Five Little Monkeys Jumping on the Bed

Author: Eileen Christelow
Genre: Fiction/Poetry
Guided Reading Level: E

TEKS: 1.3.C, 1.3.E, 1.5, 1.6.D, 1.28, 1.29, 1.110.12.E

English Language Support

Offer realia, gestures, or photos to support the introduction of the new vocabulary. Show a photo of real monkeys. Have students compare and contrast the monkeys in the book with real monkeys. Similarly, show several images of real-life doctors, and have students describe how the doctor in the book is similar or different.

Synopsis

Based on the classic children's rhyme, Eileen Christelow's version includes lively illustrations and a few pages at the beginning describing the monkeys getting ready to go to bed. One by one, each monkey falls off the bed and is ordered by the doctor to stop jumping. In the end, the monkeys fall asleep and their mama gets to go to bed too.

LEVEL E

Introduction: Explore Poetry

Explain to students that this is a fun-to-read story based on a rhyme they may recognize. Ask students if they are familiar with “Five Little Monkeys Jumping on the Bed.” Have a volunteer recite a few lines. Point out that this rhyme counts down from five to one.

On the board, list the rhyming words from the main part of the story: bed, head, said.

Ask, When two words rhyme, which parts sound alike: the beginnings, the middles, or the ends? Point out that even though the words rhyme, or sound the same at the end, they are spelled differently.

Discuss how stories are organized. Say, Most stories are told in time order, which means the author tells about what happened first, next, and last, in that order.

Choose a familiar story, such as "Little Red Riding Hood" or "The Gingerbread Man," and have students help you describe the sequence of events in order.

Vocabulary

Tier One:
brushed, bumped, jumped, said

Tier Two:
bedtime, doctor, fell, monkeys, pajamas

Word Work

1.3.E
read base words with inflectional endings (e.g., plurals, past tenses)

1.6.D
identify and sort words into conceptual categories (e.g., opposites, living things)

Introduce vocabulary in context as it appears within the book before or during reading. List brushed, bumped, jumped, and said. Use the vocabulary to discuss past tense and present tense verb forms. Have students identify the -ed ending and discuss how it changes the meaning of a verb. Then point out the irregular verb form of said. Ask students to identify the present-tense form (say), and then point out that fell is also an irregular past-tense verb.

Compare the literal and nonliteral meanings of fell used in the text. Ask students what it means to fall asleep, and have them explain in their own words the difference in usage between fell off the bed and fell asleep. Point out the monkeys' pajamas on the front cover. Explain that pajamas, like pants or jeans, is always a plural. Have students identify the two smaller words that form bedtime, and discuss the meaning of the compound.

Texas Guided Reading
See pages 16–21.
The History of Benson Handwriting

The W.S. Benson & Company was started in 1917 and first published in the area of handwriting three years later when Benson’s *Muscular Writing* by Minnie B. Graves was adopted for the state of Texas. Since that time, Benson handwriting programs have been used by countless teachers and students. Perfection Learning® is proud to present this completely new edition updated for today’s Texas classrooms.

Program Authors

**Marianne Gibbs, MOT, OTR, Texas Registered Master Trainer, Contributing Author**

Marianne Gibbs is an occupational therapist and the owner of Gibbs Consulting, Inc., based in Houston, Texas. As an educational speaker, Ms. Gibbs provides inspiring professional development workshops supporting the appropriate development of all young children.

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Dr. Piller is a pediatric occupational therapist and owner of Pillar Child Development, LLC, located in Phoenix, Arizona. Dr. Piller specializes in sensory integration treatment and focuses on working with children with a variety of developmental and motor delays, including children with handwriting difficulties. She is passionate about working with children and believes all children should have the opportunity to learn and become independent in their environments.

**Anita Uphaus, Ed.M., Contributing Author**

Anita Uphaus, a respected leader in public education and early childhood advocacy, has extensive experience in curriculum development and educator training. For three decades, her passion and influence have provided support to teachers. She successfully directed model pre-kindergarten and kindergarten programs in Texas public schools where she was recognized and honored as an outstanding administrator. She served as president of local and state educator organizations. In retirement, she shares her dedicated commitment as a champion for young children.

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Grades K–5

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Introduction to manuscript

Grade 1
Mastery of manuscript

Grade 2 Transition
Transition to cursive

Grade 3
Development of cursive

Grade 4
Mastery of cursive

Grade 5
Reinforcement of cursive

Both Vertical & Slant Manuscript Series Available
The choice is yours!
HANDWRITING LESSONS

Each lesson takes approximately 15 minutes and includes

- letter formation models
- scaffolded practice with print and digital support
- independent practice
- extension activities through print and digital practice materials
- self-assessment prompts

Trace the letter. Trace the letter.

Try it on your own.

Trace the name and the word.

Try it on your own.

Trace the letter. Trace the letter.

Try it on your own.

Trace the words.

Try it on your own.

Formation Focus

1. Slant down left.
2. Slide right.
3. Slide right.

1. Slant down left, curve up.
2. Dot.

Underline your best i and I.
LETTER FORMATION

Support for proper letter formation through multiple print and digital avenues.

- simple letter formation with easy-to-follow instructions in each lesson
- QR codes at point of use provide animated letter formation models accessible on mobile devices—school-to-home support
- desk strips and wall posters
- reproducible letter tracing cards (grades K and 1)

LEGIBILITY—KEEP THE FOCUS

A Keep the Focus feature in each lesson reinforces the four components of legibility.

- size
- spacing
- slant
- strokes

LANGUAGE ARTS & READING

Each lesson contains activities incorporating grade-appropriate ELAR or SLAR TEKS such as

- Foundational Skills—phonological awareness, phonics, and phonograms
- Reading Skills—following directions, main idea and details, cause and effect, compare and contrast, using textual evidence, figures of speech, point of view, and plot and characters
- Word Study—identifying word meaning, prefixes/suffixes, synonyms/antonyms, spelling patterns, and content-area vocabulary
- Writing—responding to texts, composing in specific genres (narrative, informational, argumentative, poetry, drama), and reproducible writing journals (grades K and 1)
- Grammar, Usage, and Mechanics—capitalization, punctuation, pronouns, verbs, adverbs, adjectives, and proper nouns

Try some sentences.

It is a pin.

Iris wants to win.

Write words that rhyme with pin.

Write a sentence using one of your new rhyming words.
THREE-STEP LESSON DESIGN

The Teacher Wraparound Edition provides a consistent three-step instructional sequence—Present, Practice, and Proceed.

Present—activities to introduce the lesson such as teacher modeling, letter/sound identification, student kinesthetic responses, and digital practice.

Practice—guided practice, legibility reinforcement, and ELAR and SLAR discussion and practice.

Proceed—independent practice, ELAR or SLAR application, and student self-assessment of formation and legibility.

LESSON PLANNING & INSTRUCTIONAL SUPPORT

Each lesson plan in the Teacher Wraparound Edition provides

• TEKS correlations, language arts and reading focus, literacy connections, and vocabulary
• opportunities to engage students in each lesson step through questioning strategies, kinesthetic activities, and whole class discussions
• a Literacy Connections feature that provides support for incorporating ELAR or SLAR skills
• Time Out to Evaluate prompts to help students evaluate formation and legibility and select their best work
• Formation Focus with direct access to digital letter animations and practice through QR codes
DIFFERENTIATION

Support for ELLs (English editions), occupational therapy tips, and Practice Masters ensure all students are successful.

ELL Support (English editions) provides visual and tactile learning strategies; introduces academic vocabulary using media, visuals, and modeling; provides suggestions for language partners; and much more.

OT Tips throughout the program and the Professional Development Resource help teachers develop students’ fine and gross motor skills and spatial reasoning using a number of strategies and activities.

Practice Masters and Font Software give teachers unlimited opportunities to reinforce concepts, provide remediation, and challenge advanced students.

ASSESSMENT

Opportunities to evaluate student progress are incorporated throughout the program including

- student-self assessment at the end of each lesson with Time Out to Evaluate teaching support
- Time to Review unit assessments
- Time to Show Off cumulative assessment
- digital self-assessment using the Whiteboard Software

DIGITAL SUPPORT

Digital tools include

- Whiteboard Software containing animated formation instructions, guided practice, and independent practice with self-assessment in both English and Spanish.
- Font Software that provides editable worksheet templates with grade-specific writing lines in both English and Spanish. Worksheets can be printed or projected.
- QR Codes in each lesson that allow students to access animated formation models on their mobile devices.
• Support for proper letter formation with easy-to-follow instructions.
• QR codes at point of use provide animated letter formation models accessible on mobile devices—school-to-home support.
• Self-assessment prompts encourage students to evaluate their work.
• Activities incorporate grade-appropriate ELAR TEKS.
• A Keep the Focus feature in each lesson reinforces the four components of legibility—size, spacing, slant, and strokes.

Trace the letter. Trace the letter.

Try it on your own. Try it on your own.

Trace the name and the word.

Try it on your own.

Trace the words.

Try it on your own.

Circle backward, slide left. Circle backward, slant up right. Trace down, curve up.

Formation Focus

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NO REPRODUCTION ALLOWED.
Try some sentences.

Gabe looks big.

Go outside to dig.

Write more words that rhyme with big.

Write a sentence using one of your new rhyming words.

Spacing  Check the letter spacing in the sentence you wrote.
• Detailed letter formation directions for the teacher to read and model.

• A consistent three-step instructional sequence—**Present, Practice, and Proceed.**

• ELL Support provides visual and tactile learning strategies; introduces academic vocabulary using media, visuals, and modeling; provides suggestions for Language Partners; and much more.

• **Time Out to Evaluate** prompts help students evaluate formation and legibility and select their best work.

• **Literacy Connection** features provide support for incorporating ELAR skills.

• **OT Tips** throughout the program help teachers develop students’ fine and gross motor skills and spatial reasoning.

• **Printable Practice Masters** and **QR links** to animated formation models at point of use.

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**Present**
- Ask students to name the letters featured at the top of the page. Ask specific questions, providing students an opportunity to compare and contrast the formation strokes used. Which letter is small? Which letters have circle strokes? Which letters have 2 pencil lifts? Which letters begin at the midline?
- Verbalize the formation strokes as you make each letter in the pair where all can see. Then ask students to use the pointer finger on their writing hand to make the uppercase and lowercase letters on their desks as you state the formation strokes. Continue with the other featured letter pairs.

**Practice**
- Have students look at the example letters at the top of the page. Review the meaning of the arrows and numbers.
- Have students use their pencils to trace the B and b in the first practice row. Encourage them to think about the formation strokes as they complete the tracing row. Continue by having students write the uppercase and lowercase letters themselves on the following line. Remind them to begin each letter at the starting dot. Repeat the process with the rows that feature Pp and Rr.

**Proceed**
- Read the first set of high-frequency words together, or ask volunteers to read the words. Ask specific questions about the words. Why do the words begin with uppercase letters? (They are proper nouns.)

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**Time Out to Evaluate**
- Ask students to consider the following questions to evaluate their formation of the review letters.
- Do your uppercase letters touch the skyline?
- Do your circle strokes curve in the right direction?

**Literacy Connection**
Read aloud the clues below. Have students write the word from the lesson that answers each riddle.

- It can be a synonym for gift or mean “to be in a particular place.” What is it? (present)
- It is a state. It is smaller than any other state. What is it? (Rhode Island)
- It can be found in books and magazines. It is made up of sentences. What is it? (paragraph)
- It is a male person. It belongs to a family. What is it? (brother)
- It means “almost certainly.” What is it? (probably)
Curve under, loop back, slant down, curve under to join.

**Formation Focus**
- Curve under, loop back, slant down, curve under to join.

**Practice Masters**
- Curve under, loop back, slant down, curve under to join.

**Present**
- Ask students to look at the manuscript and cursive example letters. Ask them to compare and contrast the two forms of the letter.
- Then focus on the cursive form of the letter, and ask questions that can be answered by viewing the letter. Where does the lowercase cursive letter l begin? (at the baseline) Where does the curve under stroke end? (at the skyline) After you loop back, how far does the lowercase cursive letter l slant down? (to the baseline)
- Verbalize the formation strokes as you make the letter where all can see. Then ask students to use the pointer finger on their writing hand to make the letter on their desks as you state the formation strokes.

**Practice**
- Have students look at the top of the page. Review the meaning of the arrows and numbers. Ask a volunteer to read the formation directions. Then ask specific questions regarding the formation, and have students refer to the directions for the answers.
- Read the label below the art, and discuss how the homophone words are represented in the art. Challenge volunteers to use each homophone in a sentence.
- Have students complete the three rows of practice. Encourage them to think about and refer to the formation strokes. Remind them to begin each letter at the starting dot.

**Proceded**
- Explain the joining stroke used for the letter. Curve under to curve under is a common joining stroke and easy to form. Have students use their pointer fingers to trace the letter groups provided. Then have them write the letter groups provided on the following lines.
- Have students identify any letter groups that are real words. What vowel sound do you hear in slit? (short i) in let? (short e) in rule? (long u)

**ELL Support**
- Picture it! Encourage learners to write a series of lowercase cursive l’s in a sequence. Then ask them to focus on the oval created after they loop back. They should focus on the consistency of the shape as well as the slant and spacing.

**OT TIPS**
- The lowercase cursive letters e and l are the same strokes. The difference is the size of the letters. Students with difficulties in sizing letters may generate the same size for each letter. Reminding the students that the e reaches the midline and the l reaches the skyline will distinguish the difference. Consider having students write the two letters, alternating one and the other, to help students distinguish between the two letters.

**Time Out to Evaluate**
- Ask students to consider the following questions to evaluate their formation of the new letter.
  - Does your l begin on the baseline?
  - Does it curve under to the skyline?
  - Does it loop back and then slant down to the baseline?
  - Does your l curve under to join?
• Support Spanish-speaking students in proper letter formation with easy-to-follow instructions.

• QR codes at point of use provide animated letter formation models accessible on mobile devices—school-to-home support.

• Self-assessment prompts encourage students to evaluate their work.

• Activities incorporate grade-appropriate SLAR TEKS.

• A Mantener el enfoque feature in each lesson reinforces the four components of legibility—size, spacing, slant, and strokes.

Practica uniendo la N con las otras letras que has aprendido. Esta letra termina con un trazo abajo para unir.

Tamaño ¿Tu primera curva sobre empieza justo bajo la línea superior?
Narrativa personal

Una narrativa personal es un cuento sobre ti mismo.

Escoge una de las ideas y escribe una narrativa personal. Usa tu mejor escritura cursiva. No olvides un título.

- Escribe sobre tu mejor cumpleaños. ¿Por qué fue tan especial?
- Escribe un cuento sobre la carrera que esperas tener algún día. ¿Por qué crees que será una buena carrera para ti?
- Escribe sobre una vez que le enseñaste a alguien a hacer algo. ¿Cómo te hizo sentir hacer eso?
• Detailed letter formation directions for the teacher to read and model.

• A consistent three-step instructional sequence—Presentar, Practicar, and Proceder

• Conexión features provide support for incorporating SLAR skills.

• Consejos Para TO throughout the program help teachers develop students’ fine and gross motor skills and spatial reasoning.

• Printable Practice Masters and QR links to animated formation models at point of use.

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Presentar
- Pida a los estudiantes que mencionen las letras mostradas en la parte superior de la página. Haga preguntas específicas que den a los estudiantes la oportunidad de comparar y contrastar la formación de los trazos utilizados. ¿Qué letra tiene una línea horizontal (trazo lateral)? ¿Qué letra es baja? ¿Cuáles letras se forman con líneas inclinadas? ¿En qué letra se levanta el lápiz 2 veces?
- Ejemplifique la formación del primer par de letras mientras verbaliza los trazos. Luego pida a los estudiantes que usen el dedo índice de la mano con que escriben para hacer la letra mayúscula y minúscula en su escritorio mientras usted dice los trazos de formación.
- Siga el mismo proceso para el segundo par de letras.

Practicar
- Pida a los estudiantes que primero tracen y luego escriban la letra mayúscula. Recuerdeles comenzar cada letra en el punto de inicio. Explique que estos puntos guían el espaciamiento entre las letras. Repita el proceso con la forma minúscula de la letra y las dos formas de la otra letra presentada.
- Señale que la primera palabra con i mostrada corresponde a la ilustración. (isla) ¿Qué tipo de vocal es la i? ¿Abierta o cerrada? Digan las vocales y noten en cuáles no pueden abrir mucho la boca para pronunciarlas correctamente. (la i es una vocal cerrada) En la palabra idea, ¿qué tipo de vocales son la e y la a? (abiertas) Pida a los estudiantes que practiquen las palabras presentadas.
- Discutan la ilustración y las palabras presentadas para la segunda letra. (lago lento) ¿Un lago es lento? ¿Cómo? (Respuestas posibles: el agua no corre rápido, está encerrada; usualmente no tiene oleaje; en comparación, un río fluye rápido, pero un lago no, etc.) Pida a los estudiantes que practiquen las palabras presentadas.
**Proceder**

- Lean juntos las palabras que están en la segunda página de la lección o pída a voluntarios que lean las palabras. Haga preguntas específicas acerca de las palabras. ¿Qué letra tiene el mismo sonido que ll? ¿Cuáles palabras de esos renglones riman entre sí?
- Dirija la atención hacia las palabras con el fonograma -ll. Discutan el fonograma. ¿Cómo suena? (ll)
- Pida a un voluntario que lea la pregunta de las palabras en pareja. Explique que la respuesta serán las palabras lima, linda.
- Pida a los estudiantes que completen la página. Recorra el salón y brinde ayuda según sea necesario.
- Cuando los estudiantes hayan completado la página, animélos para que compartan las palabras y las oraciones que escribieron. Discutan la indicación para mantener el enfoque.

**Conexión con la alfabetización**

Explique a los estudiantes que usted va a leer una oración a la que le falta una palabra. La palabra faltante en cada oración será una de las palabras presentadas o que lleven el fonograma de la lección. Los estudiantes deben escribir la palabra que corresponda a cada oración.

- No quiero caminar hasta allá porque está muy _____ (lejos)
- El que se fue a la villa perdió su _____ (silla)
- Me gusta mucho la ensalada César con _____ (pollo)
- Ese paisaje, con el _____ y la montaña, está hermoso. (valle)
- El pastel es de manzana y _____ (lima)

**CONSEJOS PARA TO**

Recuerde a los estudiantes apoyar su antebrazo en el escritorio para proveer una superficie estable, permitiendo mover únicamente la muñeca y los dedos para formar las letras al escribir. Para el segundo grado, los estudiantes deben haber desarrollado un agarre del lápiz dinámico con tres puntos de apoyo. Esto significa que solo deben haber movido la muñeca y los dedos, no todo el brazo ni el hombro. Esto da lugar a los pequeños movimientos refinados de la escritura. Proveer una pista para que los estudiantes apoyen su antebrazo en el escritorio puede ayudar en el desarrollo del patrón motriz para un agarre desarrollado del lápiz.
TEXAS TEACHER EDITIONS

• A consistent three-step instructional sequence—Present, Practice, and Proceed.
• Detailed formation directions for the uppercase and lowercase forms of the letter for the teacher to read and model.
• Letter-specific suggestions for children having difficulty, including suggestions for kinesthetic learners (grades K and 1).
• Letter-specific evaluation statements
• Activities to reinforce and extend the grade-appropriate language arts and reading focus of the lesson.
• Digital access to English and Spanish Practice Masters as well as the Professional Development Teacher Resource, Benson Font Software, and Benson Interactive Whiteboard Software is provided with the Teacher Edition

PRACTICE MASTERS

• Lesson-specific reproducibles provide added practice in letter formation while simultaneously integrating reading and language arts concepts.
• Reproducible letter forms offer kinesthetic reinforcement (grades K and 1).

DESK STRIPS

Removable, self-adhesive desk strips provide letter models and formation guidelines for every student. 35 strips per roll.
WALL POSTERS

Sectional wall posters feature uppercase letters, lowercase letters, and numbers with formation guides.

BENSON FONT SOFTWARE

Create your own practice worksheets

A wide variety of templates with appropriately sized lines for each grade level offer endless opportunities for customized practice. Includes Spanish characters.

BENSON INTERACTIVE WHITEBOARD SOFTWARE

Model and practice letters the digital way

Teachers can model and students can practice letter formation in front of the entire class.

• interactive three-step lessons
  — animated models of proper letter formation with audio support in English and Spanish
  — guide students through letter tracing practice
  — provide unlimited independent practice with instant feedback

• includes all manuscript and cursive letters and numerals
Integrate standards into your small group reading block with authentic literature and strong teaching support.

**Carefully-leveled texts**

Grade-level collections include titles one grade level above and one grade level below the Fountas & Pinnell Text Level Gradient™ to address the needs of both struggling and advanced readers. The recommended Fountas & Pinnell aligned levels are shown in bold.

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Learn more at perfectionlearning.com/texas-guided-reading
**Program Components**

**Authentic Literature**
- award-winning titles
- varied text types and genres

**Title-Specific Lesson Plan Cards**
- text-specific instruction and activities
- writing minilessons
- focus on critical TEKS standards

**Prepackaged 6-Packs**

**Teacher Resource**

**Storage Bins with Leveling Labels**

**Bookroom Support**
- book leveling labels
- customizable book detail labels
- title database
Teacher Support

6-PACKS WITH LESSON PLAN CARDS

Lesson Plan Cards feature
- text-specific instruction and activities
- writing minilessons
- a focus on critical TEKS standards

A TITLE DETAILS
Includes text structure and TEKS standard covered

B SYNOPSIS

C INTRODUCTION
Introduces the genre/text type

D VOCABULARY AND WORD WORK
Tiers One, Two, and Three vocabulary practiced in context

E ENGLISH LANGUAGE SUPPORT
Title-specific vocabulary support strategies for ELLs

F UNDERSTANDING THE TEXT
Three levels of text-based comprehension activities support close reading strategies

G PHONICS AND WORD RECOGNITION
Application of relevant reading foundational skills

H FLUENCY or TEXT FEATURES

I READING LITERATURE or READING INFORMATIONAL TEXT
Suggestions to guide students in applying critical reading strategies

J WRITING
Text-based writing supports reading/writing connection

Chicken Soup with Rice

Synopsis: Maurice Sendak’s rhythmic portrayal plays with language as chicken soup with rice is enjoyed with many activities and in many types of weather throughout the months of the year. Readers have fun with language and learn the months at the same time.

Author: Maurice Sendak
Genre: Fiction/Poetry
Guided Reading Level: M
TEKS 2.2.B.i, 2.3.B.i, 2.4, 2.10.F, 2.12.A

Understanding the Text

LITERAL: In which four months does the character become someone or something else, and what does he become? Use the illustrations and the text to find the answers. (May, robin; August, chicken soup with rice; December, Christmas tree)

INTERPRETIVE: Discuss how the character changes throughout the book. What causes the character to change? How are the character and the setting related? Use evidence from the book.

APPLIED: Discuss that the poems are written in the same form as songs. Introduce vocabulary in context as it appears within the book before or during the reading. Discuss how each chorus differs and asks students to find where the chorus occurs in each poem and which words stay the same each time and how each chorus differs.

Phonics and Word Recognition

2.2.B.iii Demonstrate and apply phonetic knowledge by accurately decoding multisyllabic words with closed syllables; open syllables; VCe syllables; vowel teams, including digraphs and diphthongs; r-controlled syllables, and final unstressed syllables.

Discuss the /—oo/ sound. Call attention to the June poem. Explain that there are actually three spellings of the /—oo/ sound in the June poem. Establish that June, group, droop, all have the /—oo/ sound. Isolate the three spelling patterns. (oo, ou, u_e)

2.2.B.vi Build word lists reflective of the three different spelling patterns.

Fluency

2.4 Use appropriate fluency (rate, accuracy, and prosody) when reading grade-level text

Writing

2.10.C Identify and explain the use of repetition.

Use a document camera to project the January poem. Explain that the author chose his words carefully to create just the right feel, or rhythm, in his poems. Begin by identifying the rhyming words in the first poem. (nice, ice, rice, twice) Then print out the repeated words. (nice, sipping, chicken soup with rice) Finally, discuss alliteration (slipping, sliding, sip, sipping) Continue discussing these elements with each of the poems.

Reading Literature

2.12.A Compose literary texts, including personal narratives and poetry.

Ask students to select one of the poems and modify the chorus by changing the repeated word. Remind them to play with the language but to also maintain the meaning of the poems. Provide time for them to share their new versions. An example might be: In August it will be hot and I will become a cooking pot/bubbling soup of course—why not? Boiling once, Boiling twice/ Boiling soup of course.

Share Camille King’s musical version of this text. It can be found at the link shown below. Discuss with students whether they think the musical presentation adds meaning to the text. Establish how the music lends fluency to the reading of the text.

http://www.bestbibleapps.com/Camille King’s musical version featuring actual pages from the printed books

Offer students opportunities to perform the text for individual months in pairs or small groups.
TEACHER RESOURCE

This valuable resource will guide you in

- understanding the history and principles of guided reading
- using the book collections and Lesson Plan Cards
- managing guided reading groups
- assessing students’ placement and progress with running records and behavioral observation guidelines
- supporting English Language Learners

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What Is Guided Reading?

Guided Reading is a highly effective form of small-group instruction. The flexible, dynamic grouping that characterizes guided reading offers student-centered, differentiated instruction. The overall goal of guided reading is to offer students an opportunity to use and develop reading strategies as they read just beyond their independent reading level with just enough support from the teacher.

Small-group instruction provides special opportunities to observe learners closely and to get to know them better as learners and as individuals. It is a time when we can “hold the bicycle seat” for those who are wobbling their way through new challenges in text and ensure that their experience is both positive and strategic.

—Linda Hoyt, Snapshots: Literacy Minilesson Up Close

Smaller group instruction dates back to the late 1800s in the United States. Small groups were the answer to the wide range of reading abilities present among students at the same grade level. Teaching the class as a whole with one text wasn’t challenging for some while frustrating for others. Today’s guided reading groups have adapted the best of small-group reading instruction—a better text-child match—while eliminating the rigidity of the groups and some of the practices that could work against a strong self-concept in developing readers.

The principles that form the basis for guided reading today first started during the 1980s in New Zealand and Australia with the work of Marie Clay. Marie Clay’s teachings identified reading as a strategic process where students needed to be actively involved with the text.

BOOKROOM SUPPORT

- leveling labels for each book in the collection
- storage bins with leveling labels
- downloadable book detail labels, customizable for your specific needs
- downloadable title database to help match students with the “just right” book

Downloadable title database

Biscuit and the Baby Capucilli, Alyssa Satin
GRL: G LEX: 230
Essential Collections

Foundational collections feature a 50/50 mix of the very best fiction and informational titles

• a range of text types and genres—historical fiction, myths and folktales, realistic fiction, poetry, biographies, and narrative nonfiction

• award-winning and celebrated authors—Newbery, Caldecott, Coretta Scott King, and more

• new and classic literature—traditional titles to contemporary literature destined to become classics

Informational Collections

Informational collections featuring the best nonfiction available

• 100% informational titles—a 50/50 mix of science and social studies

• standards-based and curricular-aligned—titles cover content addressed in TEKS and align to classroom studies

• variety of text types—biographies, how to, narrative nonfiction, historical, and scientific texts

• varied topics—civics and government, geography and culture, historical figures, economics, life science, physical science, earth/space science, technology, and math in science
### Bookroom Collections

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### Grade-Level Collections*

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*Please note these collections overlap Guided Reading Levels between collections. Purchase of sequential grade levels will include duplicate titles.

### Guided Reading Level Collections (6-Packs of 10 titles)

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Prices are subject to change without notice due to availability of titles, substitutions may be made.

Complete title listings at perfectionlearning.com/guided-reading-program-tx