

# **Holyoke Public Schools**

## **English Language Arts Curriculum Map**

### *Response to Literature – Fairy Tales*

### *Grade 3*

# Table of Contents

Overview Curriculum Maps	4
ELA: Evidence of Learning Artifacts	5
Probing Questions When Conferencing	6
Over Arching Unit Goals & Standards	7
Unit Work Products	8
Introduction of Unit	9
Frontloading the Genre	10
Curriculum Map	
Writers Workshop	11
Readers Workshop	14
Resources	17
Artifacts	33
The Five Essential Practices for ELL Learners	34
Notes	39

# Overview of Curriculum Maps

## Goals:

1. To ensure that students are exposed to a rigorous curriculum in every school and every grade.
2. To have consistent instruction and assessment district wide
3. To prepare students for the MCAS text
4. To explain what is expected to be covered in each ELA unit of study

## Expectations:

The district's expectation for students to successfully meet the *Massachusetts English Language Arts Standards* and the *Massachusetts English Language Proficiency Benchmarks and Outcomes for English Language Learners*. In order to help facilitate this, teachers are required to follow curriculum maps. The successful implementation of these maps requires the teachers to read the literature outlined in the map and complete the written assignments prior to planning their lessons. Reading the literature and completing the written assignments is an essential part of lesson planning. A binder has been provided to help teachers keep track of the ELA work.

## Feedback to Students:

Feedback needs to happen daily in the classroom. There are many ways to give feedback. Conferencing, observations, questions asked during the workshop, and written responses to students' work and notebook entries.

## ELA Map Components:

1. Readers Workshop
  - Opening
  - Work Period
    - Guide Reading
  - Closure
2. Writers Workshop
  - Opening
  - Work Period
    - Guided Writing
  - Closure
3. Skills block

# ELA: Evidence of Learning Artifacts

CHARTS & WORD WALLS & TEACHER ASSESSMENT PORTFOLIO & BULLETIN BOARDS	NOTEBOOK ENTRIES	WRITING FOLDER	PORTFOLIO
<p><u>CHARTS</u></p> <p>As indicated in the <i>America's Choice</i> Author, Genre, and First Thirty Days Guides</p> <p>Evidence of <i>25 Book Campaign</i></p> <p>Evidence of the School Wide <i>Book of the Month Campaign</i></p> <p><u>WORD WALLS</u></p> <p>As appropriate to the Unit of Study with Visual Support</p> <p><u>TEACHER ASSESSMENT PORTFOLIO</u></p> <p>Status of the Class Conference Notes Small Group Instruction Notes Informal/Formal Assessment Data</p> <p><u>BULLETIN BOARDS</u></p> <p>Standards Based Bulletin Boards with Teacher Commentary (specific to the genre) and Student Reflection</p> <p><u>GENRE BOARD</u></p> <p>Standards based genre board with all information pertaining to the genre of study is located</p>	<p><u>Daily Responses</u> to Reading Strategy/Skill Modeled</p> <p><u>On-going</u> Summary of Books Read (Reading Book Log)</p> <p><u>On-going</u> Conference Notes</p> <p><u>On-going</u> notes for Book Talks</p> <p>Notes &amp; Charts for Future Reference</p> <p>Word Study Section (vocabulary)</p>	<p>Draft and Revisions of Formal Reading Work Project</p> <p>Draft and Revisions of Formal Writing Work Project</p> <p>Draft (notes) of Formal Speaking/Listening/Viewing Work Project</p>	<p>Formal Reading Work Project w/Rubric &amp; Self-Reflection</p> <p>Formal Writing Work Project w/Rubric &amp; Self-Reflection</p> <p>Formal Speaking/Listening/Viewing Work Project w/Rubric &amp; Self-Reflection</p>

# Probing Questions When Conferencing

The teacher's role in conferencing for understanding is to ask questions that will:

- 1 Clarify student understanding
- 2 Get at the objective of the lesson
- 3 Go deeper into the author and genre studies
- 4 Uncover misconceptions and misunderstanding
- 5 Compare and contrast

The students' role is to be an active participant by:

1. Explaining their strategy or thinking
2. Asking clarifying questions to the teacher and other students
3. Being active listeners
4. Using language effectively to express themselves

When conferencing the teacher and students can use one or more of these suggested questions:

## Reading:

- 1 Is this book like any other you have read? How?
- 2 What is the theme of your book?
- 3 What is the plot/main idea of your book?
- 4 Describe the conflict/problem in your story
- 5 Have the characters evolved/changed from the beginning of the book? How?

## Writing:

1. Explain what you mean by .....?
2. Is there another way you can begin/end your writing?
3. What organizational structure are you using? Why?
4. How can you add more details?
5. What will you work on next? (follow up for next conference)

# Over Arching Unit Goals & Standards

## *Unit Goals:*

- Students read within the narrative genre, applying reading habits and analysis of literature read, demonstrating proficiency in knowledge of the genres
- Students produce a book review – fairy tale
- Students utilize oral communication skills to discuss and present their understanding of responding to literature during class discussion, book talks, author chair, and book discussion groups

## *Massachusetts English Language Arts Content Standards: (major focus for this unit)*

- 8.14 Make judgments about setting, characters, and events and support them with evidence from the text.
- 8.18 Summarize main ideas and supporting details
- 8.20 Identify and analyze the author’s use of dialogue and description
- 10.3 Identify and analyze the characteristics of various genres
- 12.2 Identify and analyze the elements of plot, character, and setting in the stories they read and write
- 14.2 Identify rhyme and rhythm, repetition, similes, and sensory images in poems
- 15.2 Identify words appealing to the senses or involving direct comparisons in literature and spoken language

## *Massachusetts English Language Proficiency Benchmarks and Outcomes for English Language Learners:*

- S.4.10 Express an opinion about text or film in an organized way using supporting details
- S.3.48 Ask questions to clarify meaning in an academic context
- S.3.60 Elaborate on and extend other people’s ideas using extended discourse

## *New Performance Standards:*

- E.1b Students read and comprehend at least four books about one issue or subject, or four books by a single writer, or four books in one genre, and produce evidence of the reading
- E3c Students prepare and deliver an individual presentation

# Unit Work Products

## **WRITING WORK:** RTL (book review: fairy tale) w/Rubric & Written Self-Reflection

The student produces book reviews that:

- Introduces the topic, engages the reader and develops the reader's interest, and conveys a knowledgeable stance
- Demonstrates a comprehensive understanding of the work(s), focuses on the "big ideas" of the work(s), makes assertions about the meaning and/or quality of the work(s), and presents interpretation and/or evaluation in a well organized and coherent manner
- Summary, if present, provides enough detail so that the reader can understand the interpretation or the summary, provides adequate evidence from work to support interpretation or evaluation, and quotations, if present, support interpretation or evaluation
- If discussing two or more works, focuses on genre elements that the works have in common in a very general way; and may note similarities or differences between the work(s) and own experiences
- May use knowledge of literary techniques and/or concepts (e.g., plot, theme, rhyme) to explain interpretation or evaluation
- Provides a sense of closure to the writing
- Applies an understanding of the rules of the English language by demonstrating control of grammar, paragraph structure, punctuation, sentence construction, spelling, and usage

## **READING WORK:**

The student will:

- Read at least four books related to the genre and record in annotated book log
- Use reading habits to respond to books read
- Prepare Book Talk notes
- Reflect on Book Discussion groups (teacher choice of end product)

## **SPEAKING, LISTENING, & VIEWING:** Formal Book Talk w/Rubric & Written Self-Reflection

The student produces a book talk that:

- Includes parts of the book such as: title, author, genre, major events, connections, a passage from the book, recommendations, and stays within the 3-5 minute time frame.
- Focuses on specific academic content, using appropriate vocabulary and syntax, recognizable organization, clear pronunciation, eye contact, and appropriate volume, intonation, pace, visual aids, and gestures. (S.4.9, S.4.14, & ELA 3.4)

## INTRODUCTION OF UNIT

In this unit, students will review the core procedures associated with the readers and writers workshop. They will practice reading and writing habits that will be extended throughout the year, including the HPS commitment to “reading a minimum of 25 books or book equivalents (approximately 1,000,000 words) per year from a variety of genres. Students will use various peer response group processes to present their writings and receive comments from peers and instructors based upon rubrics. The students will continue to develop their skills in the narrative writing process. They will read and respond to a variety of narratives, analyzing these narratives for effective strategies and noting characteristics of the genre. They will write personal narratives incorporating the elements of narrative writing. Students will demonstrate an understanding and control of the conventions of the English language in both written and spoken formats. They will increase their mastery of content vocabulary.

**“Judgment is the heart of the genre.”**

### Other Resource Materials

- *America’s Choice – Genre Study – Response to Literature Compendium for ELL Learners (chapters 1- 3; 5)*
- Various traditional literature texts (fairy tales) – tales that have been passed from one generation to another through out history
- *America’s Choice - Reading Monograph Series: Elementary/Secondary*  
(Especially: “Talking About Books” and “Book Discussion Groups”)
- *America’s Choice - Writing Monograph Series*
- *America’s Choice – Book Talk Rubric*
- *America’s Choice – Readers Workshop Lessons: “The First 30 Days”*
  - \*Revisit Independent Reading Expectations, i.e. Choosing “Just Right” Books
  - \*Book Discussion Groups
  - \*Book Talks
  - \*Conferencing

# ***FRONTLOADING THE GENRE***

## ***Approx 1 week***

The scaffolds English Language Learners need to succeed in a genre study extend beyond the scope of the lessons in the grade level genre studies. “Frontloading” is the teaching that occurs before the genre study to provide the background knowledge ELL students need to increase their comprehension of the genre study. In order to facilitate the language needs of students, teachers should apply the strategies they have learned during the Category (ELL) training they have received and provide the following scaffolds:

- Prior to beginning this unit, teachers will need to introduce students to the genre of response to literature (RTL).
- Teachers can do this through a variety of techniques such as shared reading and writing activities and by explicitly modeling the process of how-to complete each task before having students independently complete an assignment and by giving students time to work in pair to practice a task prior to working independently
- **It is expected that teachers will follow the lessons laid out in the ELL compendium for the genre study: Response to Literature**
- The standards for the work product and example of student work that meets the standards need to be posted and utilized. The students need to know at all times the expectation for their work. An interactive bulletin board that highlights student work meeting standard during the course of the study is one method that can be used to assist students
- Teachers are expected to complete the work products prior to and along with the students to use as a model during the unit’s lessons

Please note: ELL students may require additional supports throughout the unit. Such as language frames, graphic organizers, etc. Please consult with the ELL teacher on your team and with the district ELL coaches for support in meeting the needs of ELL students. Your building ELA coach will also be able to assist you with any modifications or accommodations that are necessary to ensure the success of all students.

***WRITERS WORKSHOP MAP***  
***- Response to Literature –***  
***Fairy Tales***

***CURRICULUM MAP***  
***Response to Literature – Fairy Tales***

OPENING	WORK PERIOD	CLOSING	STUDENT WORK
<p><b>Chapter 2: Frontloading the Genre</b></p> <p><b>Goal:</b> Students will build an understanding of the genre and “tune” their ears to the elements of the genre</p> <p>Approx 1 week</p>	<ul style="list-style-type: none"> <li>○ Students will make a judgment about a topic and create a poster that supports their judgment about the topic</li> </ul>	<p>Students will reflect and share out on the day’s learning</p>	<ul style="list-style-type: none"> <li><input type="checkbox"/> NB –Daily entries as indicated in the frontloading lessons</li> <li><input type="checkbox"/> Poster of the judgment made about a student’s topic</li> </ul>
<p><b>Chapter 3: Section I: Understanding Response to Literature - Narrative Lessons 1-6</b></p> <p><b>Goal:</b> Students will read and critique various book reviews (fairy tales) and draft their own book review</p> <p>Approx 2 weeks</p>	<ul style="list-style-type: none"> <li>○ Read narratives (fairy tales) and notice attributes of a book review</li> <li>○ Students “try out” various blurbs regarding the text they have read</li> <li>○ Students use mentor texts (book reviews) as models to craft their writing</li> <li>○ Guided writing groups with teacher</li> </ul>	<p>Share out the various blurbs and draft book review (fairy tales) they have written</p>	<ul style="list-style-type: none"> <li><input type="checkbox"/> NB – Try-outs of various blurbs</li> <li><input type="checkbox"/> NB – Try-outs of authors craft (leads)</li> <li><input type="checkbox"/> Draft of book review (narrative) to be used in Chapter 5 (lessons 12 – 15)</li> </ul>

***CURRICULUM MAP***  
***Response to Literature – Fairy Tales***

<b>OPENING</b>	<b>WORK PERIOD</b>	<b>CLOSING</b>	<b>STUDENT WORK</b>
<p><b>Chapter 5: Section III: Understanding Response to Literature – Building a Rubric Lessons 12-15</b></p> <p><b>Goal:</b> Students revise and produce a RTL (book review) that meets standards (fairy tales)</p> <p>Approx 1 week</p>	<ul style="list-style-type: none"> <li>○ Develop a rubric to use and critique their RTL</li> <li>○ Revise drafts of their reviews (fairy tales) incorporating RTL attributes and writers craft</li> <li>○ Guided writing groups with teacher</li> </ul>	<p>Students share out their RTL (fairy tales)</p>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Rubric for RTL</li> <li><input type="checkbox"/> Book Review (narrative – fairy tales) w/reflection</li> <li><input type="checkbox"/> Book Review (poetry) w/reflection</li> </ul>

***READERS WORKSHOP MAP***  
***- Response to Literature –***  
***Fairy Tales***

**CURRICULUM MAP**  
**Response to Literature – Fairy Tales**

OPENING	WORK PERIOD	CLOSING	STUDENT WORK
<p><b>Frontloading the Genre: Fairy Tales</b> (to correspond with Chapter 2: Frontloading the Genre)</p> <p><b>Goal:</b> Students will build an understanding of the genre and “tune” their ears to the elements of the genre</p> <p>Approx 1 week</p> <p><b>NOTE:</b> Teachers will need to instruct students on the attributes of fairy tales. (see resource section of the curriculum map)</p> <p>Approx 1 week</p>	<ul style="list-style-type: none"> <li>○ Students respond to read alouds of various texts (fairy tales) and complete an attribute chart on what makes each text a “traditional” piece of literature</li> <li>○ Students make text to self, text to world, and text to text connections during independent reading and record their reflections in their readers notebook</li> <li>○ Students work towards completing their 25 books for the <i>25 Book Campaign</i></li> <li>○ Students work in guided reading groups with the teacher</li> <li>○ Students partner/buddy read</li> </ul>	<ul style="list-style-type: none"> <li>○ Share out the connections they made during their reading</li> <li>○ Share out of genre elements noted during students’ independent reading</li> <li>○ Students compare and contrast an element from two texts read</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> NB – reading reflections</li> <li><input type="checkbox"/> NB – genre elements noted from shared and IR</li> <li><input type="checkbox"/> Annotated bibliography of text read</li> <li><input type="checkbox"/> <i>25 Book Campaign</i> documentation (school based)</li> </ul>
<p><b>Section 1: Reading – Fairy Tales</b> (to correspond with Chapter 3: Section I: Understanding Response to Literature - Narrative Lessons 1-6)</p> <p>Teachers will instruct students in the specific elements of the sub-genre: fairy tales. In addition, teachers will need to compare and contrast two or more texts; highlighting the elements of the genre.</p> <p>Teachers will also instruct students in identifying the theme of a text</p> <p><b>Goal:</b> Students will identify the attributes of fairy tales they are reading</p> <p>Approx 2 weeks</p>	<ul style="list-style-type: none"> <li>○ Students identify and chart the elements of fairy tales they are reading</li> <li>○ Students compare and contrast two or more text from the fairy tales they are reading</li> <li>○ Students will identify the theme in the texts they are reading and how it influence their story</li> <li>○ Students will apply the reading habits from their IR in their readers notebook</li> <li>○ Students work towards completing their 25 books for the <i>25 Book Campaign</i></li> <li>○ Students work in guided reading groups with the teacher</li> <li>○ Students partner/buddy read</li> </ul>	<ul style="list-style-type: none"> <li>○ Share out the connections they made during their reading</li> <li>○ Share out of genre elements noted during students’ independent reading</li> <li>○ Students compare and contrast an element from two texts read</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> NB – reading reflections</li> <li><input type="checkbox"/> NB – genre elements noted from shared and IR</li> <li><input type="checkbox"/> Annotated bibliography of text read</li> <li><input type="checkbox"/> <i>25 Book Campaign</i> documentation (school based)</li> </ul>

**CURRICULUM MAP**  
***Fairy Tales***

OPENING	WORK PERIOD	CLOSING	STUDENT WORK
<p><b>Section 3: Book Talks – Fairy Tales</b> (to correspond Chapter 5: Section III: Understanding Response to Literature – Building a Rubric Lessons 12-15)</p> <p>Teachers will need to model how to give a book talk (based on a shared classroom text). In addition, teachers will need to instruct students on the elements of an effective book talk (see resources)</p> <p>Approx 1 week</p>	<ul style="list-style-type: none"> <li>○ Students apply a reading habit during independent reading and record their reflections in their readers notebook</li> <li>○ Students work towards completing their 25 books for the <i>25 Book Campaign</i></li> <li>○ Students work in guided reading groups with the teacher</li> <li>○ Students record their book talk notes in their notebook</li> <li>○ Students partner/buddy read</li> </ul>	<p>Formal book talks w/reflection</p> <div style="border: 2px solid black; padding: 10px; margin: 10px auto; width: fit-content;"> <p style="text-align: center;"><b>Final Reading Products</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> <b>Book Talk w/reflection</b></li> <li><input type="checkbox"/> <b>NB entries documenting application of reading habits and skills</b></li> <li><input type="checkbox"/> <b>Annotated bibliography of the 4 text read &amp; 4 poems read</b></li> </ul> </div>	<ul style="list-style-type: none"> <li><input type="checkbox"/> NB – reading reflections</li> <li><input type="checkbox"/> NB – genre elements noted from shared and IR</li> <li><input type="checkbox"/> Annotated bibliography of text read</li> <li><input type="checkbox"/> <i>25 Book Campaign</i> documentation (school based)</li> <li><input type="checkbox"/> Book talk form</li> </ul>

# Resources

# Response to Literature

The responding to literature genre assessed by New Standards is recognized and assessed in many districts and states throughout the United States, and like other genres, it provides a rough template that defines expectations for a particular kind of writing. But it is important to note that it is only one of several ways that readers and writers respond to literature and only one of several encouraged by teachers in school. Responding to literature can take many different forms. All of them are valuable in a language arts curriculum.

Students may respond in writing to literature in a variety of ways and for a variety of purposes – to express their emotional reactions, clarify their thinking or attitudes, explore difficulties in their understanding, or simply to share their opinions with others to build a social relationship. Teachers sometimes design classroom activities that invite informal, imaginative responses wherein the focus is on helping children make connections to their own experiences and to other texts or authors they have read. Such connections deepen children’s understanding.

In the classroom, the development of more formal responses is supported both by these kinds of activities and by Accountable Talk. Accountable Talk is not empty chatter; it seriously responds to and further develops what others say, whether the talk occurs one-on-one, in small groups or with the whole class. When they engage in Accountable Talk, students learn to introduce and ask for knowledge that is accurate and relevant to the text under discussion. They learn to use evidence from the text in ways that are appropriate and follow established norms of good reasoning.

Built on this kind of scaffolding, formal written responses require students to examine texts thoughtfully and to draw evidence from them to make assertions and substantiate arguments. A good response to literature is never built on unsupported opinion. Polished and crafted for an audience, effective papers in this genre always demonstrate a comprehensive understanding of the work, and they persuade readers to accept the writer’s interpretation and/or evaluation of a work of literature by providing evidence.

The New Standards expectations for responding to literature in writing center on this more formal, school-based genre. In the world outside of school, this genre is realized in published reviews of books, poetry, short stories, or other texts. Reviews are judged for the writer’s ability to craft effective and defensible commentary – a coherent analysis that is supported by evidence.

The New Standards expectation for students within the response to literature genre require the student writers provide an introduction, demonstrate an understanding of the work, advance an interpretation and/or evaluation, include detail from the literature that support the writer’s assertions, use a range of appropriate strategies and provide closure. Supporting judgments with evidence from the text is at the heart of this genre.

## **Orientation and Context**

There are many ways to introduce a response to a literary work, depending upon the writer’s purpose, but introductions usually share some common elements. Context is typically provided, such as the subject of the literature, the identity of the author(s) and the title(s) of the work or works that will be discussed. The writer may also attempt to engage the reader’s interest by suggesting a reason for the reader to want to read the literature or by using an attention-grabbing lead. Some writers articulate the main point of their response in the introduction.

## **Comprehension, Interpretation and Evaluation of Literature**

The core of a response is the writer’s interpretation and evaluation of the literature. Successful writers of this genre make assertions about the work that focus on the important elements of the text. They demonstrate comprehension of the work and a good grasp of the significant ideas of the work or

passages in the work. They advance judgments that are interpretive, analytic, evaluative, or reflective, dealing with ambiguities and complexities in the text(s). They deal with questions about motivation, causality and implications. They typically comment on the author's use of stylistic devices and show an appreciation of the effects created. They make perceptive judgments about the literary quality of the work.

Effective writers of this genre illustrate their interpretations or evaluations of the literature (for example, evaluations of an author's craft, interpretations of a work's theme, etc.) with examples or other information about the text. It is common for writers to summarize or paraphrase the work, or relevant parts of it, but successful writers of this genre do not simply retell. They make choices about what to tell the audience and what not to tell, depending upon the points they want to make.

Writers of this genre also sometimes compare and contrast the work they are responding to with other works that they have read or with their own life experiences. They may draw analogies between events or circumstances in literature and events or circumstances in their own lives. In other words, they connect the literature to their life experiences and/or culture. They support their interpretations or inferences by explaining the characters' motives or the causes of events based on their understanding of people and life in general. They often use quotations to explain and support their interpretation of to illustrate aspects of the author's craft. Used appropriately, quotations add to the credibility of the writer's conclusion.

### **Evidence**

When students write a formal response to literature, they make a judgment about something they have read or have heard read to them. This judgment can be evaluative ("I liked it because...") or it can be interpretive ("I think the author is saying..."). Successful writers of this genre develop credible arguments to support their judgments. Significantly, this genre requires students to go back in to the text to support their evaluation or interpretation. Although reader-response approaches stress the value of individual and unique encounters with text, reader-response theorists do not advocate the idea that every reading of a text is as good as any other. Louise Rosenblatt (1968) says that we must challenge students to be disciplined in the way they work with texts by 1) showing what in the text justifies their response, and 2) making clear the criteria or standards of evaluation they are using.

Because the deep structure of response to literature is argument, usually more than one assertion is put forward, and each is supported by evidence. Individual assertions add weight to the argument and relate back to the writer's overall interpretation or evaluation of the text. In order to make sense of the writer's interpretation or evaluation of a text, the audience needs adequate evidence – examples, details, quotation – along with explanations and reasons. Successful writers of this genre support their interpretation, inferences and conclusion by referring to the text, other works, other authors, or to personal knowledge. They move beyond purely associative or emotional connections between literature and their own experience (text-to-self connections) to explain how the connections they write about support their interpretations and evaluations.

They convince the reader through logic and with evidence that is both sufficient and relevant. They typically use connecting words associated with reasoning (because, so, the first reason). If they are comparing works, they make accurate and perceptive observation of the similarities and/or the differences between the works, and they support their observations by referring to the texts.

Successful writers of this genre express their feelings and reactions, but they do not overly rely on appeals to emotions or overstate their case. Although young children may often exaggerate or make sweeping generalizations, as they mature, their arguments are more often based on logic and reasoning. Successful writers of this genre do not make hasty generalizations marked by words like "all," "ever," "always," "never." They qualify their claims, using words like "most," "many," "usually," and "seldom," when such words would be more accurate, and they support their opinions with evidence.

## Closure

Although a response to literature may not always have a formal conclusion, writers typically provide some sort of closure, such as a summing up of the writer's perspective on the work. Writers of this genre often leave the reader with a fresh insight, a quotation or some other memorable impression.

## Response to Literature in Third Grade

Student writers at third grade show a developing understanding of features of the response to literature genre and of techniques for writing it. However, their performance varies widely. Less advanced students, especially those who are struggling with writing, may rely on the title of the text to serve as an introduction ("Tree of Cranes") and simply begin with a summary or retelling of the text ("A boy was on the rock on the neighbor's pond. When the boy got home he caught a cold."). They may provide scant and general details that may focus on one or two events or details in the text ("In the end she finds a stray cat, gives it some milk, and it likes her, so she keeps it."). They may demonstrate only a literal understanding of the text or a superficial understanding of portions of it. They may tell what happened, or parts of what happened, but they typically do not tell why or reflect on the theme or the important lessons of the text. They may make associative connections to their lives, but those associations do not appear to further their understanding of the book ("I love cats like Allison did ..."). These less advanced students may also rely on inappropriate or limited criteria to support their evaluation and interpretations ("It's a good book because it's not very long.").

Writers who meet the standard at third grade produce engaging and well-crafted responses. They may attempt attention-grabbing openings ("Can you survive in the Canadian wilderness for 54 days with mosquitoes, bears, wolves, and porcupines surrounding you?"). Typically, they go beyond retelling to provide summaries. These summaries usually include important story elements, such as causal relations and an initiating event ("Tea with Milk is about a girl, named Masako, who was born in San Francisco and when she was a young lady she moved to Japan because her parents were homesick for their childhood home ...."), a conflict ("Masako didn't like Japan because she had to re-do high school and everybody called her "gaijin" which means foreigner.") and a resolution ("It reminded her of San Francisco. There she met and married Joseph and had a baby. Japan was her home."). If they are comparing two or more works, they provide enough details so that the readers can understand the interpretive basis for comparison.

Writers who meet the standard may also refer to specific quotes from the text and use clues from dialogue to make inferences about characters and their internal feelings (I'll never get used to this place this sentence shows me that Masako is sad and angry ... He is charming as a catfish! This sentence shows me that she is outraged."). They evaluate books and parts of books and provide supporting reasons and evidence ("I think Brian is a very determined person ... because he never gave up even when he when he had the worst problem. For example, when he crashed and had to survive with nothing but a hatchet, he did not give up."). They make assertions about the important lessons or meaning of the text ("I think the author is trying to tell us that when we have big problems we have to face it and fix it ...").

## RESPONSE TO LITERATURE - ELEMENTS - Grade 3

Response to Literature Rubric – Elements	*5 – Exceeds Standard	4 – Meet Standard	3 – Needs Revision	2 – Needs Instruction	1 – Needs Substantial Support
<b>Orientation and Context</b>	Introduces the topic  May attempt to engage the reader	Introduces the topic  May attempt to engage the reader	Makes some attempt to introduce the topic	Typically announces the topic; may make some attempt to introduce it	May simply announce the title(s) of the work(s)
<b>Comprehension, Interpretation and Evaluation of Literature</b>	Demonstrates an overall understanding of the work(s)  Attempts to articulate the “big ideas” of the work(s)  Makes assertions about the meaning and/or quality of the work(s)  Presents interpretation and/or evaluation in a coherent manner  Presents interpretation and/or evaluation in a well-organized and coherent manner	Demonstrates an overall understanding of the work(s)  Attempts to articulate the “big ideas” of the work(s)  Makes assertions about the meaning and/or quality of the work(s)  Presents interpretation and/or evaluation in a coherent manner  Presents interpretation and/or evaluation in a well-organized and coherent manner	Demonstrates a literal understanding of the work(s)  Uses simple evaluative or interpretative expression to discuss the work(s)  Produces writing that may have some gaps in coherence	Demonstrates literal or superficial understanding of parts of the work(s)  May use simple evaluative or interpretive expression to discuss the work(s)  Produces writing that lacks coherence	Demonstrates literal or superficial understanding of parts of the work(s)  Typically expresses personal preferences  Produces writing that lacks coherence  Produces writing that lacks coherence
<b>Evidence</b>	Provides enough detail so that the reader can understand either the interpretation or the summary  Supports interpretation and/or evaluation by revering to the work(s)  May include quotations for the work(s)	Provides enough detail so that the reader can understand either the interpretation or the summary  Supports interpretation and/or evaluation by revering to the work(s)  May include quotations for the work(s)	May attempt to summarize the work in a simple beginning, middle, and end or list structure  May support interpretation or evaluation by referring to the work(s)  May include quotations from the work(s)	May provide a retelling or attempt to summarize the work in a simple beginning, middle, and end or list structure  May not use evidence from work to support evaluation or interpretation  May rely on inappropriate or limited criteria for support (e.g., “it’s a good book because it’s not very long.”)  Provides scant, general or non-essential details  Typically does not include quotations from the work(s)	May retell one or two events or details in the text  May support interpretations or evaluation by referring to the work(s)  May rely on inappropriate or limited criteria for support (e.g., “it’s a good book because it’s not very long.”)  Typically provides few details  Typically does not include quotations from the work(s)
<b>Closure</b>	Provides closure	Provides closure	Provides closure	May provide a sense of closure	May provide a sense of closure

## RESPONSE TO LITERATURE RUBRIC - STRATEGIES - Grade 3


Response to Literature Rubric - Strategies	*5 – Exceeds Standard	4 – Meet Standard	3 – Needs Revision	2 – Needs Instruction	1 – Needs Substantial Support
<b>Compare &amp; Contrast</b>	<p>If discussing two or more works, describes similarities between them</p> <p>May note similarities or differences between other work(s) read and own experiences</p>	<p>If discussing two or more works, describes similarities between them</p> <p>May note similarities or differences between other work(s) read and own experiences</p>	<p>If comparing two or more works, details may be general or scant</p> <p>May make loose associations between work(s) and own experiences</p>	<p>If comparing two or more works, details may be general or scant</p> <p>May make loose and incidental associations between work(s) and own experiences</p>	<p>If discussing two or more works, may rely on simple evaluative statements</p> <p>May make loose and incidental associations between work(s) and own experiences</p>
<b>Other</b>	<p>May demonstrate knowledge of literary techniques and/or concepts (e.g., "I would highly recommend it to anyone who likes adventure and survival stories.")</p>	<p>May demonstrate knowledge of literary techniques and/or concepts (e.g., "I would highly recommend it to anyone who likes adventure and survival stories.")</p>	<p>May refer to broad literary concepts or techniques (e.g., language or characters).</p>	<p>Typically does not refer to literary concepts or techniques (e.g., language or character)</p>	<p>Typically does not refer to literary concepts or techniques (e.g., language or character)</p>

## Some Suggested Terms for Genre Boards and Word Walls

<ul style="list-style-type: none"> <li>• Theme</li> <li>• Character</li> <li>• Setting</li> <li>• Plot</li> <li>• Judgment</li> <li>• Opinion</li> <li>• Tone</li> <li>• Traditional Literature</li> <li>• Fairy Tales</li> <li>• Universal</li> </ul>	<ul style="list-style-type: none"> <li>• Interpretation</li> <li>• Evidence</li> <li>• Support</li> <li>• Audience</li> <li>• Oral</li> <li>• Generational</li> <li>• Moral</li> <li>• Lesson</li> <li>• Royalty</li> <li>• Culture</li> </ul>	<ul style="list-style-type: none"> <li>• Peasants</li> <li>• Persuade</li> <li>• Point of View</li> <li>• Genre</li> <li>• Simile</li> <li>• Metaphor</li> <li>• Enchanting</li> <li>• Transformation</li> <li>• Quest</li> <li>• Reward</li> </ul>
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When placing terms on a word wall, please have a minimum of three ways of defining the term, one of defining means should be a visual.

## Some Ways to Define Terms on a Word Wall

<ul style="list-style-type: none"> <li>• Visual</li> <li>• Student definition</li> <li>• Dictionary definition</li> <li>• Synonym</li> <li>• Antonym</li> <li>• Part of speech</li> <li>• Use in a sentence</li> <li>• Use in mentor text</li> <li>• Cognate</li> <li>• Word analysis (prefix, root, suffix)</li> </ul>	<p><b>Example:</b></p> <div style="border: 1px solid black; padding: 10px;"> <p><b>ORAL</b> (adj.)      cognate: oral</p> <p><u>Sentence:</u> Fairy tales were <b>oral</b> stories passed down from one generation to the next.</p> <table style="width: 100%;"> <tr> <td style="width: 50%;"><u>Synonyms</u></td> <td style="width: 50%;"><u>Antonyms</u></td> </tr> <tr> <td>Spoken</td> <td>Written</td> </tr> <tr> <td>Vocal</td> <td>Printed</td> </tr> <tr> <td>Verbal</td> <td>Visual</td> </tr> </table> <div style="text-align: right; margin-top: 10px;">  </div> </div>	<u>Synonyms</u>	<u>Antonyms</u>	Spoken	Written	Vocal	Printed	Verbal	Visual
<u>Synonyms</u>	<u>Antonyms</u>								
Spoken	Written								
Vocal	Printed								
Verbal	Visual								

# What are Fairy Tales?

- The fairy tale is an important component in children's literature. The fairy tale is an ideal medium in which children can exercise their imaginations.
- Fairy tales are found in oral folktales and in literary form. Literary fairy tales are found over the centuries all over the world, and when they collected them, folklorists found fairy tales in every culture. Fairy tales, and works derived from fairy tales, are still written today. They may exist in several versions and a fairy tale may also often be sanitized so as not to frighten children.
- Children and adults alike love a good fairy tale. The older fairy tales were intended for an audience of adults as well as children, but they were associated with children and the link with children has only grown stronger with time.
- In the days when people did not know nearly as much about the world as they do now, they made up myths or legends to explain events. For as long as people have recorded their history, they have told stories. The fairy tale was born from those stories.
- In cultures where demons and witches are perceived as real, fairy tales may merge into legendary narratives, where the context is perceived by teller and hearers as having historical actuality. However, unlike legends and epics they usually do not contain more than superficial references to religion and actual places, persons, and events; they take place once upon a time rather than in actual times.
- A **fairy tale** is a fictional story that may feature folkloric characters such as fairies, goblins, elves, trolls, giants, and talking animals, and usually enchantments, often involving a far-fetched sequence of events. In the typical fairy tale, good wins over evil, the bad are punished, and the good prosper. The hero and heroine must go through trials to prevail, and magic and magical creatures usually appear, but in the end, the protagonist is victorious. Magic generally saves the day.
- One universally agreed-on factor is that the nature of a tale does *not* depend on whether fairies appear in it. It may have talking animals and the presence of magic seem to be more common to the fairy tale than fairies themselves. However, the mere presence of animals that talk does not make a tale a fairy tale, especially when the animal is clearly a mask on a human face, as in fables.

## Common Elements of Fairy Tales

- Do NOT need to include fairies
- Set in past – usually significantly long ago. May be presented as historical fact from the past
- Include fantasy, supernatural or make-believe aspects
- Typically incorporate clearly defined good characters and evil characters
- Involves magical elements, which may be magical people, animals, or objects. Magic may be positive or negative
- May include objects, people, or events in threes or sevens
- Focus the plot on a problem or conflict that needs to be solved
- Often have happy ending, based on the resolution of the conflict or problem
- Usually teach a lesson or demonstrate values important to the culture

# The Elements of a Fairy Tale Chart

- **Special beginning and/or ending words** – A long time ago ... and they lived happily ever after
- **Good character**
- **Evil character**
- **Royalty and/or a castle** usually present
- **Magic** happens
- **Problem and a Solution**
- Things often happen in "**threes**" or "**sevens**"

Use this chart when being "element detectives" with books from the genre of fairy tales  
Place an **X** under each element you find in each story

Title of Folk Tale	Special Words	Good Character	Royalty and/or Castle	Quest or Journey	Magic	Problem and Solution	3's or 7's
1.							
2.							
3.							
4.							
5.							
6.							
7.							

## Massachusetts English Language Arts Curriculum Frameworks: Grades 3–4

### **GENERAL STANDARD 3: Oral Presentation**

*Students will make oral presentations that demonstrate appropriate consideration of audience, purpose, and the information to be conveyed.*

3.3: Adapt language to persuade, to explain, or to seek information.

3.4: Give oral presentations about experiences or interests using eye contact, proper place, adequate volume, and clear pronunciation.

3.5: Make informal presentations that have a recognizable organization (*sequencing, summarizing*).

3.6: Express an opinion of a literary work or film in an organized way, with supporting detail.

3.7: Use teacher-developed assessment criteria to prepare their presentations.

### **GENERAL STANDARD 4: Vocabulary and Concept Development**

*Students will understand and acquire new vocabulary and use it correctly in reading and writing.*

4.11: Identify the meaning of common idioms and figurative phrases.

### **GENERAL STANDARD 6: Formal and Informal English**

*Students will describe, analyze, and use appropriately formal and informal English.*

6.2: Recognize dialect in the conversational voices in American folk tales.

6.3: Identify formal and informal language use in advertisements read, heard, and/or seen.

### **GENERAL STANDARD 8: Understanding a Text**

*Students will identify the basic facts and main ideas in a text and use them as the basis for interpretation.*

**For imaginative/literary texts:**

8.11: Identify and show the relevance of foreshadowing clues.

8.12: Identify sensory details and figurative language.

### **GENERAL STANDARD 10: Genre**

*Students will identify, analyze, and apply knowledge of the characteristics of different genres.*

10.2: Distinguish among forms of literature such as poetry, prose, fiction, nonfiction, and drama and apply this knowledge as a strategy for reading and writing.

## **GENERAL STANDARD 11: Theme**

*Students will identify, analyze, and apply knowledge of theme in a literary work and provide evidence from the text to support their understanding.*

11.2: Identify themes as lessons in folktales, fables, and Greek myths for children.

## **GENERAL STANDARD 12: Fiction**

*Students will identify, analyze, and apply knowledge of the structure and elements of fiction and provide evidence from the text to support their understanding.*

12.2: Identify and analyze the elements of plot, character, and setting in the stories they read and write.

## **GENERAL STANDARD 16: Myth, Traditional Narrative, and Classical Literature**

*Students will identify, analyze, and apply knowledge of the themes, structure, and elements of myths, traditional narratives, and classical literature and provide evidence from the text to support their understanding.*

16.4: Identify phenomena explained in origin myths (*Prometheus/fire; Pandora/evils*).

16.5: Identify the adventures or exploits of a character type in traditional literature.

16.6: Acquire knowledge of culturally significant characters and events in Greek, Roman, and Norse mythology and other traditional literature (See Appendix A).

## ***Suggested Reading List from Appendix A: Massachusetts Curriculum Frameworks for English Language Arts Grades 3–4:***

### ***Traditional literature:***

Greek, Roman, or Norse myths

Myths and legends of indigenous peoples of North America

American folktales and legends

Stories about King Arthur and Robin Hood

### ***Poets:***

Stephen Vincent and Rosemarie Carr Benét

Lewis Carroll

John Ciardi

Rachel Field

Robert Frost

Langston Hughes

Edward Lear

Myra Cohn Livingston

David McCord

A.A. Milne

Laura Richards

## **GUIDELINES FOR RESPONSIBLE BOOK TALK**

- During the unit of study, students will be given many opportunities to discuss the books they are reading and that are being read to them. The talk in these discussions should be *Accountable Talk*.
- Talk that is interactive, stays on topic, and is accountable to the content of the work as well as to the other members of the group.
- For many students, this is not the type of conversation they might normally engage in, and so it is important to provide students with scaffolding that teaches them to have responsible book talks.
- The first step in this process is to model the use of *Accountable Talk* in large group discussions about the books that are read aloud to students.
- The list that follows contains many possible examples of discussion stems that might be modeled. They include:

**Make connections to your own life:**

*This reminds me of the time when I...*

**Refer to the text:**

*I said that because in the book, I read...*

**Question and wonder about the author's choices:**

*I wonder why the author...*

**Look at elements of the author's writing style:**

*This author uses a lot of humor in his writing.*

**Build on what others say:**

*What you said makes me think the author...*

**Validate what others say:**

*I agree with you. When I read that, I thought that same thing and...*

**Ask questions that encourage careful reading:**

*I didn't notice that. Show me what part of the book makes you think that.*

Students will be expected to use similar language when discussing the works of the author in small groups. To support them, a chart with the discussion stems listed on it might be placed near the area where students hold their book talks.

Prior to giving students the opportunity to discuss books in small groups it will be important to review what it means to be a good listener and a good speaker. These behaviors are an important part of developing *Accountable Talk*. Students should understand what they will say and do as they listen and speak in their discussion groups.

As a support to the students, create a chart that lists the behaviors of a good speaker and a good listener. The charts should be developed with the students and draw from them their understanding about what it means to talk accountably. As the lists are developed, you will fill in the gaps in the students' knowledge until you have created charts that include the following:

**Good Listening Means:**

- Looking at the speaker
- Not interrupting
- Keeping your face happy
- Not changing the subject to what you want it to be
- Not arguing
- Building on what the speaker says
- Asking questions that encourage the speaker to explain his or her thoughts

**Good Speaking Means:**

- Talking loud enough so that people can hear you
- Looking at your audience
- Not arguing
- Giving people a chance to respond to what you say
- Answering questions nicely
- Keeping your focus

## Book Talk Presentation

<b>Student Objectives</b>	<ul style="list-style-type: none"><li>• Summarize story and plot</li><li>• Demonstrate different strategies used to deepen comprehension of the book</li><li>• Persuade listeners to want to read this book</li><li>• Develop public speaking skills</li></ul>
<b>Student Materials</b>	<ul style="list-style-type: none"><li>• Book they are presenting</li><li>• A completed book talk form that they have filled out in advance (Initially, they will want to simply read the form, but that will improve as they get more confidence and experience)</li></ul>
<b>Output</b>	<ul style="list-style-type: none"><li>• Students will give an oral presentation of their book talk to a small-group at a work station</li></ul>

Student makes a short, structured, oral presentation to partner at a workstation about a book they have read and enjoyed.

### Background and Rationale

Students need the opportunity to formally communicate their knowledge of their favorite book to others. Their classmates and you can be the audience for a public recommendation of a book. Describing a good experience with a certain title or author provides a student presenter with an avenue to act as a literacy authority, providing help and advice to classmates who are regularly selecting books to read. Also, enthusiasm for a title or author is infectious. Motivating others to read a book you have enjoyed promotes the development of a literate community, as well as the expertise of student reviewers. By recommending books, student speakers can hone skills of summarization and persuasion as well as public speaking, while classmates develop their listening skills.

## Book Talk Rubric

Criteria	Exceeds Standard	Meets Standard	Needs Assistance
<b><u>Parts of Book Talk</u></b> <ul style="list-style-type: none"> <li>Title</li> <li>Author and Author Information</li> <li>Genre</li> <li>Plot</li> <li>Summary</li> <li>Connections</li> <li>Passage</li> <li>Recommendations</li> <li>Time</li> </ul>	<ul style="list-style-type: none"> <li>All parts of the book talk are present</li> </ul>	<ul style="list-style-type: none"> <li>Four to six parts are present</li> </ul>	<ul style="list-style-type: none"> <li>One to three parts are present</li> </ul>
<b><u>Plot Summary</u></b> <ul style="list-style-type: none"> <li>Short summary that withholds conclusion</li> </ul>	<ul style="list-style-type: none"> <li>Summary is succinct and does not give away ending</li> </ul>	<ul style="list-style-type: none"> <li>Summary is slightly too long or too short and/or gives away ending</li> </ul>	<ul style="list-style-type: none"> <li>Summary is much too long or too short, gives away ending</li> </ul>
<b><u>Connections</u></b> <ul style="list-style-type: none"> <li>Text-to-self</li> <li>Text-to-text</li> <li>Text-to-world</li> </ul>	<ul style="list-style-type: none"> <li>All three connections are made</li> </ul>	<ul style="list-style-type: none"> <li>Two connections are made</li> </ul>	<ul style="list-style-type: none"> <li>One or no connections are made</li> </ul>
<b><u>Passage</u></b> <ul style="list-style-type: none"> <li>Selection from text read with effective expression and focused purpose</li> </ul>	<ul style="list-style-type: none"> <li>Short but instructive passage that highlights at least one element of the author's style</li> <li>Read with appropriate tone, volume, and speed</li> </ul>	<ul style="list-style-type: none"> <li>Excerpt too long or too short</li> <li>Read with minimal or inappropriate expression (evidence of poor preparation)</li> </ul>	<ul style="list-style-type: none"> <li>Not included</li> </ul>
<b><u>Recommendation</u></b> <ul style="list-style-type: none"> <li>Short, powerful recommendation to appropriate readers</li> </ul>	<ul style="list-style-type: none"> <li>Succinct and directed to the readers who would most enjoy this writer's work or this genre</li> </ul>	<ul style="list-style-type: none"> <li>Rambling, too general or too brief. Directed to "any reader"</li> </ul>	<ul style="list-style-type: none"> <li>Not observed</li> </ul>
<b><u>Time</u></b> <ul style="list-style-type: none"> <li>3 – 5 minutes maximum</li> </ul>	<ul style="list-style-type: none"> <li>3 – 5 minutes</li> </ul>	<ul style="list-style-type: none"> <li>5 – 10 minutes or under 3 minutes</li> </ul>	<ul style="list-style-type: none"> <li>Over 10 minutes or under 3 minutes</li> </ul>

## Book Talk Form

<b>Title:</b>	<b>Genre:</b>
<b>Author:</b>	<b>Illustrator:</b>
<b>Author Information:</b>	
<b>Plot/Summary:</b>	
<b>Connections:</b>	
• Text-to-self:	
• Text-to-text:	
• Text-to-world:	
<b>Passage:</b>	
<b>Recommendation:</b>	
(partner check) <b>Practice Time:</b>	(partner check) <b>Practice Rubric Score:</b>

# ARTIFACTS

## **STUDENT ARTIFACTS:**

### Student Portfolio:

- RTL (fairy tale) w/Rubric & Written Self-Reflection
- Formal Book Talk with reflection
- Annotated bibliography of four text read
- Four student-selected notebook entries documenting reading habits and/or skills

### Notebooks:

- Application of reading habits/strategies
- Notes/Charts for reference
- Conference notes
- Summaries of books read & annotated bibliography
- Writing Try-outs
- Draft and revision of Book Reviews
- Draft and revision of formal Book Talk
- Notebook entries identifying the elements of fairy tales

## **TEACHER ARTIFACTS:**

### Teacher Assessment Notebook:

- Status of the class
- Conference notes
- Guided reading/writing notes
- Informal/formal assessment data

### Charts:

- As indicated in the *America's Choice* Author and Genre Study
- 25 Book Campaign – students progress
- Book of the Month Campaign w/student response

### Word Walls:

Vocabulary & Visual pertaining to the author/genre being studied (for example):

- Fairy Tales
- Narrative features
- Habits of good readers
- Compare/contrast

### Bulletin Board:

- Showing RTL that meet the standards w/teacher & student commentary
- Book Talk Rubric & Reflection w/teacher & student commentary
- Genre Board – Response to Literature: Fairy Tales

## FIVE ESSENTIAL PRACTICES FOR TEACHING ENGLISH LANGUAGE LEARNERS

The five essential practices for teaching English language learners are practices developed by America’s Choice to support the literacy needs of ELL students. These practices are a result of current second language acquisition research, literacy development, and effective classroom practices. They provide a framework for creating appropriate Readers and Writers Workshop lessons for students who are emerging English Speakers. (*America’s Choice: Teaching English Language Learners: Literacy*)

<b>Essential Practice 1</b>	<b>Classroom Applications</b>
<p><b>Develop Oral Language through Meaningful Conversation and Context.</b> Oral language is the foundation of literacy and a main tool for learning and interacting in both academic and social settings. Natural exposure and planned experiences with oral language facilitates increases expression and understanding of the second language. Oral language also supports vocabulary development in context, paving the way for better comprehension and production. Exposure to rich oral and written language environments is vital for developing literacy and language skills.</p>	<ul style="list-style-type: none"><li>• Develop oral language through meaningful conversation by planning language experiences and building consistent time to engage conversation.</li><li>• Enunciate and rephrase difficult works allow extra time for practice and repetition.</li><li>• Demonstrate and orally explain activities step-by step. Rephrase difficult instructions</li><li>• Use think-alouds. Verbally share the comprehension thought process.</li><li>• Provide opportunity for practice: allow extra time for practice and repetition in oral, reading, and writing activities with appropriate feedback.</li><li>• Allow students to respond through Turn and Talk activities, oral, choral reading and re-reading.</li><li>• Use audio recording of a text to provide extended to provide extended literacy opportunities where students listen to the reading of a text independently while developing fluency, accuracy, and language acquisition.</li><li>• Plan daily read-alouds to model literacy strategies and to scaffold fluency, accuracy, and independent reading.</li></ul>

**Essential Practice 2****Teach Targeted Skills through Contextualized and Explicit Instruction**

Full literacy is a fluid combination of oral, reading, and writing skills. These skills must be taught through explicit and contextualized instruction that scaffolds learning. Contextualized instruction provides students with extra linguistic clues that support understanding not only of the content but also of the language being used in the lesson. Combining contextualized practices with the knowledge of phonemic awareness, phonics skills, language structures and functions, text patterns, and literary devices such as metaphors, analogies, figurative language, and unfamiliar cultural concepts, will aid students in achieving stronger literacy skills. Explicit skills give the students the tools they need to comprehend increasingly complex literacy demands.

**Classroom Applications**

- Use clues of context to make instruction meaningful. Teach skills and strategies ;using materials, books or writing that students know and understand
- Use Big Books or shared reading to teach phonics, vocabulary and language features.
- Use student or teacher writing models to teach craft, spelling, and language use conventions.
- Teach phonemic awareness within a context. ELL children must attach meaning and experience to phonemes they may never have heard before. Teach phonemic awareness while explicitly teaching vocabulary, meaning, or within-a-story context.
- Understand the linguistic background native language and address these issues specifically.
- Pay special attention to sounds of letters. Languages have different linguistic features. For example, while the vowel sounds in English vary, Spanish vowel sounds are consistent. Students will transfer what they know about one language and automatically, and sometimes incorrectly, apply it to English.
- Use meaningful activities to teach phonemic awareness, such as language games, Word Walls, word banks, songs, poems, and rhymes t ha focus on particular sounds or letters.

<b>Essential Practice 3</b>	<b>Classroom Applications</b>
<p><b>Build Vocabulary through Authentic and Meaningful Experiences with Words</b></p> <p>Developing and deepening a student’s understanding of new words is essential for English language learners. Building vocabulary in the context of literature, experiences, and modeled writing ensures that students will own the new words they encounter. Vocabulary building is a lifelong process and students must learn ways to integrate and approach new and challenging words. Discussing, playing with, and using new words allow students to gain new vocabulary through meaningful, and therefore memorable, experiences.</p>	<ul style="list-style-type: none"> <li>• Vocabulary development must be taught intentionally. Since word knowledge correlates with reading comprehension and meaning-making strategies used in decoding, it must be a focus for instruction.</li> <li>• Vocabulary development must be taught in context. Connect word knowledge with background knowledge and instructional context. ELL students need both meaning and context to acquire new vocabulary.</li> <li>• Facilitate and plan activities that support the three main ways vocabulary is learned: <ol style="list-style-type: none"> <li>1. Through meaningful conversations with adults and other students.</li> <li>2. Listening to adults read at slightly higher levels than the student’s independent level.</li> <li>3. Read extensively on their own at their reading level.</li> </ol> </li> <li>• Pre-teach vocabulary words, prefixes/suffix, context clues, and cognates. Build students’ skill box with vocabulary and give them tools to understand and connect new vocabulary.</li> <li>• Use content Word Walls or word webs. Support cognitive structuring for ELLs by connecting new vocabulary to themes, ideas, or generalizations.</li> <li>• Explicitly focus on and teach academic language. Students need to be consistently exposed to formal or content specific language and vocabulary.</li> <li>• Explicitly teach the building blocks of language. Students need to learn the connecting and transition words of the English language (“however,” “in conclusion”, etc.)Teach them in context and teach them explicitly.</li> <li>• Focus teaching Tier 2 words, as well as essential Tier 1 words. Although most explicit vocabulary instruction should focus on Tier 2 words (words with a high frequency in the written language, example: examine), ELLs need instruction around Tier 1, or basic spoken words as well.</li> </ul>

<b>Essential Practice 4</b>	<b>Classroom Applications</b>
<p><b>Build and Activate Background Knowledge</b></p> <p>Learning is based on establishing neural connections in the brain, drawing on previous experience, background knowledge, and prior and current environments. It is both the teacher’s and the student’s job to facilitate these connections in order to construct meaning and understand new ideas and concepts while expanding on their own world knowledge. Actively fostering these connections will enable students to more easily interpret their surroundings and assign meaning to new concepts while expanding their own</p>	<ul style="list-style-type: none"> <li>• Elicit student’s experience and comments. Connect school, literary and personal events through talking, writing, and reading.</li> <li>• Consider the cultural background of students when selecting literacy materials such as books and poems. Support language development of Ell students by giving them new English words for experiences that are close to home. Using materials that represent their cultural background increases motivation and supports participation.</li> <li>• Discuss and build language around universal themes. Connect new language to universal experiences.</li> <li>• Build content-based word banks and webs. Connect new language to other known words, experiences, and ideas to support cognitive structuring.</li> <li>• Use native language and value home culture. View home cultures as a resource, rather than a liability.</li> <li>• Use hands-on experience based instruction in all academic areas. Language can be built upon common classroom experiences.</li> <li>• Encourage students to make connections before, during and after reading/</li> <li>• Find out what students know, and build on their experience.</li> </ul>

<b>Essential Practice 5</b>	<b>Classroom Applications</b>
<p><b>Teach and Use Meaning-Making Strategies</b>            Intentionally teaching meaning-making strategies provides students with a toolbox to approach future learning challenges. Meaning-making strategies vary from helping students comprehend text to various strategies students can use to understand English-dependent lessons. Modeling appropriate behaviors to students gives them the tools to be autonomous learners and supplies them with options they can use to interpret environmental input, both academically and socially.</p>	<ul style="list-style-type: none"> <li>• Explicitly teach student meaning-making strategies. Model for students how to visualize, make connections, monitor for meaning, determine importance, etc.</li> <li>• Provide opportunities for practice. Sustain daily work periods in reading and writing for students to practice these strategies.</li> <li>• Systematically assess students and adjust instruction. Monitor progress and use data to adjust the focus of mini-lessons, conferences and small-group instruction.</li> <li>• Model activities and thinking for certain skills. Students need to see and experience what is expected of them before they perform a task.</li> <li>• Beginning ELLs need more than just phonics and English Language Development instruction. EXPOSE STUDENTS RIGHT AWAY TO COMPREHENSION STRATEGIES. Waiting to address skills in chronological order hinders academic growth and English proficiency.</li> <li>• Teach students how to help themselves in English-dependent lessons. Model your thinking and how you approach problems. Build students cognitive toolbox by explicitly teaching the ways to help themselves during difficult language situations.</li> </ul>

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