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**Teaching the Lessons**  
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*To learn to read is to light a fire; every syllable that is spelled out is a spark.* —Victor Hugo

The poems and activities in this book provide lessons for students who are moving from phonemic awareness to phonological awareness. For children still developing phonemic awareness, the lessons will encourage them to hear and play with sounds. For children ready for phonological activities, the lessons will encourage them to point out which letters and letter combinations make the sounds they hear in words. Additionally, the student activity sheets can allow children the opportunity to utilize their knowledge of sounds and print.

This book was designed with a foundation of integrating sound into the classroom. We hope you will find it helpful for students who are hearing and manipulating sounds to students ready to match sounds and print. Once you have selected a poem, you can decide which type of phoneme activity you want your students to engage in. There are five sound manipulation activities for every poem. These activities are a natural way to differentiate your instruction. You may have a small group of children who need additional practice with just sound matching. You may also create a small group of children ready to match sounds and print—phonics instruction. You can use the provided activity as well as the activity sheet to support these students. Your close observations of how the children participate in the sound manipulations will guide your decision to review the sound activities or expand their experiences into paper-and-pencil work.

As an optional way to enhance each individual poetry lesson, copy the poems for each student to keep as a personal, year-long collection in a pocket folder or a three-ring binder. Once you have completed the poem together, you may want to display it at learning centers, or on the bulletin board, to encourage the children to revisit it often.

The table on the following page provides an overview of the five sound manipulation activities that are provided with each poem in this book.



## Teaching the Lessons *(cont.)*

### Sound Manipulation Activities Overview

#### Phoneme (Sound) Matching

In a lesson of sound matching, the children listen for a specific beginning sound. For example, they might listen to “Fraidy Cat Frank” (page 49) and hear the /fr/ sound at the beginning of several words in the poem. You then ask the children which words from the poem do and do not begin with the /fr/ sound.

#### Phoneme (Sound) Isolation

Isolation lessons ask the children to listen for a specific sound within a given word. For example, when reading “Grandmas” (page 54) you can choose any word and ask, “What is the first sound in...*greasy*? What is the first sound in *growl*? In *grubs*?”

#### Phoneme (Sound) Blending

The next level of manipulation is blending. In this type of activity, we break a word into its separate phonemes and ask children to blend what they hear into the complete word. When saying words aloud to children, keep in mind that you want to slowly stretch the word to help them hear all the phonemes. For example, in “Croc and Cricket” (page 39), you could stretch out the word *crab* in two different ways: /k/ /r/ /a/ /b/ or /kr/ /ab/. You may also want to point to the word in the poem as you stretch it so that students who are reading can follow along with the print as you blend the sounds.

#### Phoneme (Sound) Substitution

Using a poem such as “Fly and Flea” (page 44), we ask children to listen to how the first letter(s), or onset, of the word is the same in words like *flea*, *flew*, and *flap*. Then, we ask them to change the onset to make new words not already in the poem. They might suggest *tea*, *blew*, or *cap*. These can be written on the board or chart paper to facilitate learning for children developing phonological awareness.

#### Sound Segmentation

In sound segmentation, ask children to do the opposite of what they did in blending. That is, ask them to take a word (*stop*) and tell us what sounds make up the word (/s/ /t/ /o/ /p/). You can do this by saying a word aloud for those children not yet reading print or by pointing to the word for your beginning readers. Ask children to stretch the sounds they hear. We often use the analogy of stretching a rubber band to help us slowly say the word.

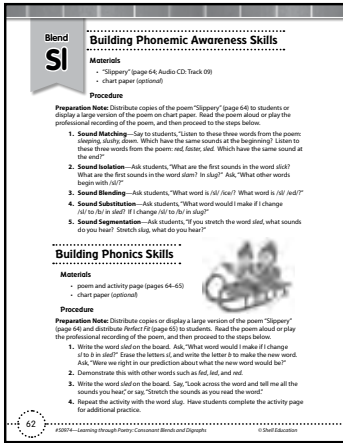
.....  
**Teaching the Lessons** *(cont.)*  
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This book presents 16 blends and digraphs poems. Each poem in this book focuses on consonant blends (where each consonant maintains its sound, but the two or three letters are blended together as in the letters *bl* or *fl*) or consonant digraphs (where two consonants create a new sound as in the letters *ch*, *sh*, or *th*).

**A Closer Look at Blends and Digraphs**

Consonant Blends or Digraphs	Sound
<b>bl, br, cl, cr, fl, fr, gr, pl, sl, sn, sp, st,</b>	each consonant maintains its own sound, but the two consonants are blended as we pronounce words.
<b>th</b>	second most frequently occurring digraph (/ng/ is the most frequently occurring digraph); Two sounds—voiced /th/, as in <i>this</i> , <i>than</i> , and <i>those</i> , and voiceless /tʰ/, as in <i>thing</i> , <i>thaw</i> , and <i>month</i>
<b>ch</b>	third most frequently occurring digraph; Eighty-nine percent of the time sounds like /ch/ as in <i>church</i> ; ten percent of the time sounds like /k/ as in <i>chaos</i> (words of Greek origin); one percent of the time sounds like /ʃ/ as in <i>che</i> (words of French origin)
<b>sh</b>	fourth most frequently occurring digraph; Consistent in sound of /ʃ/
<b>wh</b>	ninety percent of the time digraph sounds like /wh/ as in <i>wheel</i> , <i>where</i> , and <i>whiskers</i> ; ten percent of the time digraph sounds like /w/ as in <i>what</i> , <i>why</i> , and <i>when</i> ; the /wh/ phoneme is never at the end of a word

# Teaching the Lessons (cont.)

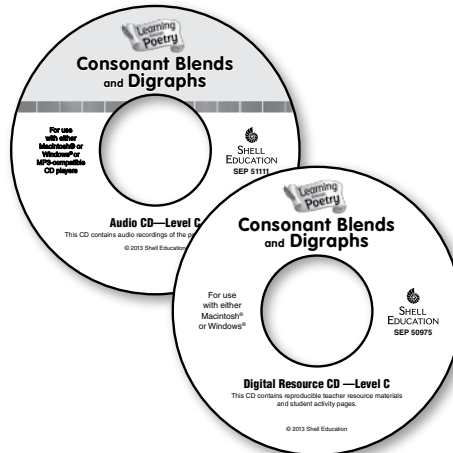
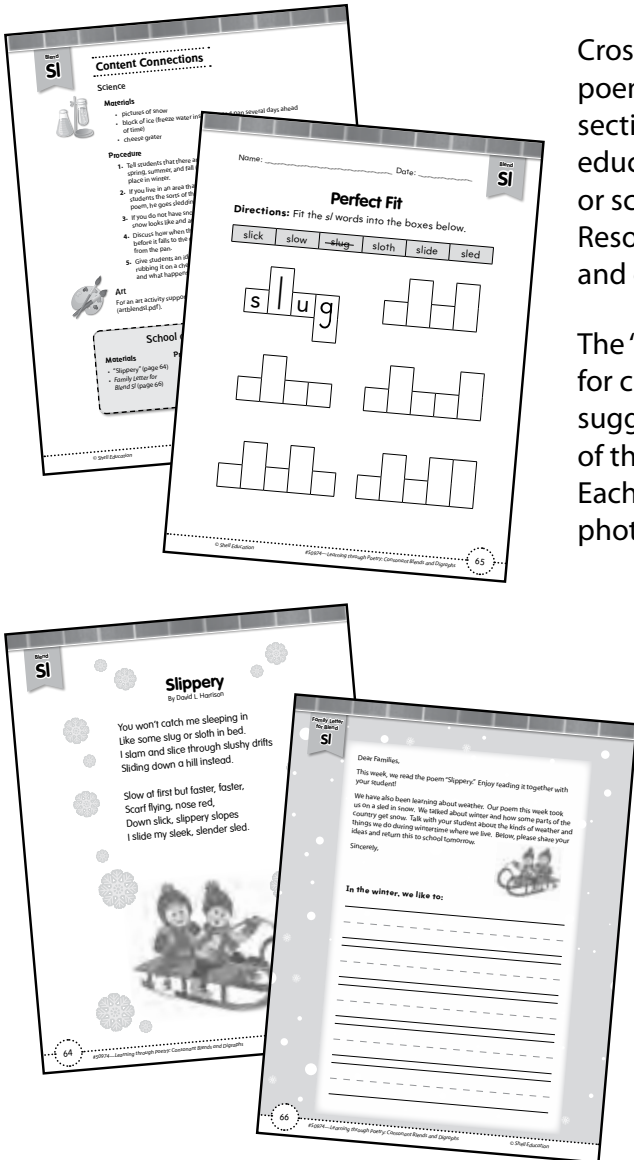


In the "Building Phonemic Awareness Skills" section, each sound manipulation activity suggests which words in the poem can be used for practice. Plan on spending about 10 minutes for each phonemic awareness activity and consider spreading the five manipulations over several days, reviewing the ones you already introduced.

Suggestions are made for those students ready to connect print and sound in the "Building Phonics Skills" section. These students can also be given the activity sheet to extend their experience working with consonant sounds in print.

Cross-curricular connections expand the use of a single poem into multiple contexts. The "Content Connections" section of the lesson helps relate the poems to other educational areas such as mathematics, social studies, or science, while the art section (located on the Digital Resource CD) provides connections in dance, music, arts and crafts, drama, and movement.

The "School and Home Connection" contains a letter for children's families, explaining the lesson's poem and suggesting an activity for completion at home. A copy of the poem should be sent home along with the letter. Each poem is provided within the lesson, ready for you to photocopy and enlarge as you see fit.



# Blend Cl

## Building Phonemic Awareness Skills

### Materials

- “Clara” (page 34; Audio CD: Track 03)
- chart paper (*optional*)

### Procedure

**Preparation Note:** Distribute copies of the poem “Clara” (page 34) to students or display a large version of the poem on chart paper. Read the poem aloud or play the professional recording of the poem, and then proceed to the steps below.

1. **Sound Matching**—Say to students, “Listen to these three words from the poem: *Clara, closet, solo*. Which have the same sounds at the beginning? Listen to these three words from the poem: *done, clump, one*. Which have the same sound at the end?”
2. **Sound Isolation**—Ask students, “What are the first sounds in *clarinet*? What is the first sound in *clamor*. In *clump*?” Ask, “What other words begin with /cl/? (Be sure to have fun with the phrase “clicky-clacky-clinky.”)
3. **Sound Blending**—Ask students, “What word is /cl/ /ump/? What word is /cl/ /aimed/?”
4. **Sound Substitution**—Ask students, “What word would I make if I change /cl/ to /l/ in *clump*? If I change /cl/ to /d/ in *clump*?”
5. **Sound Segmentation**—Ask students, “If you stretch the word *clapped*, what sounds do you hear? Stretch *class*, what do you hear?”

## Building Phonics Skills

### Materials

- poem and activity page (pages 34–35)
- chart paper (*optional*)



### Procedure

**Preparation Note:** Distribute copies or display a large version of the poem “Clara” (page 34) and distribute *Complete the Words* (page 35) to students. Read the poem aloud or play the professional recording of the poem, and then proceed to the steps below.

1. Write the word *clump* on the board. Ask, “What word would I make if I change *cl* to *l* in *clump*?” Erase the letters *cl*, and write the letter *l* to make the new word. Ask “Were we right in our prediction about what the new word would be?”
2. Demonstrate this with other words such as *dump, bump, and hump*.
3. Write the word *clapped* on the board. Say, “Look across the word and tell me all the sounds you hear.” Or say, “Stretch the sounds as you read the word.”
4. Repeat the activity with the word *class*. Have students complete the activity page for additional practice.

# Content Connections

## Social Studies



### Materials

- “Clara” (page 34; Audio CD: Track 03)

### Procedure

1. Reread the poem.
2. Tell students that some of the other students in Clara’s class didn’t seem to like the music she played. Discuss how the students in Clara’s class could have behaved when listening to her play another song.
3. Ask students to share a song they like. If they can, ask them to sing some of it, suggesting others join in if they can. Discuss the songs mentioned as a class.
4. Discuss how people can like different things, such as music or art, and that we should always be polite, even if we don’t always agree.



## Art

For an art activity supporting this lesson, please see the Digital Resource CD (artblendcl.pdf).

## School and Home Connection

### Materials

- “Clara” (page 34)
- *Family Letter for Blend Cl* (page 36)

### Procedure

1. Attach the poem to the family letter.
2. When students return with their papers, ask them to share the songs their families like.
3. Discuss what they learned. Did some families suggest the same song?

# Clara

By David L. Harrison



Clara got a clarinet for Christmas,  
She screeched a tune for Show-and-Tell today,  
We clenched our teeth and claimed we loved her music,  
She clobbered the notes but squeaked and squawked away.



The keys clattered clicky-clacky-clinky  
The class clapped when she was clearly done,  
Clueless Clara thought we liked the clamor,  
“Thanks!” she said. “I know another one!”



Now the class has climbed inside the closet,  
We crawled and clawed beneath this clump of clothes.  
We beg you don't let Clara ever find us!  
She'll play another solo if she knows!





Name: \_\_\_\_\_ Date: \_\_\_\_\_

## Complete the Words

**Directions:** Clara's clarinet plays *cl* words. Write four real *cl* words using the letters below.

ean	ea	ap	ay	ip	oe
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\_\_\_\_\_

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cl \_\_\_\_\_

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cl \_\_\_\_\_

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cl \_\_\_\_\_

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cl \_\_\_\_\_

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Use one of the words you made in a sentence.

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\_\_\_\_\_

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\_\_\_\_\_

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Dear Families,

This week, we read the poem "Clara." Enjoy reading it together with your student!

We have also been learning about the songs we like. Below, tell us a song your family likes. Help your student practice the song so he or she can sing it in school tomorrow. Please return this sheet to school tomorrow.

Sincerely,

**Our family likes the song:**

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