledge of child literacy development and of specific child literacy concerns. It will be a learning tool for other teachers who are interested in alternative assessment.

The portfolio data will give the Chapter teacher direction as to curriculum planning for individual needs. It will document mastery, partial mastery or non-mastery of strategies and skills to determine 'next-step' instructional goals. Intervention through group instruction or individual 'mini' lessons will be noted and planned for.

Teacher Goals for Reading and Writing Behaviors

1. Students will see themselves as authentic readers and writers.
2. Students will experience process learning by uniting function and form in relevant, meaningful context.
3. Students will be given ownership, choice and responsibility in literacy growth.
4. Students will self-select and enjoy many literature books.
5. Students will become acquainted with authors and illustrators.
6. Students will read with synchronized and balanced semantic, syntactic and graphophonic cueing systems.
7. Students will acquire a self-improving system by rereading to self-monitor for corrections and for confirmation of accuracy.
8. Students will read for interpretive thinking skills.
9. Students will read to improve fluency.
10. Students will write for relevant communication and personal pleasure.
11. Students will write with meaning and clarity.
12. Students will self-evaluate to revise and edit.
13. Students will share writing pieces.
14. Students will be confident risk-takers in reading and writing.

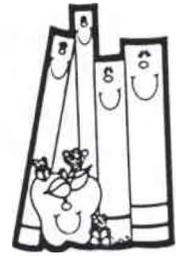
Provisions for Child Ownership

1. Portfolios will be given artistry design according to the child's own interpretation.
2. Portfolios will be accessible to the child.
3. Portfolios may be 'checked-out' for home involvement.
4. Portfolios may be shared with friends or with teachers according to the child's wishes.
5. The teacher will 'ask' the child to share the portfolio with her/him.
6. The child will be given self-selection of take-home library books.
7. The student will record for himself/herself the book titles, authors and dates of literature pieces read.
8. The student will be provided two or three writing response choices or may develop an idea of his/her own choosing.
9. The child will be responsible for portfolio handling during conferences.
10. The child will be responsible for explaining the contents of the portfolio to parents or significant others during a conference; teacher support will be provided as needed.

Provisions for Student Self-Evaluation

1. Children will compare their Reading and Writing Survey response sheets written in September and again in May to assess their own change in attitude and literate growth.
2. Students will be responsible for logging their own list of book titles read at school and at home.
3. Children will listen to tape recordings of their oral reading from literature books. The child will use the Tape Recording Rubric to self-evaluate reading behaviors.
4. Students will be made aware of their own self-evaluation by the teacher pointing out the child's personal self-monitoring system in reading behavior when he/she rereads to self-correct or self-confirm. Running Record information will be shared with the student.
5. Students will engage in editing, revising and peer conferencing as well as teacher conferencing.
6. Students will maintain skills checklists for writing observation of strengths.
7. Students will use the form "Thinking About...My WRITING Work" as a self-evaluation of their own compositions.
8. Students will compare their own writing pieces for observed growth in writing skills.
9. Students will document what they think their piece of original writing shows about their growth.
10. Students will log their own list of original writing composition titles.

READING



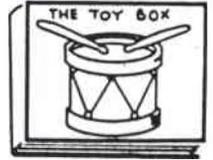
PORTFOLIO
ASSESSMENT



STUDENT READING SURVEY

Name: _____ Date: _____

1. How did you learn to read?
2. What is your favorite kind of book?
3. Who is your favorite author?
4. What books have you reread? Why do you reread them?
5. How many books do you think you've read in the last year?
6. Does your family own books at home? Do you own books and keep them in your room?
7. How often do you visit the library?
8. Do you like it when your teacher reads to you?
9. Given a choice, would you rather watch TV or read?
10. What do you think a good reader is?
11. Do all people need to learn to read?
12. Is it important to learn to read? Why or why not?



Parent Survey

To help me better understand the needs of your child, please take a few minutes to complete the questionnaire.



Compared to last year, I feel that . . .

	Increased Greatly	Increased	Remained the Same	Decreased	Decreased Greatly
The amount of time my child reads for pleasure at home has . . .					
My child's interest in books has . . .					
My child's reading ability has . . .					
My child's enthusiasm for reading has . . .					
The number of books my child has purchased has . . .					
The amount of time my child writes for pleasure has . . .					
My child's interest in writing has . . .					
My child's writing ability has . . .					
My child's enthusiasm for writing has . . .					

Based on your answers to the questions above, what do you feel has contributed most to your child's attitude toward reading and writing?

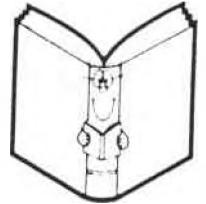
Additional Comments:



Learning is . . .



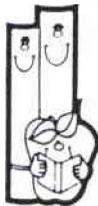
READING TOGETHER !!



I listened to _____
child

read _____
book title

on _____
date



adult signature

I enjoyed this book because

or

I didn't care for this book
because _____

Reading Response Log

Name _____

Title _____

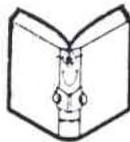
Author _____

Illustrator _____



Respond to the Book

Teacher Reply





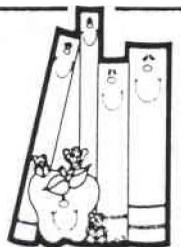
Books I Have Read!

Name: _____

Title

Date

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____



Story Map Outline

Name _____

Title _____ Author _____

Genre _____

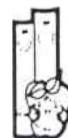
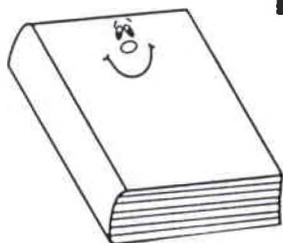
Setting (Where? When?)

Characters (Who?)

Problem (What is the main problem?)

Solution (How is the problem solved?)

TAPE RECORDING



Name: _____

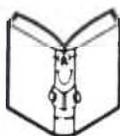
Book: _____

Scale: 5 → 1

1. * Did my reading make sense?

2. Did I make good predictions
when I was stuck? _____

3. Did I make a rerun of the
sentence to help myself?



4. Did I self-correct words that
didn't match the letters? _____

5. Did my reading sound smooth
as if I were talking the story?
Was I fluent? _____

6. When I read I need to _____

TAPE RECORDING

Name: _____

Book: _____

Scale: 5 → 1

1. Did my reading make sense?

2. Did I make good predictions when I was stuck? -----
3. Did I make a rerun of the sentence to help myself?

4. Did I self-correct words that didn't match the letters? ____
5. Did my reading sound smooth as if I were talking the story? Was I fluent? -----
6. When I read I need to -----

Teacher

Evaluation

Notes of reading behaviors:

<input type="radio"/>	
<input type="radio"/>	
<input type="radio"/>	

TEST #1 LETTER IDENTIFICATION SCORE SHEET

TEST SCORE

/54

Date: _____

Name: _____

School: _____

Recorder: _____

Classroom Teacher: _____

	A	S	Word	I.R.		A	S	Word	I.R.
A					a				
F					f				
K					k				
P					p				
W					w				
Z					z				
B					b				
H					h				
O					o				
J					j				
U					u				
					a				
C					c				
Y					y				
L					l				
Q					q				
M					m				
D					d				
N					n				
S					s				
X					x				
I					i				
E					e				
G					g				
R					r				
V					v				
T					t				
					g				
					TOTALS				

Confusions:

Letters Unknown:

Comments:

Recording:

A Alphabet name response:
checkmark

S Letter sound response:
checkmark

WORD Record the word
the child gives

IR Incorrect response:
Record what the child
says

RUNNING RECORD

Lesson No. _____

NAME: _____

TEXT LEVEL

RR TEACHER: _____

DATE: _____

Scores: RUNNING WORDS _____ ERROR RATE 1: ACC. % SC RATE 1:

ANALYSIS OF ERRORS
Cues used and cues neglected Easy 95-100% Inst. 90-94% Hard 50-89%

CROSS CHECKING ON CUES

PAGE	TITLE AND LEVEL:	TOTALS		CUES USED	
		E	SC	E	SC

MONTHLY RUNNING RECORD SHEET



Year:

Name:

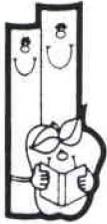
Month	Title	Level	S/US	Accuracy	S.C.	Comment
January						
February						
March						
April						
May						
June						
July						
August						
September						
October						
November						
December						

A running record is taken each month. The results are recorded as in the sample sheet above and specific comments are made about the child's reading behavior.

SC: Self-correction. S/US: Seen/Unseen.

Reprinted from Whole Language Evaluation: Reading, Writing and Spelling

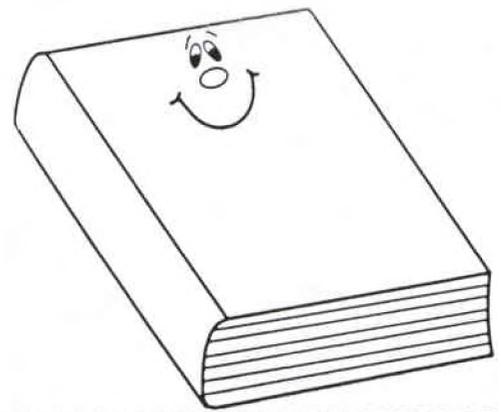
My teacher
noticed about
ME . . .



CHAPTER ONE

READING CHECKLIST

Early Emergent



NAME: _____

Grade : _____

Year: _____

B - Beginning
 D - Developing
 S - Secure
 N - Needs Improvement

* EARLY EMERGENT

* ATTITUDE:

enjoys/interest in books				
borrow books eagerly				
contributes to shared-reading experiences				
responds productively in community talk				
listens attentively to class activities				

* CONCEPTS ABOUT PRINT

pretend or memory reads to approximate text				
understands that print contains message				

READING
Early Emergent

understands directional conventions				
concept of spacing				
concept of "word"				
concept of "letter"				
concept of "sentence"				
one-to-one correspondence				
identifies letter names				
identifies letter sounds				
concept of "." and "?"				
recognizes some high-frequency words				
recognizes similarities in words				
concept of rhyming words				
demonstrates print concepts in writing				

* READING STRATEGIES & COMPREHENSION

During reading: expects text to make sense/meaning				
takes risks to make predictions				
illustrations to predict				
meaning/structure cues to predict				
initial graphophonic cue to predict				
final graphophonic cue				
understands cross-checking				
After reading: can retell story in own words:				
main idea				
characters				
details				
sequence				

READING
Early Emergent

setting				
problem/solution				
* SHARED BOOK EXPERIENCE				
involved with text: shows response				
makes comments/questions about the story				
makes predictions				
joins in during subsequent readings				
attends to print with comments or questions				
attends to illustrations with comments/questions				
retains some high- frequency words				
uses fluent behaviors				
asks to hear story again				



CHAPTER ONE

READING CHECKLIST

Emergent

Early



NAME: _____

Grade: _____

Year: _____

B - Beginning
D - Developing
S - Secure
N - Needs Improvement

* EMERGENT
* EARLY

* ATTITUDE

enjoys/interest in books				
borrow books eagerly				
view self as reader				
contributes to group work				
responds productively in community talk				
listens attentively				
stays on task				

Maintains silent reading productively				
* READING STRATEGIES				
expects the text to make sense				
more concerned with meaning; not words or letters				
takes risks as reader - predictions/discussions				
uses MEANING cues				
uses STRUCTURE cues				
uses GRAPHOPHONIC cues				
CROSS-CHECKING cues; cue integration				
notices/self-corrects miscued predictions				
uses fluent phrasing				
uses good expression				

READING
Emergent/Early

reads punctuation cues				
retains many high-frequency words				
recognizes fiction/non-fiction				
* WHEN IN DIFFICULTY				
predicts with illustration				
RERUNS to SC and self-confirm				
uses initial letter/cluster to predict				
processes word "chunks"; word structure cues (bases, endings, etc.)				
sounds out words				
uses meaningful substitute				
reads on to end of sentence to gain meaning				

* COMPREHENSION

retell story in own words				
recognizes main idea				
recalls details				
describes setting				
identifies characters: main and supportive				
sequence story events				
identifies problem/solution				
makes inferences, conclusions, predictions				
understands plot development				
makes comments/questions about the story				
makes comments/questions about the print				
writes responses to literature				

CALIFORNIA ACHIEVEMENT

Level _____

Child's Name _____

TEST	# of items	# correct	scale sc.
VOCABULARY			
COMPREHENSION			
TOTAL			

Needs Assessment

Program Modification

Pretest date _____

Post-test date _____

199

Teacher: _____

Grade: _____

% rank	NCE	NCE + / -
/	/	
/	/	
/	/	

California Achievement
Level ____ Form ____



Child's Name _____

Grade _____

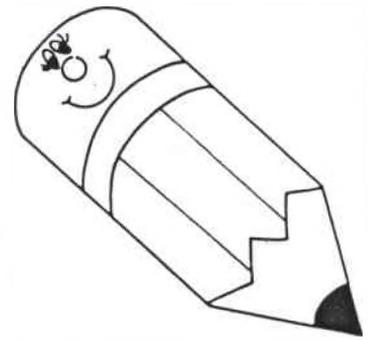
Teacher _____

Test	Date	Number of Items	Student Correct Responses	Scale Score	Grade Equivalent	% rank	Stanine	NCE	NCE gain or loss
Vocabulary									
Comprehension									
Total Reading									

Needs Assessment:

Program Modification:

WRITING



PORTFOLIO
ASSESSMENT





"They are surprised
and pleased to discover
that people enjoy hearing
about episodes
in their lives,
and they begin to
write long accounts
of interesting
experiences.

Spelling, handwriting,
and mechanics
are learned on the job
in the process of
expressing.
If the writing continues,
the rest will follow.
If it doesn't,
there won't be
anything
to spell
or punctuate."

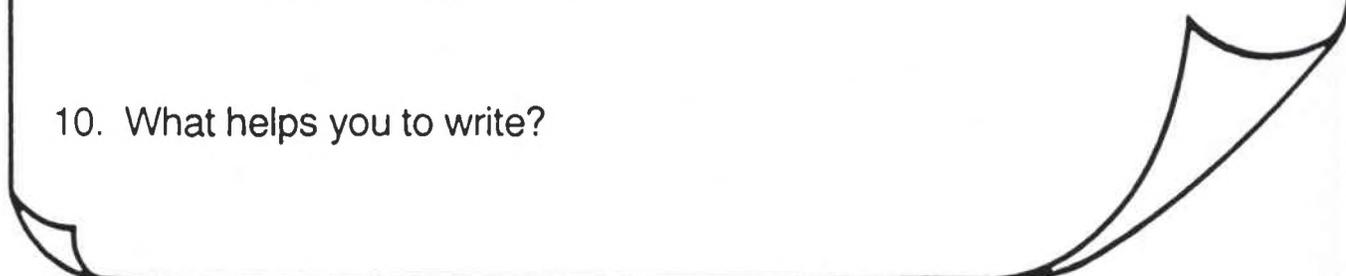
Ken Goodman

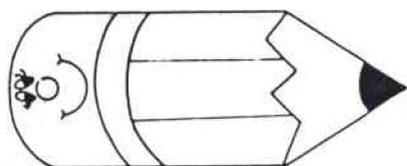


Writing Survey

Name: _____

Date: _____

1. Do you consider yourself an author? Why? Why not?
 2. Why do you think people write?
 3. Do you think most people like to write?
 4. Do your parents write? If so, what do they usually write?
 5. Who is your favorite author? Why?
 6. Are there any books by a particular author that have changed the way you write?
 7. How do you decide what you're going to write about?
 8. What are your favorite topics to write about?
 9. When and where do you like to write?
 10. What helps you to write?
- 



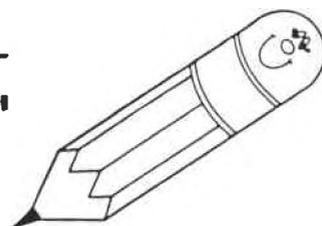
Thinking About . . . My WRITING Work

Name: _____

Scale: 5 → 1

1. Does my writing make good sense? _____
2. Does my writing have my OWN ideas with some interesting supporting ideas? _____
3. Does my writing have a beginning, middle and an end? _____
4. Does my writing have "super" words in it? _____
5. Does my writing have spaces, capital letters and the right punctuation? _____

. ? ! , " "



Thinking About . . .
My WRITING Work

Name: _____

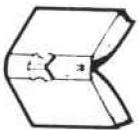
Scale: 5 → 1

1. Does my writing make good sense? _____
2. Does my writing have my OWN ideas with some interesting supporting ideas? _____
3. Does my writing have a beginning, middle and an end? _____
4. Does my writing have "super" words in it? _____
5. Does my writing have spaces, capital letters and the right punctuation? _____

. ? ! , " "

Observation of
writing behaviors:

<input type="radio"/>	
<input type="radio"/>	
<input type="radio"/>	



Student Comment:

I think this piece of

writing shows _____

Parent comment:

I think this piece of

writing shows _____

Teacher comment:

I think this piece of

writing shows _____



EDITING CHECKLIST



Title _____

Name _____ Date _____

* Capitals:

- __ Each sentence starts with a capital.
- __ Special naming words have capitals.
- __ Important words in the title have capitals.

* Punctuation:



- __ Each sentence ends with a . ? or an !.
- __ An apostrophe shows ownership or a contraction.
- __ Commas separate words that make a list.
- __ Quotation marks show where talking starts and stops.

“ ”

* Check:

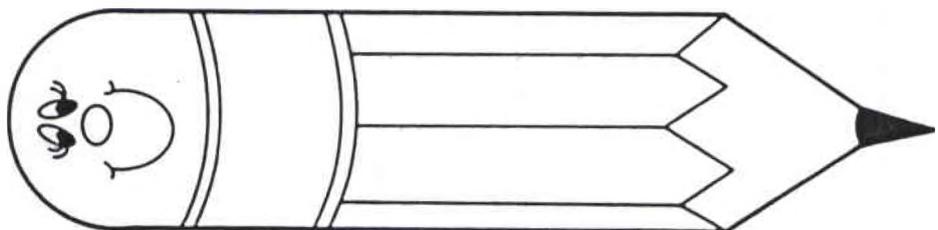
- __ Does this story make sense?
- __ Interesting ideas are added.
- __ Ideas follow in sequence.
- __ Some 'super' words are used.
- __ Spelling has been checked.

“Skills I Am Able to Do” Charts

At the back of the child's written-language book paste “Look, I Can” or “Skills I am able to do” charts. After “conferencing” with the child, assist in filling in the checklist. Discuss with the child what he or she can do. Direct the child to think about what he or she needs to learn next.

<i>Look, I Can</i>									
Write letters									
Leave spaces									
Write the first letter in a word									
Write the last letter in a word									
Write some middle letters in a word									
Write some whole words									
Put a period and a capital letter in the right place									
Write one sentence									
Write two sentences									
Write three or more sentences									

Use at Emergent Level



Skills I Am Able to Do

Story Type

RP = Report R = Retelling
 I = Imaginative D = Diary Writing
 L = Letter P = Poem

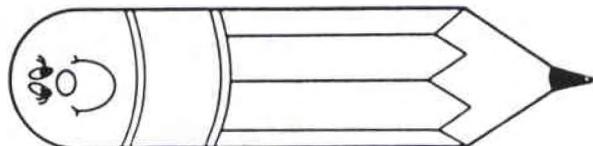
Type										
Use periods										
Use capital letter for beginning sentence										
Use capitals for names										
Use interesting sentence starters										
Recognize errors										
Correct spelling										
Use speech punctuation										
Use paragraphs										
Use "super" words										

Use at Early-Fluency Level

Date or color a square each time the child has successfully used the skill in his or her written work.

When the line is completely filled in, the child can be assured he or she has mastered that skill

Under "Type" in "Skills I Am Able to Do", indicate the type of story the child has written. This will indicate whether the child is using a variety of genre.



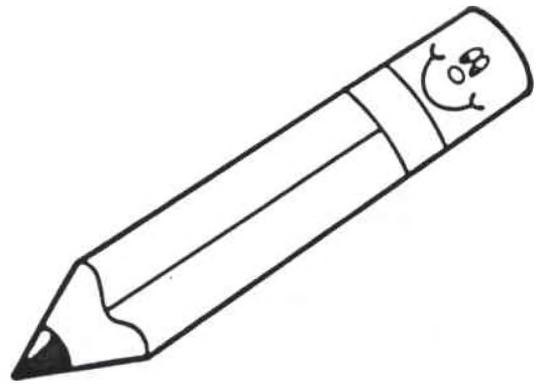
<input type="checkbox"/>	
<input type="checkbox"/>	
<input type="checkbox"/>	

CHAPTER ONE

WRITING CHECKLIST

EARLY Emergent

Emergent



NAME: _____

Grade: _____

Year: _____

- B - Beginning
- D - Developing
- S - Secure
- N - Needs Improvement

** EARLY EMERGENT
* LANGUAGE STRUCTURE

pictorial representation for writing				
scribble/symbol "pretend" writes				
forms some letters correctly/ handwriting				
uses random, invented letters for stories				
linear directional movement				
groups of letters written with spacing (representing words)				

WRITING
EARLY Emergent/Emergent

some letters represented correctly (sound/symbol)				
understands that writing symbolizes talking				
able to copy words or a simple sentence				
writes a recognizable word of own choosing				
understanding of sound/symbol correspondence				
attempts approximations knowledgeably				
attempts a simple sentence with inventions				

** EMERGENT

* MESSAGE STRUCTURE

self-selects own topic				
needs story prompts				
personal voice in writing				

WRITING
EARLY Emergent/ Emergent

takes risks in writing				
writes one sentence description of picture				
correlation between story read back & actual text				
correct words or good approximations interspersed in right places; writing reasonably matches print				
retells own experiences in writing				
illustrations match text				
uses a character				
story makes good sense				
uses complete simple sentence structure				
rereads to confirm meaning and sense				
writes multi-sentences				
writes a title				

WRITING
EARLY Emergent/ Emergent

demonstrates simple beginning, middle, end				
shares writing w/ others				
contributes to class shared-writing				
writing is meaningful and enjoyable				
* EMERGENT				
* ORGANIZATION				
directional pattern				
spacing between words				
spatial relationships: letter size/position				
upper/lower case letters in relevant places				
attempts simple editing (circles approximations)				
stays on task				

* SPELLING

accurate sound/symbol relationships in spelling				
initial consonants				
final consonants				
medial consonants				
vowels:				
approximations				
correct vowel				
blends				
digraphs				
endings				
knows useful spelling "chunks"				
confident attitude for invented spelling				
spells some high-frequency words				

* CAPITALIZATION

WRITING
EARLY Emergent/ Emergent

Capitals: proper nouns				
I				
beginning of sentence				
* PUNCTUATION				
periods				
question marks				
exclamation points				
quotation marks				
punctuates stories of two or more sentences				



CHAPTER ONE
 WRITING CHECKLIST
 Early
 Early Fluency



NAME: _____

Grade: _____

Year: _____

B - Beginning
 D - Developing
 S - Secure
 N - Needs Improvement

* EARLY
 EARLY FLUENCY

* MESSAGE STRUCTURE

self-selects own topic				
needs story prompts				
personal voice in writing				
approximates conventional form: matches more or less intended message				
writing makes sense				
developed writing topic w/ supporting details				
developed beginning, middle, end				

WRITING
Early/ Early Fluency

writes title				
illustrations match text				
logically sequenced				
uses interesting words				
varies sentence beginnings				
varies sentence ideas				
develops characters				
uses complete simple sentences				
uses complex sentences				
takes risks in writing				
rereads to confirm sense				
shares writing with others				
contributes to shared writing experiences				

WRITING
Early/ Early Fluency

writing is meaningful and enjoyable				
--	--	--	--	--

* ORGANIZATION

consistent word spacing				
upper/lower case in relevant places				
attempts to revise ideas				
attempts to edit				
stays on task				

* SPELLING

sound/symbol relationships: vowels				
blends				
digraphs				
diphthongs				

WRITING
Early/ Early Fluency

suffixes				
knows useful spelling "chunks"				
confident attitude for invented spelling				
marks approximations for later checking				
moving toward conventional spelling				
uses more correct spelling than approximations				
spells many grade- level words correctly				
* CAPITALIZATION				
proper nouns				
beginning sentences				
* PUNCTUATION				
periods				
question marks				

WRITING
Early/ Early Fluency

exclamation points				
quotation marks				
commas				
apostrophes				
punctuates multi-sentence stories				

Evaluating Creative Writing

	Ideas	Organization	Word Choice	Sentence Structure	Mechanics
4	Fresh, original Focuses on topic Supporting details	Ideas connected Strong beginning, middle, end Sequenced & logical	Wide variety used Consistent and appropriate usage Words "enhance" ideas	Clearly written Complete sentences Variety of sentence length	Few or no errors
3	Some original ideas General focus on topic Most supporting details included	Most ideas connected Good beginning, middle, end Most ideas sequenced & logical	Some variety Mostly consistent and appropriate Words generally support ideas	Most sentences clearly written Simple sentences Some variety of length	Some errors
2	Few original ideas Moves away from focus Few supporting details	Some ideas connected Attempts beginning, middle, end Not always sequenced & logical	Common word choice Some appropriate word choices Little use of descriptive words	Some unclear sentences Run-on, fragmented, sentences Little variety	Many errors
1	Incomplete ideas Unfocused Lacks details	Few ideas connected Lacks beginning, middle, end Little sequence & logic	Limited word choice Inappropriate word choices No attempt at descriptive words	Sentences not clear Frequent fragmented sentences No variety	Serious errors No variety
0	No attempt	No attempt	No attempt	No attempt	No attempt

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CHAPTER V

SUMMARY AND IMPLICATIONS FOR PRACTICE

Summary

In Chapter I, the writer described the cueing systems, researched by Dr. Marie Clay, that beginning readers must learn to integrate in a synchronized response in order to reproduce text accurately. Instructional methods, materials and procedures in the Chapter One classroom were reported as typically characteristic of the good teaching that Chapter One had traditionally understood to be. This writer proposed the development of a handbook that would integrate analytical-interpretive thinking skills as well as language subskills into the context of genuine children's literature. Definitions of terms specific to the text of this project were provided for reader clarity. The assumptions the writer has made as to implied reader agreement were stated as well as limitations of the handbook's applicability in practice. This study was said to be significant as a means to facilitate, integrate and organize Chapter One curriculum.

In Chapter II, the writer reviewed current literature comparing traditional and whole language program instruction as it relates to integrating skill and strategy teaching with at-risk readers and writers. The whole language philosophy was explored as it advocates the conditions of natural language learning within meaningful context.

Educational practices used with at-risk readers were examined as being an influence upon effective and ineffective reading strategies. Characteristics of reading behaviors were described at each developing stage of text complexity. The interrelatedness of language arts higher-order skills and subskills were approached within the framework of being interwoven into the literature study, not to be taught as artificial separations. Assessment and evaluation issues were researched from the perspective of traditional versus holistic measurement indicators.

In Chapter III, the writer wrote in detail the methods used to design a handbook that would demonstrate the teaching of language arts skills in a comprehensive and integrated approach using selected pieces of children's literature as a focus. The characteristics of materials to be chosen at each developmental stage of reading were addressed. Reading-related skills were profiled in a description of the instructional outline for literature selections. Assessment and evaluation tools for portfolio measurement were listed.

In Chapter IV, the writer designed a functional handbook to facilitate classroom instruction of selected literature pieces found in the North Union Chapter One collection. Literal, interpretive, critical and creative skills were developed as well as phonic analysis and word relationships in order to capitalize upon natural teaching

opportunities within each literature study. Poetry appreciation and expressive writing suggestions were given to enhance story meaning and extension. Assessment and evaluation instruments for portfolio documentation were included as a record to extend teacher observation of the child's knowledge base beyond quantitative scores on a standardized test.

Implications for Practice

It is my belief that this work will be of particular concern and assistance to those teachers who are interested in or who are transitioning toward implementing current research findings and holistic learning procedures into their instructional program. Teachers who found Chapter II informative may wish to consult the Bibliography section for further references to enhance their personal understanding of whole language principles.

Chapter One teachers who have the specific book titles demonstrated in the handbook in their library collections will find the literature outlines especially helpful; however, classroom teachers may use the format as a generic model to adjust to other book choices and to their children's unique educational needs.

Administrators will find this work of interest as a reflection of effective strategy teaching in a holistic philosophy as opposed to isolated subskill teaching with little focus on meaning. They will perceive as significant

the current research of traditional skills-based teaching versus literature-based instruction as it overwhelmingly supports the qualitative results of a nurturing natural-language environment. Parents will appreciate the value placed on the 'whole' child as approximations are encouraged in risk-free surroundings. They will delight in their child's pleasurable school experiences with reading and writing literacy.

The writer of this work found that research supported her new knowledge of the limitations of traditional Chapter One instruction with at-risk learners. After immersion in Dr. Clay's Reading Recovery theory and practice, I became acutely aware of strategy teaching in a literature curriculum as a more effective means to independence in problem solving. Contrary to traditional pedagogy, Dr. Clay discourages working at the 'word level' when the cueing systems are there to be activated in harmony to reproduce text meaningfully, accurately and efficiently. The whole language study I was later exposed to prompted my interest to research current theory and pedagogical methods as employed for professional empowerment to excite children's desire for learning through books.

As a result, my Chapter One students were given a new perspective on approaching skills learning from certainly a more enjoyable and effective slant. An appreciation for the inseparable link between reading and

writing enriched the expressive composition attempted by my classes. The children began to relax as I became more aware of the theory behind approximations and the importance of drawing upon children's strengths in the quest for meaning as the ultimate goal.

The research I have engaged in for this writing caused me to reflect upon the need for consistent teacher modeling of the abstract interpretive skills. At-risk readers have typically been drilled on primarily literal thinking. It is my intention to explore more complex thought processes as literature stories are read and analyzed for content within an interrelated approach. It is understood that at-risk readers come to text with different sophistication levels of strategies and awareness for the task. Some students have better tools to use than others and are able to apply those tools in varying degrees of flexibility and complexity. Because children arrive at text from different knowledge bases, a variety of interpretations will be honored as valid responses.

This work has refined and extended this writer's understanding of holistic language learning. My study has been intensive as well as extensive. I look forward to the process of application this coming school year; a time to stimulate children's appetite for literature, broaden their scope of analytical thinking and encourage their writing as a creative communication skill to

interconnection. The year will hold its challenges, but, as I work with the children in our 'stretch' for meaning, new heights of understanding, proficiency and enjoyment will hopefully be achieved as we confidently engage in the process of 'becoming' readers, writers and learners.

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Appendix

NORTH UNION LOCAL SCHOOLS
Competency Based Education Program
Pupil Performance Objectives (P.P.O.'s)

Teacher: _____ Competency Area _____ School Year _____ Grade _____ K _____

Course of Study Objective	II D4	II D1	II D4	IV A2	II D4	II D5	II D5	II D5	II D5	IA	IA	II D5	II D5	II C1	Instructional Activities
**P.P.O.'s on district test	**				**										1. Individual instruction 2. Use of skill grouping 3. Modification of material 4. Adjustment of instruction to learning style 5. Personalization of instruction 6. Use of correction packages 7. Use of learning contracts 8. Use of diagnostic/prescriptive teaching 9. Modeling 10. Conduct student conferences 11. Provide time in classroom for 12. Develop instructional plan with student 13. Provide independent activities coded to specific objectives 14. Provide skill practice 15. Use laboratory grouping 16. Provide coloring, a. Peer coloring b. Parent coloring c. Volunteer tutoring d. Cross-grade tutoring e. Cross-grade tutoring 17. Remedial instruction personnel 18. Use outside resource personnel 19. Other (specify)
Sequencing															
Recall Stories/Happenings															
Arrange Pictures Properly															
Arrange Numbers to 10 Correctly															
Arrange Letters in Sequence	**														
Fine Motor															
Trace Around Shapes, Letters/Numbers															
Reproduce Shapes															
Complete Pictures															
Hold Scissors Correctly															
Create 3-D Designs Build															
Place Puzzle Pieces Correctly															
Button, Zip, Tie and Snap															
Color Within Lines															
Hold a Pencil Correctly															

NORTH UNION LOCAL SCHOOLS
Competency Based Education Program
Pupil Performance Objectives (P.P.O.'s)

Teacher _____ Competency Area _____ School Year _____ Grade 1

Course of Study Objective	B2a	B2a	B2e	B2f	B2g	B2h	B2i	B2k	E.1	E.9	E.2	E.9	Instruction Activities
**=P.P.O.'s on district test Policy Goals: *The P.P.O. is adequately demonstrated for the grade level. **For each +, enter the month/year in which the P.P.O. was adequately demonstrated. Example: +10/95 --The P.P.O. is not adequately demonstrated for the grade level. Note: For each -, enter the numbers of the Intervention activities listed at the right.	**	**							**		**	**	Instruction Activities 1. Individual instruction 2. Use of skill grouping 3. Modification of material to learning styles 4. Adjustment of instruction to learning styles 5. Personalization of instruction 6. Use of corrective instruction 7. Use of self-instruction 8. Use of learning contracts 9. Use of diagnostic/prescriptive teaching 10. Conduct student conferences 11. Provide class in resource room 12. Develop instructional plan with student 13. Provide independent activities coded to specific objectives 14. Provide skill practice 15. Use incidental grouping 16. Provide tutoring: a. Peer tutoring b. Volunteer tutoring c. Parent tutoring d. Cross-grade tutoring 17. Special instruction 18. Intensive personal 19. Other (specify)
Singular Nouns													
Plural Nouns													
Compound Words													
Root Words													
Contractions													
Prefixes													
Suffixes													
Abbreviations													
Reads Basic Sight Words													
Holt Reading Series Words													
Match Words to Pictures													
Meaning from Context Clues													

NORTH UNION LOCAL SCHOOLS
Competency Based Education Program
Pupil Performance Objectives (P.P.O.'s)

Teacher _____ Competency Area _____ School Year _____ Grade 1

Course of Study Objective	F.1	F.2	F.7	F.8	F.8	F.9	F.10	F.11	G.4	C.1	C.2	C.3	C.3	C.3		
**=P.P.O.'s on district test Empty Codes: **The P.P.O. is adequately demonstrated for the grade level. Note: For each *, enter the month/year in which the P.P.O. was adequately demonstrated. Example: 10/91 --The P.P.O. is not adequately demonstrated for the grade level. Note: For each -, enter the numbers of the intervention activities listed at the right.	F.1	F.2	F.7	F.8	F.8	F.9	F.10	F.11	G.4	C.1	C.2	C.3	C.3	C.3		
Students' Names Last Name, First Name	Meaning from Illustration	Meaning from Punctuation	Speaker in a Dialogue	Identify Pronouns	Identify Antecedents	Main Character	Setting	Fantasy vs Reality	Feelings Attitudes	Apply Word Attack Skills	Pronounce Words Correctly	Reads Observing Punctuation	Reads with Expression	Recognizes Punctuation		

- INTERVENTION ACTIVITIES**
1. Individual instruction
 2. Use of skill grouping
 3. Modification of material
 4. Adjustment of instruction to learning styles
 5. Reorientation of instruction
 6. Use of corrective instruction
 7. Use of self-instructional devices
 8. Use of audio/visual materials
 9. Use of alternative/prerequisite teaching
 10. Conduct student conferences
 11. Provide class in resource room
 12. Develop instructional plan with student
 13. Provide independent activities coded to specific objectives
 14. Provide skill practice
 15. Use instructional grouping
 16. Provide tutoring-
 - a. Peer tutoring
 - b. Volunteer tutoring
 - c. Parent tutoring
 - d. Cross-grade tutoring
 17. Provide individualized instruction
 18. Use self-instructional materials
 19. Small groups

NORTH UNION LOCAL SCHOOLS
Competency Based Education Program
Pupil Performance Objectives (P.P.O.'s)

Teacher _____ Competency Area _____ School Year _____ Grade _____

2

Course of Study Objective	B2a	B2a	B2e	B2f	B2g	B2d	B2h	B2i	B2k	E.1	E.1	E.2	E.3	E.4	E.5	E.7
<p>**=P.P.O.'s on district test</p> <p>Pupil Codes: **The P.P.O. is adequately demonstrated for the grade level. *For each *, enter the month/year in which the P.P.O. was adequately demonstrated. Example: *10/81</p> <p>--The P.P.O. is not adequately demonstrated for the grade level. None: For each -, enter the numbers of the Intervention activities listed at the right.</p> <p>Students' Names</p> <p>Last Name, First Name</p>	**	**	**	**						**				**		
Singular Nouns																
Plural Nouns																
Compound Words																
Root/Base Words																
Contractions																
Possessive Nouns																
Prefixes																
Suffixes																
Abbreviations																
Identify and Read Basic Sight Words										**						
Basic Sight Words											E.1					
Match Words to Pictures												E.2				
Identify and Define Antonyms													E.3			
Identify and Define Synonyms														**		
Identify and Define Homonyms															E.5	
Classification																E.7
	<p>Intervention Activities</p> <ol style="list-style-type: none"> 1. Individual instruction 2. Use of skill grouping 3. Modification of material 4. Adjustment of instruction to learning level 5. Reassignment of instruction to students 6. Use of corrective instruction 7. Use of self-instruction packages 8. Use of learning contracts 9. Use of diagnostic/prescriptive teaching 10. Conduct student conferences 11. Provide time in resource room 12. Develop instructional plan with student 13. Provide independent activities coded to specific objectives 14. Provide skill practice 15. Use In-classroom grouping 16. Provide tutoring <ol style="list-style-type: none"> a. Peer tutoring b. Parent tutoring c. Parent tutoring 17. Remedial instruction 18. Use outside resource personnel 19. Other (specify) 															

NORTH UNION LOCAL SCHOOLS
Competency Based Education Program
Pupil Performance Objectives (P.P.O.'s)

Teacher _____ Competency Area _____ School Year _____ Grade 2

Course of Study Objective	C.1	C.2	C.3	C.6	D.1	D.2	J.1	J.1	J.1	J.1	J.1	B.2	B.2	E.10	E.10	Instructional Activities
**P.P.O.'s on district test Entry Grades: --The P.P.O. is adequately demonstrated for the grade level. Note: For each +, enter the month/year in which the P.P.O. was adequately demonstrated. Example: <u>10/92</u> --The P.P.O. is not adequately demonstrated for the grade level. Note: For each -, enter the numbers of the Intervention activities listed at the right.	Apply Word Attack Skills	Pronounce Words Correctly	Read with Proper Use of Punctuation	Read with Appropriate Tone	Read without Vocalizing	Read without Lip Movement	Locate Page Numbers of a Book	Locate Title Page	Locate Table of Contents	Locate Titles and Subtitles	Locate Glossary	Alphabetize by Initial Letter	Alphabetize by 2nd/3rd Letter	Find Words in a Dictionary	Use Dictionary to Determine Definitions	1. Individual instruction 2. Use of skill grouping 3. Modification of Material 4. Adjustment of Instruction to Learning styles 5. Personalization of Instruction 6. Use of corrective instruction 7. Use of self-instruction packages 8. Use of learning contracts 9. Use of diagnostic/prescriptive 10. Conducting student conferences 11. Provide cues in resource room 12. Develop instructional plan with student 13. Provide independent activities coded to specific objectives 14. Provide skill practice 15. Use Interest groups 16. Provide tutoring: a. Peer tutoring b. Volunteer tutoring c. Parent tutoring d. Cross-grade tutoring 17. Remedial instruction personnel 18. Use outside resource personnel 19. Other (specify)
Students' Names																
Last Name, First Name																

NORFOLK UNION LOCAL SCHOOLS
Competency Based Education Program
Pupil Performance Objectives (P.P.O.'s)

Teacher _____ Competency Area _____ School Year _____ Grade 3

Course of Study Objective	B2a	B2a	B2e	B2f	B1d	B2h	B2i	B2j	B2k	E.1	E.2	E.3	E.4	E.5	E.7	E.9	Intervention Activities
**=P.P.O.'s on district test ENTRY CODES: *The P.P.O. is adequately demonstrated for the grade level. Note: For each +, enter the month/year in which the P.P.O. was adequately demonstrated. [x10/91] -The P.P.O. is not adequately demonstrated for the grade level. Note: For each -, enter the numbers of the Intervention activities listed at the right.	**	**	**	**	**	**	**					**	**			**	Intervention Activities 1. Individual instruction 2. Use of skill grouping 3. Modification of material 4. Adjustment of instruction to learning styles 5. Reorientation of instruction 6. Use of corrective instruction 7. Use of self-instructional packages 8. Use of learning 9. Handing appropriate/progressive 10. Conduct student conferences 11. Provide clue in resource room 12. Develop instructional plan with student 13. Provide independent activities coded to specific objectives 14. Provide skill practice 15. Use language grouping 16. Provide tutoring: a. Peer tutoring b. Volunteer tutoring c. Parent tutoring d. Cross-grade tutoring e. Cross-grade tutoring 17. Provide individual instruction personnel 18. Use course resource personnel 19. Other (Specify)
Singular Nouns																	
Plural Nouns																	
Compound Words																	
Root/Base Words																	
Blends/Clusters																	
Prefixes																	
Suffixes																	
Syllables																	
Abbreviations																	
Identify and Read Basic Sight Words																	
Match Words to Pictures																	
Antonyms												**	**				
Synonyms												**	**				
Homonyms																	
Classify Words, into Categories																	
Find Meaning from Context Clues																	

NORTH UNION LOCAL SCHOOLS
Competency Based Education Program
Pupil Performance Objectives (P.P.O.'s)

Teacher _____ Competency Area _____ School Year _____ Grade 3

Course of Study Objective	F.2	F.3	F.5	F.9	F.10	F.11	J.1	J.1	J.1	J.1	F.6	E.10	E.10	E.10	E.10	E.10	Intervention Activities
*=P.P.O.'s on district test			**			**					**						1. Individual instruction 2. Use of skill grouping 3. Modification of material 4. Adjustment of instruction to learning styles 5. Personalization of instruction 6. Use of corrective instruction 7. Use of self-instruction packages 8. Use of learning contracts 9. Use of diagnostic/precorrective teaching 10. Conduct student conferences 11. Provide time in resource room 12. Develop instructional plan with 13. Provide independent activities 14. Provide skill practice 15. Use incentives grouping 16. Provide tutoring: a. Peer tutoring b. Volunteer tutoring c. Parent tutoring d. Close-age tutoring e. Cross-grade tutoring 17. Remedial instruction 18. Use outside resource personnel 19. Other (specify)
Intervention Codes: --The P.P.O. is adequately demonstrated for the grade level. Note: For each *, enter the month/year in which the P.P.O. was adequately demonstrated. Example: [*/10/91] --The P.P.O. is not adequately demonstrated for the grade level. Note: For each -, enter the numbers of the intervention activities listed at the right.																	
Students' Names																	
Last Name, First Name																	
Comprehend Meaning from Punctuation																	
Read and Follow Directions																	
Identify Main Idea																	
Identify Main Character																	
Identify Setting																	
Differentiate Fantasy/Reality																	
Locate Page Numbers of a Book																	
Locate Table of Contents																	
Locate Glossary and Guide Words																	
Locate Indexes																	
Details to Support Main Idea																	
Alphabetize by Initial Letter																	
Alphabetize by Second Letter																	
Alphabetize by Third Letter																	
Use Guide Words to Locate Words																	
Find Words in a Dictionary																	

