

## ELA Curriculum Grade 3

<b>Subject</b>	Language Arts		
<b>Grade/Course</b>	Grade 3		
<b>Unit of Study</b>	Unit 6: <a href="#">Learning through Reading: Countries around the World</a> (If/Then p. 1)/Once Upon a Time: Adapting and Writing Fairy Tales (Book 4) (Title linked to If/Then Lessons)		
<b>Pacing</b>	<p>May - June</p> <p>The reading &amp; writing topics unfold over 18 and 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>		
<b>Unit CT Core Content Standards</b>			
<a href="#">Reading Foundational Skills</a>			
<p><a href="#">RF.3.3:</a> Phonics &amp; word recognition Common prefixes, derivational suffixes, decode multisyllable words, read irregularly spelled words</p> <p><a href="#">RF.3.4:</a> Fluency: purpose, understanding, accuracy, rate, expression, confirm or self-correct</p>			
<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>
<p><a href="#">RI.3.3</a> Describe connections of events, ideas, concepts in text using time, sequence, cause &amp; effect</p> <p><a href="#">RI.3.4</a> General academic &amp; domain-specific words for grade</p> <p><a href="#">RI.3.8</a> Identify connections in sentences, paragraphs</p> <p><a href="#">RI.3.9</a> Compare points and</p>	<p><a href="#">W.3.3</a> Narrative with characters, events, dialog, closure</p> <p><a href="#">W.3.5</a> Planning, revising, editing</p>	<p><a href="#">SL.3.1</a> Collaborative discussions, prepared, agreed upon rules, ask questions, link to others, explain own ideas</p>	<p><a href="#">L.3.4</a> Determine/clarify meaning of unknown words, sentence level context clues</p> <p><a href="#">L.3.6</a> Use words/phrases acquired through conversation/reading conversational, academic, domain-specific words</p>

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<p>details in two texts on same topic  <a href="#">RL.3.10/RI.3.10</a>  Grade appropriate stories, drama, poetry /Read &amp; comprehend  Grade appropriate informational text</p>			
<b>Essential Questions</b>		<b>Corresponding Big Ideas</b>	
<ol style="list-style-type: none"> <li>1. How can I use all that I know about nonfiction reading and writing in order to launch a research inquiry about the factors that shape life in different countries?</li> <li>2. How do writers adapt classic fairy tales or create well-developed original fairy tales?</li> </ol>		<ol style="list-style-type: none"> <li>1. Readers use social studies theme texts as a lens through which to learn new information. Synthesizing this information across texts helps them to compare and contrast countries and their cultures. Folktales from different countries help us to gain insight and understanding on important cultural messages and lessons.</li> <li>2. The process for writing or adapting a fairy tale includes goals and plans, narration and self-reflection, revision and careful attention to language to include descriptive language and variety.</li> </ol>	
Reading Bends		Writing Bends	

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**Bend 1:** This bend begins with students spending a few days reading different kinds of texts using social studies themes as lenses to learn and grow ideas about a particular country and its culture. In this bend students do not simply read but they also become researchers teaching each other about all they are learning about a particular country and its culture.

**Bend 2:** In this bend students begin the research process all over again but this time taking all they learned about studying one country to study another. This scaffolding supports students moving from instruction and coaching to more independence. You will be directing students to refer to the anchor charts that capture the strategies they have learned about research. You will be supporting them with finding a system for collecting and studying the details of their topic.

**Bend 3:** In this bend, the focus becomes compare and contrast. This work becomes important as students purposefully look at new things they're learning in light of what they already know. They will learn to put two "like" features (two cities, two rivers, two ways people dress) next to one another and compare how they are similar and different.

**Bend 4:** In this bend students will read folktales with the goal of learning more about daily life in their respective countries. They will study through the lens of geography and what they know about rural and urban life in different countries. Students will reflect on the message or lesson in a story. Folktales become the tool for this work.

**Bend 1:** This bend gives students the opportunity to adapt a familiar fairy tale from prescribed choices. Particular focus is given to *Little Red Riding Hood*, *The Three Billy Goats Gruff*, and *Cinderella*. You will use one of them as a mentor to do a shared adaptation writing. The students may use one of the other to write their own adaptation. Students will learn that as they write their adaptation, one change in the story will lead to another and another. The storytelling the students engage in within their partnerships will help to bring the story to life.

**Bend 2:** This bend requires students to demonstrate independence by selecting a fairy tale to adapt. Early on in this bend, students will self-assess to develop goals that will help them to grow as writers through the unit. Students will be encouraged to imagine more dramatic revisions than in the past. Revisions will focus on language using comparisons, similes, metaphors and alliteration.

**Bend 3:** This bend has students write their own original fairy tale. The primary focus of the bend is on providing students with several opportunities to practice key revision lessons as they draw from what they know about qualities of a good story.

### Teaching Points

Reading	Writing
<p><b>Bend 1:</b></p> <ol style="list-style-type: none"> <li>1. Transferring what you know from previous research projects to work on a new study</li> <li>2. Reading easier books on a topic (country) first to learn some background knowledge is one strategy readers use before going on to just right or challenging books</li> </ol>	<p><b>Bend 1:</b></p> <ol style="list-style-type: none"> <li>1. Study adapted works and analyze the changes made by the author</li> <li>2. Make a change and following it through the story for coherence</li> <li>3. Rehearse story to bring it to life</li> </ol>

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<ol style="list-style-type: none"> <li>3. Building a repertoire of note-taking strategies to draw upon when researching-text structures can guide note-taking</li> <li>4. Choosing a lens through which to do your research</li> <li>5. Taking time to gather facts, reflect on and grow ideas about the information they are learning</li> <li>6. Synthesizing our learning about new information by teaching it to others</li> <li>7. Recognizing an important term because an author repeats it and then using those words in your writing and speaking</li> </ol> <p><b>Bend II:</b></p> <ol style="list-style-type: none"> <li>8. Using tools and resources that were helpful during past projects and use them on current projects</li> <li>9. Making choices about how research will be organized and plan their notes</li> <li>10. Sharing what you learn in teams and having teammates take notes from what you learn from what they learn just as they would from books</li> </ol> <p><b>Bend III:</b></p> <ol style="list-style-type: none"> <li>11. Thinking, talking and writing about why similarities and differences are significant on a topic is important work researchers do</li> <li>12. Using comparing and contrasting observations to develop new theories and conclusions</li> <li>13. Revisiting your notes to acquire new knowledge and using the new knowledge to draw conclusions and develop theories about the information</li> </ol> <p><b>Bend IV:</b></p> <ol style="list-style-type: none"> <li>14. Drawing on nonfiction helps readers think more deeply about fiction related to their topics</li> <li>15. Studying narrative elements of stories</li> </ol>	<ol style="list-style-type: none"> <li>4. Act out scenes to improve quality of writing</li> <li>5. Examine the role of narration to unify stories</li> <li>6. Self-assess, critiquing own work</li> <li>7. Plan stories and writing process</li> </ol> <p><b>Bend II:</b></p> <ol style="list-style-type: none"> <li>8. Use refrains to add tension to tales</li> <li>9. Make multiple revisions to drafts</li> <li>10. Add actions to dialogue</li> <li>11. Use figurative language to paint a picture</li> <li>12. Edit for sentence variety and flow</li> <li>13. Write strong tales with characters, motivations, troubles, resolutions</li> </ol> <p><b>Bend III:</b></p> <ol style="list-style-type: none"> <li>14. Reflect on own writing</li> <li>15. Associate objects with characters</li> <li>16. Balance telling and showing sentences</li> <li>17. Embed magic in the story's heart</li> <li>18. Vary the pace of the writing/story action</li> <li>19. Edit to correct pattern breaks</li> <li>20. Celebrate</li> </ol>
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<p>helps readers use a lens of learning more about culture</p> <p>16. Comparing and contrasting stories about cultures helps you to learn more about them</p> <p>17. Studying character traits can sometimes help you learn about the values of a culture</p> <p>18. Celebration</p>	
<b>Word Study Topics</b>	
<p>Unit 13 (2 weeks)*</p> <ul style="list-style-type: none"> <li>● New sounds: ch - chorus - /k/, ph - phone - /f/</li> <li>● Silent letters: wr, rh, gn, kn, mn, mb, gh</li> <li>● Sample words: chorus, triumph, column, wrinkle</li> <li>● Sound Alike Words: knew, new, knight, night, knows, nose</li> </ul> <p>Unit 14 (2 weeks)*</p> <ul style="list-style-type: none"> <li>● ture and tu</li> <li>● ci and ti</li> <li>● Advanced suffix endings -ous, -al, -end, -an</li> <li>● Sample words: adventure, factual, patient, artificial</li> <li>● Sound Alike Words: stationary, stationery, eight, ate, straight, strait, side, sighed</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.</p> <p>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>	
<p><b>Evidence of Learning - Assessment</b></p> <p><a href="#">TC High Leverage Reading Assessment</a></p> <p><i>*See Heinemann Online Resources for copies. District may designate the use of another version of assessment.</i></p>	
<p><b>Smarter Balanced Assessment Resources</b></p> <p>The following links will provide rubrics to use in the holistic scoring of narrative, opinion, and informational</p>	

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writing:

[Smarter Balanced Brief Write Rubrics](#) (3-11)

[Smarter Balanced Narrative Performance Task Writing Rubric](#) (Grade 3-8)

[Smarter Balanced Informational Performance Task Writing Rubric](#) (Grade 3-5)

[Smarter Balanced Opinion Performance Task Writing Rubric](#) (Grade 3-5)

### Smarter Balanced Interim Blocks

Interim assessment blocks may be used for a variety of assessment purposes, including: pre/post, interim and formative (additional evidence of learning).

The items on the interim assessments are developed under the same conditions, protocols, and review procedures as those used in the summative assessments. Therefore, they assess the same Common Core State Standards, adhere to the same principles of Universal Design in order to be accessible to all students, and provide evidence to support Smarter Balanced claims in mathematics and ELA/literacy. The interim assessment items are non-secure but non-public. This means that educators may view the items, however, they should not be made public outside of classroom, school or district use.

### Unit-aligned Smarter Balanced Interim Assessment Block (IAB)\*:

**IAB - ELA Grade 3 -Revision and IAB-ELA Grade 3- Language and Vocabulary Use-**

[CSDE Comprehensive Assessment Portal](#) (Click on *Smarter Balanced Assessment* - tab on left; then, click on *Assessment Viewing Application*)

*\*Some interim blocks show clear, strong alignment to priority standards within the unit. Other blocks have been placed in one specific unit but could be aligned to the priority standards of several units. Blocks have been spread out over the course of all units for a more balanced approach to assessment throughout the school year. These interim blocks, used in partnership with the [Style Guide](#), 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> </ul> <p>Reading: The major focus for this unit are compare and contrast and cross-text synthesis. Pre-assessment read two short books or preferably a section of an informational text on a country. Have students complete a Venn Diagram comparing and contrasting how these countries are alike and how they are different. Ask them to answer the following</p>	<ul style="list-style-type: none"> <li>• <a href="#">Running Records</a> (including Checklist of Reading Behaviors)*</li> <li>• <a href="#">WPM rate benchmark chart</a></li> <li>• <a href="#">Informational Reading Learning Progression</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</li> <li>• Observation of small group work</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>• Writing process draft</li> </ul>

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<p>question after completing the graphic organizer ask what this information tells you about these two countries.</p> <p>Post-assessment: Have students choose a folktale they have read during the unit and answer a compare and contrast question such as: “How are these two versions of (titles of folktales) different from each other?”</p> <p>Another post-assessment option is to take a line regarding the cause and have students talk about which line would be the effect and why.</p> <p>Writing:</p> <ul style="list-style-type: none"> <li>● <a href="#">Narrative On-Demand Performance Assessment Prompt*</a></li> <li>● <a href="#">Narrative Writing Rubric*</a></li> <li>● <a href="#">Narrative Writing Checklist*</a></li> <li>● <a href="#">Student Writing Samples*</a></li> <li>● <a href="#">Writing Developed through the Progression*</a></li> </ul>		<ul style="list-style-type: none"> <li>● Student work: One or more student work samples for each writing session*</li> <li>● <a href="#">Narrative Writing Checklist*</a></li> </ul>
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## Learning Plan

### Researched-based Instructional Resources and Methods

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

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- 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.*

Reading	Writing
<p>Readers Deepen Conversations by Synthesizing Information</p> <ul style="list-style-type: none"> <li>● That fits with what I’m learning because...</li> <li>● That’s different from what I read because...</li> <li>● What you just said is making me realize that...</li> <li>● This is helping me to understand why...</li> <li>● This connects to what we learned in social studies because...</li> <li>● Now, I’m wondering...</li> </ul> <p>Lenses to Use While Reading Folktales to Learn More about Culture</p> <ul style="list-style-type: none"> <li>● Examine the characters’ clothing. “What can I learn about heir way of life by looking at their clothing?” “Do people still dress this way today?” “Are these illustrations accurate?”</li> <li>● Study the language in the story. “What can I learn about this culture and its values through the use of native language that is incorporated into the story?” “Are there lines or sections that repeat?” “Are similes or metaphors used?”</li> <li>● Explore power in the story. “How do the people in charge affect the lives of others in the story?”</li> <li>● Study transportation in the story. “How do people travel from one place to another?” Does everyone in the story travel the same way?” “Does this represent the way the people traveled in the past or is this still</li> </ul>	<p>Ways Authors Adapt Fairy Tales <a href="#">Color</a> / <a href="#">B&amp;W</a></p> <p>How to Write a Fairy Tale Adaptation <a href="#">Color</a> / <a href="#">B&amp;W</a></p>

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true today?"	
<b>Instructional Moves</b>	
Bauman, L.; Burke, James (Jim) R. (Robert). 2014. <i>The Common Core Companion: The Standards Decoded, Grades 3-5: What They Say, What They Mean, How to Teach Them</i> (Corwin Literacy). SAGE Publications.	
Possible Student Challenges	Teacher Moves
Explaining how an author uses reasons and evidence to support particular points in a text and to identify which reasons and evidence support which point:	<ol style="list-style-type: none"> <li>1. Model for students how you decide what the main idea (key point/conclusion) of the text is. Think aloud all your questioning strategies (e.g., What is the author trying to convey in this section? The next? What is this mostly about? Are there words that repeat? What does the author say first? What does he say last? What do all the details seem to be about?), then highlight or mark reasons and evidence in the text that support that main idea.</li> </ol>
Comparing and contrasting the most important points and key details presented in two texts on the same topic:	<ol style="list-style-type: none"> <li>1. Have students read two different texts on the same topic and take notes in a two-column format, drawing arrows and lines to connect the information that is the same.</li> <li>2. Refer to the table of contents in two books on the same topic to identify the topics each addresses. Guide students to notice the similarities and differences, and discuss what may have led each author to include or leave out certain information.</li> </ol>
Integrating information from two texts on the same topic:	<ol style="list-style-type: none"> <li>1. Assign students a topic (or they can self-select). Students read one text on that topic, taking notes or annotating important information. Then they read a second text on the same topic (this may take a couple of days to complete), again taking notes. After reading both, students write what they now know about the topic.</li> <li>3. Use two content-area texts and students take notes on each (on a graphic organizer, etc.) After reading both, have students make a key statement and then back it up with reasons and details</li> </ol>
Improving students' ability to plan prior to beginning to write:	<ol style="list-style-type: none"> <li>1. Expose them to a range of planning strategies—mapping, outlining, sticky notes or index cards, apps or features of Microsoft Word you use—then let them choose the one(s) that suit their ways of working best.</li> </ol>

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	<ol style="list-style-type: none"> <li>2. Have students draw or sketch prior to writing as a way to help them plan.</li> </ol>
Improving students' capacity to revise, edit, or rewrite:	<ol style="list-style-type: none"> <li>1. Project a piece on the interactive whiteboard that needs details added and have students help annotate revision techniques—what could be added to make the piece better.</li> <li>2. Using the interactive whiteboard, project texts that have editing errors and have students practice correcting them.</li> <li>3. After modeling for the class, have students read each other's papers, stopping at any point to jot a question in the margin about some aspect of the writing that they do not understand.</li> </ol>
Having students set out a problem or create a situation in a narrative:	<ol style="list-style-type: none"> <li>1. Discuss the problems in books that have been shared in class. Keep a class chart of the types of problems encountered.</li> <li>2. Read a short story (or stories) and discuss the problem.</li> <li>3. Establish a problem up front that the story will examine and the protagonist will solve after a series of scenarios richly imagined.</li> <li>4. Ask students to imagine a situation in rich detail (perhaps inspired by another book they have read or a subject they studied) and then describe how characters (or they, if it is a personal narrative) responded and changed over the course of the story.</li> <li>5. Lead students through the creation of a detailed observation about an event, process, or experience, guiding them by examples and questions that prompt them to add sensory details; then generate with them questions they should ask and apply to their narrative as they write.</li> <li>6. Have students use graphic organizers to identify the problem and then how that problem</li> </ol>
<b>Mentor, Demonstration, Read-aloud, Shared Texts</b> <small>*Included in the Grade 3 Trade Pack</small>	
<b>Reading</b>	<b>Writing</b>
May include other similar texts of the appropriate grade level band	<b>Mentor Texts</b> <i>*Prince Cinders</i> by Babette Cole
<b>Read-Aloud Text</b>	<b>Additional Texts and Resources</b>

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<p><i>The Land, The People and The Culture</i> by Bobbie Kalman  <i>The Great Wall of China</i> by Fisher  <i>You Wouldn't Want to Build the Great Wall of China</i> by Morely  True Books: Greece</p> <p><b>Resources</b>  <i>True Book Series</i> by Sandra Newman  <i>Canada All Year</i> by Per-Henrik G�rth  <i>Larry Gets Lost Series</i> by John Skewes and Michael Mullin  <i>The Good Garden: How One Family Went from Hunger to Having Enough</i> by Katie Smith  <i>MilwayMama and Papa Have a Store</i> by Amelia Lau Carl</p> <p><i>Living in Brazil</i> by Chloe Perkins  <i>Living in China</i> by Tom Woolley  <i>A Caribbean Journey from A to Y</i> by Mario Picayo</p> <p><i>Up and Down the Andes</i> by Laurie Krebs  <i>Mirror</i> by Jeannie Baker  <i>Are We There Yet</i> by Alison Backer  <i>Biblioburro: A True Story from Colombia</i> by Jeanette Winter</p> <p><i>C�ssio's Day: From Dawn to Dusk in a Brazilian Village</i> by Maria de Fatima Campos</p> <p><i>A Walk in London</i> by Salvatore Rubbino</p> <p><i>This Is Venice</i> by M. Sasek</p> <p><i>Postmark Paris: A Story in Stamps</i> by Leslie Jonath</p> <p><i>Anno's Spain</i> by Mitsumasa Anno</p> <p><i>Russia ABCs: A Book About the People and Places of Russia (Country ABCs)</i> by Ann Berge</p> <p><a href="#">Additional titles of books on other countries</a></p>	<p>Classic Versions of Fairy Tales (full text on CD-ROM)  <i>The Three Billy Goats Gruff</i> (Old Norwegian version)  <i>Cinderella or the Little Glass Slipper</i> by Charles Perrault  <i>Little Red Cap</i> by Jacob and Wilhelm Grimm (Grimm's version of Little Red Riding Hood)</p> <p><b>Adaptations of Fairy Tales (full text on CD-ROM)</b>  <i>Cinderella</i> by Maggie Beattie Roberts  <i>Winderella</i> by Shana Frazin</p> <p><b>Suggested Texts and Resources</b>  Fairy Tales and Other Stories (CD-ROM list)  <i>Cinderella</i>, translated and illustrated by Marcia Brown  <i>The Random House Book of Fairy Tales</i> Amy Ehrlich and Diane Goode  <i>Clever Jack Takes the Cake</i> by Candace Fleming  <i>The Three Billy Goats Gruff</i> by Paul Galdone  <i>Classic Fairy Tales</i> by Scott Gustafson  <i>Little Red Riding Hood</i>, retold and illustrated by Trina Schart Hyman  <i>Yeh-Shen: A Cinderella Story from China</i>, retold by Ai-Ling Louie  <i>The Three Little Pigs</i> retold by James Marshall*  <i>The Rainbabies</i> by Laura Krauss Melmed  <i>Mufaro's Beautiful Daughters: An African Tale</i> by John Steptoe  <i>Lon Po Po: A Red-Riding Hood Story from China</i>, retold by Ed Young  * Other favorites from James Marshall: <i>Cinderella</i>, <i>Little Red Riding Hood</i></p> <p><b>Adapted Fairy Tales</b> (CD-ROM list)  <i>Cindy Ellen: A Wild Western Cinderella</i> by Susan Lowell and Jane Manning  <i>Cinder-Elly</i> by Frances Minters  <i>The Rough-Face Girl</i> by Rafe Martin (Algonquin Native American version of Cinderella)  <i>Yeh-Shen: A Cinderella Story from China</i> by Ai-Ling Louie  <i>The True Story of the Three Little Pigs</i>, as told to Jon Scieszka  <i>The Stinky Cheese Man and Other Fairly Stupid Tales</i>  <i>Sleeping Ugly</i> by John Scieszka and Lane Smith</p>
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<p><a href="#">Additional folktales from different countries</a></p> <p><a href="https://fairytalez.com/">https://fairytalez.com/</a></p>	<p><i>The Three Little Wolves and the Big Bad Pig</i> by Eugene Trivizas and Helen Oxenbury</p> <p><b>Picture Books</b> (to demonstrate tethering objects to characters)</p> <p><i>Owen</i> by Kevin Henkes</p> <p><i>Those Shoes</i> by Maribeth Boelts</p> <p><b>Resources for Teachers</b></p> <p><i>The Stuff of Fiction</i> by Gerald Brice</p> <p><i>On Becoming a Novelist</i> by John Gardner</p> <p><i>One Writer's Beginnings</i> by Eudora Welty</p>
<b>Read-Aloud &amp; Shared Reading</b>	
<p><b>Read-Aloud goals</b></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><b>Read-Aloud process:</b></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><b>Shared reading goals</b></p> <p>Practice using meaning, structure, visuals (MSV) to solve new words</p> <p><b>Shared reading process:</b></p> <p>Introduce the book and key concepts</p> <p>Cross-checking sources of information</p> <p>Word Study</p> <p>Fluency</p>	
<b>Vocabulary</b>	
*Vocabulary identified in <a href="#">Smarter Balanced Construct Relevant Vocabulary for English Language Arts and Literacy</a>	
<b>Tier 2 (Academic Vocabulary)</b>	<b>Tier 3 (Domain Specific Vocabulary)</b>
<p>cause and effect</p> <p>compare and contrast</p> <p>culture</p>	<p>adapt/adapted works</p> <p>author*/author's techniques</p> <p>character*/character's actions*/character's</p>

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lingo pace synthesize values	relationship's*/character traits conclusion*/conclude* drawing a conclusion*/conclusion drawn* describe*/description*/descriptive details*/realistic details* flash-draft mini essay folktale lense/point of view* narrative story elements narration/narrator* note-taking strategies research project/research* resolution tension theories
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### 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').”

*Up the Ladder: Assessing Grades 3-6 Writing Units of Study* books and [online resources](#)

- There are three units in the *Up the Ladder* series, and each contains 20-22 sessions. These books have been designed for children in grades 3-6 who may not yet have had many opportunities to practice writing narrative, information, and opinion/argument pieces, or might have not have had those experiences in workshop-style classrooms. The units aim to support students in writing with increasing volume and with growing skill and sophistication. Sessions in the *Up the Ladder* series are shorter and simpler than those in the writing Units of Study.

Use individual student performance data to inform intervention in small group and conferring work.

#### [Effective Intervention Strategies for Teachers](#)

- Use grouping
- 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

#### [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—

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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 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."

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- Use of 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**

The geography standards for the CT Social Studies Frameworks for grade three address the following:  
GEO 3.4 Explain how culture influences the way people modify and adapt to their environments.  
GEO 3.5 Explain how the cultural and environmental characteristics of places change over time.  
GEO 3.6 Describe how environmental and cultural characteristics influence population distribution in specific places or regions.

Even though the content relates to the state of Connecticut instead of various countries, like in this unit, the academic vocabulary (culture, influences, environmental characteristics) and concepts overlap. Students studying and making connections between information they are learning about their state is a way to scaffold and link to these concepts on the broader concept using countries.

One consideration for the reading portion of this unit is to have students read about and study states and use folktales from the North American continent instead of other countries.