



### Story Summary

In Gilles Tibo's wonder-filled tribute to poetry, poems bloom in fields, fly on the wings of birds, and float on the foam of the sea. They are written in the dark of night, in the light of happiness, and in the warmth of the writer's heart. Rhymed or unrhymed, regular or irregular, the verses bring not just poems but the very concept of poetry to the level of a child, making them accessible to all. If all the world is a poem, then anyone can be a poet!

**Gilles Tibo** was an illustrator for many years before he discovered a passion for writing. His more than 150 books have won numerous prizes, including the Mr. Christie Award and the Alvine-Bélisle Prize. He also has nominations from IBBY Canada and the Hans Christian Andersen Prize. In 2009 one of his most beloved characters had her big screen debut in the film *Noémie, The Secret*.

**Manon Gauthier** is a graphic artist who made the leap to picture book illustration in 2006. After her first book was shortlisted for the Governor General's Award for Children's Literature, she dedicated herself entirely to illustration, and to giving presentations and art workshops in schools across Quebec. A flexible artist, Manon works in many media, including gouache, pencils, and paper collage. She lives in Montreal.

### Additional Resources

#### Pair this book with:

*How to Cross a Pond: Poems About Water* by Marilyn Singer

*Community Soup* by Alma Fullerton

*Good Morning, Grumble* by Victoria Allenby, *Elliot* by Julie Pearson, and other works illustrated by Manon Gauthier

#### Websites:

- [youngwriters.co.uk/glossary-poetry-types](http://youngwriters.co.uk/glossary-poetry-types)
- [elearningindustry.com/the-8-best-free-word-cloud-creation-tools-for-teachers](http://elearningindustry.com/the-8-best-free-word-cloud-creation-tools-for-teachers)
- [poets.org/national-poetry-month/poem-your-pocket-day](http://poets.org/national-poetry-month/poem-your-pocket-day)
- [poets.ca/pocketpoem](http://poets.ca/pocketpoem)
- [manongauthierillustrations.blogspot.ca](http://manongauthierillustrations.blogspot.ca)
- [en.surtonmur.com/collections/manon-gauthier](http://en.surtonmur.com/collections/manon-gauthier)
- [fishinkblog.com/2011/12/07/manon-gauthier-childrens-illustrator-and-painter](http://fishinkblog.com/2011/12/07/manon-gauthier-childrens-illustrator-and-painter)



Picture Book Ages 5+ | ISBN: 978-1-77278-009-3 | Pages: 32

#### Themes:

Poetry, visual art, friendship

#### BISAC Codes

JUV070000 JUVENILE FICTION / Poetry

JUV009080 JUVENILE FICTION / Concepts / Words

JUV051000 JUVENILE FICTION / Imagination & Play

### BIBLIOGRAPHY

#### Curriculum Documents

- <http://www.edu.gov.on.ca/eng/curriculum/elementary/language18currb.pdf>
- <http://www.edu.gov.on.ca/eng/curriculum/elementary/arts18b09curr.pdf>

### Curriculum Connections

This guide contains a read-aloud guide and three extensive follow-up units.

Activity/Unit	Main Subject Area	Specific Skills
Read-Aloud	Oral Communication	<ul style="list-style-type: none"> <li>• Activate prior knowledge, list important ideas, visualize, make connections</li> </ul>
Be a Poetry Reader	Reading Text Forms (poetry)	<ul style="list-style-type: none"> <li>• Organizational patterns and text features of poetry</li> <li>• Elements of Style: descriptive words, alliteration, rhythm, similes, word choice</li> </ul>
Be a Poetry Writer	Writing Text Forms (poetry)	<ul style="list-style-type: none"> <li>• Planning, drafting, revising, and presenting different forms of poetry</li> <li>• Generating rhyme</li> </ul>
Be a Collage Artist	Visual Arts	<ul style="list-style-type: none"> <li>• Viewing and creating collage</li> </ul>

### THE READ-ALoud

*All the World a Poem* is the perfect introduction to a poetry unit in any primary or junior class. Its variety of features provides plenty to talk about and its beautiful collage illustrations are sure to inspire budding artists as well.

#### Learning expectations:

- Identify and use listening comprehension strategies (activate prior knowledge, list important ideas, visualize)
- Use stated and implied information and ideas
- Extend understanding by connecting ideas to own knowledge and experience

#### You Will Need

- *All the World a Poem*
- Relaxing music (at least 5 minutes long)
- Chart paper and markers or similar tools

#### How to Proceed:

##### Before Reading

Show the cover. Read the title, author, and illustrator. “What could the title mean? What do you know about poems?” (record their ideas on chart paper). “As we read, I want you to think about what the title might mean. I’d also like you to have a really good look at this

interesting artwork as we go.” Turn on some meditative music, perhaps harp or pan flute. Speak over the music in a gentle, contemplative voice. Show the endpapers, inner title page, and dedication page. “I wonder what that could mean—all the poetry that we inhabit?”

##### During Reading

Read slowly, pausing at the end of each page for students to think about what they have heard and to examine the artwork. Continue through the book without discussion.

##### After Reading

Allow students to share their ideas about what the title and author’s dedication could mean, and any comments they have about the artwork. Read through the book again, allowing comment at the end of each page. Especially invite comment about where in the world the author says we find poetry (e.g. in books, in the stars, the moon, in tree-branch tangles, in nighttime hush, in daytime glee, in fact, anything in the world). Also invite students to close their eyes and visualize the ideas mentioned, especially those not shown in the illustrations (e.g. “Poetry is tossing a ball as high as the sun, . . . loosening the sky to watch it soar”). “Do you have anything to add to our list of what we know about poems?”



### **BE A POETRY READER**

This is even more fun if you can get the whole school involved. Traditionally, April is poetry month, but it can be done any time of the year. In this unit, students will grow in their understanding of what sets poetry apart from other text forms, as they hear and read an abundance of poems.

#### **Learning Expectations**

Students will:

- identify and describe the characteristics of poetry
- recognize organizational patterns in poetry
- identify features and characteristics of the text form
- identify elements of style (descriptive words, alliteration, rhythm, similes, word choice)

#### **You Will Need**

- *All the World a Poem*
- Chart paper and markers
- A wide assortment of poems and books of poetry, including some for guided and independent reading
- “I Read Poetry” blackline master
- Stickers

#### **How to Proceed:**

I. **The Features of Poetry:** Collaboratively with your students, not necessarily all at one time, make an anchor chart to help students recognize and articulate what makes a poem a poem. Write “A poem can...” at the top. *All the World a Poem* teaches what poetry is, both explicitly (by telling) and implicitly (by example). As you read each page, ask, “What does this page tell us poetry is like?” (explicit). “What do you see or hear that tells you this is a poem?” (implicit). Here are some possibilities:

- **1st spread:** Poems can be “sweet and silly” or “long and frilly” and “tell the world about itself” (explicit). Poems can have rhyme at the ends of lines (silly, frilly), repetition (I love poems), expresses feelings (I love), deep thoughts in few words (all are infinite inside), alliteration (sweet and silly, friend or foe) (implicit), and be arranged in stanzas. With older classes, you might discuss what it means for a poem to be “infinite inside.”

- **2nd spread:** Poems can be found in books or in the world (explicit). They may not rhyme (left page doesn’t, right page does) but still have rhythm, use descriptive words and phrases not usually used in conversation (tree-branch tangles, nighttime hush, daytime glee) (implicit).
- **3rd spread:** Poems can be written about any everyday experience
- **4th spread:** use simile (scattered like sheep in the field)
- **5th spread:** use metaphor (I walk among the blooming words on velvet feet that leave no mark)
- **7th spread:** use the shape of the words or poem to highlight the message
- **8th spread:** Irony: The author claims not to be a poet in August, but the description of August is rich with rhyme, rhythm, and poetic description.
- **9th spread:** On this page, you can assess whether your students can tell the difference between simile (Poetry is like a flower) and metaphor (Poetry is a mockingbird). Also get them to think about the meaning behind the simile or metaphor. Ask, “How is poetry like a flower that blooms in the rain? What emotion might a flower represent? What emotion might the rain represent?”

On remaining pages, many of these features are repeated. See if your students can spot them. For younger students, the list could be limited to: rhyme, beat or rhythm, repetition, words that start with the same letter, and short.

- Poetry Week/Month:** Celebrate a week or a month of poetry. Use poetry in read-alouds, shared reading, guided reading, and independent reading. During read-alouds and shared reads, add to your anchor chart any new features of poetry you encounter. Explain to the students that we can recognize a poem if it has just a few of the features. Each day, choose 2–4 students to read to the class a poem that they have read during guided or independent reading, and tell which poetry features it contains. As a special treat (or reward or diversion, as needed), allow individual students to take a poem they have practised, and read it to someone else in the school (the principal, secretary, resource teacher, custodian, a younger class) or on the morning announcements. Have students keep a log of the poems they read, using the “I Read Poetry” sheet.
- Collecting Poetry:** Collect poems, in categories mentioned in *All the World a Poem* (e.g. Sweet and Silly Poems, Long and Frilly Poems, Tall Poems, Short Poems, Poetry in Books, Love Poems, Funny Poems) and categories your students suggest. Collect them physically in bins, or by title on charts. Encourage students to add to them.
- Poetic Words:** Collaboratively with your students, make a list of words from *All the World a Poem* that are not often used by children in everyday conversation (depending on age of students, the list could include: hush, glee, embrace, soar, sealed, scattered, blooming, velvet, sprouted, bobbing, pier, journey, beneath, caressed, blooms, lovely, pluck, creeps, absurd, palm, returning, flight). Make sure students understand what these words mean. Add to this list other poetic words you discover in other poems. Post the list in the classroom and encourage students to use these words in their daily writing (not just in poetry). These are rich, meaning-filled words that will improve their writing, their speaking, and their comprehension. Come up with a title for the list that appeals to your group (e.g. “Scrumptious Words”).
- Talk like a Poet Day:** Give each student a small sheet of stickers. Encourage them to give them out to anyone they “catch” using Scrumptious Words. You will, of course, model poetic speaking yourself and give out stickers generously.
- Poem in your Pocket Day:** Information is available at [www.poets.org/national-poetry-month/poem-your-pocket-day](http://www.poets.org/national-poetry-month/poem-your-pocket-day) and [poets.ca/pocketpoem](http://poets.ca/pocketpoem)



### BE A POETRY WRITER

Many students (and teachers!) find writing poetry difficult. This series of activities begins gently, with tasks that guarantee success, and move gradually to more challenging tasks with plenty of scaffolding. By the end, your students will have written six different poems and will (hopefully) see themselves as poets.

#### Learning Expectations

Students will:

- gather information to support ideas for writing in a variety of ways and/or from a variety of sources
- write short texts using several simple forms (e.g. their own variation on a patterned poem, a poem modelled on the structures and style of poems read)
- use some vivid and/or figurative language and innovative expressions to enhance interest
- make revisions to improve the content, clarity, and interest of their written work, using a variety of strategies
- use different elements of effective presentation in the finished product, including print, script, different fonts, graphics, and layout



### You Will Need

- *All the World a Poem*
- “About Me” blackline master
- tablets or computers with word cloud apps and printer
- chart paper and markers
- paper: lined, plain,
- pencils
- a place outdoors
- clipboards
- computers with word processor (or pencil, paper and scraps of bulletin board border)
- “Consonants and Blends” blackline master
- a few two-inch squares of card stock
- list of “Scrumptious Words” from “BE A POETRY READER” above
- scissors and glue

### How To:

1. **Word Cloud Poem about Me:** Have students fill in the “About Me” blackline master (which includes practice with nouns, verbs, and adjectives). If students find this difficult, collaboratively make a chart with a long list of possibilities for them to choose from. Or they can walk around with their sheets, asking peers to provide adjectives that describe them (remind them to stay positive). Then have students access a Word Cloud app using a tablet or computer, and enter all the words from their sheet, including their name. Some options are listed here: [elearningindustry.com/the-8-best-free-word-cloud-creation-tools-for-teachers](http://elearningindustry.com/the-8-best-free-word-cloud-creation-tools-for-teachers). The first one on the list is simple and works well. If they type their name two or three times and the other words only once, their name will appear larger and act as a title to the piece. The app will generate a word cloud. Print these out and display them. Alternately, students can hand-write the words in a variety of directions, fonts, and colors.
2. **Shape Poem:** Collaboratively generate a list of topics they might write a poem about (literally anything). You might begin by searching the pages of *All the World a Poem* for suggestions (e.g. stars, moon, tree, ball, fishing, bicycle, ladybug, ...). Have them each choose a topic for which they could draw a simple shape. They should stay away from topics like “sky”, which may be on the list but would be hard to capture in a shape. Have them draw their shape lightly in pencil, roughly the size of their hand. Younger students may have difficulty drawing just an outline. Have them draw a picture of something. You can outline it with permanent marker and then they can trace the outline onto fresh paper. Then they should think of one or more words or sentences related to their shape and fill the shape densely with the word(s) or sentence(s). Examples: A star shape filled with the word “twinkle,” a cat shape filled with the word “purr” with a single “meow” in the middle, a dog shape filled with their dog’s name. Older students can think about conveying a deeper message, like a tree shape filled with the names of all the wood and paper products they use every day, a car shape filled with thoughts on reducing carbon footprints, or the shape of a water drop filled with a description of the many ways water is essential to life.
3. **Acrostic Poem:** Have students choose a word from your current unit of study (e.g. an animal, plant, historical figure, or habitat they are researching) and write it vertically down the left side of the paper in capital letters. On each line, they will write a word or phrase that describes that topic, beginning with that letter. These may be adjectives, but needn’t all be. If they struggle to come up with a word for some letters, encourage them to browse the pages of a dictionary looking for related words.

4. **Nature Poem:** This poem uses repetition, description, and emotion. Writers need not try to include rhyme or rhythm, which are more difficult. The poems will still be beautiful and, because they can be done independently, will help students see themselves as poets. Provide each student with paper, pencil, and clipboard. Go outside to a place where nature is visible. Even the most urban area will provide a view of sky and clouds, and most likely at least some of the following: sand, soil, grass, trees, birds, squirrels. If you are lucky enough to have a park or woodlot on or near the schoolyard, you will have many more choices. Students will choose an item in nature as their topic, then sit down on the ground and observe the topic quietly for a few minutes, channeling their “inner poet.” Encourage them to breathe deeply and really notice what the topic looks like, what it reminds them of, what it does, how it might feel, and how it makes them feel.

When they are ready to write, have them write a few sentences or phrases, each beginning in the same way with the name of their topic (e.g. The sky..., This tree..., A blade of grass ...). They can begin a new line for each sentence. Finally, encourage them to write one last sentence that begins differently and expresses deep feeling. It could begin with a phrase like “I wish,” “I hope,” or “If I could”. E.g.

This leaf is dry, and brown, and dead.

This leaf is free to fly on the wind.

This leaf once belonged to a giant tree  
and lived to make the air I breathe.

This leaf may yet give life...

to an earthworm... who might feed a tree.

I hope this leaf can hear me whisper, “Thank you.”

5. **Formatting Poetry:** This activity can be used to format students’ nature poems, above, and any of the poems they write in the future. It connects strongly with the Visual Art concept of “Types of Lines.” Begin by collaborating to make an anchor chart of types of line. It should include vertical, horizontal, diagonal and wavy, and could include others as well. Leaf through *All the World a Poem* and guide students to notice how line is used in formatting the poetry. Some verses are centered in the space, some are left justified or

right justified (against an imaginary vertical line). Most are written on straight horizontal lines, but one is written on a wavy line, and one on diagonal lines. One is justified against a diagonal line as well. The X O on the fourth spread disregards all types of line in order to emphasize the word “scattered.” Leaf through a second time and note how colored font is used to highlight certain words. Have students type their poems using word processing software. Show them how to block text and then try out different fonts, sizes and ways of justifying (left, right, center, full). If available, show them how to use word art to make wavy lines and other special effects. Encourage them to vary the color and font size on carefully chosen words. E.g.

This leaf is dry, and brown, and dead.

This leaf is free to fly on the wind.

This leaf once belonged to a giant tree  
and lived to make the air I breathe.

This leaf may yet give life ...

to an earthworm ... who might feed a tree.

I hope this leaf can hear me whisper, “Thank you.”

If your students are very young, pair up with an older class and have the older student type the poem while the young author advises. Once you have helped them edit for spelling, the poems can be shared in whatever way you choose: print in color for a bulletin board or book, share on the class blog or school website, email each one home to its author’s caregiver. Alternately, students can format and write their poems manually. Give each student a 12” (30 cm) scrap of bulletin board border to use as a guide. They can use the straight edge to justify their poem and the curved edge to write a curved line.

6. **Generating Rhyme:** Children develop a sense of rhyme at different ages. Some children can effortlessly think of rhymes at the age of three or four years, while others struggle to come up with rhymes at the age of ten. Some children do not even seem to hear rhyme and need to hear a lot of poetry to develop this skill. For this reason, the Generating Rhyme activity is suitable for grades one to four, and for older students who have a learning disability or who are English Language Learners. This activity will be much



easier if students know which letters are consonants and which are vowels. Practicing that concept before beginning is worthwhile. The next thing they should practice is breaking words apart between the onset (all the consonants before the first vowel) and the rime (from the first vowel to the end). It can be done with any words, including theme words or words you have chosen for weekly word study. Words that begin with a vowel have no onset. Next, model generating rhymes for a given word using the Consonants and Blends sheet (it's helpful to copy these onto a large chart and post in the classroom for the entire school year). It's helpful, for the demonstration, to have at least the first few consonants and blends written on cards about the same size as the print on the chart or board. Choose a word with a common spelling pattern, like "stand". Write it on a chart or board. Together, identify and circle the onset (st). Underline the rime (and). Place the first card (the letter b) over the onset and have the students pronounce the resulting word (band). Ask, "Is that a word?" It is, so write it on the chart, directly under the word "stand" so the identical letters are under one another. This will help the students consolidate the idea that "words that rhyme end the same way." You will want to choose words for demonstration that do not rhyme with any vulgar words, but warn students to always say the rhymes inside their head first when doing this task on their own, to make sure they are not about to say a rude word. Continue to try out consonants and blends, recording only the ones that make a real word.

Encourage all the students to say the words together as you hold up a consonant or blend and to say "yes" if it makes a real word, which you or a student will record. Ignore real words that are not in your students' vocabulary. It could sound like this:

band – yes (write it), bland – yes (write it), brand – yes (write it), canned – yes (write this one in a separate column since the spelling pattern is different), chand, cland, crand, dand, drand, fanned – yes (write under canned), fland, frand, gand, gland – yes (write it), grand – yes (write it), hand – yes (write it), and so on. If you do this activity as part of word study throughout the

year, students will be well equipped to find rhymes when they wish do so during poetry writing.

- Love (or Like) Poems:** Some occasions call for a love (or like) poem: Christmas cards to grandparents, Valentine cards to friends, Mother's Day, Father's Day. Here is a pre-rhymed poem that students can use instead of the ever-popular "Roses are red." First, invite students to think about the person for whom they are making the card. Have them write at least three things they love or like about the person, in the form of sentences beginning with the word "You." These can be attributes, things the person does, or ways the person acts. From this list, they will select three sentences. Ideally, students need two sentences that contain 7–8 syllables and one that contains 5 syllables. Older students may be capable of manipulating their sentences by adding, removing, or substituting words or enhancing with adjectives and adverbs in order to achieve the exact number of syllables, but it's fine if they don't. Resist the urge to do this for them. It's more important for them to write the poem independently than to have correct meter. Younger students can just choose a short sentence and two long ones. Using the blackline master "Love Poem" or "Like Poem," students fill in the blanks: the first and third lines get a long (7-8-syllable) sentence and the second line gets a short (5-syllable) sentence. Model how to clap each word to determine the number of syllables. Place marks above each word corresponding to the number of syllables. Count up the marks to determine the number in the whole sentence. Model adding an adjective or adverb to add syllables but accept that students may not be able to do this. Help students edit their spelling and, on another day, have them copy their poem onto a card. The resulting poem will look something like:

You always let me join your games  
You share your crayons too  
You never yell to get your way  
And that's why I like you.

Of course, students who have the confidence to write their own poem should not be required to use the prescribed format!

8. **Poems that Connect:** (This is best for grades three and up. Beginning writers may be able to do this activity if guided through just one or two sentences a day.) In *All the World a Poem*, the third spread lists a variety of common experiences. Poems about common experiences help the writer and reader connect when the reader says, “Yes! I’ve felt that too!”

**Prewriting:** Invite students to think through all their activities of the past few days and/or favorite activities through the year to generate a class list of common experiences. Each student will choose an experience from the list or from their head and create a poem on that topic. Encourage students to visualize themselves doing the activity, noting what their hands and feet are doing, the expression on their face, how their hair is affected. Ask them to consider what the activity makes them think of and how it makes them feel. Encourage them to compare themselves to something in the natural, built, or social environment, and to think of a simile they could include in their poem. Remind them of other literary devices they have seen in poetry, such as repetition, alliteration, rhythm, and rhyme.

**Drafting:** When you feel they are ready to write, guide them through the writing. You may want to do the guided writing in small groups. Use a soft, even voice, as if you are doing a guided meditation. Tell students that your guiding words are suggestions only, to help them think what to do if they don’t know. If they already know what they want to write, they should go ahead. Here are some possible instructions to use:

- Write your topic at the top of the page. Imagine yourself doing that activity.
- Write a sentence about you doing that activity. (wait)
- Start a new line. Describe what your hands are doing, or your arms or legs or face or hair. (wait)
- Start a new line. Write a sentence about what you feel or think about when you are doing this activity. (wait)

- Start a new line. Write a simile. You could start with “I am like a ...” and finish with “when I am [name activity].” (e.g. “I am like a rocket when I am on my scooter.”) (wait)
- Circle the last word of your simile line or another line. Use the consonants and blends chart to make some words that rhyme with that one. Can you write a sentence that ends with a rhyming word and makes sense in your poem? If so, start a new line and write it down. If not, it’s ok.

**Revising and editing (on a different day):** Look for places to add alliteration, repetition, or “Scrumptious Words.” Cover up the word “like” in the simile and see if you like the sentence better with it or without (without “like” it becomes a metaphor). Cut the poem apart so each sentence is on a separate piece of paper. Put them in a different order and read to see if the poem sounds better that way. Try a few different orders until you find the one you like best. Take out a sentence if the poem sounds better without it. Add a new sentence if you want. See if you can improve the rhythm by crossing out one or more words or squeezing in some new ones. When you are happy, glue the pieces in your new order on a sheet of paper. Correct any spelling or punctuation mistakes you see. Circle any words where you guessed the spelling and check them (word wall, dictionary, peer, teacher’s help). It helps to model the revising and editing process first, using a series of sentences you have written using the same guiding instructions. Don’t show them your sentences until after they have written their own, though, to maximize their creativity. You can model what it looks like to use exactly four sentences and arrange them so the second and fourth rhyme (a traditional arrangement) but stress that that is not the only way to do it. In the third spread of *All the World a Poem*, there are six phrases. The first rhymes with the fourth, the fifth rhymes with the sixth and the third has internal rhyme. Writers should do what feels right to them.

**Publishing:** On a different day, students can type or rewrite the poem. Teachers can do this for younger students.



### BE A COLLAGE ARTIST

As with the poetry writing activities, these are arranged in order of increasing complexity to allow students to develop confidence in their skill as an artist. Teachers can choose the ones that are most suitable for their own students.

#### Learning Expectations

Students will:

- identify and describe visual art forms that they see in their home, at school, in their community, and in visual arts experiences (e.g. illustrations in picture books)
- use a variety of materials, tools, and techniques to respond to design challenges
- use elements of design in art works to communicate ideas, messages, and understandings (esp. line, shape, color, space, and texture)

#### You Will Need

- a collection of picture books that feature collage
- different papers (plain paper, finger paint paper, heavy art paper, construction paper, large butcher paper, manila paper)
- Different media (markers, crayons, pencil crayons, tempera paint, brushes, finger paint, paint pucks)
- scissors and glue
- scrap paper (construction paper, magazines, newspapers, scrapbooking paper, etc.)

#### How to Proceed:

1. **Studying Art:** Read several other books illustrated by Manon Gauthier. Her most recent works include *Good Morning Grumple*, *Elliot*, *Middle Bear*, and *Wash On!* Leave these out for the students to examine during their free time or independent reading time. Augment the collection with other books illustrated by collage artists such as Alma Fullerton, Leo Lionni, and Lois Ehlert. There are many others. Provide opportunities for students to share their favorite illustrations and discuss how they might have been created.

2. **Handprint/Footprint Collage:** Give each student a plain sheet of paper and access to a variety of media: e.g. markers, crayons, pencil crayons, tempera paint, finger paint, paper scraps (construction paper, magazines, scrapbooking paper, newspapers, etc) with scissors and glue, stamps with stamp pads. Invite them to fill their paper with a random design, covering all or most of the white paper. When dry, have them trace (with help for young children) an outline of their hand and/or foot onto the back of their paper and cut it out. They can be used in a variety of ways: Mount them individually on contrasting or black paper for an eye-catching display; combine them into a group collage by attaching them (overlapping) to a large shape (a tree or heart, for example) that relates to your purpose. Your purpose might be to promote kindness, welcome refugees, highlight a character trait, celebrate diversity, etc. Save the scraps from this cutting to be used in future collage projects.
3. **Butterflies:** Study the endpapers of *All the World a Poem*. Invite students to choose their favorite butterfly and explain how it may have been made. This will require them to look closely at the artwork. They may notice that in some, the wings are cut out in one piece, while in others, the wings are separate. In some wings, all the markings were on the paper before cutting, while in others, some marks were added after cutting. These are choices students can make when they make their own butterflies. Students may use the scraps from the previous project or may create a new piece of patterned paper. If you are studying symmetry in math, you may want to have students cut the wings from folded paper, but to achieve the whimsical, primitive look used by Gauthier, you may want to have students cut the wings separately so they are not identical. Students may then glue the butterflies onto mounting paper and use crayon, pencil crayon, or marker to add body parts and markings. You may wish to allow them to choose the body color, especially if they are making an individual item (e.g. a greeting card) with the butterfly, but for a bulletin board, using a common body color for all the butterflies (Gauthier used black) will unify the display.

4. **Curriculum-related Art:** Teachers can leaf through Gauthier's books to find inspiration for various art projects related to their own content areas. Examples of animals, habitats, communities, and plants can all be found in *All the World a Poem*. One possible project is a collage habitat in a shoebox, inhabited by plasticine or paper sculpture wildlife. Many other topics are represented in Gauthier's other books and on websites such as <http://manongauthierillustrations.blogspot.ca>, [en.surtonmur.com/collections/manon-gauthier](http://en.surtonmur.com/collections/manon-gauthier) and <https://fishinkblog.com/2011/12/07/manon-gauthier-childrens-illustrator-and-painter/>
5. **Self-Portrait:** Invite students to study the first spread. You might want to project it using a document camera. Encourage them to describe how the different body parts were made, and to consider whether these portraits are realistic. They might notice that hair is done in a variety of ways. Some is drawn on the head, some is glued onto the head and some is glued under the head. Some is painted and some is drawn. Talk about different ways a variety of skin colors can be achieved (colored paper, pencil crayon, watercolor wash). They might note that the proportions in this illustration are not realistic: The heads are as big as the bodies and the limbs are tiny. The eyes are wide-set and the noses are just a "U." All of these represent the personal style of the artist. This can help students see themselves as artists when their own art turns out not looking "real." They might notice that some of the characters are doing an activity (playing recorder). Students may wish to include an activity that represents them in their self-portraits. Model making a self-portrait, using "think-alouds." "I'm looking in the mirror to remind myself what I look like. My skin is kind of a light brown. I don't have paper that color, so I'm going to brush this tan paper with some watery brown paint (a paint box or paint puck works well with a very wet brush). While it's drying, I will make some hair. I'm scribbling on this brown paper with a black crayon. I'll cut it out later after my face is made. Now I'm drawing the outline of my face. I'm trying to make it about the size of my fist (or spread-out hand, if you want large portraits for a bulletin board)." Give students access to a variety of materials, including

the scraps from the handprint cut-outs. Encourage them to enjoy their own artistic style, which will be different from everyone else's. They should try to use different patterns on the top and pants. They can choose pre-patterned paper (e.g. scrapbooking paper, magazine or newspaper cut-outs, the scraps from the above) or make their own patterns. Once the portraits are complete, work on background pages. Give students heavy art paper, which you have trimmed to be ½"-1" smaller each way than standard construction paper. This will make framing easier later. (9"x12" paper works well but you might choose 18"x12" paper if the students will be working on a more detailed piece with background, midground, and foreground objects). The background can be any style and is a good chance to work on a specific art concept: abstract swirls using tints or shades of a single color; a textured surface made with prints (e.g. sponge or crumpled foil dipped in thick tempera) or bark rubbings; a pattern of stripes or checks; mixing primary colors to form secondary colors; choosing warm or cool colors to create a certain mood; experimenting with different types of line; painting the sky all the way down to the horizon line, as in the first spread of *All the World a Poem*; or an indoor scene like the cover art. A halo effect can be achieved by painting a white circle in the middle, adding a bit of color to white paint and painting a circle around the white one, blending the edges. Continue adding more and more of the same color and painting concentric circles. The outermost circles will be mostly off the paper but will catch the corners. Students should cover the entire sheet. When the backgrounds are dry, have students glue on their portraits. Mount them on construction paper and display them.



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## Consonants and Blends

<b>b</b>	<b>c</b>	<b>d</b>	<b>f</b>	<b>g</b>	<b>h</b>	<b>j</b>
bl	ch	dr	fl	gh		
br	cl	dw	fr	gl		
	cr			gr		

<b>k</b>	<b>l</b>	<b>m</b>	<b>n</b>	<b>p</b>	<b>qu</b>	<b>r</b>
kn				ph		
kr				pl		
				pr		

<b>s</b>	<b>t</b>	<b>v</b>	<b>w</b>	<b>x</b>	<b>y</b>	<b>z</b>
sh	th		wh			
sl	tr		wr			
st	tw					
str	thr					
sc						
scr						
sk						
sm						
sn						
sp						
sph						
spl						
spr						
squ						
sw						

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

## About Me

Write at least four words on each chart.

**Nouns:** Write the names of things you enjoy, like sports, toys or clubs.


**Verbs:** Write “doing words” that are things you like to do. Think of words that end in “ing.”


**Adjectives:** Write words that describe you: physically, your personality, how you feel


Other words that name or describe things that are important to you.






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

### Like Poem

You will write 3 sentences to the person you like. Tell them what you like about them. Start with "You."  
Sentences #1 and #3 need to be longer (7-8 syllables). Sentence #2 needs to be short (5 syllables).

1. \_\_\_\_\_.

2. \_\_\_\_\_ too.

3. \_\_\_\_\_.

4. And that's why I like you!



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

### Love Poem

You will write 3 sentences to the person you love. Tell them what you love about them. Start with "You." Sentences #1 and #3 need to be longer (7-8 syllables). Sentence #2 needs to be short (5 syllables).

1. \_\_\_\_\_.

2. \_\_\_\_\_ too.

3. \_\_\_\_\_.

4. And that's why I love you!