

Winchester ELA Curriculum Grade 1

Subject	Language Arts		
Grade/Course	Grade 1		
Unit of Study	Unit 6: Meeting Characters and Learning Lessons: A Study of Story Elements (Book 4)/From Scenes to Series: Writing Fiction (Book 4)		
Pacing	<p>Mid March-April</p> <p>This content should be taught near the end of Grade 1. The reading & writing topics unfold over 18 & 20 sessions, respectively, with a suggested timeline of approximately 4 uninterrupted weeks of instruction. In order to ensure that all students master unit/lesson objectives, the actual pacing may vary to include appropriate embedded enrichment/intervention. Teachers should plan for 2-3 days of additional time for schedule interruptions and run-over in order to address all teaching points.</p>		
Unit CT Core Content Standards			
<u>Reading Foundational Skills</u>			
<p>RF.1.2: Demonstrate understanding of spoken words, syllables, and sounds (phonemes).</p> <p>RF.1.2.a Distinguish long from short vowel sounds in spoken single-syllable words.</p> <p>RF.1.3: Know and apply grade-level phonics and word analysis skills in decoding words.</p> <p>RF.1.3.c Know final -e and common vowel team conventions for representing long vowel sounds.</p> <p>RF.1.3.e Decode two-syllable words following basic patterns by breaking the words into syllables.</p> <p>RF.1.3.g Recognize and read grade-appropriate irregularly spelled words.</p> <p>RF.1.4: Read with sufficient accuracy and fluency to support comprehension.</p>			
Reading <u>Literature and Informational</u>	<u>Writing</u>	<u>Speaking/Listening</u>	<u>Language</u>
<p>RL.1.1 Ask/answer questions about details</p> <p>RL.1.3 Describe character, setting, events</p> <p>RL.1.6 Identify who is telling the story at various points</p> <p>RL.1.9 Compare/contrast experiences of</p>	<p>W.1.3 Narrative with two or more sequenced events, details, temporal words, closure</p> <p>W.1.5 Focus on topic, respond to questions and suggestions, add details</p> <p>W.1.6 Produce, publish with digital tools</p>	<p>SL.1.1 Participate in collaborative conversations with peers and adults</p> <p>SL.1.2 Ask/ answer questions about key details read aloud, oral information, other media</p> <p>SL.1.4 Describe people, places, things, events with details, ideas,</p>	<p>L.1.1 Demonstrate command of the conventions of standard English when writing or speaking</p> <p>L.1.2 Demonstrate command of conventions of standard English capitalization, punctuation, spelling when writing</p> <p>L.1.6 Use words and phrases,</p>

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characters		feelings SL.1.6 Produce complete sentences	including conjunctions to signal relationships
Essential Questions		Corresponding Big Ideas	
1. How do readers engage with stories?		1. Readers go on adventures when they read. They pay attention to where and when the story takes place, determine and retell key details in a text and predict what might happen next.	
2. How do readers get to know their characters and bring them to life?		2. Readers pay attention to their characters' actions and dialogue and make inferences about their feelings in order to sound like the characters and read in a way that brings them to life.	
3. How do readers understand the central message or life lesson in the stories they read?		3. Readers learn important lessons from the stories they read. Readers think about the big ideas of the problem and solutions and then think about possible big life lessons.	
4. How can writers use their imagination and words to bring realistic fiction stories to life?		4. Fiction writers call on their pretending skills to invent characters and small moment adventures to write scenes and series that bring stories to life. Writers include tiny details, patterns and chapters to tell powerful stories.	
Unit Summary			
Reading Bends		Writing Bends	
Bend 1: This bend invites students on reading adventures where they can practice strategies that will help them as readers including: making predictions, tracking setting, retelling important parts and rereading to notice new details and patterns.		Bend 1: This bend offers students opportunities to use their pretending skills to invent characters and small moment adventures to bring realistic fiction stories to life.	
Bend 2: This bend asks students to pay attention to details to learn all they can about the interesting characters they meet. Students will		Bend 2: This bend encourages students to use all they have learned to write series. Students will put their characters in more than one book, explore and practice strategies used by beloved series book authors, and celebrate the publication of	

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<p>practice reading with intonation to sound like characters and read in a way that reflects how characters are feeling.</p> <p>Bend 3: This bend encourages students to think about the problem a character faces and the way that problem is solved in order to determine a universal message or lesson that we can all learn from the story. As students learn lessons from new stories, they will begin to compare and contrast those books and lessons.</p> <p>Bend 4: This bend allows students time to think about their books in order to share opinions, make recommendations and provide reasons to support their thinking.</p>	<p>their first boxed set series.</p> <p>Bend 3: This bend provides time for students to determine what writers do to make realistic fiction realistic. Student will practice using their own experiences to imagine tiny details to include in their story; write chapters with a clear beginning, middle and end; and use patterns to elaborate.</p> <p>Bend 4: This bend celebrates students as they prepare to publish and showcase their second series, which includes detailed illustrations, precise punctuation and an “About the Author” page.</p>
Teaching Points	
Reading	Writing
<p>Bend I:</p> <ol style="list-style-type: none"> 1. Previewing stories to get ready for reading adventures 2. Using the storyline to think ahead and make predictions 3. Retelling important parts of the story as a strategy to help you remember it 4. Rereading the same books to notice new details 5. Rereading to notice how parts of the story are connected 6. Learning about the main character <p>Bend II:</p> <ol style="list-style-type: none"> 7. Learning more about characters by paying attention to their relationships in the story 8. Rereading to learn more about the characters 9. Changing your voice as you read to bringing characters to life 10. Noticing when character’s feelings change and matching your reading voice to the 	<p>Bend I:</p> <ol style="list-style-type: none"> 1. Imagining a pretend character-pretend where he/she is, what he/she does, and especially the trouble he/she gets into 2. Thinking about “Now I need to…” and “Next I should…” as we write 3. Creating satisfying endings that tell what happens to the character 4. Using strategies to spell: snap words, listen for little words inside bigger words, use words you know, write it part-by-part, listen for each syllable including a vowel in each one, skate across a work 5. Guided inquiry: What am I doing well as a narrative writer, and what do I want to work on next? (use narrative writing checklist) <p>Bend II:</p> <ol style="list-style-type: none"> 6. Sticking with a character and writing a series books 7. Writing a lot about characters in book one

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<p>feeling</p> <ol style="list-style-type: none"> 11. Guided inquiry,: “What clues do authors leave that readers can use to bring characters to life?” 12. Rereading to make your voice smoother and to show the big feelings 13. Noticing the little life lessons inside stories <p>Bend III:</p> <ol style="list-style-type: none"> 14. Keeping life lessons in mind to predict the story’s lesson at the start 15. Comparing and contrasting books by asking “What is the same?”, “What is different?” <p>Bend III:</p> <ol style="list-style-type: none"> 16. Groups together and categorizing books with similar lessons 17. Share opinions about books by making book recommendations 18. Rehearsing and celebrating 	<p>of a series to help readers understand characters better for the rest of the series</p> <ol style="list-style-type: none"> 8. Developing dialogue in your writing 9. Revisiting mentor text to revise: pointing out a favorite page, and naming one thing the author does and then giving it a try 10. Celebrating our first series mid-unit 11. Using your own experiences to write stories that seem real <p>Bend III:</p> <ol style="list-style-type: none"> 12. Focusing on tiny, realistic details to show, not tell 13. Dividing your stories into chapters: beginning, middle (trouble) and end (fixing the trouble) 14. Using patterns to elaborate by working in three details or three examples when describing something 15. Guided Inquiry: What super powers do I have, as a super series writer? <p>Bend IV:</p> <ol style="list-style-type: none"> 16. Using punctuation to give orders to your reader: exciting=exclamation point, question-question mark 17. Using illustrations to tell important information 18. Introducing the author with a “Meet the Author” page 19. Revising, editing and finalizing work for sharing 20. Celebration
Word Study Topics	
<p>Unit 11 (3 weeks)*:</p> <ul style="list-style-type: none"> ● Vowel-consonant-e syllable in one-syllable words ● Long vowel sounds ● Narrative fiction vs. informational fiction ● Reading with accuracy and prosody 	

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- Trick words: friend, other, another, none, nothing
- Sample words: stove, hope, caves

Unit 12 (3 weeks)*:

- Concept of multisyllabic words
- Compound words
- Syllable division rules
- Reading and spelling words with two closed syllables or closed and v-e syllables
- Reading with accuracy and prosody
- Paragraph structure
- Trick words: people, month, little, been, own, want, Mr., Mrs.
- Sample words: sunset, finish, reptile

[Foundations Unit Test Scoring Guidelines](#)

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.

*Units referenced come from Foundations Program.

Discrete foundational reading skills are also practiced during reading and writing instruction. Student 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.

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"> ● High-frequency word lists ● Foundations unit test <p>Reading:</p>	<ul style="list-style-type: none"> ● Running Records (Checklist of Reading Behaviors)* ● WPM rate benchmark chart 	<ul style="list-style-type: none"> ● Foundations Dictation Check-Ups within unit <p>Reading:</p> <ul style="list-style-type: none"> ● Conferring notes

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<p>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 is thinking, feeling or doing in the story. At the end of the book, you might prompt students to write, draw or retell the major events that happened in the story or the lesson learned in the story. This can be repeated at the end of the unit with a different text at a similar end-of-the-year benchmark level.</p> <p>Writing:</p> <ul style="list-style-type: none"> ● Narrative Writing Checklist* ● Narrative Writing Rubric* ● Presentation & Performance Rubrics* ● <i>Writing Pathways: Performance Assessments for Narration:</i> ● Narrative Writing Checklist* ● Narrative Writing Rubric* ● Presentation & Performance Rubrics* ● Student Writing Samples* ● Writing Developed through the Progression* ● CT SDE Writing 	<ul style="list-style-type: none"> ● Narrative Writing Learning Progression* 	<ul style="list-style-type: none"> ● Observations of small and whole group ● F&P Continuum of Literacy Question Stems by GRL ● Exit tickets ● Daily reading log sheet <p>Writing:</p> <ul style="list-style-type: none"> ● Conferring notes ● Conferring Scenarios Narrative Writing* ● Observations of small and whole group ● Student work: One or more student work samples for each writing session* ● Narrative Writing Checklist*
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Portfolios		
Learning Plan		
Researched-based Instructional Resources and Methods		
<p>The reading and writing workshop model is a researched-based instructional model:</p> <p>See <i>A Guide to the Reading Workshop Model: Primary Grades</i>, (2015), Calkins et. al. and <i>A Guide to the Common Core Writing Workshop</i>, 2012, Calkins et. al. included in the series component bundle.</p> <p>The Heinemann Online Resources includes a study guide for the <i>Units of Study for Teaching Reading</i> 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:</p> <ul style="list-style-type: none"> ● 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 <p>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.</p>		
Anchor Charts		
<p><i>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.</i></p>		
Reading	Writing	
Off We Go! Readers Go On Adventures Color / B&W Partners Share Their Reading Adventures! Color / B&W Readers Meet Characters Along the Way! Color / B&W Readers Learn Lessons! Color / B&W	How to Write a Realistic Fiction Book Color / B&W Our Favorite Series Authors. . . Color / B&W	
Instructional Moves		
<p>Taberski, Sharon D.; Burke, James (Jim) R. (Robert). <i>The Common Core Companion: The Standards Decoded, Grades K-2: What They Say, What They Mean, How to Teach Them</i> (Corwin Literacy). SAGE Publications.</p>		
Possible Student Challenges	Teacher Moves	
Reading with purpose and understanding	1. Call students’ attention to how chunking words into phrases makes reading sound more natural. When reading aloud,	

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	<p>breathe life into your interpretation of the text by attending to how the the characters are feeling and acting.</p> <ol style="list-style-type: none"> Engage students in choral reading to give them opportunities to practice the fluent reading strategies you've been demonstrating.
Retelling stories, including key details and central message or lesson	<ol style="list-style-type: none"> After a story has been read a couple of times, demonstrate how to retell it. First, explain that a retell involves an opening statement, followed by key events listed in sequential or chronological order, and a conclusion. Have students practice retelling stories orally by working with partners and then sharing with the class. Help students to recognize that focusing on the elements of story grammar (e.g., character, setting, problem, main events, and resolution) is one of the most effective ways to determine how a story is developing. Use a story grammar graphic organizer to illustrate this point. Think aloud about how you determine the author's central message or lesson, and point out the details - words, sentences, and illustrations - that helped you infer.
Narrating an event in writing	<ol style="list-style-type: none"> 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 into quadrants. At the top left-hand corner of each section, write one of the prompts in sequential order - <i>First, Next, Then</i> and <i>Lastly</i>. Give students time to tell what their story will be about before they start writing. Let students know that they might want to start by drawing a picture before writing.
Mentor, Demonstration, Read-aloud, Shared Texts	
*Included in the Grade 1 Trade Pack	
Reading	Writing
Teacher may include other similar texts of the appropriate grade level band	Mentor Text <i>*Henry and Mudge and the Happy Cat</i> by Cynthia

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<p>Demonstration Texts <i>*Iris and Walter and the Field Trip</i> by Elissa Haden Guest and Christine Davenier <i>The Ghost-Eye Tree</i> by Bill Martin, Jr. and John Archambault <i>Off We Go!</i> by Jane Yolen and Laurel Molk <i>*Mr. Putter and Tabby Drop the Ball</i> by Cynthia Rylant and Arthur Howard <i>*Frog and Toad Are Friends</i> by Arthur Lobel <i>Poppleton</i> by Cynthia Rylant and Mark Teague <i>Pancakes for Breakfast</i> by Tomie de Paola <i>Curious George Gets a Medal</i> by H. A. Rey and Margret Rey <i>The Tenth Good Thing About Barney</i> by Judith Viorst and Erik Blegvad <i>No David!</i> by David Shannon <i>Ruthie and the (Not So) Teeny Tiny Lie</i> by Laura Rankin <i>The Carrot Seed</i> by Ruth Krauss and Crockett Johnson <i>*Upstairs Mole, Downstairs Mole</i> by Wong Herbert Lee</p> <p>Read-Aloud and Shared Reading Texts <i>*Upstairs Mole, Downstairs Mole</i> by Wong Herbert Lee <i>George and Martha: One More Time</i> by James Marshall “Chums” by Arthur Guiterman</p> <p>Suggested Texts and Resources <i>Fly Guy</i> series by Tedd Arnold <i>Ivy and Bean</i> series by Annie Barrows and Sophie Blackall <i>Amber Brown</i> series by Paula Danziger and Tony Ross <i>Houndsley and Catina</i> series by James Howe and Marie-Louise Gay <i>Pinky and Rex</i> series by James Howe and Melissa Sweet <i>Frog and Toad</i> series by Arnold Lobel <i>Little Critter</i> series by Mercer Mayer <i>Magic Tree House</i> series by Mary Pope Osborne and Sal Murdocca</p>	<p>Rylant</p> <p>Exemplar Teacher writing exemplar: “Gretchen” (CD-ROM Session 3)</p> <p>Suggested Texts and Resources <u>Lower-level texts</u> <i>Goodnight Moon</i> by Margaret Wise Brown <i>Puppy Mudge</i> by Cynthia Rylant</p> <p><u>Series</u> <i>Little Bill</i> series by Bill Cosby <i>Frog and Toad</i> series by Arnold Lobel <i>Winnie the Pooh</i> series by A. A. Milne <i>The Magic Tree House</i> series by Mary Pope Osborne <i>Henry and Mudge</i> series by Cynthia Rylant <i>Mr. Putter & Tabby</i> series by Cynthia Rylant <i>Poppleton</i> series by Cynthia Rylant <i>Harry the Dirty Dog</i> series by Gene Zion <i>Max and Ruby</i> series, published by Grosset & Dunlap</p> <p><u>Stories with a Problem-Solution Structure</u> <i>Ferdinand the Bull</i> by Munro Leaf <i>The Paper Bag Princess</i> by Robert Munsch <i>Mr. Putter and Tabby</i> by Cynthia Rylant <i>Harry the Dirty Dog</i> by Gene Zion <i>Harry by the Sea</i> by Gene Zion</p> <p><u>Stories that Use Pictures to Convey Information</u> <i>Ella Sarah Gets Dressed</i> by Margaret Chodos-Irvine <i>Knuffle Bunny</i> by Mo Willems</p> <p><u>Resources for Teachers</u> <i>Words Their Way: Word Study for Phonics, Vocabulary, and Spelling Instruction</i> by Donald Bear <i>Boy Writers: Reclaiming Their Voices</i> by Ralph Fletcher <i>Outliers: The Story of Success</i> by Malcolm Gladwell <i>The Tipping Point: How Little Things Can Make a Big Difference</i> by Malcolm Gladwell <i>Visible Learning for Teachers: Maximizing Impact</i></p>
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<p><i>Henry and Mudge</i> series by Cynthia Ryland and Suçie Stevenson</p> <p><i>Marvin Redpost</i> series by Louis Sachar and Adam Record</p>	<p><i>on Learning</i> by John Hattie</p> <p><i>Choice Words</i> by Peter H. Johnston</p> <p><i>Last Child in the Woods: Saving Our Children from Nature-Deficit Disorder</i> by Richard Louv</p> <p><i>Misreading Masculinity: Boys, Literacy, and Popular Culture</i> by Tom Newkirk</p> <p><i>Best Wishes</i> (Meet the Author) by Cynthia Rylant</p>
Read-Aloud & Shared Reading	
<p>Read-Aloud and Shared Reading Texts</p> <p><i>Upstairs Mole, Downstairs Mole</i> by Wong Herbert Lee</p> <p><i>George and Martha: One More Time</i> by James Marshall</p> <p>“Chums” by Arthur Guiterman</p> <p>Read-Aloud goals</p> <p>Internalize reading behaviors (preview, make predictions, anticipate)</p> <p>Monitor for sense and re-reading</p> <p>Process the text</p> <p>Whole-class book talk</p> <p>Read-Aloud process:</p> <p>Before You Read (introduce book, title, author, wonder about the title)</p> <p>As You Read (look at pictures, read with prosody, retell)</p> <p>After You Read (whole class book talk)</p> <p>Shared reading goals</p> <p>Practice using meaning, structure, visuals (MSV) to solve new words</p> <p>Shared reading process:</p> <p>Introduce the book and key concepts</p> <p>Cross-checking sources of information</p> <p>Word Study</p> <p>Fluency</p>	
Vocabulary	
Tier 2 (Academic Vocabulary)	Tier 3 (Domain Specific Vocabulary)
<p>Categories</p> <p>Compare</p> <p>Contrast</p> <p>Details</p> <p>Divide</p> <p>Division</p> <p>Exact</p> <p>Examples</p> <p>Experience</p> <p>Introduce</p>	<p>Dialogue</p> <p>Just-Right Paper Choices</p> <p>Long vowel sounds</p> <p>Main Character</p> <p>Multisyllabic words</p> <p>Narrative Writing</p> <p>Paragraph</p> <p>Punctuation</p> <p>Realistic Details</p> <p>Realistic Fiction</p>

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Patterns Predict Reasons Relationship (Character's relationships) Satisfy Series	Setting Sneak peek Vowel-consonant-e syllables
Suggestions for Differentiation, Scaffolding and Intervention	
<p>CT Dept. of Education Evidence-based Practice Guides – These guides provide links to “evidence-based activities, strategies and interventions (collectively referred to as 'interventions').”</p> <p>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.</p> <p>Effective Intervention Strategies for Teachers</p> <ul style="list-style-type: none"> ● Use grouping strategies ● Use feedback, reinforcement and recognition ● Use similarities and differences ● Use advanced organizers such as graphic organizers ● Provide feedback ● Use summary and note taking ● Use hands-on, non-linguistic representations <p>Meeting Students' Needs Through Scaffolding</p> <ul style="list-style-type: none"> ● 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 <p>Supporting Struggling Readers</p> <ul style="list-style-type: none"> ● 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 	

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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 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
- Use scaffolding techniques: jigsaws, think-alouds, graphic organizers, sentence starters/sentence frames

Enrichment strategies

P. Wood, 2008. "Reading Instruction with Gifted & Talented Readers."

- Use more advanced trade books
- Independent reading and writing choices
- Focus on developing higher level comprehension skills, along with higher level questioning
- Opportunities for book discussions – critical reading & creative reading
- Use of technology and the web

Interdisciplinary Connections

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

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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](#)

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