

# Grade 1 ELA Curriculum

<b>Subject</b>	Language Arts		
<b>Grade/Course</b>	Grade 1		
<b>Unit of Study</b>	Unit 5: <a href="#">Readers Get to Know Characters by Performing Their Books</a> (If/Then p.47)/ <a href="#">Authors as Mentors: Craftsmanship and Revision</a> (If/Then p.2) (Titles linked to If/Then Lessons)		
<b>Pacing</b>	Mid February-Mid March  The content includes 26 reading teaching points and 27 writing teaching points that will unfold over approximately four uninterrupted weeks of instruction. Based on student assessment data, teachers will use professional judgment to choose the teaching points that best meet the needs of their students. Given this, teachers may not use all listed teaching points or may modify/create additional teaching points based on student needs.		
<b>Unit CT Core Content Standards</b>			
<b><u>Reading Foundational Skills</u></b>			
<p><a href="#">RF.1.1</a> Demonstrate understanding of the organization and basic features of print.</p> <p><a href="#">RF.1.1.a</a> Recognize the distinguishing features of a sentence.</p> <p><a href="#">RF.1.2</a> Demonstrate understanding of spoken words, syllables, and sounds (phonemes).</p> <p><a href="#">RF.1.3</a> Know and apply grade-level phonics and word analysis skills in decoding words.</p> <p><a href="#">RF.1.3.b</a> Decode regularly spelled one-syllable words.</p> <p><a href="#">RF.1.3.e</a> Decode two syllable words following basic patterns by breaking the words into syllables.</p> <p><a href="#">RF.1.3.f</a> Read words with inflectional endings.</p> <p><a href="#">RF.1.3.g</a> Recognize and read grade-appropriate irregularly spelled words.</p> <p><a href="#">RF.1.4</a> Read with sufficient accuracy and fluency to support comprehension.</p> <p><a href="#">RF.1.4.a</a> Read grade-level text with purpose and understanding.</p> <p><a href="#">RF.1.4.b</a> Read grade-level text orally with accuracy, appropriate rate, and expression on successive readings.</p> <p><a href="#">RF.1.4.c</a> Use context to confirm or self-correct word recognition and understanding, rereading as necessary.</p>			
<b>Reading <u>Literature and Informational</u></b>	<b><u>Writing</u></b>	<b><u>Speaking/Listening</u></b>	<b><u>Language</u></b>
<p><a href="#">RL.1.2</a> Retell familiar stories</p> <p><a href="#">RL.1.3</a> Describe character, setting, events</p> <p><a href="#">RL.1.4</a></p>	<p><a href="#">W.1.3</a> Narrative with two or more sequenced events, details, temporal words, closure</p> <p><a href="#">W.1.5</a> Focus on topic, respond</p>	<p><a href="#">SL.1.1</a> Participate in collaborative conversations with peers and adults</p> <p><a href="#">SL.1.4</a> Describe people,</p>	<p><a href="#">L.1.1</a> Demonstrate command of the conventions of standard English when writing or speaking</p> <p><a href="#">L.1.4</a> Determine/clarify</p>

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Identify words/phrases that suggest feelings and appeal to senses  <a href="#">RL.1.7</a> Describe characters, settings, events with illustrations	to questions and suggestions, add details  <a href="#">W.1.6</a> Produce, publish with digital tools	places, things, events with details, ideas, feelings  <a href="#">SL.1.6</a> Produce complete sentences	meaning of unknown and multiple-meaning words/phrases, choosing strategies flexibly
Essential Questions		Corresponding Big Ideas	
<ol style="list-style-type: none"> <li>How can I get to know the characters in my books really well?</li> <li>How do writers use mentor author's to strengthen their own writing?</li> </ol>		<ol style="list-style-type: none"> <li>Readers read and notice what characters do, how they feel and what they think. Readers reread and act out books in different ways to make characters come to life in order to understand them.</li> <li>Through close reading and partnerships, writers borrow techniques they notice in mentor texts to use in their own writing. They revise their own writing incorporating these techniques and using conventions to "fix it up."</li> </ol>	
Unit Summary			
Reading Bends		Writing Bends	
<p><b>Bend 1:</b> In this bend, readers use strategies to get to know a character well and describe what the character does in a story. Students pay attention to how characters feel, as well as other story elements to get to learn about characters.</p> <p><b>Bend 2:</b> Readers think and talk more about characters, making inferences and growing ideas about them as they role-play and act out parts of their books. Students use what they know about each character to infer what they might think and say beyond the pages of the text.</p> <p><b>Bend 3:</b> This bend extends similar work introduced in previous sessions, and readers celebrate reading by preparing a text to perform for an audience.</p>		<p><b>Bend 1:</b> In this bend, students study the class's shared mentor author's writing moves, generate many initial story ideas, and write multiple drafts of stories.</p> <p><b>Bend 2:</b> Students continue writing books under the influence of the class's mentor author, aiming to incorporate newly learned craft moves drawn from other texts. They compose stories as well as go back and revise stories with these new moves.</p> <p><b>Bend 3:</b> Students become more independent writers as they begin to select their own text and authors as mentors. Through the revision process and partnership work they begin to incorporate the moves of these mentors into their own writing.</p> <p><b>Bend 4:</b> As students prepare to publish pieces for the celebration, they learn that real authors proofread and edit their work.</p>	
Possible Teaching Points			

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Reading	Writing
<p><b>Bend I</b></p> <ol style="list-style-type: none"> <li>1. Read to get to know characters as friends</li> <li>2. Preview the title, cover, title page and the back of the book</li> <li>3. Think about what all of the pages show about a character</li> <li>4. Ask what the ending tells about the character</li> <li>5. Role-play to make characters talk and think</li> <li>6. Look at the pictures and words together</li> <li>7. Check the picture to imagine words that make sense</li> <li>8. Think about the setting</li> <li>9. Retell to make sure the book makes sense</li> <li>10. Help a partner retell by asking questions</li> <li>11. Reread to pay attention</li> <li>12. Discuss what you notice about characters</li> <li>13. Add speech/thought bubbles to show what characters are thinking</li> </ol> <p><b>Bend II</b></p> <ol style="list-style-type: none"> <li>14. Use voices and gestures to read and act out the story</li> <li>15. Partners can act out scenes together</li> <li>16. Use pictures to imagine a character’s words</li> <li>17. Pay close attention to what the character says and does</li> <li>18. Reread to make your reading fluent and expressive (make the text sound smooth, make your voice like the character’s, use prompts, gestures and sound effects)</li> <li>19. Try out different sounds and actions to find the best fit for the character in the story</li> <li>20. Act out scenes that are beyond what’s in the story</li> <li>21. Share different ideas about how a book might be performed</li> </ol> <p><b>Bend III</b></p> <ol style="list-style-type: none"> <li>22. Think about your audience and how you will perform</li> <li>23. Revisit your book and perform it different ways</li> <li>24. Practice with book club partners (decide</li> </ol>	<p><b>Bend I</b></p> <ol style="list-style-type: none"> <li>1. Studying the work of mentor authors helps us write like real, published authors</li> <li>2. Generate ideas by asking, “How might the author have gotten the idea to write stories like this?”</li> <li>3. Look for seeds for our writing as we go through our daily lives</li> <li>4. Carry Tiny Topic notepads to “catch ideas” that are inspirations for the stories we write</li> <li>5. Take “brief notes” from Tiny Topic notepad and use them to jog memories for writing</li> <li>6. Select a Tiny Topic to expand into a story over five fingers or across pages</li> <li>7. Sketch your story across pages to set work for writing</li> <li>8. Focus on small moments to develop a larger story by using a sequence of events and details to tell what happened and provide closure</li> <li>9. Ask “Of all the moments I could tell, which is the moment people just have to hear?”</li> </ol> <p><b>Bend II</b></p> <ol style="list-style-type: none"> <li>10. Use mentor text examples to show how authors use techniques (example: dialogue tag to express a character’s feelings)</li> <li>11. Revise as we write, not just at the end of a piece</li> <li>12. Give readers the information they need by responding to questions and suggestions from peers and adults</li> <li>13. Use different “tools” during the revision process (strips of paper, colored pencils, etc.)</li> <li>14. Use particular techniques like punctuation and sentence structure for emphasis in our writing</li> </ol> <p><b>Bend III</b></p> <ol style="list-style-type: none"> <li>15. Rewrite a draft and then revise that draft...this is grown-up work to do</li> <li>16. Choose your own mentor author through close reading of text</li> <li>17. Try out some of the writing techniques we have learned from mentor authors in our own</li> </ol>

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<p>who will go first, announce your goal and read your book, ask the reader questions, give the reader tips, switch roles)</p> <p>25. Reread to correct a mistake</p> <p>26. Celebration</p>	<p>writing</p> <p>18. Have an orientation with your writing partner to give them background about what to listen for</p> <p>19. Asking questions and responding to them in partnerships helps to strengthen our writing</p> <p><b>Bend IV</b></p> <p>20. Use the Narrative Writing Checklist to “fix up” the conventions in your writing</p> <p>21. Use varied sentence structure in your writing</p> <p>22. Use punctuation to mark and commas to assign dialogue</p> <p>23. Use tools like a word wall and other resources to support your spelling</p> <p>24. Study how authors create titles for books they publish</p> <p>25. Look at details mentor authors include in their illustrations that contribute to the story and try this in your own writing</p> <p>26. Publication party</p>
<b>Word Study Topics</b>	
<p>Unit 9 (Week 2 of 2)*:</p> <ul style="list-style-type: none"> <li>● Narrative fiction vs. informational books</li> <li>● reading with accuracy and prosody</li> <li>● High frequency trick words: say, says, see, between, each</li> <li>● Sample words, click, chunk, sniffs</li> </ul> <p>Unit 10* (3 weeks):</p> <ul style="list-style-type: none"> <li>● Segmenting and blending up to 5 sounds</li> <li>● Suffix -s added to words with 5 sounds</li> <li>● Suffixes -ed, -ing added to unchanging base words with closed syllables</li> <li>● Vowel team sounds for: ao, oe, ow, ou, oo, ue, ew, au, aw</li> <li>● Narrative fiction vs. informational books</li> <li>● Reading with accuracy and prosody</li> <li>● High frequency trick words: any, many, how, now, down, out,, about, our</li> <li>● Sample words: stump, clasp, strap, slashing, blended</li> </ul> <p><a href="#">Foundations Unit Test Scoring Guidelines</a></p> <p>Discrete foundational reading skills are also practiced during reading and writing instruction. Student</p>	

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assessments will be used to determine foundational skills that need to be taught, re-taught and/or reinforced to individual students from the previous units during conferring and small group instruction workshop time.

\*Units referenced come from Foundations Program.

For additional sample words refer to the unit resource pages at the end of each unit in the Foundations teacher's manual. This provides examples for drill sounds/warm-up, echo sounds, review and current unit trick words, review and current unit words/nonsense words, and unit dictation sentences.

### Evidence of Learning - Assessment

[TC High Leverage Reading Assessment](#)

[Teachers College Reading and Writing Project Teacher Resources and Guidebook for Levels A-K Reading Level Assessments](#)

*\*See Heinemann Online Resources for copies. District may designate the use of another version of assessment.*

### Smarter Balanced Assessment Resources

The following link will provide rubrics, student checklists and Writing Portfolio Guides with anchor sets to use in the holistic scoring of narrative, opinion, and informational writing:

[CT Writing Portfolio Resources for Grades K-2](#)

The [Style Guide](#), which aligns with the expectations of Smarter Balanced Assessments, will support the creation of unit- and standard-aligned items for instructional use.

Pre/Post Assessment	Interim Assessment	Additional Evidence of Learning
<ul style="list-style-type: none"> <li>● Foundations Unit Test</li> <li>● High-frequency word lists</li> </ul> <p>Reading Pre-/Post-assessment: Teachers may want to use a whole-class read-aloud or shared reading text that is an end-of-the-year benchmark level text. Teachers can mark several places in a text where you will ask students to turn and talk, stop and jot, or stop and draw about characters. You might prompt for students to respond to what a character's speech/actions, setting or lesson of the story. At the end of the book, you might prompt</p>	<ul style="list-style-type: none"> <li>● <a href="#">Running Records (Checklist of Reading Behaviors)</a>*</li> <li>● <a href="#">WPM rate benchmark chart</a></li> <li>● <a href="#">Narrative Writing Learning Progression</a>*</li> </ul>	<ul style="list-style-type: none"> <li>● Foundations Dictations Check-Ups within Units</li> </ul> <p>Reading: During the unit as you confer with students you might want to ask questions such as: What do you think is going to happen? What do you think the character is thinking right now? How does the character feel now? How can you tell?</p> <ul style="list-style-type: none"> <li>● Concepts of Print</li> <li>● <a href="#">Fountas and Pinnell Reading Assessment Checklist</a></li> <li>● <a href="#">F&amp;P Continuum of Literacy Question Stems by GRL</a></li> <li>● Observation of small group work</li> </ul>

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<p>students to write, draw or retell the major events that happened in the story.</p> <p>Writing: Pre-assessment - <i>Writing Pathways: Performance Assessments and Learning Progressions, K-5</i> <a href="#">on demand assessment*</a> using the <a href="#">Narrative Writing Rubric for First Grade</a>: prompt specifics on page 182</p> <p>-Narrative Student Checklists pages 186-187 -Narrative Leveled Student Writing Samples on pages 198-202 -Narrative Writing Annotated page 214</p> <p>Post-assessment: During this unit students will write several stories. At the end, they can choose one to publish. You may even decide to have them do this at the midpoint and endpoint of the unit. Use the published piece and the <a href="#">Narrative Writing Rubric for First Grade*</a> as a post assessment. Consider putting an unpublished piece of writing along the published to look for growth across the unit. Refer to conferring notes to see if “with prompting and support” the student was able to apply suggestions into his/her final published piece.</p>		<ul style="list-style-type: none"> <li>● Spelling inventory</li> <li>● <a href="#">Exit tickets</a></li> <li>● Daily reading log sheet</li> </ul> <p>Writing:</p> <ul style="list-style-type: none"> <li>● Notes from Conferring <a href="#">Conferring Chart for Narrative Writing*</a></li> <li>● Observations of small and whole group</li> <li>● <a href="#">Exit tickets</a></li> <li>● Student work: One or more student work samples for each writing session*</li> <li>● Daily reading log sheet</li> <li>● <a href="#">Narrative Writing Checklist*</a></li> </ul>
<b>Learning Plan</b>		
<b>Researched-based Instructional Resources and Methods</b>		
The Reading and writing workshop model is a <a href="#">researched-based instructional model</a> :		

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See *A Guide to the Reading Workshop Model: Primary Grades*, (2015), Calkins et. al. and *A Guide to the Common Core Writing Workshop*, 2012, Calkins et. al. included in the series component bundle.

The Heinemann Online Resources includes a study guide for the *Units of Study for Teaching Reading* under “Latest News and General Information.” This resource provides step by step instructions for implementing the workshop model, including guiding questions and detailed explanations of:

- The Architecture of the Mini-lesson: connection (teaching point), direct instruction and active engagement, link
- The Architecture of a Conference and small group work: mid-workshop teaching
- Share/whole group processing
- Setting up and Provisioning the Reading Workshop

The Heinemann Online Resource also contains a video orientation that guides teachers through “unpacking the unit” and offers specific tips and demonstrations of best practices associated with delivering reading and writing workshop.

#### **Anchor Charts**

*Commercially developed Anchor Chart Notes are one of the series components included with the Units of Study bundles for both reading and writing. Teachers may prefer to construct their own or co-construct these charts with students to serve as a reference of summarized, illustrated teaching points.*

<b>Reading</b>	<b>Writing</b>
Precise Words for Describing a Character’s Personality Traits Character Feelings Use your Voice to Bring Stories to Life	Writing Crafts

#### **Instructional Moves**

Taberski, Sharon D.; Burke, James (Jim) R. (Robert). *The Common Core Companion: The Standards Decoded, Grades K-2: What They Say, What They Mean, How to Teach Them* (Corwin Literacy). SAGE Publications.

<b>Possible Student Challenges</b>	<b>Teacher Moves</b>
Reading with sufficient accuracy and fluency	<ol style="list-style-type: none"> <li>1. Attend to text cues such as exclamation points, question marks, quotation marks and words printed larger or smaller than others. These all signal how a text should be read and help readers to better comprehend text. Deliberately read a section of the text aloud without fluency, using a monotone voice, bulldozing past text cues, and so on, to show how this makes it harder to understand the meaning.</li> <li>2. Develop a class chart (e.g., “Top Five Ways to Read With Expression”) and have</li> </ol>

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	students illustrate it so that they have a handy wall reference.
Describing and explaining how characters respond to events and challenges	<ol style="list-style-type: none"> <li>1. As you read a picture book the second time, invite students to hold up sticky notes to signal major moments in the story. Pause to examine the illustration that depicts the scene and describe how the character is behaving and why. Continue until the story's end. Help them notice whether or not characters typically act in certain ways.</li> <li>2. Create a three-column chart, listing the main character's name, a personality trait, and whether or not the character changes by the end of the story. Point out that in some stories main characters change and in others the author has the main character stay the same on purpose.</li> </ol>
Describing how the words and illustrations together help tell a story	<ol style="list-style-type: none"> <li>1. Have children illustrate a favorite or important part of a story and write what's happening "e.g., This is the part when ..."). Given them an opportunity to share how their pictures and words <i>together</i> give a more complete rendition of what occurred.</li> <li>2. Share a wordless book with students, and with each page, have them tell the unfolding story orally, citing exactly what is happening in the pictures to make them think that. On a second "read" you might have students retell/recount the story as you record what they say on a chart. Then revisit the book (pictures) and ask them to find evidence for what they have written. Think of asking students to find evidence <i>in the pictures</i> as a precursor to asking them to find evidence in texts that include both words and pictures.</li> </ol>
Having students narrate a single event (or several loosely linked events):	<ol style="list-style-type: none"> <li>1. Use prompts or storyboards to help students move from one part of their event to the next: One time  _____ . Next  _____ . Then  _____ . Lastly  _____ . To make a storyboard, divide a blank sheet of paper</li> </ol>

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	into quadrants. At the top left hand corner of each section, write one of the prompts in sequential order—First, Next, Then, and Lastly.
Helping students respond to questions and suggestions from peers:	<ol style="list-style-type: none"> <li>1. Provide opportunities for students to receive feedback from classmates on their writing. In writing workshop classrooms, this is called the “writing share” and occurs at the end of the workshop. Several students read their pieces of writing as their classmates listen carefully; the classmates then ask thoughtful questions and make helpful comments. Students need to be taught how to give constructive feedback over many weeks and with considerable modeling from you. Teach students to first comment on what they like, ask questions that may help the writer to clarify meaning, and perhaps make a suggestion or two.</li> <li>2. Although revision isn’t reflected in the writing standards until second grade, it can begin as early as kindergarten and first grade if it’s approached with a light touch. Of course, young writers won’t be able to revise their pieces and begin again, but they can read over what they’ve written to cross out sentences that don’t add anything and insert sentences that do. As a teacher, approach all of writing and revision with these questions in mind: What’s my gut telling me about this writer, this child? Will revising actually slow the child’s progress or dampen his or her motivation to write at this particular juncture? Would it be more productive and instructive to let the child dive into a new piece he or she is eager to write.</li> </ol>
<b>Mentor, Demonstration, Read-aloud, Shared Texts</b>	
<b>Reading</b>	<b>Writing</b>
This unit is designed to support students reading at a level of D - G. Consider gathering different informational texts on a variety of topics within reading level D - G. Use these texts to support	<b>Demonstration Texts</b> Box of Treats series or <i>Kitten’s First Full</i> by Kevin Henkes <i>Sheila Rae’s Peppermint Stick</i> by Kevin Henkes

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<p>students in learning new information and building vocabulary.</p>	<p>Elephant and Piggies series or <i>Knuffle Bunny</i> by Mo Willems  <i>Shortcut</i> by Donald Crews  <i>Peter's Chair</i> by Ezra Jack Keets  <i>When Sophie Gets Angry</i> by Molly Bang  <i>Joshua's Night Whispers</i> by Angela Johnson  <i>My Best Friend</i> by Mary Ann Rodman  <i>How to Heal a Broken Wing</i> by Bob Graham  <i>At Night</i> by Jonathan Bean  <i>Shhhh</i> by Kevin Henkes  <i>Roller Coaster</i> by Marla Frazee  <i>When Sophia Gets Angry-Really, Really Angry</i> by Molly Bang  <i>My Father's Hand</i> by Joanne Ryder  <i>The Gardener</i> by Sarah Stewart  <i>Lillie's Purple Plastic Purse</i> by Kevin Henkes</p> <p><b>Suggested Texts and Resources</b>  <i>About the Authors and Wondrous Words</i> by Katie Wood Ray  <i>The Revision Toolbox: Teaching Techniques that Work</i> by Georgia Heard  <i>Cracking Open the Author's Craft: Teaching the Art of Writing</i> by Lester Laminack</p> <p>Videos and books that illuminate the author's writing process</p> <p><a href="#">Web's DOK and CCSS</a> (as a teacher be cognisant of a shift in instruction from level 1 and 2, simply naming and recalling to level 3 and 4, that is, strategic and extended thinking that requires reasoning, developing a plan for approaching a problem, problem solving, reflecting and applying this skill to other stories and other types of writing)</p>
<b>Read-Aloud &amp; Shared Reading</b>	
<p><b>Read-Aloud goals</b>  Internalize reading behaviors (preview, make predictions, anticipate)  Monitor for sense and re-reading  Process the text  Whole-class book talk</p> <p><b>Read-Aloud process:</b>  Before You Read (introduce book, title, author, wonder about the title)  As You Read (look at pictures, read with prosody, retell)</p>	

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After You Read (whole class book talk)

**Shared reading goals**

Practice using meaning, structure, visuals (MSV) to solve new words

**Shared reading process:**

Introduce the book and key concepts

Cross-checking sources of information

Word Study

Fluency

**Vocabulary**

**Tier 2 (Academic Vocabulary)**

analyze  
audience  
character  
cover  
expression  
fluent  
gesture  
perform  
reread  
retell  
scene  
title

**Tier 3 (Domain Specific Vocabulary)**

mentor text  
mentor author  
mentor illustrator  
narrative writing  
close reading  
conventions  
role play  
setting  
speech/thought bubble  
title page  
publication  
seed idea  
tiny topics  
fix up strategies  
sentence structure  
comma  
dialogue  
word wall  
spelling

**Suggestions for Differentiation, Scaffolding and Intervention**

[CT Dept. of Education Evidence-based Practice Guides](#) – These guides provide links to “evidence-based activities, strategies and interventions (collectively referred to as 'interventions').”

Use individual student performance data to inform intervention in small group and conferring work. Just because specific strategies are listed as "effective intervention strategies" doesn't mean that they should only be used for intervention. These strategies, when used purposely, help support the specific needs of diverse learners.

[Effective Intervention Strategies for Teachers:](#)

- Use grouping
- Use feedback, reinforcement and recognition
- Use similarities and differences

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- Use graphic organizers and class created posters
- Provide feedback
- Use hands-on, non-linguistic representations

#### Meeting Students Needs Through Scaffolding:

- Identify, bold, and write in the margins to define words that cannot be understood through the context of the text
- Chunk long readings into short passages (literally distributing sections on index cards, for example), so that students see only the section they need to tackle
- Encourage/enable students to annotate the text, or—if they can't write directly on the text—providing sticky notes or placing texts inside plastic sleeves
- Supply sentence starters so all students can participate in focused discussion
- Place students in heterogeneous groups to discuss the text and answer text-dependent questions
- Provide task cards and anchor charts so that expectations are consistently available
- Highlight key words in task directions

#### Supporting Struggling Readers:

- Pre-expose students to the selected text with support (audio recording, read-aloud, peer tutor etc.)
- Have students read a simple article, watch a video, or read student-friendly explanations of key information to help build background knowledge that will aid in comprehension
- Reformat the text itself to include visuals or definitions of key vocabulary
- Provide picture cues with text-dependent questions
- Provide oral rehearsal time (with buddies, small group, or a teacher) prior to writing, and/or provide writing/thinking time prior to oral presentations

#### Assistive Technology

##### Writing:

- Use different paper (wide lined, raised lines or darker lines) to increase awareness of lines
- Use the dry erase board and pens, which requires less force than a pencil (photocopy the results if they need to be turned in)
- Use a copy machine to enlarge worksheets to be completed to provide a larger area to write
- If computers and internet are available: use free text-to-speech software or use spell/grammar check to edit and revise

##### Reading:

- Increase space between words/lines
- Color code words in text
- Use tools to modify the visual presentation of text
- Use highlighters, color-coding dots, and post-its to identify the main idea, supporting details, and other key words or ideas

#### English Learners

##### Colorin Colorado

##### CT English Learner Proficiency Standards, Linguistic Supports

- Use visual supports: pictures, illustrations, videos, models, gestures, pointing, realia, graphic

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- organizers (before, during, and after reading or viewing), and acting out/role playing
- Provide explicit academic vocabulary (see glossary) instruction: word walls, personal dictionaries, bilingual dictionaries/glossaries, picture/video dictionaries, graphic organizers, word cards with pictures, word sorts, etc.
  - Make connections to students' prior experiences
  - Build background knowledge

### **Interdisciplinary Connections**

Students may write songs in narrative form based on the style of favorite musicians

Students may study an artist(s) and use their piece as a mentor to model their own artwork after

Social Studies Grade 1 Topic - Society and Ourselves; consider opportunities for students to read texts that address or compare family, school, and community to explore perspectives from the past and today.

1st grade Next Generation Science topics:

Waves: Light and Sound

Structure, Function, and Information Processing

Space Systems: Patterns and Cycles

Consider opportunities for students to read and write on these topics

[TC List of Level A-L/M Non-fiction Science books by level](#)

Art- Consider lessons focused on a study of mentor illustrators and how the details in those illustrations complement the words or give us more information about what is happening. Students could even illustrate their published pieces during art class.