## Fluency Packet Grades 2–3

**Instructions**

**Instructions**

The packet below can be used regularly over the course of a school year to help students build fluency. There are enough passages to work on one per week. Teachers can use the protocol outlined below to engage students in short, daily fluency practice. Teachers can also send passages home for additional practice.

This packet is designed to strengthen the components of reading fluency: accuracy, rate, and prosody (expression). Students should understand what they are reading, thus embedded supports, such as student glossaries and ‘right there’ comprehension questions, are included. However, these passages are not intended for close reading or deep comprehension work.

*Note for teachers of English Language Learners (ELLs):* Regular fluency practice is essential for helping ELLs improve their overall literacy skills. Those acquiring a second language benefit especially from additional support with decoding, pronunciation, word identification, and prosody—all of which are the focus of regular fluency practice. Activities found in the Achieve the Core Fluency Packet reflect several best practices for English Language Learner instruction including:

* Having a text read aloud by a fluent reader *prior* to the student engaging with the text.
* Giving students multiple opportunities to hear the text read aloud by a fluent reader so that they can mirror the pronunciation and prosody of well-spoken English.
* Providing repeated opportunities for students to practice decoding skills both on their own and with support via active monitoring.
* Providing opportunities for students to learn new vocabulary through the use of student-friendly definitions, and to reinforce newly learned vocabulary through repeated practice with the same text and opportunities to use that vocabulary to respond to comprehension questions.
* Calling out work with “juicy sentences,” a strategy developed by Dr. Lily Wong Fillmore, that allows students to look deeply at word choice, sentence structure, and other text features that build their understanding of how English is used to convey different meanings.
* Providing numbered lines that allow students to quickly focus-in on specific sections of the text.
* Providing space for students to annotate the text with their own notes.

|  |  |
| --- | --- |
| We recommend that students who need practice do so by reading one passage at least 3x daily (no more than 15–20 minutes at a time) for a week.   1. First give students the opportunity to listen to a reading by a fluent reader, while “following along in their heads.” It is essential that students hear the words pronounced accurately and the sentences read with proper punctuation! 2. Then have students read the passage aloud while monitored for accuracy in decoding words. 3. When reading aloud, students should focus on reading at an appropriate pace, reading words and punctuation accurately, and reading with appropriate expression. 4. Students need feedback and active monitoring on their fluency progress. One idea is to do a “performance” toward the end of the week where students are expected to read the selection accurately and expressively and be evaluated. 5. Students need to be encouraged. They know they do not read as well as they ought to and want to. It is very good to explain fluency and explain that it is fixable and has nothing at all to do with intelligence! 6. It is good for students to understand what they read. For this reason, comprehension questions and a list of high-value vocabulary words are also included with each passage. 7. Use Juicy Sentences (one juicy sentence will be identified for each passage) to help students dig into sentence structure, word choice, and meaning. Follow the [Juicy Sentence Guidance](https://docs.google.com/document/d/140zeYNdc8EpI65IEbDKbeXpeUib4E46A5AIgOJSbzQA/edit) with students the day the new passage is introduced to the class. | **Supporting English Language Learners** |
| Students don’t need to finish an entire passage in one sitting.  Variations in reading practice can include:  Have students perform a choral read.  Have students engage in a buddy/partner read. |
|  |
| Recordings of the text can be used to provide additional opportunities to hear expert reading. |
|  |
| Support students in chunking the text into smaller portions. |
|  |
| English Language Learners may find additional vocabulary (not included in the student-friendly glossary) unfamiliar and an impediment to comprehension. Provide student-friendly dictionaries so that students can look up words that may be causing comprehension difficulties. |
| Provide opportunities to practice using newly acquired vocabulary in the context of discussion. |
| Have students refer to the student-friendly glossary included with each passage to identify meanings for new vocabulary necessary for comprehension. |
|  |
|

Particularly in the upper grades, or if there are many students who are still learning to read English, some of the passages are too long to read in one 15–20 minute session. In these cases, the passage should be broken up to allow for the repeated reading that will improve reading fluency. This can be done by spending more 15–20 minutes sessions with a single passage before moving on to the next passage, having part of the passage read aloud by the teacher, or pairing students and making each responsible for some portion of the passage. Teachers might even consider turning the fluency practice into a small group performance event for the week, where students divide the passage and organize “rehearsal and practice” sessions in order to perform the passage to the class by the end of the week.

After mastery of one passage, students should move on to the next passage and repeat the process, at a pace generally of one passage per week. The packet has been organized by genre, but we recommend teachers re-order the passages to create variety of reading types and best meet student and classroom needs.

Regular practice of this type will help students rapidly build grade-level fluency!

\*Please note: Feel free to alternate between long and short passages, excerpt from longer passages, or break up longer passages into multiple smaller passages.

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***The Frightened Lion***

**By: Aesop**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * usual – normal, regular * start – jumped from being scared (like startled) * in a fright – he was scared. | | **Notes:** |
| ***The Frightened Lion*** | |
| 1 | A Bull Frog, according to rule, |
| 2 | Sat a-croak in his usual pool: |
| 3 | And he laughed in his heart |
| 4 | As a Lion did start |
| 5 | In a fright from the brink like a fool.[[1]](#footnote-1) |
| 6 | IMAGINARY FEARS ARE THE WORST. |

***The Frightened Lion***

**By: Aesop**

Checking for Understanding

1. What was the frog doing in the beginning of the poem?
2. Summarize what happened in lines 3 and 4 in your own words: “And he laughed in his heart as a lion did start.”

<http://mythfolklore.net/aesopica/crane/6.htm>

***The Little Red Hen***

**Traditional**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * grain – one piece of wheat, a seed * wheat – a grain that can be made into flour, used mostly in breads and pastries * disappointed – sad because something didn’t happen * ripe – when something is fully grown * mill – a place that has machines which turns grain into flour | | **Notes:** |
| ***The Little Red Hen*** | |
| 1 | There were many animals on the farm. They lived there |
| 2 | happily. The little Red Hen was in the farmyard with her chickens |
| 3 | when she found some grains of wheat.[[2]](#footnote-2) That is a small seed |
| 4 | that can grow into a plant. |
| 5 | "Who will plant this wheat?" she said. “Please plant it. Then we |
| 6 | can have more grain when the plant grows.” |
| 7 | "Not I," said the Goose. |
| 8 | "Not I," said the Duck. |
| 9 | "I will, then," said the little Red Hen. |
| 10 | She was disappointed. The other animals should have helped. |
|  |  | **Notes:** |
| 11 | After a month, the wheat grew into plants. |  |
| 12 | When the wheat was ripe she said, "Who will take this wheat to |
| 13 | the mill?" The mill is a place where people grind the seeds. It |
| 14 | turns into flour. Then you can make bread from the flour. |
| 15 | "Not I," said the Goose. |
| 16 | "Not I," said the Duck. |
| 17 | "I will, then," said the little Red Hen, sadly. “I will do it |
| 18 | myself.” |
| 19 | So then she took the wheat to the mill. When she brought the |
| 20 | flour home she said, "Who will make some bread with this |
| 21 | flour?" |
| 22 | "Not I," said the Goose. |
| 23 | "Not I," said the Duck. |
| 24 | "I will, then," said the little Red Hen. |
| 25 | She was disappointed again. When the bread was baked, she |
| 26 | said, "Who will eat this bread?" |
| 27 | "I will," said the Goose |
| 28 | "I will," said the Duck. |
| 29 | "No, you won't," said the little Red Hen. "You did not help. |
| 30 | I will eat it myself. Cluck! Cluck!” |
| 31 | She ate it with her children, the chickens. |

***The Little Red Hen***

**By: Unknown**

Checking for Understanding

1. Why did you think the Goose and the Duck not want to help little Red Hen?

2. Was it fair that little Red Hen didn’t share with the Goose and the Duck? Why?

<http://teacher.depaul.edu/Documents/TheLittleRedHenFiction3rdGrade.pdf>

***Hey Diddle Diddle***

**Traditional**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * fiddle – a violin | | **Notes:** |
| ***Hey Diddle Diddle*** | |
| 1 | Hey, diddle, diddle, |
| 2 | the cat and the fiddle, |
| 3 | the cow jumped over the moon. |
| 4 | The little dog laughed |
| 5 | to see such a sport[[3]](#footnote-3) |
| 6 | and the dish ran away with the spoon. |

***Hey Diddle Diddle***

**Traditional**

Checking for Understanding

1. Why was the dog laughing?
2. What were the dish and spoon doing in the end?

[www.pdinfo.com/pd-music-generes/pd-children-songs.php](http://www.pdinfo.com/pd-music-generes/pd-children-songs.php)

***Little Miss Muffet***

**Traditional**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * tuffet – a low seat * curds – a thick part of milk * whey – a watery part of milk | | **Notes:** |
| ***Little Miss Muffet*** | |
| 1 | Little Miss Muffet |
| 2 | Sat on a tuffet |
| 3 | Eating of curds and whey; |
| 4 | There came a big Spider |
| 5 | who sat down beside her, |
| 6 | And frightened Miss Muffet away. |

***Little Miss Muffet***

**Traditional**

Checking for Understanding

1. What was Little Miss Muffet eating?
2. Why did she scurry away?

<http://www.all-poetry.net/leonard-leslie-brooke/little-miss-muffet-36504>

***The Wild Swans at Coole***

**By: William Butler Yeats**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * woodlands – land covered in trees and shrubs * path – a dirt track for walking * twilight – time between full night and day | | **Notes:** |
| ***The Wild Swans at Coole*** | |
| 1 | The trees are in their autumn beauty, |
| 2 | The woodlands paths are dry, |
| 3 | Under the October twilight the water |
| 4 | Mirrors a still sky[[4]](#footnote-4); |
| 5 | Upon the brimming water among the stones |
| 6 | Are nine and fifty swans |

***The Wild Swans at Coole***

**By: William Butler Yeats**

Checking for Understanding

1. In what season does this poem take place?
2. How many swans are there?

<http://www.rainsnow.org/csh_poems_by_william_butler_yeats.htm#The%20Wild%20Swans%20At%20Coole>

***Untitled***

**By: Anonymous**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * contentment – happiness with what you have * soothing – calming | | **Notes:** |
| ***Untitled*** | |
| 1 | Soothing music plays |
| 2 | Homework’s done and all is well |
| 3 | Smile of contentment |

***Untitled***

**By: Anonymous**

Checking for Understanding

1. Why is the person smiling?
2. What sounds can be heard?

<http://cd1.edb.hkedcity.net/cd/eng/poemsandsongs/pdf/poems%20and%20songs.pdf>

***Ann and Frank***

**By: Unknown**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * lake – a large body of water that has land around it * splash – to make water move in a noisy way * fine time – a good time | | **Notes:** |
| ***Ann and Frank*** | |
| 1 | One day Ann and Frank went to the lake with Rover. Rover |
| 2 | can swim well, so Frank made him go into the water after a |
| 3 | stick. "Jump, Rover! Jump in and get the stick," said Frank; |
| 4 | and into the water he went with a big splash. Pretty soon he |
| 5 | came out with the stick in his mouth. |
| 6 | Rover did not like the game as much as Frank, as the water |
| 7 | was a little cold. They had a fine time for a while with |  |
| 8 | Rover, and then set out for home, as it was late in the day, |  |
| 9 | and they could not stay long. |  |
| 10 | On the way home, Rover saw a rabbit, and away he went |  |
| 11 | after it, as fast as he could go[[5]](#footnote-5). Ann and Frank ran too, but |  |
| 12 | could not keep up with Rover and the rabbit. |  |
| 13 | When they got home, Rover was there, and Frank said, |  |
| 14 | "Where is the rabbit, Rover?" Rover gave Frank a funny look |  |
|  |  | **Notes:** |
| 15 | and went away. "O I know!" said Frank, "the rabbit ran so |  |
| 16 | fast you could not catch it." |  |

***Ann and Frank***

**By: Unknown**

Checking for Understanding

1. Is Rover an animal or a person? What about Frank? Use specific words from the text to explain how you know.
2. How do you think Rover felt about not catching the rabbit?

<http://www.k5learning.com/sites/all/files/reading-comprehension-worksheet-grade-3-rover.pdf>

***At the Seaside***

**By: Robert Louis Stevenson**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * spade – a shovel used to dig | | **Notes:** |
| ***At the Seaside*** | |
| 1 | When I was down beside the sea |
| 2 | To dig the sandy shore |
| 3 | A wooden spade they gave to me |
| 4 | My holes were empty like a cup. |
| 5 | In every hole the sea came up, |
| 6 | Till it could come no more.[[6]](#footnote-6) |

***At the Seaside***

**By: Robert Louis Stevenson**

Checking for Understanding

1. What object was used to dig?
2. What happened to all of the holes?

<http://www.poetryloverspage.com/poets/stevenson/At_sea_side.html>

***The Cow***

**By: Robert Louis Stevenson**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * “all her might” – using all of her strength * lowing – the ‘moo’ sound a cow makes * stray – a person or animal who moves away from a group * meadow – an area of land that is grassy and flat | | **Notes:** |
| ***The Cow*** | |
| 1 | The friendly cow all red and white, |
| 2 | I love with all my heart: |
| 3 | She gives me cream with all her might, |
| 4 | To eat with apple-tart. |
| 5 | She wanders lowing here and there, |
| 6 | And yet she cannot stray, |
| 7 | All in the pleasant open air, |  |
| 8 | The pleasant light of day; |  |
| 9 | And blown by all the winds that pass |  |
| 10 | And wet with all the showers, |  |
| 11 | She walks among the meadow grass |  |
| 12 | And eats the meadow flowers.[[7]](#footnote-7) |  |

***The Cow***

**By: Robert Louis Stevenson**

Check for Understanding

1. What does the cow eat?
2. What does then narrator eat with cream?

Overall RMM Score: 8.6

Common Core Grade Band: 6-10

[www.poetryloverspage.com/poets/Stevenson/cow.html](http://www.poetryloverspage.com/poets/Stevenson/cow.html)

***Farewell to the Farm***

**By: Robert Louis Stevenson**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * evermore - forever * hayloft – the top part of a barn where the hay is kept * cobweb – the net a spider makes * cling – to hold on to * woody (which here just means forest) – covered with trees | | **Notes:** |
| ***Farewell to the Farm*** | |
| 1 | The coach is at the door at last; |
| 2 | The eager children, mounting fast |
| 3 | And kissing hands, in chorus sing: |
| 4 | Good-bye, good-bye, to everything![[8]](#footnote-8) |
|  |  |
| 5 | To house and garden, field and lawn, |
| 6 | The meadow-gates we swung upon, |  |
| 7 | To pump and stable, tree and swing, |  |
| 8 | Good-bye, good-bye, to everything! |  |
|  |  |  |
|  |  | **Notes:** |
| 9 | And fare you well for evermore, |  |
| 10 | O ladder at the hayloft door, |  |
| 11 | O hayloft where the cobwebs cling, |  |
| 12 | Good-bye, good-bye, to everything! |  |
|  |  |  |
| 13 | Crack goes the whip, and off we go; |  |
| 14 | The trees and houses smaller grow; |  |
| 15 | Last, round the woody turn we sing: |  |
| 16 | Good-bye, good-bye, to everything. |  |

***Farewell to the Farm***

**By: Robert Louis Stevenson**

Checking for Understanding

1. Why do the trees and houses appear smaller?
2. What are they riding in?

<http://www.poetryloverspage.com/poets/stevenson/farewell_to_farm.html>

***The City Mouse and the Country Mouse***

**By: Jean de La Fontaine**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * country – an area outside of big cities * proved – turned out to be * gobble – to eat quickly | | **Notes:** |
| ***The City and Country Mouse*** | |
| 1 | City Mouse, with ways polite, |
| 2 | A Country Mouse invited |
| 3 | To sup with him and spend the night. |
| 4 | Said Country Mouse: "De--lighted!" |
| 5 | In truth it proved a royal treat, |
| 6 | With everything that's good to eat. |
| 7 | Alas! When they had just begun |  |
| 8 | To gobble their dinner, |  |
| 9 | A knock was heard that made them run.[[9]](#footnote-9) |  |
| 10 | The City Mouse seemed thinner. |  |
| 11 | And as they scampered and turned tail, |  |
| 12 | He saw the Country Mouse grow pale. |  |
| 13 | The knocking ceased. A false alarm! |  |
|  |  | **Notes:** |
| 14 | The City Mouse grew braver. |  |
| 15 | "Come back!" he cried. "No, no! The farm, |  |
| 16 | Where I'll not quake or quaver, |  |
| 17 | Suits me," replied the Country Mouse. |  |
| 18 | "You're welcome to your city house.” |  |

***The City Mouse and the Country Mouse***

**By: Jean de La Fontaine**

Checking for Understanding

1. What frightened the mice?
2. Why didn’t the Country Mouse want to stay with the City Mouse?

<http://www.poems4free.com/TheCityMouseAndTheCountryMouse.html>

***Eating While Reading***

**By: Gary Soto**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * churn – to stir, mix or shake * swig – taking one gulp of a drink * slither – to slide like a snake | | **Notes:** |
| ***Eating While Reading*** | |
| 1 | What is better |
| 2 | Than this book |
| 3 | And the churn of candy |
| 4 | In your mouth, |
| 5 | Or the balloon of bubble gum |
| 6 | Or the crack of sunflower seeds, |
| 7 | Or the swig of soda, |  |
| 8 | Or the twist of beef jerky, |  |
| 9 | Or the slow slither |  |
| 10 | Of snow cone syrup |  |
| 12 | Running down your arms? |  |
| 13 | What is better than this sweet dance |  |
| 14 | On the tongue |  |
| 15 | And this book |  |
| 16 | That pulls you in?[[10]](#footnote-10) |  |

***Eating While Reading***

**By: Gary Soto**

Checking for Understanding

1. What is one food the author enjoys eating while reading?
2. What does the author take a swig of?
3. What is this poem about?

<http://gn009.k12.sd.us/Fluency%20Norms%20and%20Fluency%20Passages/3rd%20Grade%20Poetry%20Fluency/Eating%20While%20Reading.pdf>

***Knoxville, Tennessee***

**By: Nikki Giovanni**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * greens – garden vegetables * gospel music – church music with a lively, fun beat | | **Notes:** |
| ***Knoxville, Tennessee*** | |
| 1 | I always like summer |
| 2 | best |
| 3 | you can eat fresh corn |
| 4 | from daddy's garden |
| 5 | and okra |
| 6 | and greens |
| 7 | and cabbage |  |
| 8 | and lots of |  |
| 9 | barbeque |  |
| 10 | and buttermilk |  |
| 11 | and homemade ice cream |  |
| 12 | at the church picnic |  |
| 13 | and listen to |  |
| 14 | gospel music |  |
| 15 | outside |  |
| 16 | at the church |  |
|  |  | **Notes:** |
| 17 | homecoming |  |
| 18 | and go to the mountains with |  |
| 19 | your grandmother |  |
| 20 | and go barefooted |  |
| 21 | and be warm |  |
| 22 | all the time |  |
| 23 | not only when you go to bed |  |
| 24 | and sleep |  |

***Knoxville, Tennessee***

**By: Nikki Giovanni**

Checking for Understanding

1. What are 2 vegetables that comes from Daddy’s garden?

<http://teaandpoetrybookclub.blogspot.com/2012/10/knoxville-tennessee-by-nikki-giovanni.html>

***Weather***

**By: Eve Merriam**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * scatter – to cause to separate widely * splatter – to cause something to move or fall * galosh – rubber boots that used to be used to go over shoes in the rain | | **Notes:** |
| ***Weather*** | |
| 1 | Dot a dot dot dot a dot dot |
| 2 | Spotting the windowpane. |
|  |  |
| 3 | Spack a spack speck flick a flack fleck |
| 4 | Freckling the windowpane. |
|  |  |
| 5 | A spatter a scatter a wet cat a clatter |  |
| 6 | A splatter a rumble outside. |  |
|  |  |  |
| 7 | Umbrella umbrella umbrella umbrella |  |
| 8 | Bumbershoot barrel of rain. |  |
|  |  |  |
| 9 | Slosh a galosh slosh a galosh |  |
| 10 | Slither and slather a glide |  |
|  |  | **Notes:** |
| 11 | A puddle a jump a puddle a jump |  |
| 12 | A puddle a jump puddle splosh |  |
|  |  |  |
| 13 | A juddle a pump a luddle a dump |  |
| 14 | A pudmuddle jump in and slide! |  |

***Weather***

**By: Eve Merriam**

Checking for Understanding

1. What kind of weather is this poem about
2. In what stanza did the narrator begin to enjoy the weather outside?

<https://www.poets.org/poetsorg/poem/weather>

***Afternoon on a Hill***

**By: Edna St. Vincent Millay**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * bow – to bend down | | **Notes:** |
| ***Afternoon on a Hill*** | |
| 1 | I will be the gladdest thing |
| 2 | Under the sun! |
| 3 | I will touch a hundred flowers |
| 4 | And not pick one. |
| 5 | I will look at cliffs and clouds |
| 6 | With quiet eyes, |
| 7 | Watch the wind bow down the grass, |  |
| 8 | And the grass rise.[[11]](#footnote-11) |  |
| 9 | And when lights begin to show |  |
| 10 | Up from the town, |  |
| 11 | I will mark which must be mine, |  |
| 12 | And then start down! |  |

***Afternoon on a Hill***

**By: Edna St. Vincent Millay**

Checking for Understanding

1. What will the narrator touch?
2. When the narrator marks which is hers what is she referring to?

<http://www.poemhunter.com/poem/afternoon-on-a-hill/>

***The Lion and the Mouse***

**By: Aesop**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * desired – a strong wish * plight – being in trouble or a bad situation | | **Notes:** |
| ***The Lion and the Mouse*** | |
| 1 | Once, when a Lion was asleep, a little Mouse began running |
| 2 | up and down upon him. This soon wakened the Lion, who |
| 3 | placed his huge paw upon him, and opened his big jaws to |
| 4 | swallow him. |
| 5 | “Pardon, O King,” cried the little Mouse, “forgive me this |
| 6 | time. I shall never forget it! I may be able to return the |
| 7 | favor one of these days. “The Lion was so tickled at the idea |  |
| 8 | of the Mouse being able to help him that he lifted up his |  |
| 9 | paw and let him go[[12]](#footnote-12). |  |
| 10 | Some time after, the Lion was caught in a trap, and the |  |
| 11 | hunters, who desired to carry him alive to the King, tied |  |
| 12 | him to a tree while they went in search of a wagon to carry |  |
| 13 | him on. Just then the little Mouse happened to pass by, and |  |
| 14 | seeing the sad plight of the Lion, went up to him and soon |  |
| 15 | gnawed away the ropes that bounded the King of the |  |
|  |  | **Notes:** |
| 16 | Beasts. “Was I not right?” said the little Mouse. |  |
|  |  |  |
| 17 | Little friends may prove great friends. |  |

***The Lion and the Mouse***

**By: Aesop**

Checking for Understanding

1. How did the lion react to the mouse’s promise?
2. How was the lion in danger?

<http://www.pubwire.com/DownloadDocs/AFABLES.PDF>

***The Ant and the Grasshopper***

**By: Aesop**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * bearing – to carry * toil – working hard * distributing – giving things out to others * necessity – something that you need to do | | **Notes:** |
| ***The Ant and the Grasshopper*** | |
| 1 | One summer’s day a Grasshopper was hopping about, |
| 2 | chirping and singing to its heart’s content. An Ant passed |
| 3 | by, bearing along with great toil an ear of corn he was taking |
| 4 | to the nest. |
| 5 | “Why not come and chat with me,” said the Grasshopper, |
| 6 | “instead of toiling and working in that way?” “I am helping to |
| 7 | lay up food for the winter,” said the Ant, “and recommend |
| 8 | you to do the same.” “Why bother about winter?” asked the |  |
| 9 | Grasshopper. “We’ve got plenty of food at present.” But the |  |
| 10 | Ant went on its way and continued its toil. When the winter |  |
| 11 | came the Grasshopper had no food and found itself dying |  |
| 12 | of hunger while it saw the ants distributing corn and grain |  |
| 13 | from the stores they had collected in the summer[[13]](#footnote-13). Then |  |
|  |  | **Notes:** |
| 14 | the Grasshopper knew: It is best to prepare for the days of |  |
| 15 | necessity. |  |

***The Ant and the Grasshopper***

**By: Aesop**

Checking for Understanding

1. What happened to the Grasshopper once winter came?
2. In what season did the Ant start to collect food in the story?

<http://www.pubwire.com/DownloadDocs/AFABLES.PDF>

***The Fox and the Stork***

**By: Aesop**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * shallow – not deep * lap – to drink with your tongue * appointed – chosen | | **Notes:** |
| ***The Fox and the Stork*** | |
| 1 | At one time the Fox and the Stork were on visiting terms |
| 2 | and seemed very good friends. So the Fox invited the Stork |
| 3 | to dinner, and for a joke put nothing before her but some |
| 4 | soup in a very shallow dish.[[14]](#footnote-14) This the Fox could easily lap |
| 5 | up, but the Stork could only wet the end of her long bill in |
| 6 | it, and left the meal as hungry as when she began. “I am |
| 7 | sorry”, said the Fox, “the soup is not to your liking.” “Pray |  |
| 8 | do not apologize,” said the Stork. “I hope you will return |  |
| 9 | this visit, and come and dine with me soon.” |  |
| 10 | So a day was appointed when the Fox should visit the |  |
| 11 | Stork; but when they were seated at the table their diner |  |
| 12 | was contained in a very long-necked jar with a narrow |  |
| 13 | mouth, in which the Fox could not insert his snout. All he |  |
| 14 | could manage to do was to lick the outside of the jar. “I |  |
|  |  | **Notes:** |
| 15 | will not apologize for the dinner,” said the Stork “because |  |
| 16 | one bad turn deserves another.” |  |
|  |  |  |
| 17 | One bad turn deserves another. |  |
|  |  |  |

***The Fox and the Stork***

**By: Aesop**

Checking for Understanding

1. How did the Fox do the wrong thing?
2. Did the fox learn his lesson? How do you know?

<http://www.pubwire.com/DownloadDocs/AFABLES.PDF>

***The Milkmaid and Her Pail***

**By: Aesop**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * Milkmaid – a girl or woman who milks cows * market – a place where food and other things are sold * calculating – to do math * fowls – birds * spilt – old fashioned for ‘spillled’ | | **Notes:** |
| ***The Milkmaid and Her Pail*** | |
| 1 | A Milkmaid was walking to market carrying her milk in a |
| 2 | pail on her head. As she went along she began calculating |
| 3 | what she would do with the money she would get for the |
| 4 | milk.[[15]](#footnote-15) I’ll buy some fowls from Farmer Brown,” said she, |
| 5 | “and they will lay eggs each morning, which I will sell to the |
| 6 | parson’s wife. |
| 7 | With the money that I get from the sale of these eggs I’ll |  |
| 8 | buy myself a new dress and a new hat. Polly Shaw will be |  |
| 9 | that jealous. But I don’t care. I shall just look at her and |  |
| 10 | toss my head like this. “As she spoke she tossed her head |  |
| 11 | back, the pail fell off, and all the milk was spilt. She had to |  |
| 12 | go home and tell her mother what had occurred. “Ah, my |  |
|  |  | **Notes:** |
| 13 | child.” Said the mother. “Do not count your chickens before |  |
| 14 | they are hatched.” |  |
| 15 | Do not count your chickens before they are hatched. |  |

***The Milkmaid and Her Pail***

**By: Aesop**

Checking for Understanding

1. What was the Milkmaid thinking about as she walked to market?
2. How would you describe her feelings after the milk spilt?

<http://www.pubwire.com/DownloadDocs/AFABLES.PDF>

***The Tortoise and the Hare***

**By: Aesop**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * hare – an animal like a rabbit * tortoise – a turtle * brag (and boast) – both words that mean to say good things about yourself; thought of as bad manners. * challenge – to make someone compete * gather – to come together * pace – the speed that you’re going * alongside – next to | | **Notes:** |
| ***The Tortoise and the Hare*** | |
| 1 | There once was a speedy hare who bragged about how fast |
| 2 | he could run. Tired of hearing him boast, Slow and Steady, |
| 3 | the tortoise, challenged him to a race.[[16]](#footnote-16) All the animals in |
| 4 | the forest gathered to watch. |
| 5 | Hare ran down the road for a while and then and paused to |
| 6 | rest. He looked back at Slow and Steady and cried out, |
| 7 | "How do you expect to win this race when you are walking |  |
| 8 | along at your slow, slow pace?" |  |
|  |  | **Notes:** |
| 9 | Hare stretched himself out alongside the road and fell |  |
| 10 | asleep, thinking, "There is plenty of time to relax." |  |
| 11 | Slow and Steady walked and walked. He never, ever |  |
| 12 | stopped until he came to the finish line. |  |
| 13 | The animals who were watching cheered so loudly for |  |
| 14 | Tortoise, they woke up Hare. |  |
| 15 | Hare stretched and yawned and began to run again, but it |  |
| 16 | was too late. Tortoise was over the line. |  |
| 17 | After that, Hare always reminded himself, "Don't brag about |  |
| 18 | your lightning pace, for Slow and Steady won the race!" |  |

***The Tortoise and the Hare***

**By: Aesop**

Checking for Understanding

1. Who ran faster, Hare or the tortoise?
2. Who won the race?
3. How did the slower animal win the race?

<https://www.storyarts.org/library/aesops/stories/tortoise.html>

***Peter Possum’s Playful Trick***

**By: Margaret Chaplin Campbell**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * possum – an animal that looks like a big rat and comes out mostly at night * garbage – trash; food that’s thrown away * protect – to keep something safe * flopped – to fall in a clumsy way * sniffed – to smell * fooled – tricking someone * trotted – faster than a walk, slower than a run | | **Notes:** |
| ***Peter Possum’s Playful Trick*** | |
| 1 | Peter Possum opened one eye. The sun was setting. “Time to |
| 2 | get up,” said Peter Possum. |
| 3 | Everything looked upside down. That was because Peter |
| 4 | Possum sometimes hung upside down. Peter Possum pulled |
| 5 | himself up to the branch and unwrapped his tail. He was |
| 6 | right side up again. He climbed down the tree trunk. “I’m |
| 7 | hungry,” he said. “What do I want today? I feel in the mood |  |
| 8 | for some garbage.” |  |
| 9 | Off he started toward the Laceys’ garbage can. Mrs. Lacey |  |
| 10 | was a good cook. “Watch out for Old Dog Tiger,” Peter told |  |
|  |  | **Notes:** |
| 11 | himself. “Watch out for Peter Possum,” Old Dog Tiger was |  |
| 12 | saying to himself. “Protect the garbage can from Peter |  |
| 13 | Possum.” |  |
| 14 | Old Dog Tiger hid behind the garbage can and waited as |  |
| 15 | Peter Possum came hurrying along as fast as he could. “I’m |  |
| 16 | in the mood for a ham sandwich,” said Peter Possum. Old |  |
| 17 | Dog Tiger watched and waited. “I’m in the mood for a |  |
| 18 | possum sandwich,” thought Old Dog Tiger. |  |
| 19 | Peter Possum started pushing the lid from the can. Old Dog |  |
| 20 | Tiger leaped out. “Snarl! Ruff! Growl!” “Oh! Oh!” yelled Peter |  |
| 21 | Possum. “What can I do? Old Dog Tiger is too close. I |  |
| 22 | cannot run. I cannot hide. I cannot even climb.” |  |
| 23 | PLOP! Peter Possum flopped over on the ground. He did not |  |
| 24 | move when Old Dog Tiger sniffed him. He did not open his |  |
| 25 | eyes. He did not make a single sound. “Look what I’ve |  |
| 26 | done,” said Old Dog Tiger. “I scared that possum to death. |  |
| 27 | I’ll get my master. He will be proud of me.” Off he ran. |  |
| 28 | Peter Possum opened his eyes. Old Dog Tiger was gone. |  |
| 29 | Peter Possum laughed. “I fooled him with my playful trick,” |  |
| 30 | he said. “I pretended to be dead.[[17]](#footnote-17) That’s called ‘playing |  |
| 31 | possum.’ I am very good at it.” Away he trotted, safe and |  |
| 32 | sound and very much alive. |  |

***Peter Possum’s Playful Trick***

**By: Margaret Chaplin Campbell**

Checking for Understanding

1. Why didn’t Old Dog Tiger like Peter Possum?
2. How was Peter Possum able to trick Old Dog Tiger?

<http://www.ncpublicschools.org/docs/accountability/testing/eog/reading/gr3set85099.pdf>

**An excerpt from *The Story of the Three Little Pigs***

**Traditional**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * excerpt – a part taken from something longer * sow – adult female pig that has babies * seek – to search for * straw – the dried grassy part of oat or wheat plants, not good for eating. | | **Notes:** |
| **An excerpt from *The Story of The Three Little Pigs*** | |
| 1 | Once upon a time there was an old Sow with three little Pigs, |
| 2 | and as she had not enough to keep them, she sent them out |
| 3 | to seek their fortune.[[18]](#footnote-18) The first that went off met a Man with |
| 4 | a bundle of straw, and said to him, “Please, Man, give me |
| 5 | that straw to build me a house’, which the Man did, and the |
| 6 | little Pig built a house with it. Presently came along a Wolf, |
| 7 | and knocked at the door and said, “Little Pig, little pig, let |  |
| 8 | me come in.” |  |
| 9 | To which the Pig answered, “No, not, by the hair of my |  |
| 10 | chinny chin chin.” |  |
| 11 | “Then I’ll huff and I’ll puff and I’ll blow your house in!” said |  |
| 12 | the Wolf. |  |
|  |  | **Notes:** |
| 13 | So he huffed and he puffed, and he blew his house in, and |  |
| 14 | ate up the little Pig. |  |

**An excerpt from *The Story of* *the Three Little Pigs***

**Traditional**

Checking for Understanding

1. What was the pig’s house made of? How strong do you think that kind of house would be?
2. Why did the Wolf want to come in to the pig’s house?

<http://www.gutenberg.org/files/18155/18155-h/18155-h.htm>

**An excerpt from *Rosy’s Journey***

**By: Louisa Alcott**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * excerpt – a part taken from something longer * spun – to turn and twist * debt – money that you owe | | **Notes:** |
| **An excerpt from *Rosy’s Journey*** | |
| 1 | Rosy was a nice little girl who lived with her mother in a small |
| 2 | house in the woods. They were very poor, for the father had |
| 3 | gone away to dig gold, and did not come back; so they had |
| 4 | to work hard to get food to eat and clothes to wear.[[19]](#footnote-19) The |
| 5 | mother spun yarn when she was able, for she was often sick, |
| 6 | and Rosy did all she could to help. She milked the red cow |
| 7 | and fed the hens; dug the garden, and went to town to sell |  |
| 8 | the yarn and the eggs. |  |
| 9 | She was very good and sweet, and every one loved her; but |  |
| 10 | the neighbors were all poor, and could do little to help the |  |
| 11 | child. So, when at last the mother died, the cow and hens |  |
| 12 | and house had to be sold to pay the doctor and the debts. |  |
| 13 | Then Rosy was left all alone, with no mother, no home, and |  |
| 14 | money to buy clothes and dinners with. |  |
|  |  | **Notes:** |
| 15 | "What will you do?" said the people, who were very sorry |  |
| 16 | for her. |  |
| 17 | "I will go and find my father," answered Rosy, bravely. |  |
| 18 | "But he is far away, and you don't know just where he is, up |  |
| 19 | among the mountains. Stay with us and spin on your little |  |
| 20 | wheel, and we will buy the yarn, and take care of you, dear |  |
| 21 | little girl," said the kind people. |  |
| 22 | "No, I must go; for mother told me to, and my father will be |  |
| 23 | glad to have me. I'm not afraid, for everyone is good to me," |  |
| 24 | said Rosy, gratefully. |  |

**An excerpt from *Rosy’s Journey***

**By: Louisa Alcott**

Checking for Understanding

1. Where did Rosy’s father go?
2. What happened when Rosy’s mother passed away?

<http://www.gutenberg.org/files/7425/7425-h/7425-h.htm#vi>

**An excerpt from *The* *Wizard of Oz***

**By: L. Frank Baum**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * blistered – paint (or skin) that has bubbled up and broken open * sparkle - shininess * sober – plain and serious * gaunt – skinny and unhealthy looking * solemn – serious and sad | | **Notes:** |
| **An excerpt from *The Wizard of Oz*** | |
| 1 | Once the house had been painted, but the sun blistered the |
| 2 | paint and the rains washed it away, and now the house was |
| 3 | as dull and gray as everything else.[[20]](#footnote-20) |
| 4 | When Aunt Em came there to live she was a young, pretty |
| 5 | wife. The sun and wind had changed her, too. They had |
| 6 | taken the sparkle from her eyes and left them a sober gray; |
| 7 | they had taken the red from her cheeks and lips, and they |  |
| 8 | were gray also. She was thin and gaunt, and never smiled |  |
| 9 | now. |  |
| 10 | When Dorothy, who was an orphan, first came to her, Aunt |  |
| 11 | Em had been so startled by the child's laughter that she |  |
| 12 | would scream and press her hand upon her heart whenever |  |
| 13 | Dorothy's merry voice reached her ears; and she still looked |  |
| 14 | at the little girl with wonder that she could find anything to |  |
| 15 | laugh at. |  |
| 16 | Uncle Henry never laughed. He worked hard from morning |  |
| 17 | till night and did not know what joy was. He was gray also, |  |
| 18 | from his long beard to his rough boots, and he looked |  |
| 19 | stern and solemn, and rarely spoke. |  |

**An excerpt from *The* *Wizard of Oz***

**By: L. Frank Baum**

Checking for Understanding

1. How did Aunt Em react when she heard Dorothy’s laughter?
2. How would you describe Uncle Henry?

<http://gutenberg.readingroo.ms/5/55/55.txt>

***Bats***

**By: Randall Jarrell**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * clings – holding on tightly * doubling – bending or folding * looping – going around in circles * soaring – to fly * somersaulting – rolling and having your feet go over your head * echoing – a sound that is a copy of another sound * fluttering – moving wings really fast * gnats – a small fly | | **Notes:** |
| ***Bats*** | |
| 1 | A bat is born naked and blind and pale. |
| 2 | His mother makes a pocket of her tail |
| 3 | And catches him.  He clings to her long fur |
| 4 | By his thumbs and toes and teeth. |
| 5 | And then the mother dances through the night |
| 6 | Doubling and looping, soaring, somersaulting-- |
| 7 | Her baby hangs on underneath. |  |
| 8 | All night, in happiness, she hunts and flies. |  |
| 9 | Her high sharp cries like shining needle points of sound |  |
|  |  | **Notes:** |
| 10 | Go out into the night, and echoing back, |  |
| 11 | Tell her what they have touched.[[21]](#footnote-21) |  |
| 12 | She hears how far it is, how big it is, |  |
| 13 | Which way it's going: She lives by hearing. |  |
| 14 | The mother eats the moths and gnats she catches |  |
| 15 | In full flight; in full flight |  |
| 16 | The mother drinks the water of the pond |  |
| 17 | She skims across. |  |
| 18 | Her baby hangs on tight. |  |
| 19 | Her baby drinks the milk she makes him |  |
| 20 | In moonlight or starlight, in mid-air. |  |
| 21 | Their single shadow, printed on the moon |  |
| 22 | Or fluttering across the stars, |  |
| 23 | Whirls on all night; at daybreak |  |
| 24 | The tired mother flaps home to her rafter. |  |
| 25 | The others all are there. |  |
| 26 | They hang themselves up by their toes, |  |
| 27 | They wrap themselves in their brown wings. |  |
| 28 | Bunched upside-down, they sleep in air. |  |
| 29 | Their sharp ears, their sharp teeth, their quick sharp faces |  |
| 30 | Are dull and slow and mild. |  |
| 31 | All the bright day, as the mother sleeps, |  |
| 32 | She folds her wings about her sleeping child. |  |

***Bats***

**By: Randall Jarrell**

Checking for Understanding

1. How does the baby bat hold on to its mother?
2. What does the mother eat?

<http://edebutts.tripod.com/id38.html>

**An excerpt from *The Story of* *Young Abraham Lincoln***

**By: Wayne Whipple**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * incident – an event or something that happens * matters – in this case: things that go on * brawn – strength; having muscles * “Great Heart” in “Pilgrims Progress” – a book that many people read at the time Abraham Lincoln was present | | **Notes:** |
| **An excerpt from *The Story of Young Abraham Lincoln*** | |
| 1 | The boy or girl who reads today may know more about the |
| 2 | real Lincoln than his own children knew. The greatest |
| 3 | President's son, Robert Lincoln, discussing a certain incident |
| 4 | in their life in the White House, remarked to the writer, with |
| 5 | a smile full of meaning: |
| 6 | "I believe you know more about our family matters than I |
| 7 | do!" |  |
| 8 | This is because "all the world loves a lover"—and Abraham |  |
| 9 | Lincoln loved everybody. With all his brain and brawn, his |  |
| 10 | real greatness was in his heart.[[22]](#footnote-22) He has been called "the |  |
| 11 | Great- Heart of the White House," and there is little doubt |  |
| 12 | that more people have heard about him than there are who |  |
|  |  | **Notes:** |
| 13 | have read of the original "Great-Heart" in "The Pilgrim's |  |
| 14 | Progress." |  |

**An excerpt from *The* *Story of Young Abraham Lincoln***

**By: Wayne Whipple**

Checking for Understanding

1. Who did the author believe Abraham Lincoln to be?
2. What made Abraham Lincoln so special?

<http://www.gutenberg.org/files/22925/22925-h/22925-h.htm>

**“Biscuits” from *A Little Book for A Little Cook***

**By: L. P. Hubbard**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * mealy – being soft, dry and crumbly * knead – to press and squeeze with your hands | | **Notes:** |
| ***Biscuits*** | |
| 1 | MATERIAL: |
| 2 | 1 cup Pillsbury's Best Flour |
| 3 | 1/2 teaspoon salt |
| 4 | 2 teaspoons baking powder |
| 5 | 1 tablespoon cold butter |
| 6 | 1/2 cup milk |
|  |  |  |
| 7 | WAY OF PREPARING: |  |
| 8 | Sift flour, salt and baking powder twice. Chop butter in with |  |
| 9 | a knife until mealy. Add milk for a soft dough. Place on a |  |
| 10 | board with a little flour. Knead gently until smooth. Roll out |  |
| 11 | to one-half inch thickness. Use small cutter and place |  |
| 12 | biscuits in greased pan. Bake in a hot oven until nicely |  |
| 13 | browned. |  |

**“Biscuits” from *A Little Book for A Little Cook***

**By: L.P. Hubbard**

Checking for Understanding

1. Name at least two ingredients necessary when making biscuits.
2. What must be added to the board when placing the dough?

<http://www.gutenberg.org/files/24125/24125-h/24125-h.htm>

***The Story of the Boy Who Made Beautiful Melodies***

**By: Thomas Tapper**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * countrymen – a person born or living in the same country as another * composed – to put together * pleasing – a good feeling * public – a group of people * melodies – music notes put together that sound nice | | **Notes:** |
| ***The Story of the Boy Who Made Beautiful Melodies*** | |
| 1 | Chopin was only nine years old when he first played in |
| 2 | public. It is said that he created quite a sensation.[[23]](#footnote-23) But like |
| 3 | all those who know that talent is something to be worked |
| 4 | for, he did not stop studying just because his playing was |
| 5 | pleasing to other people. In fact, it was just on that account |
| 6 | that he began to work all the harder. |
| 7 | Then there came a great change. He left his home and went |  |
| 8 | to Paris, where he lived for the rest of his life. Even though |  |
| 9 | he was but a youth of twenty-one, he had already composed |  |
| 10 | two concerts for the piano. These he had played in public to |  |
| 11 | the great delight of all who heard him, but especially of his |  |
| 12 | countrymen. |  |

***The Story of the Boy Who Made Beautiful Melodies***

**By: Thomas Tapper**

Checking For Understanding

1. What did people think of Chopin’s first public performance?

2. How did the fact that people loved his music affect Chopin?

<http://www.gutenberg.org/files/35013/35013-h/35013-h.htm>

***The Story of a Little Boy and His Sister Who Gave Concerts***

**By: Thomas Tapper**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * boyhood – the part of a boy’s life when he’s a kid * Austria – a country in Europe * Vienna – the capital of Austria * Salzburg – a big city in Austria * presented – to introduce someone to someone else * Empress: ruler of even more people than a Queen * concerts – a music performance * composing – putting together | | **Notes:** |
| ***The Story of a Little Boy and His Sister Who Gave Concerts*** | |
| 1 | Wolferl spent all his boyhood with his music. He went to |
| 2 | many places to play, even as far from Salzburg, in Austria |
| 3 | (where he was born), as to Paris and London. |
| 4 | Everywhere he went people were happy to see him and his |
| 5 | sister and to hear them play. And they, too, were happy to play |
| 6 | because they loved the music so much. |
| 7 | When they reached Vienna they played for the Emperor and |  |
| 8 | Empress. |  |
| 9 | When Wolferl was presented to the Empress he jumped up |  |
| 10 | into her lap and kissed her. |  |
|  |  | **Notes:** |
| 11 | Wolferl was always busy composing music. But he played |  |
| 12 | games and had a good time just like any other boy. When he |  |
| 13 | was busy with his music, however, he never let his thoughts |  |
| 14 | go to anything else.[[24]](#footnote-24) |  |

***The Story of a Little Boy and His Sister Who Gave Concerts***

**By: Thomas Tapper**

Checking for Understanding

1. Why did Mozart and his sister travel so much?

2. How serious was Mozart about his music? How do you know?

<http://www.gutenberg.org/files/34582/34582-h/34582-h.htm>

***National Parks***

**By: The National Park Service (NPS)**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * lofty – very high; excellent * signature – something someone is known for * exception – someone or something that is different from others * kayaking – a water activity that involves paddling in a small boat * snorkeling – swimming underwater with a mask that lets you stay in the water for a long time | | **Notes:** |
| ***National Parks*** | |
| 1 | National Parks are special places that protect nature and |
| 2 | history for future generations. That's a lofty goal, but there's |
| 3 | nothing that says lofty goals can't be accompanied by a little |
| 4 | fun![[25]](#footnote-25) There are all kinds of fun activities in national parks, |
| 5 | and Biscayne is no exception. Many of those activities are |
| 6 | covered in other parts of this site, including canoeing and |
| 7 | kayaking, snorkeling, trips out to the park's islands, |  |
| 8 | camping, fishing, and more. |  |
| 9 | On top of all that, the park has a signature program with |  |
| 10 | "Fun" as its middle name! |  |

***National Parks***

**By: The National Park Service (NPS)**

Checking for Understanding

1. What are some activities that one can do at the Biscayne Park?

2. What is the purpose of national parks?

<http://www.nationalparks.org/sites/default/files/downloads/parks-for-play-2010.pdf>

***Ecosystems: Nature’s Neighborhoods***

**By: The National Park Service (NPS)**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * ecosystem – everything in a particular environment | | **Notes:** |
| ***Ecosystems: Nature’s Neighborhoods*** | |
| 1 | From snow-covered forests to hot, dry, deserts, Grand |
| 2 | Canyon contains many outdoor neighborhoods, called |
| 3 | ecosystems in which plants and animals live.[[26]](#footnote-26) These living |
| 4 | things depend on each other as well as non-living things |
| 5 | such as air, water, soil, and sunlight to survive. |

***Ecosystems: Nature’s Neighborhoods***

**By: The National Park Service (NPS)**

Checking for Understanding

1. What lives in an ecosystem?

2. What do living things depend on to survive?

<http://www.nps.gov/grca/forkids/upload/Ecology_Final_5-21-13_smaller.pdf>

**An excerpt from *What Are Hurricanes?***

**By: NASA**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * hurricane – a big storm with high speed winds * bands – a long line of something * ring – in the shape of a circle * thunderstorm – a storm with lightning and thunder * swirl – to move in circles * stretch – reaching out * contain – to have or include something | | **Notes:** |
| ***What Are the Parts of a Hurricane?*** | |
| 1 | **Eye:** The eye is the "hole" at the center of the storm. Winds |
| 2 | are light in this area. Skies are partly cloudy, and sometimes |
| 3 | even clear. |
| 4 | **Eye wall:** The eye wall is a ring of thunderstorms. These |
| 5 | storms swirl around the eye. The wall is where winds are |
| 6 | strongest and rain is heaviest. |
| 7 | **Rain bands:** Bands of clouds and rain go far out from a |  |
| 8 | hurricane's eye wall.[[27]](#footnote-27) These bands stretch for hundreds of |  |
| 9 | miles. They contain thunderstorms and sometimes |  |
| 10 | tornadoes. |  |

**An excerpt from *What Are Hurricanes?***

**By: NASA**

Checking for Understanding

1. What is the center of a storm called?

2. Describe storms that occur around the eye wall.

<http://www.nasa.gov/audience/forstudents/k-4/stories/what-are-hurricanes-k4.html#.VAykmfldWH4>

***The 2012 Kids’ State Dinner***

***The First Lady Speaks at the 2012 Kids' State Dinner***

**By: letsmove.gov**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * hosted – having guests over to entertain * budding – beginning to develop * formal – an event that’s elegant * original – something that hasn’t been copied or done before * guidelines – rules that say how something should be done | | **Notes:** |
| ***The First Lady Speaks at the 2012 Kids' State Dinner*** | |
| 1 | On Monday, August 20, 2012 First Lady Michelle Obama |
| 2 | hosted the first ever Kids’ “State Dinner” at the White House |
| 3 | welcoming 54 budding chefs to a formal luncheon in the East |
| 4 | Room![[28]](#footnote-28) The guests, aged 8-12, represented all U.S. states, |
| 5 | three territories and the District of Columbia, and each of |
| 6 | them (and their parents) submitted a healthy recipe as part |
| 7 | of the Healthy Lunchtime Challenge. |  |
| 8 | The Healthy Lunchtime Challenge invited families to create |  |
| 9 | an original lunchtime recipe that is healthy, affordable and |  |
| 10 | delicious, and follows the nutritional guidelines of my |  |
|  |  | **Notes:** |
| 11 | plate. The winners were chosen by a panel of judges from |  |
| 12 | the organizations that teamed up with Mrs. Obama on this |  |
| 13 | initiative: Epicurious, Department of Education and the |  |
| 14 | Department of Agriculture. |  |

***The First Lady Speaks at the 2012 Kids’ State Dinner***

**By: letsmove.gov**

Checking for Understanding

1. Where was the dinner held?
2. What were the requirements of the lunchtime recipe?

<https://letsmove.obamawhitehouse.archives.gov/blog/2012/08/19/delicious-recipes-healthy-lunchtime-challenge> ***Our Global Kitchen: Food, Nature, Culture***

**By: amnh.org**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * transporting – to carry from one place to another | | **Notes:** |
| ***Our Global Kitchen: Food, Nature, Culture*** | |
| 1 | Celebrate cultures and cooking, historic meals and markets, |
| 2 | and moments in our lives that we mark with food—as well as |
| 3 | the ingredients that we have discovered and shaped over the |
| 4 | course of thousands of years.[[29]](#footnote-29) As this exhibition takes |
| 5 | visitors on a journey of growing, transporting, cooking, eating, |
| 6 | and celebrating food, it also examines contemporary issues of |
| 7 | environmental and human health, food security, and feeding |  |
| 8 | the world's growing population today and tomorrow. |  |

***Our Global Kitchen: Food, Nature, Culture***

**By: amnh.org**

Checking for Understanding

1. What will one learn about on in this exhibit?
2. What aspects of health will be discussed?

<https://www.cityguideny.com/event/American-Museum-of-Natural-History-2012-11-17-2012-11-17-1112> ***Eat Sleep Play: Building Health Every Day***

**By: cmom.org**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * behavioral – the way someone acts | | **Notes:** |
| ***Eat Sleep Play: Building Health Every Day*** | |
| 1 | Step into CMOM’s *EatSleepPlay™: Building Health Every Day* |
| 2 | exhibit and experience interactive ways for families to create |
| 3 | a healthier lifestyle together. All activities and information |
| 4 | based on the latest medical and behavioral research. Learn |
| 5 | the essential facts and skills to make simple changes to build |
| 6 | a strong and healthy future.[[30]](#footnote-30) |
| 7 | * Having a hard time getting your child to eat fruits and |  |
| 8 | vegetables? |  |
| 9 | * Is your child’s bedtime getting later and later? |  |
| 10 | * Worried about the amount of physical activity your |  |
| 11 | child is getting? |  |
| 12 | *The Decision Center*-Discover games and simple family |  |
| 13 | routines that support and develop your brain’s ability to |  |
| 14 | make healthier choices. |  |
| 15 | *Consequences*-Crawl through a giant digestive system, |  |
| 16 | follow nutrients into the body and pump a giant heart. |  |
|  |  | **Notes:** |
| 17 | *The Sleep Center*-Discover why nothing can replace sleep |  |
| 18 | for good health and disease prevention. |  |
| 19 | *Play Center*-learn the power of pedaling, dancing, running, |  |
| 20 | bouncing and jumping together as a family. |  |
| 21 | *NYC Green Cart-*Meet the [Super Sprowtz](http://www.supersprowtz.com/)™, a team of super- |  |
| 22 | powered vegetable heroes and explore the benefits of fruits |  |
| 23 | and vegetables at this giant NYC Green Cart. |  |

***Eat Sleep Play: Building Health Every Day***

**By: cmom.org**

Checking for Understanding

1. What exhibit should parents visit to get their children interested in healthy foods?
2. What is the purpose of the Eat Sleep Play exhibit?

<http://www.cmom.org/explore/exhibits/eat_sleep_play_building_health_every_day>

***Color Shows Mood***

**By: Unknown**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * mood – the way someone feels * bright – a light and strong color * energetic – having or showing energy * calm – quiet; not excited * primary – coming first * secondary – coming second to something else * intermediate – coming in the middle * neutral – having no color that stands out | | **Notes:** |
| ***Color Shows Mood*** | |
| 1 | Artists use color to create patterns. Color can also show |
| 2 | different moods. Bright colors make us feel happy and |
| 3 | energetic. Dark colors make us feel calm or sad. |
| 4 | The primary colors are red, yellow, and blue. They are the |
| 5 | colors that can be mixed together to make different colors. |
| 6 | Mixing two primary colors makes a secondary color. The |
| 7 | secondary colors are orange, green, and violet (purple). |  |
| 8 | Orange is made by mixing yellow and red. Green is made |  |
| 9 | by mixing yellow and blue. Violet is made by mixing red |  |
| 10 | and blue. Intermediate colors can be made by mixing a |  |
|  |  | **Notes:** |
| 11 | primary and a secondary color together.[[31]](#footnote-31) Some |  |
| 12 | intermediate colors are blue violet and red orange. Black, |  |
| 13 | white, and gray are special colors. They are called neutral |  |
| 14 | colors. |  |
| 15 | Colors have been organized into a color wheel. It shows the |  |
| 16 | three primary colors, the three secondary colors, and the |  |
| 17 | six intermediate colors. Artists use the color wheel. It helps |  |
| 18 | them know which colors they want to use together. |  |

***Color Shows Mood***

**By: Unknown**

Checking for Understanding

1. What kinds of colors make us feel calm?

2. What are secondary colors?

<http://www.k12reader.com/reading-comprehension/Gr2_Wk12_Color_Shows_Mood.pdf>

***Food is Our Fuel***

**By: Unknown**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * energy – the ability to be able to do things and be active * machine – a system that works together to do something * gasoline – a liquid that can be used in cars to make them run * prey – an animal that is hunted by another animal | | **Notes:** |
| ***Food is Our Fuel*** | |
| 1 | Everything that is alive needs energy. All animals get the |
| 2 | energy they need from food. People are animals. Think about |
| 3 | the human body as an amazing machine. It can do all kinds |
| 4 | of things for us. Food is the fuel that helps keep the |
| 5 | amazing machine running. |
| 6 | Plants use sunlight to make their own food. Animals are |
| 7 | not able to do that. Some animals eat plants. Some animals |  |
| 8 | eat other animals as meat. Some animals, like people, eat |  |
| 9 | both plants and animals. |  |
| 10 | Since plants make their own food using sunlight, the sun’s |  |
| 11 | energy is found in plants.[[32]](#footnote-32) The sun’s energy is very strong. |  |
| 12 | It loses a lot of its strength by the time it goes into a plant. |  |
|  |  | **Notes:** |
| 13 | When we eat plants, we get more of the sun’s energy than |  |
| 14 | when we eat animals. That’s why it is good to eat fruits and |  |
| 15 | vegetables. When an animal eats a plant, the energy is less |  |
| 16 | strong. The animal also used its energy to find the plant to |  |
| 17 | eat. When a second animal eats the first animal, it gets |  |
| 18 | even less energy than the first animal got. The second |  |
| 19 | animal used a lot of energy to chase its prey. |  |
| 20 | Like a car that has to be filled with gasoline, living things |  |
| 21 | have to eat again and again. Instead of gasoline, living |  |
| 22 | things use food as fuel. |  |

***Food is Our Fuel***

**By: Unknown**

Checking for Understanding

1. Where do plants get their energy?
2. Where do people get their energy?

<http://www.k12reader.com/reading-comprehension/Gr2_Wk13_Food_is_Our_Fuel.pdf>

***Nibsy’s Christmas***

**By: Jacob August Riis**

|  |  |  |
| --- | --- | --- |
| **Vocabulary:**   * glimpse – to take a quick look * affording – being able to do something * pane – part of a window glass * dinner-pails – a bucket where workers would keep their dinner | | **Notes:** |
| ***Nisby’s Christmas*** | |
| 1 | It was Christmas Eve over on the East Side. Darkness was |
| 2 | closing in on a cold, hard day. The light that struggled |
| 3 | through the frozen windows of the delicatessen store, and |
| 4 | the saloon on the corner, fell upon men with empty dinner- |
| 5 | pails who were hurrying homeward, their coats buttoned |
| 6 | tightly, and heads bent against the steady blast from the |
| 7 | river, as if they were butting their way down the street. |  |
| 8 | Where the lamps in the delicatessen store made a mottled |  |
| 9 | streak of brightness across the flags, two little boys stood |  |
| 10 | with their noses flattened against the window. Their warm |  |
| 11 | breath made little round holes on the frosty pane, that |  |
| 12 | came and went, affording passing glimpses of the wealth |  |
| 13 | within, of the piles of smoked herring, of golden cheese, of |  |
|  |  | **Notes:** |
| 14 | sliced bacon and generous, fat-bellied hams;[[33]](#footnote-33) of the rows |  |
| 15 | of odd-shaped bottles and jars on the shelves that held |  |
| 16 | there was no telling what good things, only it was certain |  |
| 17 | that they must be good from the looks of them. |  |

***Nibsy’s Christmas***

**By: Jacob August Riis**

Checking for Understanding

1. Why was it difficult for the men to walk down the street?
2. What were the people in the town getting ready for?

<http://www.feedbooks.com/book/3510/nibsy-s-christmas>

**Fluency Packet 2–3**

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