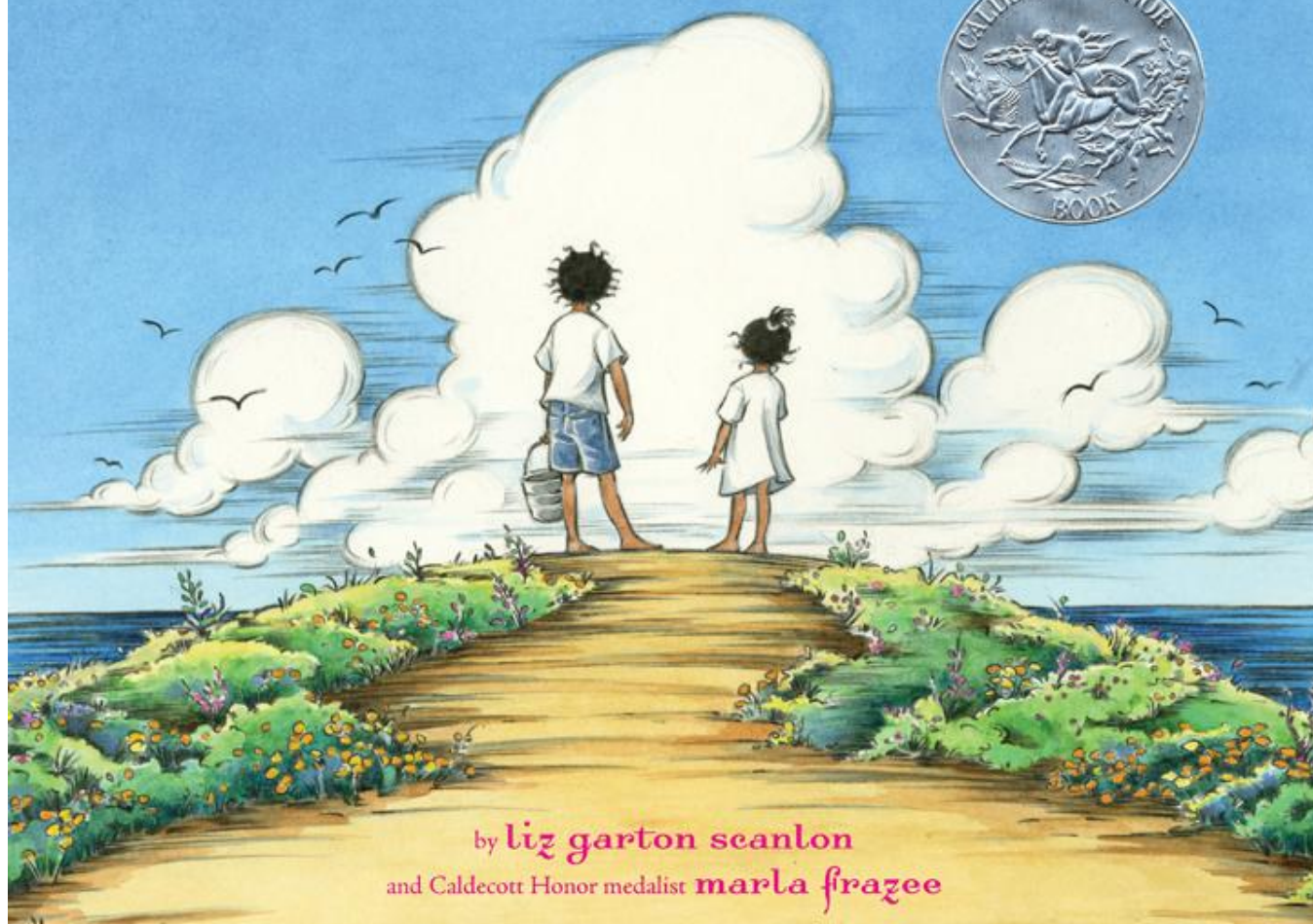


A Teacher's Guide to
All the World
Written by Liz Garton Scanlon
Illustrated by Marla Frazee

All the World



by **liz garton scanlon**
and Caldecott Honor medalist **marla frazee**

All the World

Text © 2009 Elizabeth Garton Scanlon; Illustrations © 2009 Marla Frazee; Book design by Marla Frazee and Ann Bobco.; Published by Beach Lane Books, an imprint of Simon & Schuster Children's Publishing Division. ISBN-13: 978-1416985808

Story Summary

In lyrical rhyme that rolls off the tongue, families and friends journey through life's simple pleasures from morning to night.

Praise

"Scanlon's text has a child-friendly simplicity reminiscent of Margaret Wise Brown."

~ *Horn Book, Starred Review* ★

"...[*All the World*] magically affirms the importance of even the smallest creatures."

~ *Kids' Indie Next List, Top 10, Fall 2009*

"At once a lullaby and an invigorating love song to nature, families and interconnectedness." ~ *Kirkus, Starred Review* ★

"Together, Frazee's vignettes and Scanlon's text create an empathic, welcoming whole." ~ *Publisher's Weekly, Starred Review* ★

"Perfection." ~ *School Library Journal, Starred Review* ★

Honors

ALA Caldecott Honor Award

A *New York Times* Best Illustrated Book of 2009

Parents' Choice Gold Award

IRA Children's and Young Adults' Book Award

A CCBC Choice Book

A Best Book of 2009. *Horn Book*, *Publisher's Weekly*, *Kirkus*, *School Library Journal*

Texas 2x2 list

New York Public Library's 2009 Titles for Reading and Sharing

Chicago Public Library's Best of the Best

About the Author



Liz Scanlon created the connective tissue that makes up *All the World* from the stuff that is meaningful to her – on a personal and global level. Stones and sky and soup and shadows as they stretch way out in late afternoon light... she's comforted to think that the path to peace and beauty in a messy and complicated world might really be this simple. Raised in Vail, Colorado, Liz has lived in Wisconsin, Ohio, the U.K., and Austin, Texas, where she now lives with her husband and two daughters. She's been a climber of mountains, an instructor of yoga, an editor of textbooks, and a teacher of creative writing, among other things. Learn more about Liz and her other books at www.LizGartonScanlon.com and <http://liz-scanlon.livejournal.com/>.

About the Illustrator

Marla Frazee writes and illustrates children's books in a small cabin under an avocado tree in her backyard. She teaches Children's Book Illustration at her alma mater, the Art Center College of Design in Pasadena, California. In addition to illustrating other people's books (such as Sara Pennypacker's *Clementine* series, Susan Meyers' *Everywhere Babies* and Mem Fox's *Harriet, You'll Drive Me Wild!*) she also illustrates her own stories, including the Caldecott-honored *A Couple of Boys Have the Best Week Ever* and *Santa Claus the World's Number One Toy Expert*. Learn more about her award-winning work at <http://www.marlafrazee.com>.



PRE-READING

BACKGROUND KNOWLEDGE

Ask students to brainstorm a list of things they do on weekends with their friends and family. Record their answers on sentence strips (or an interactive white board). Make a chart and have students categorize the activities into things that cost money, and things that don't. Which list is longer?

- *Use prior knowledge to anticipate meaning and make sense of texts.*

TAKE A BOOK WALK

Show the front cover of *All the World*, pointing out the title, author and illustrator. Ask students what the children on the cover are doing and where they are. Have students share their own beach experiences. Flip through the pages and ask what's happening in the story. Can the students spot the children from the front cover in other pages of the book? Have the students done any of the activities shown in the book?

- *Understand and identify simple literary terms: title, author, and illustrator.*
- *Use prior knowledge to anticipate meaning and make sense of texts.*

VOCABULARY BOOST

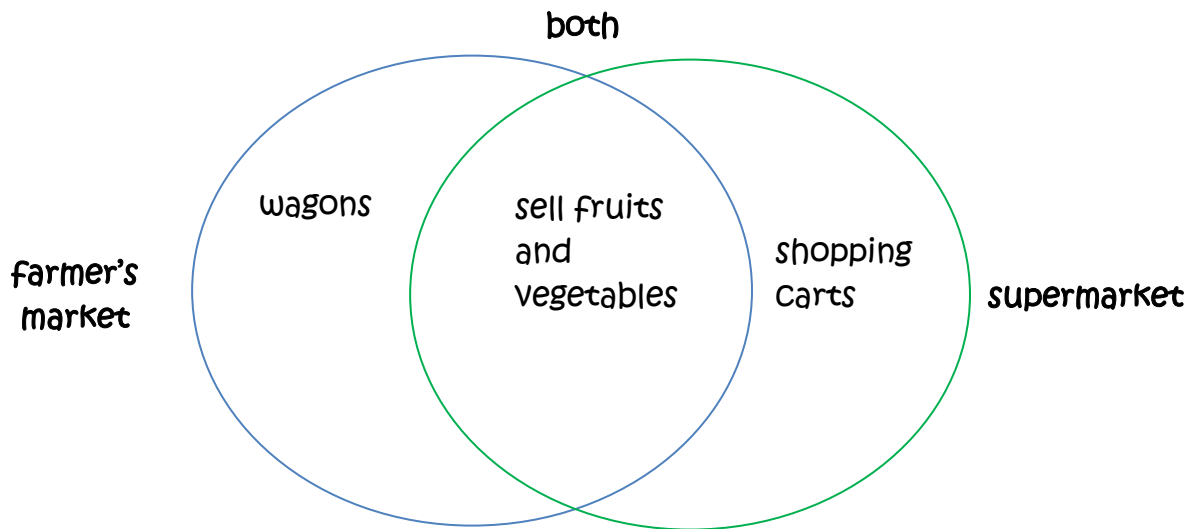
The vocabulary below might be new for your students. Guide them in using either text or picture clues to decipher meanings...

...from the text.	...or from the illustrations.
pebble, hum	moat, hive, husk, cob, track, stumble, flour, kin, harp

- *Discuss meanings of words and develop vocabulary through meaningful/concrete experiences.*

DISCUSSION QUESTIONS

1. What are the children building at the beach? What does the girl find? (*knowledge*)
2. Which farmer's market products are made or grown? (*comprehension*)
3. Draw a Venn diagram like the one shown below. How is the farmer's market different from a supermarket? How are they similar? (*application*)



4. Look at the illustration of the girl next to the words: "Hungry tummy, supper's soon." How do you think she feels? Why? (*analysis*)
5. Look at the page that says, "All the world is old and new." How can something be old and new at the same time? Describe other opposites that go together. For older children, identify this literary device as *paradox*, and challenge them to express their "opposite" thoughts in equations, such as:

nervous + excited = first day of school

soft + hard = watermelon

fast + slow = roller coaster

(*synthesis*)

6. Look at the illustration where people are listening to or making music:

"Nanas, papas, cousins, kin,

Piano, harp and violin

Babies passed from neck to knee..."

Who looks like they're having the most fun? If you had a family gathering, which person would you be in the picture, and why? (*evaluation*)

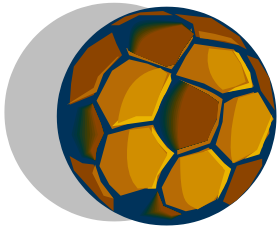



STUDENT ACTIVITIES

BIGGEST, BIG, SMALL, SMALLEST

Revisit the first page that says: "Rock, stone, pebble, sand." Draw these objects on the board to scale (a rock as the biggest object, followed by a stone, pebble, and grain of sand).

Next show a picture of something large, and help students to think of related objects that are progressively smaller (e.g.: orchard → tree → apple → seed). Or try beginning with something small, and see if students can come up with related objects that are progressively bigger (e.g.: pencil box → desk → classroom → school).

Now have students collect objects from the classroom (blocks, balls, pencils) or outside (rocks, leaves, twigs). Create a learning center where students can order objects by size. Children can record and label their findings on a chart like the one shown below.

ball  BIGGER	car  BIG	block  small	eraser  smallest
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- *Describe and identify objects in order to sort them according to a given attribute using informal language.*
(clipart from Microsoft Word)

CASTLE SHAPES

Set up a castle-building learning center with moist sand and containers of various shapes. Let the children build sand castles with moats, using shells for decoration. Help students to identify the shapes used in building their castles. Younger children may identify 2-D shapes such as circles, triangles, squares and rectangles. Older children may identify 3-D shapes such as spheres, cones, cylinders, and cubes.

- *Describe and identify an object by its attributes.*
- *Recognize shapes in real-life objects or models of solids.*
- *Describe, identify, and compare circles, triangles, and rectangles including squares, and describe the shape of balls, boxes, cans, and cones.*

BUSY BEES

Show the scene with the words “Hive, bees, wings, hum.” Ask students why they think the word “hum” was included in this line. Simulate how bees’ wings hum as they vibrate in the air by making kazoos.

1. Have each student decorate a cardboard tube (toilet paper, foil, plastic wrap or paper towel tubes).
 2. Give each student a 5”x5” piece of wax paper and a rubber band.
 3. Show students how to cover one end of their tubes with the wax paper, and secure with a rubber band.
 4. Demonstrate how to hum into the open end of the tube to make the wax paper vibrate and hum, like bees’ wings.
- *Discuss meanings of words and develop vocabulary through meaningful/concrete experiences.*
 - *Record observations about parts of animals including wings.*
 - *Identify functions of parts of animals.*

WHAT’S IN A FRUIT?

Make a chart like the example below.

Fruits:	Vegetables:

Ask students to name fruits and vegetables they know and record their answers on the chart. Ask what differences there are between the two categories.

Now read the line: “Tomato blossom, fruit so red,” and ask: Is a tomato really a fruit? To discover the answer, bring in a radish, celery stalk, carrot and head of lettuce (vegetables) along with a tomato, apple, pear and orange (fruits). Cut them all open and ask what each group has in common (fruits have seeds inside and veggies do not). Note that many fruits are commonly misclassified as vegetables, such as bell peppers, cucumbers and pumpkins—all with seeds!

- *Sort objects according to their attributes and describe how those groups are formed.*



CRAZY COLORS

Ask children the meaning of the line “Morning sun becomes noon-blue. “Does the sun really turn blue? Is this what the author meant? What does a “noon-blue” sky look like? Have students draw a picture of a landscape using non-traditional colors (blue sun, purple grass, etc.). Show an image of Andy Warhol’s *Cows* or visit artist George Rodrigue’s site for art with non-traditional colors: <http://www.rodriguelandscapes.com>.

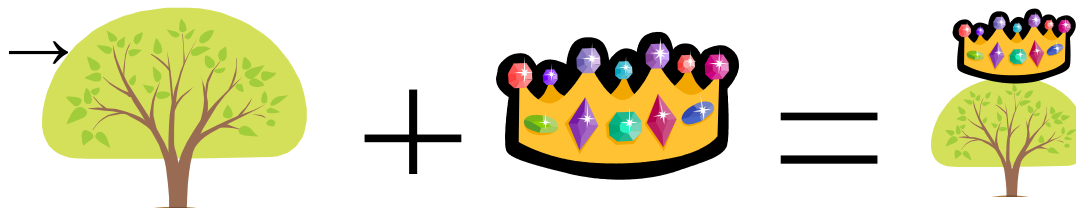
- *Increase manipulative skills using a variety of materials to produce drawings.*
- *Identify colors, forms, and subjects in the environment.*
- *Create artworks using a variety of colors, forms, and lines.*

MULTIPLE MEANING WORDS

Read the lines: “All the world’s a garden bed,” and “Tree, trunk, branch, crown.” Ask students the common meanings for *bed* and *crown*. Now ask how these words are used in the book (Note: the crown of a tree = leaves and branches). Have students illustrate both meanings of each word side-by-side, as shown in the chart below:

bed: a piece of furniture where I sleep	bed: an area of land where plants grow
	

For a twist, challenge them to combine meanings—draw a traditional bed for sleeping with flowers growing from the blankets, or a tree wearing a royal crown. Older children can combine two definitions using a mathematical equation, such as:



- *Discuss meanings of words and develop vocabulary through meaningful/concrete experiences.*
- *Develop vocabulary through reading.*

(clipart from Microsoft Word)

ZOOM IN!

Read the pages with, “Road, street, track, path, Ship, boat, wooden raft.” Point out the scene on the second page, and see if students can find this same view on the first page through the arch in the building. Read Istan Banyai’s picture book ZOOM where the illustrations zoom out, beginning with a close-up of a rooster’s comb and ending in outer space.

Ask students to draw a scene that they can see (a landscape or an area inside the classroom). The next day, let students inspect their drawings by looking through cardboard tubes. Have them circle the part of their drawings they like best. Now give them a new sheet of paper, the same size as the first. Model how they can make a new drawing—a close-up of their favorite section from their first drawing. Encourage them to use the whole paper and add detail.

- *Increase manipulative skills, using a variety of materials to produce drawings.*
- *Identify colors, textures, forms, and subjects in the environment.*
- *Create artworks, using a variety of colors, forms, and lines.*

FEATHERED FRIENDS

“Nest, bird, feather, fly
All the world has got its sky.”

Make a birdfeeder by mixing one part shortening and one part oatmeal. Spread the mixture on a pinecone, roll in birdseed and hang from a tree. Enjoy!

- *Understand how living organisms depend on their environments.*

RAIN DATES

Ask students what they do when things don’t go their way. List all answers. Make a chart and divide answers into two categories: “Things that make me feel better ☺” (such as making an indoor hopscotch with masking tape on the floor) and “Things that make me feel worse ☹” (such as pouting).

Turn to the page in the book where everyone’s day at the pond is rained out. Brainstorm a list of rainy day activities that children can do at home and at school to cheer themselves up. Have children illustrate their favorites (one per page) and combine the pages into a class book.

- *Connect his/her own experiences with the life experiences, language, customs, and culture of others.*
- *Write to record ideas and reflections.*

SHADES OF SHADOWS

Show the page that reads: "Setting shadows, setting sun..." Can the students pick out the long shadows of the palm tree, bush, truck and bike? Ask them why they think the shadows are so long, and where the position of the sun is in the illustration.

- *Describe how illustrations contribute to the text.*

On a sunny day, give children pieces of chalk and have them trace each other's shadows on the playground in the morning, at noon, and in the afternoon. Make sure they stand in the same place each time (by tracing their feet and writing their names inside). Have them note the direction of the sun each time. At what time of day were their shadows the shortest?

The longest? How were their shadows affected by the sun's position?

- *Construct reasonable explanations and draw conclusions using information and prior knowledge.*
- *Communicate explanations about investigations.*

Have children make shadow puppets of favorite storybook characters with cardstock and Popsicle sticks. Make sure they only decorate one side of the puppet. Using flashlights, let students experiment with the position of the flashlight and the size of shadows. Once they've had time to play with the shadows, the children can introduce their storybook character by describing him or her and projecting the character's shadow on the wall (make sure the puppet's decorated side is facing away from the rest of the class). Once the other children guess the character, the child can turn the puppet around so it's in the "spotlight" and reveal identity of the character.

- *Present dramatic interpretations of experiences, stories, poems, or plays.*
- *Create dramatizations of limited-action stories, using simple pantomime and puppetry.*

Help students to make silhouettes to give as family gifts. Project children's profiles onto black paper using an overhead projector. Trace children's silhouettes with white crayon or chalk. Children can cut out their own silhouettes and glue them onto another sheet of colored or white paper.

- *Create artworks, using a variety of forms and lines.*

TIME FOR BED...

Read the line “Crickets, curtains, day is done.” What does this line mean? What does it have to do with evening time? Ask students what kinds of things they do to get ready for bed. Make a class graph of bedtime routines—how many read stories before bed? How many get a drink of water?

- *Respond through talk to a variety of stories and poems in ways that reflect understanding and interpretation.*
- *Connect his/her own experiences with the life experiences of others.*
- *Construct picture graphs and bar-type graphs.*

MAKING SENSE(S)

Three of the five senses are mentioned in the line: “Everything you hear, smell, see...” make a chart like the one shown below with the five senses labeled at the top. Before lunch, tell students to pay attention to what they hear, smell, see, touch and taste at lunch time. After lunch (or during, if students eat in the classroom), have them brainstorm items that fit into each category:

hear	smell	see	touch	taste
<ul style="list-style-type: none"> • Chairs scooting • Children talking 	<ul style="list-style-type: none"> • pizza baking • table cleaner 	<ul style="list-style-type: none"> • my friends smiling • red Styrofoam trays 	<ul style="list-style-type: none"> • smooth plastic forks • hot French fries 	<ul style="list-style-type: none"> • cold milk • melted cheese

Encourage students to choose one item from each of the five categories and write (or dictate) their own lunch poems:

Lunchtime is...
 Children talking
 pizza baking
 red Styrofoam trays
 smooth plastic forks
 melted cheese
 YUM!

- *Glean information from the environment using the five senses.*
- *Identify colors, textures, forms, and subjects in the environment.*
- *React to sensory experiences.*
- *Write in different forms for different purposes such as poems to entertain.*

COLORLESS COLORS

Show students the page that reads: "All the world can hold quite still." What colors can they see? Point out the truck and van in the picture. Can students spot these vehicles on other pages? (Note: The red truck makes an appearance on several pages, while the blue and white van is only shown on the upper left side of the page that reads: "All the world's a garden bed.") Ask students why these colors aren't visible in the night scene. How do the muted colors contribute to the feeling of "stillness" in the illustration?

- *Describe how illustrations contribute to the text.*

Explain that there are special parts of our eyes that let us see color, called *cones*. These cones don't work well in dim light, making it hard to distinguish one color from another. To demonstrate this, try this experiment:

1. Hand out objects of different colors (blocks, plastic counting bears, etc.). Make sure each student has a variety of colors.
2. Ask students to sort the objects by color.
3. Now have them put the objects back into a pile in front of them.
4. Turn out the lights and cover light sources (windows, doors) so the room is as dim as possible without being pitch dark.
5. Ask students to sort the objects again by color.
6. Turn the lights back on.
7. How many mistakes were made?

(Note: Give them a short time limit (under one minute); the longer the children wait to sort their objects after the lights go out, the better they'll be at sorting correctly because their eyes will have had time to adjust to the dim light.)

- *Identify colors.*
- *Sort objects according to their attributes and describe how those groups are formed.*

STRIKE UP THE BAND

Show the scene where family and friends are dancing and playing music. Ask students what instruments they see (piano, harp, violin). What kind of music do they think is playing in this scene (fast, slow, in-between). Why do they think so?

Let students make their own musical instruments. Any of the following can be decorated with colors, paint, sequins, yarn, buttons and glitter:

1. **Drums:** Cover an oatmeal container or coffee can with paper. Use Popsicle sticks for drumsticks.
2. **Tambourine:** Staple two paper plates together at the rims. Punch holes along the rim and tie jingle bells to the holes.
3. **Guitar:** Stretch rubber bands around an empty shoe box. Cut a hole in the lid and tape the lid onto the box. Children can strum the rubber bands that show through the hole.
4. **Hand Maracas:** Fill a paper cup with about 15 dried beans or pebbles. Cover the cup with another cup by gluing the rims together. Reinforce with tape and let glue dry.

Once the band is ready, have the children sing the Disney song *It's a Small World*, Earth Day songs or rounds. Challenge children to use instruments to imitate sounds they hear in nature—the hand maracas for rain falling, drums for thunder, etc. Enjoy the concert!

- *Sing or play classroom instruments independently or in a group.*

REACHING OUT

“Hope and peace and love and trust
All the world is all of us.”

What are hope, peace, love and trust? Discuss what these concepts mean to each child, sharing examples of your own.

Hope: Children may associate hope with things they want, like a special birthday gift, or a place they'd like to visit (such as an amusement park). Encourage them to think of something they hope for someone else.

Peace: Many young children may equate “peace” with “no fighting.” Introduce the idea that peace can also mean “relaxing.” Brainstorm a list of ways students and teachers can keep peace on the playground. Help children to create a peaceful environment in the classroom (low lights, relaxing on pillows, soft music, etc.). After this experience, ask children how they felt.

Love. Children have probably heard the word *love* more often than *hope*, *peace* and *trust*. Have students make a list of people they love. On a piece of paper folded in half, ask students to draw or write ways that they show love for others (giving kisses, sharing their toys, etc.). On the other half, have them draw or write how they know they are loved by those on their lists (when Mom plays a game with them, when Brother reads to them, etc).

Trust. This may be the most difficult concept for young children to grasp. Ask children how they know they can trust you, the teacher. To illustrate one aspect of trust, tell students that you need a volunteer to “catch”. Have the student close her eyes (or wear a blindfold, if she’s extra brave!). Stand so that you are facing the student’s back, about two feet away, and have her raise her arms out to her sides. Tell her that when you count to three, she should fall back without moving her feet. How did she feel? How many times did it take before she trusted that you would catch her?

Culminating Project: Display a large cut-out of Earth on a bulletin board with the title.

“All the World is All of Us” ~ Liz Garton Scanlon

Give each child a cut-out shaped like a boy or girl, and have them decorate the faces and clothing to look like themselves. Across the open arms, have students write, illustrate or dictate one of the following (which may apply to other people, the world as a community, or the Earth as an ecosystem):

- ♥ one hope they have
- ♥ one way to make peace
- ♥ one way to show love
- ♥ one way to be trustworthy

Display the children’s cut-outs of themselves around the edge of the Earth on the bulletin board.

- *Listen critically to interpret and evaluate.*
- *Connect experiences and ideas with those of others through speaking and listening.*
- *Make and explain inferences from texts such as determining important ideas and causes and effects, making predictions, and drawing conclusions.*
- *Respond to stories and poems in ways that reflect understanding and interpretation in discussion (speculating, questioning) in writing, and through movement, music, art, and drama.*

AUTHOR INTERVIEW WITH LIZ GARTON SCANLON



1. When did you know you wanted to become a writer?

When I was little I wrote for fun, the way some kids kicked a soccer ball around. When I was in college, I started writing seriously. I majored in journalism. I wrote a lot of poetry. And then I spent years dipping my feet into textbook work, corporate marketing and teaching. But it was when I became a mother that I made the happy discovery that writing for children was what I truly loved.

2. What kind of training does a writer need?

A writer needs a solid understanding of the elements of craft – language, structure, grammar, all the nuts and bolts. But equally important, writers learn by being avid readers – through apprenticeship and example. There are many

academic degrees that can help a student on the way to being a writer but there's not a particular one that's required. Writers write.

3. How did you get the idea for ALL THE WORLD?

I'm not entirely sure, except that it is made up of many of the things I love most in the world – rocks and birds, rain storms and babies, music and fire. All of these just started coming out and connecting themselves on the page.

4. Once the idea came to you, what happened next? Did you jot it down right away? Let it simmer?

I wrote down the initial few lines but they never took off. A couple of years later I went back to them and I was suddenly able to see a path through all the details. A path that made sense. I spent about 3 weeks completely immersed in the rhymes before sending the manuscript off to my editor, and then we worked together for a few more months to get every image just right.

5. What was the most challenging part of writing this book? The most rewarding?

Like many of my texts, the greatest challenge here was finding authentic rhyme at every turn. Sometimes I'd use a word simply to make a rhyme work and that method never rang true. For this book, I also had to find objects or images that fit together naturally since the text is about connections. It was a lot like doing a puzzle. The most rewarding part of the process was the revision because I collaborated closely with my editor and illustrator. It is an unusual treat to step out of isolation as an author.

6. How did the illustrations come about?

My editor sent the text to illustrator Marla Frazee who said yes, she'd illustrate it! As I mentioned above, we were in close touch during my revisions and her art-making. This is uncommon – often there is no contact between the author and illustrator – and we both really enjoyed the chance to share the creative process. I *love* the visual narrative Marla added to my text. It is so beautiful and welcoming and full of joy.

7. Do you have a writing routine?

I do, but it varies, according to what I'm working on and what time of year it is and other factors. Writing and revising lead me into different routines, for example, as does my kids' summer vacation. In general, I work from about 9:00 am-2:00 pm, but I have also gotten some of best ideas in the middle of the night. When that happens, I get up and work!

8. What's the best piece of writing advice you've ever received?

"Omit needless words" – from Strunk and White's *Elements of Style*. A huge amount of my daily effort goes into trying to distill something down to its most essential form. I guess that's why my books are so short!

9. What advice do you have for young writers?

Read. Read. Read. There is no better instructor in the art of writing than a good book.

10. When you aren't writing, what are some of your favorite things to do?

Mostly I love hanging out with my husband and daughters – hiking, cooking, traveling, playing cards. I also love running half -marathons, reading good books, and practicing yoga.