

## Grade 1 ELA Curriculum

<b>Subject</b>	Language Arts		
<b>Grade/Course</b>	Grade 1		
<b>Unit of Study</b>	Unit 7: <a href="#">Reading and Role-Playing Fairy Tales, Folktales, Fables and Fantasy</a> (If/Then p.118)/ <a href="#">Music in our Hearts: Writing Songs and Poetry</a> (If/Then p.16) (Titles are linked to If/Then Lessons)		
<b>Pacing</b>	May-June  This content unfolds over 26 reading workshop sessions and 22 writing workshop sessions each, with a suggested timeline of approximately 4 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>			
<a href="#">Reading Foundational Skills</a>			
<a href="#">RF.1.3</a> Know and apply grade-level phonics and word analysis skills in decoding words. <a href="#">RF.1.4</a> Read with sufficient accuracy and fluency to support comprehension.			
<b>Reading <a href="#">Literature and Informational</a></b>	<b><a href="#">Writing</a></b>	<b><a href="#">Speaking/Listening</a></b>	<b><a href="#">Language</a></b>
<a href="#">RL.1.2</a> Retell familiar stories  <a href="#">RL.1.4</a> Identify words/phrases that suggest feelings and appeal to senses  <a href="#">RL.1.9/RL.2.9*</a> Compare/contrast experiences of characters/Compare/contrast two versions *This is a 2nd grade standard that is addressed within this If/Then unit  <a href="#">RL.1.10/RI.1.10</a> Grade appropriate	<a href="#">W.1.5</a> Focus on topic, respond to questions and suggestions, add details  <a href="#">W.1.8</a> Recall experiences or gather information	<a href="#">SL.1.1</a> Participate in collaborative conversations with peers and adults  <a href="#">SL.1.4</a> Describe people, places, things, events with details, ideas, feelings  <a href="#">SL.1.6</a> Produce complete sentences	<a href="#">L.1.4</a> Determine/clarify meaning of unknown and multiple-meaning words/phrases, choosing strategies flexibly  <a href="#">L.1.5</a> Word relationships/nuances in word meanings  <a href="#">L.1.6</a> Use words and phrases, including conjunctions to signal relationships

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prose, poetry/Grade appropriate informational text			
Essential Questions		Corresponding Big Ideas	
1. How can I combine reading with role-playing and directing to grow my understanding of characters across fairy tales, folktales, fables and fantasy?		1. Readers reenact stories to gain a deeper understanding of who characters are and why they think, feel, act and speak as they do. Readers think across books to grow their understanding about the predictable roles characters play, consider the lessons characters learn, and compare how different authors explore similar morals in sometimes different ways.	
2. How can I write songs and poems to capture what I see and feel?		2. Writers find significance in the ordinary details of their lives and learn from mentor authors. They experiment with powerful language, and use line breaks, metaphor and comparison to capture what they see and convey how they feel.	
Unit Summary			
Reading Bends		Writing Bends	
<p><b>Bend 1:</b> In this bend, students read closely, stepping into the shoes of the characters in their stories, inferring how characters feel, and working with reading partners to envision the world of the story.</p> <p><b>Bend 2:</b> Students explore various types of literary language, discussing and making meaning of the language they encounter with partners. As students dive into these genres, they'll be confronted with complex language, including figurative language, idioms and expressions, and also vocabulary typical of the genre. Often these stories include made-up words and wordplay, adding an extra challenge for the reader.</p> <p><b>Bend 3:</b> In this bend, students consider some predictable roles characters fall into, in fairy tales, folktales, fables and fantasy, as well as in realistic fiction stories. Students think about when characters are more complicated, for example</p>		<p><b>Bend 1:</b> In this bend, students experience many types of songs and poetry through their work in centers, and through shared and interactive writing activities.</p> <p><b>Bend 2:</b> Students draw on Bend I in order to write their own songs and poems. Students use tunes from familiar songs to jump-start their writing and write lots of songs.</p> <p><b>Bend 3:</b> In this bend, students reach for meaningful topics to write about. The emphasis is on asking, "What really matters to me?" Students learn to convey their thoughts and feelings through songs and poems.</p> <p><b>Bend 4:</b> Students learn that poets and songwriters, like all writers, elaborate on topics they care about. Students try to make their best work even better, saying as much as they can and writing</p>	

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<p>when the villain redeems herself. Learning to seek archetypes and, on the other hand, to find complexity in characters, will help them as they read and study all kinds of literature.</p> <p><b>Bend 4:</b> Students use their best critical-thinking skills to determine not only some messages that readers can take away from each story but also whether these lessons are ones with which they themselves agree. They'll read across stories with similar themes or messages, considering similarities and differences across the books they read.</p>	<p>with careful attention to detail, in preparation for the ending celebration.</p>
<b>Possible Teaching Points</b>	
<b>Reading</b>	<b>Writing</b>
<p><b>Bend I</b></p> <ol style="list-style-type: none"> <li>1. Reenact parts of a story to put yourself into the role of a character</li> <li>2. Notice places where the main character has strong feelings</li> <li>3. Use clues in the story to figure out exactly how a character feels</li> <li>4. Analyze characters' feelings and support conclusions with textual evidence (e.g., Ask questions such as, "Why does this character have this emotion?", "Do the feelings seem exaggerated?", "Is the character acting in ways that display his or her feelings or trying to hide them?").</li> <li>5. Visualize the world in which characters live</li> <li>6. Narrate the setting before acting out the story</li> <li>7. Pay close attention to the magic and other fantastical elements in stories in order to dramatize it</li> <li>8. Jot down thinking during reading to discuss after reading</li> <li>9. Look for a pattern in the way a character acts to identify character traits</li> <li>10. Pay attention to how a character does things (e.g., notice the character's</li> </ol>	<p><b>Bend I</b></p> <ol style="list-style-type: none"> <li>1. Read and reread poems and songs</li> <li>2. Notice the characteristics of a poem/song and think about why the writer used the strategy (e.g., line breaks, repetition, punctuation, etc.)</li> <li>3. Create a picture in your mind when you read</li> <li>4. Notice the beat (by clapping or tapping)</li> <li>5. Think of a beat or a rhythm and make up some words to go with it</li> <li>6. Slow down and pay close attention to see and depict things in new ways</li> <li>7. Turn a poem into a song by singing it to a made up tune</li> <li>8. Compare objects using phrases including "like a ..." or "reminds me of a ..." or "as is ..."</li> </ol> <p><b>Bend II</b></p> <ol style="list-style-type: none"> <li>9. Turn writing into a song by singing the words</li> <li>10. Write a song by using the tunes and rhythms of familiar songs</li> <li>11. Write songs with a purpose that makes sense (e.g., to celebrate, to give directions,</li> </ol>

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<p>gestures or the way they talk, etc.)</p> <p><b>Bend II</b></p> <ol style="list-style-type: none"> <li>11. Use mentors to understand what makes storytellers great</li> <li>12. When an author compares two things ask, “How are these two things alike?”, “What is the author trying to say?”, “What would make sense for the story?”</li> <li>13. Think about what’s happening in the story to determine what words mean</li> <li>14. Figure out tricky words by reading all around the word, before and after, for clues hinting at what the word might mean</li> <li>15. Break up longer sentences into chunks and look for signal words</li> <li>16. Use everything you know to make sense of the story and read with expression and drama</li> </ol> <p><b>Bend III</b></p> <ol style="list-style-type: none"> <li>17. Look out for particular types of characters that appear in lots of different books</li> <li>18. Predict what will happen next by thinking about the role of each character</li> <li>19. Think back on other books with the same character type</li> <li>20. Character types can be one-dimensional or more complicated like people in real life</li> <li>21. Imagine new versions of stories</li> </ol> <p><b>Bend IV</b></p> <ol style="list-style-type: none"> <li>22. Learn lessons from characters’ behaviors and actions</li> <li>23. Imagine how you will live your life differently because of what the character learned</li> <li>24. Think about if you agree with the lesson taught in the story</li> </ol>	<p>to remember things, to tell about a feeling, to tell about an event, to tell about something that we want to have happen, to play a game, etc.)</p> <ol style="list-style-type: none"> <li>12. Think of an object and let it inspire a song</li> <li>13. Repeat words to show what is important and make writing sound like a song</li> </ol> <p><b>Bend III</b></p> <ol style="list-style-type: none"> <li>14. Write about topics that inspire strong feelings</li> <li>15. Describe your strong feelings in writing (e.g., speak directly to the object or person or place, imagine what the object might say back to the writer, etc.)</li> <li>16. Read and sing with expression and use gestures and grand pauses</li> </ol> <p><b>Bend IV</b></p> <ol style="list-style-type: none"> <li>17. Be a good poetry/song partner by sharing and listening</li> <li>18. Compliment your partner’s poem/song (e.g., I noticed that you tried ...” or “I see that you ...”)</li> <li>19. Ask questions and make suggestions to help your partner (e.g., “Have you tried ...?”, “Why did you choose to add a line break there?”, “What are you trying to show us in this song?”, “Which writer do you want to be like?”</li> <li>20. Revise by elaborating and adding more detail (e.g., add a new verse, make a comparison, think about word choice, etc.)</li> <li>21. Decide how to punctuate songs and poems</li> <li>22. Celebration</li> </ol>
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<p>25. Compare and contrast how different authors convey the same lesson or have opposing views</p> <p>26. Think about books with similarities</p>	
<b>Word Study Topics</b>	
<p>Unit 13 (3 weeks) *:</p> <ul style="list-style-type: none"> <li>● Suffix -s, -ing, -ed added to multisyllabic words</li> <li>● Suffix -es added to base words with closed syllables</li> <li>● Reading with accuracy and prosody</li> <li>● Paragraph structure</li> <li>● High frequency trick words: work, word, write, being, their, first, look, good, new</li> <li>● Sample words: trombones, picnics, boxes, finishes</li> </ul> <p>Unit 14 (2 weeks)*:</p> <ul style="list-style-type: none"> <li>● Review of word structure and concepts</li> <li>● Review sentence construction and proofreading</li> <li>● Review narrative vs. informational text</li> <li>● High frequency trick words: water, called, day, may, way</li> <li>● Sample words: blinks, slashing, blended, disrupted, insisting, disputes</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 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.</p> <p>*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.</p>	
<b>Evidence of Learning - Assessment</b> <a href="#">TC High Leverage Reading Assessment</a> <a href="#">Teachers College Reading and Writing Project Teacher Resources and Guidebook for Levels A-K Reading Level Assessments</a> <i>*See Heinemann Online Resources for copies. District may designate the use of another version of assessment.</i>	
<b>Smarter Balanced Assessment Resources</b>	

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<p>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:</p> <p style="text-align: center;"><a href="#">CT Writing Portfolio Resources for Grades K-2</a></p> <p>The <a href="#">Style Guide</a>, which aligns with the expectations of Smarter Balanced Assessments, will support the creation of unit- and standard-aligned items for instructional use.</p>		
Pre/Post Assessment	Interim Assessment	Additional Evidence of Learning
<ul style="list-style-type: none"> <li>● High-frequency word lists</li> <li>● Foundations unit test</li> </ul> <p>Reading: Pre-assessment: You might select a rich, engaging fairy tale to read aloud, one that contains all you hope to teach during the unit: clear story structure, magical elements, literary language, archetypal characters, and a moral or lesson at the end. Plan strategic places to stop during the read-aloud. You might:</p> <ul style="list-style-type: none"> <li>● Read a vivid description of the setting without showing the picture. Have students stop and jot what they are picturing in their mind.</li> <li>● Prompt for character feelings or the lessons the story might contain. Students will jot their responses on sticky notes, which you can then collect and sort into groupings based on patterns that appear.</li> </ul> <p>Post-assessment: You might ask students, “Now that we’ve read quite a few of these books, really studying the characters and the worlds they</p>	<ul style="list-style-type: none"> <li>● <a href="#">Running Records (including 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 Dictation Check-Ups within Unit</li> </ul> <p>Reading:</p> <ul style="list-style-type: none"> <li>● Conferring notes and running records - look for patterns that reveal what students are doing when they encounter unfamiliar language: are they making substitutions that make sense, do they pause for a long time to think, do they skip words or phrases, omitting things completing? Tailor instruction within each bend to suit your students’ needs.</li> <li>● Observations of small and whole group</li> <li>● <a href="#">F&amp;P Continuum of Literacy Question Stems by GRL</a></li> <li>● <a href="#">Exit tickets</a></li> <li>● <a href="#">Daily reading log sheet</a></li> </ul> <p>Writing:</p> <ul style="list-style-type: none"> <li>● Conferring notes</li> <li>● <a href="#">Conferring Scenarios Narrative Writing*</a></li> <li>● Observations of small and whole group</li> <li>● Student work: One or more student work samples for each writing</li> </ul>

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<p>live in, what would you say is the difference between fairy tales, folktales, fables and fantasy?" Allow students time to discuss their thinking and have them identify the genre of each book in their baggie. After sorting books by genre, you might read aloud one of your students' favorite stories, inviting students to take on the roles of various characters, perhaps with one or two students taking on the roles of directors. Perhaps you'll video-record this time, preserving their favorite story to post on your class blog.</p> <p>Writing:</p> <ul style="list-style-type: none"> <li>● <a href="#">Narrative Writing Checklist*</a></li> <li>● <a href="#">Narrative Writing Rubric*</a></li> <li>● Presentation &amp; Performance Rubrics*</li> </ul> <p>Post-assessment: Students will select a poem/song to publish at the conclusion of this unit. Perhaps you will plan a performance where other children can snap or clap their approval after each child has shared a song/poem. Another possible option is to have the students record and burn their recordings onto CDs for the songwriters to share with others. A class compilation CD could be sent home so that everyone can continue to appreciate all of the hard work the students put into their songs and poems.</p>		<p>session*</p> <ul style="list-style-type: none"> <li>● <a href="#">Narrative Writing Checklist*</a></li> </ul>
<b>Learning Plan</b>		
<b>Researched-based Instructional Resources and Methods</b>		

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The Reading and writing workshop model is a [researched-based instructional model](#):

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>
<p>“Character Feelings Vocabulary Scale”</p> <ul style="list-style-type: none"> <li>● ecstatic</li> <li>● joyful</li> <li>● happy</li> <li>● in love</li> <li>● glad/pleased</li> <li>● relieved</li> <li>● confused</li> <li>● bored</li> <li>● nervous/anxious</li> <li>● embarrassed</li> <li>● stressed out</li> <li>● lonely</li> <li>● disappointed</li> <li>● angry</li> <li>● disgusted/enraged</li> </ul> <p>“Magic We’ve Discovered in Folktales, Fables, Fairy Tales and Fantasy”</p> <ul style="list-style-type: none"> <li>● spells</li> <li>● talking animals</li> <li>● healing and coming back to life</li> </ul>	<p>Ways to Bring Stories to Life</p> <p style="text-align: center;"><a href="#">Color</a> / <a href="#">B&amp;W</a></p>

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<ul style="list-style-type: none"> <li>● granting wishes</li> <li>● more ...</li> </ul> <p>“Pay Attention to How Characters Act”</p> <ul style="list-style-type: none"> <li>● gestures</li> <li>● the way a character moves</li> <li>● dialogue tags</li> <li>● word choice</li> <li>● passages in the text that are explanations of characters’ motives (reasons behind what they do)</li> </ul>	
<p><b>Instructional Moves</b></p> <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>	
<p><b>Possible Student Challenges</b></p>	<p><b>Teacher Moves</b></p>
<p>Describing and explaining how characters respond to major events and challenges</p>	<ol style="list-style-type: none"> <li>1. As you read a picture book the second time, invite students to hold up yellow sticky notes to signal major moments in the story. Pause to have them examine the illustration that depicts the scene and describe how the character is behaving, and why. Continue this activity until the story’s end. Help them notice whether or not characters typically act in certain ways.</li> <li>2. Have students identify the wants or needs of key characters and parts of the story where their various wants and needs conflict. Examine what those conflicts reveal about the character.</li> </ol>
<p>Interpreting the meanings of words and phrases as they are used in a text</p>	<ol style="list-style-type: none"> <li>1. Work with students regularly to help them figure out the meanings of unknown words and phrases instead of telling them what the words or phrases mean.</li> <li>2. Guide students to identify root words and affixes to help them understand what a word means. Take apart compound words and work with homophones, synonyms and antonyms as well.</li> <li>3. Direct students to use any pictures that accompany stories to determine the meanings of words or phrases.</li> </ol>
<p>Telling a story or recounting an experience with appropriate facts and relevant, descriptive details</p>	<ol style="list-style-type: none"> <li>1. Model how to tell a story or recount an experience with special attention to the introduction, key details and events, and</li> </ol>

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	<p>conclusion. As you do, record information in note form on a poster-size graphic organizer (<a href="#">see sample</a>) in the introduction box, the details and the event box (list these in chronological order), and the conclusion box. Then have students volunteer to tell or recount their stories. As they do, the other students record notes on their own personal graphic organizers while you also record notes on another large organizer. Eventually give this experience over the students and allow them to record notes on their own. Gradually move them from including basic information to elaborating on what happened.</p>
<p>Responding to questions and suggestions from peers about writing</p>	<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, as questions that may help the writer to clarify meaning, and perhaps make a suggestion or two.</li> <li>2. As students ask questions of each student author and make suggestions, record, on a special form, some of their key questions and suggestions for how to improve the piece (<a href="#">sample form</a>). After the student author finishes sharing, give her the form to place in her folder so she will have it for reference when revising her piece. You will have to moderate how much you write for different students based on what the students are capable of reading back on their own.</li> </ol>
<p><b>Mentor, Demonstration, Read-aloud, Shared Texts</b></p>	

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*Included in the Grade 1 Trade Pack	
Reading	Writing
<p>This unit is designed for students reading at levels J-M. To prepare for this unit, you'll want to create an enticing new section in your classroom library just for fairy tales, folktales, fables and fantasy.</p> <p><b>Read-Aloud and Shared Reading Texts</b>  <i>Cinderella</i> by James Marshall  <i>Cinderella</i> by Marcia Brown  <i>Prince Cinders</i> by Babette Cole  <i>The Paper Bag Princess</i> by Rober Munch  <i>Violet the Pilot</i> by Steve Breen  <i>Imogene's Antlers</i> by David Small  <i>Uni the Unicorn</i> by Amy Krouse Rosenthal  <i>Dream Animals</i> by Emily Winfield Martin  <i>The Three Little Pigs</i> by Paul Galdone</p> <p><b>Suggested Texts and Resources</b>            Play a clip from professional storytellers like Heather Forest, Carmen Agra Deedy or Lester Laminack (or even yourself!)</p> <p>Many early chapter-book fantasy series will contain the same story elements and character types that will be studied in this unit (Magic Treehouse by Mary Pope Osborne, Secrets of Droon by Tony Abbot, Ricky Ricotta by Dav Pilkey, and Rainbow Magic by Daisy Meadows, etc.)</p> <p><i>Not All Princesses Dress in Pink</i> by Jane Yolen  <i>William's Doll</i> by Charlotte Zolotow  <i>Oliver Button Is a Sissy</i> by Tomie dePaola  <i>I Love My New Toy!</i> by Mo Williams  <i>The True Version of the 3 Little Pigs</i> by Jon Scieszka  <i>Cinder Edna</i> by Ellen Jackson  <i>Cinder-Elly</i> by Frances Minters  <i>Rosie Revere, Engineer</i> by Andrea Beaty</p>	<p><b>Suggested Texts and Resources</b>            To prepare students for this unit, you'll want to read aloud lots of different poems.</p> <p>Possible mentor poetry anthologies for this unit include:  <i>Blast Off! Poems about Space</i>, selected by Lee Bennet Hopkins (Harper Trophy, 1995): A collection of poems about space.  <i>Creatures of Earth, Sea and Sky</i>, by Georgia Heard (Wordsong Boyds Mills Press, 1992): This is a beautifully illustrated collection of poems that express enchantment of the natural world.  <i>Good Luck Gold and Other Poems</i>, by Janet S. Wong (Simon &amp; Schuster, 1994): This collection of poems gives the reader an insight into the experiences of Chinese-American children. A variety of poetic forms are used. Some of these forms include rhymed poetry, free verse and haiku.  <i>Little Dog Poems</i>, by Kristine O'Connell George (Houghton Mifflin, 1999): This is a collection of poems every dog lover will relate to and remember.  <i>Songs of Myself: An Anthology of Poems and Art</i>, compiled by Georgia Heard (Mondo Publishing 2000): This is an anthology of twelve poems and one traditional song. These poems and this song are about identity and the self.</p> <p>Possible mentor songs include:            Songs to put you to sleep: "Hush-a-Bye Baby," "Hush, Little Baby," "Day is Done"            Songs to show a strong feeling: "I Can See Clearly Now," "What's Goin' On," "Celebrate Good Times," "Oh, What a Beautiful Morning"            Songs to teach a dance: "Hokey Pokey," "Do the Locomotion"            Songs for people you love: "You Are My Sunshine", "You've Got a Friend," "Frere Jacques"            Songs that teach about something: "Wheels on the Bus," "This Land is Your Land"            Songs that tell a story: "The Bear Went over the</p>

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	<p>Mountain," "Itsy Bitsy Spider," "Mary Had a Little Lamb"</p> <p>Biography of songs:  <i>The Eensy Weensy Spider, Skip to My Lou</i>, by Mary Ann Hoberman (Megan Tingley Books, Little, Brown and Company, board books with cassette)  <i>Take Me Out of the Bathtub, Are You Quite Polite?, Smelly Locker</i>, by Alan Katz (Margaret K. McElderry Books, Simon &amp; Schuster)  <i>Diez Deditos and Other Play Rhymes &amp; Action from South America</i>, by Jose-Luis Orozco (Puffin Books, 1997)  <i>If You're Happy and You Know, This Little Light of Mine</i>, and many more by Raffi (Knopf Publishing)  <i>The Itsy Bitsy Spider, Row, Row, Row Your Boat, How Much is That Doggie in the Window?</i> and many more titles by Iza Trapani (Charlesbridge Publishing, book and CD)  <i>Follow the Moon, Without You, Angel Face</i>, and many more titles, by Sarah Weeks (Laura Geringer/Atheneum, book and CD)  <i>Old Macdonald, Mother Goose Songbook</i>, by Jane Yolen (Boyd's Mills Press)  <i>Let's Sing About It!</i> (Mondo Publishing, songs and rhymes on chart, CD)</p> <p>Additional Professional Texts  <i>Awakening the Heart: Exploring Poetry in Elementary and Middle School</i> and <i>For the Good of the Earth and Sun</i> by Georgia Heard  <i>A Note Slipped Under the Door: Teaching from Poems We Love</i> by Nick Flynn and Shirley McPhillips  <i>Handbook of Poetic Forms</i> edited by Ron Padgett  <i>Wham! It's Poetry Jam: Discovering Performance Poetry</i> by Sara Holbrook  <i>A Kick in the Head: An Everyday Guide to Poetic Forms</i> edited by Paul B. Janeczko  <i>Getting the Knack: 20 Poetry Writing Exercises</i> by Stephen Dunning and William Stafford</p>
<b>Read-Aloud &amp; Shared Reading</b>	
<p><b>Read-Aloud goals</b>  Internalize reading behaviors (preview, make predictions, anticipate)</p>	

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Monitor for sense and re-reading  
Process the text  
Whole-class book talk

**Read-Aloud process:**

Before You Read (introduce book, title, author, wonder about the title)  
As You Read (look at pictures, read with prosody, retell)  
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  
beat  
characteristics  
compare  
compliment  
contrast  
depict  
director/directing  
dramatize  
elaboration  
expression  
lesson  
motive  
one-dimensional  
reenact  
refrain  
repeat/repetition  
rhythm  
similarities  
tune(s)  
visualize

**Tier 3 (Domain Specific Vocabulary)**

character traits  
fables  
fairy tales  
fantastical elements  
fantasy  
folk tales  
line break  
moral  
poet  
punctuate/punctuation  
revise  
role-play  
setting  
songwriter  
verse

**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').”

Part or all information on this page is adapted or excerpted for instructional guidance in use of these resources purchased by the school district. [Bibliography References](#)

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
- 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:

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- 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

### **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

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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