

Curriculum Map – Ware Public Schools – English Language Arts: Kindergarten

A Colorful Time with Rhythm and Rhyme

Unit 1 - Number of Weeks: 6 – Sep.-mid Oct.

Essential Question: *How does rhyme affect the way that we hear and read poetry?*

Terminology: artist, author, description, illustration, illustrator, informational book, line, opinion, poem, poet, poetry, rhyme, rhythm, stanza, story book, verse

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RI.K.4: With prompting and support, ask and answer questions about unknown words in a text.</p> <p>RL.K.5: Recognize common types of texts (e.g., storybooks, poems)</p> <p>RF.K.2: Demonstrate understanding of spoken words, syllables, and phonemes.</p> <p>RF.K.2(a): Recognize and produce rhyming words.</p>	<p>ANCHOR TEXTS:</p> <ul style="list-style-type: none"> • <i>My Many Colored Days</i> (Dr. Seuss) (EA)(AD190L) • “Halfway Down” (A. A. Milne) (E) <p>Picture Books (Read Aloud)</p> <ul style="list-style-type: none"> • <i>Red, Green, Blue: A First Book of Colors</i> (Alison Jay) • <i>Colors! Colores!</i> (Jorge Lujan and Piet Grobler) • <i>Brown Bear, Brown Bear</i> (Bill Martin Jr. and Eric Carle) (AD440L) • <i>If Kisses Were Colors</i> (Janet Lawler and Alison Jay) • <i>Mary Wore Her Red Dress</i> (Merle Peek) • <i>The Red Book</i> (Barbara Lehman) • <i>Chicka Chicka Boom Boom</i> (Bill Martin Jr., 	<ul style="list-style-type: none"> • DIBELS • DRAS <p><u>POETRY/PRINT CONCEPTS</u> As students read a rhyme, ask them to focus on listening for rhyming words and hearing the rhythm of the lines. By using musical recordings of the nursery rhymes, students can move to the rhythm of the rhymes in song and recite the words with ease. (RF.K.1, RF.K.3c)</p> <p><u>POETRY/PHONOLOGICAL AWARENESS</u> While reading (reciting) “Humpty Dumpty,” snap your fingers on the word at the end of a line (e.g., wall”). The children will snap when they hear the word that rhymes with it (e.g., “fall”). (RF.K.2a)</p>

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<p>W.K.1: Use a combination of drawing, dictating, and writing to compose opinion pieces in which they tell a reader the topic or the name of the book they are writing about and state an opinion or preference about the topic or book</p> <p>SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.</p> <p>SL.K.1(a): Follow agreed-upon rules for discussions (e.g., listening to others and taking turns talking about the topics and texts under discussion).</p> <p>L.K.5: With guidance and support from adults, explore word relationships and nuances in word meanings.</p>	<p>John Archambault, and Lois Ehlert (AD530L)</p> <ul style="list-style-type: none"> • <i>Rap a Tap Tap, Here's Bojangles: Think of That!</i> (Leo and Diane Dillon) • <i>And the Dish Ran Away with the Spoon</i> (Janet Stevens and Susan Stevens Crummel) (AD200L) • <i>The Real Mother Goose</i> (Blanche Fisher Wright) • <i>Red Is for Dragon: A Book of Colors</i> (Roseanne Thong and Grace Lin) • <i>Clang! Clang! Beep! Beep! Listen to the City</i> (Robert Burleigh and Beppe Giacobbe) • <i>A Colorful Time with Rhythm and Rhyme 5</i> • <i>Itsy Bitsy Spider</i> (Iza Trapani) • <i>Grandmother's Nursery Rhymes: Las Nanas de Abuelita</i> (Nelly Palacio Jaramillo) <p>Poems (Read Aloud)</p> <ul style="list-style-type: none"> • "Singing Time" (Rose Fyleman) (E) • "Mary Had a Little Lamb" (Sarah Josepha Hale) • "Time to Rise" (Robert Louis Stevenson) • "Twinkle, Twinkle, Little Star" (Ann and Jane Taylor) <p>Nursery Rhymes (Read Along)</p> <ul style="list-style-type: none"> • "Diddle, Diddle, Dumpling" • "Early to Bed" • "Georgie Porgie" • "Hey Diddle Diddle" • "Humpty Dumpty" • "Jack and Jill" • "Jack Be Nimble" 	<p><u>POETRY/PRINT CONCEPTS</u> As students read a nursery rhyme (or poem) from a chart or interactive whiteboard in the front of the class, choose a student to come up and follow the words from left to right with a pointer.(RF.K.1a, RL.K.4, RL.K.5)</p> <p><u>INFORMATIONAL TEXT/LITERARY TEXT</u> As the class reads an informational or literary book, introduce the idea of author and illustrator. Describe their roles in the creation of a text. Do a "text walk". As you read an informational text such as <i>All the Colors of the Rainbow</i>, pause to ask the children questions. Encourage them to ask questions about the text and unfamiliar words. (RI.K.4, RI.K.5, RI.K.6, RL.K.4)</p> <p><u>CLASS DISCUSSION/POETRY</u> Arrange small groups of students and place an object (e.g., a block) in the middle of each circle. Instruct the students to discuss which poem in this unit is their favorite. Students pick up the block when ready to share. Ask them to put the block back in the middle when finished. When working with a group, ask the student who has the floor to think of/share a word that rhymes with the last word of a sentence in the chosen poem. (SL.K.1, SL.K.1a)</p> <p><u>ART/WRITING</u> Show students the Whistler and the Rivera. Ask them to discuss how Whistler used a mostly black and white palette, while Rivera used a wide range of colors. Then ask them to choose to draw their favorite of the two works, either in</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>L.K.5(a): Sort common objects into categories (e.g., shapes, foods) to gain a sense of the concepts the categories represent.</p>	<ul style="list-style-type: none"> • “Little Bo Peep” • “Little Boy Blue” • “Little Jack Horner” • “Little Miss Muffet” • “Old Mother Hubbard” • “Pat-a-Cake” • “Ring Around the Rosey” • “Rock-a-bye, Baby” • “Roses Are Red” • “Simple Simon” • “Star Light, Star Bright” <p><u>INFORMATIONAL TEXTS</u> Informational Books</p> <ul style="list-style-type: none"> • <i>My Five Senses</i> (Ailiki) (E) (AD590L) <p>Informational Books (Read Aloud)</p> <ul style="list-style-type: none"> • <i>All the Colors of the Rainbow</i> (Rookie Read-About Science Series) (Allan Fowler) (NC670L) • <i>The Magic School Bus Makes a Rainbow: A Book About Color</i> (Joanna Cole, Carolyn Braken and Bruce Degan) (AD540L) • <i>Colors and Shapes: Los colores y las figuras</i> (Gladys Rosa-Mendoza, Carolina Cifuentes, and Michele Noiset) • <i>I Spy Colors in Art</i> (Lucy Micklethwait) • <i>Colors</i> (Learning with Animals) (Melanie Watt) • <i>Matisse: The King of Color</i> (Laurence Anholt) (600L) • <i>A World of Colors: Seeing Colors in a New Way</i> (Marie Houblon) 	<p>black and white or using a wide range of colors. (W.K.2, SL.K.5)</p> <p><u>LANGUAGE/VOCABULARY</u> Prepare a basket of colored objects. Invite students to come to the basket and choose something to tell the class about. This is the rule: Each student must describe the object using at least two “describing words” (i.e., adjectives). Example: a bright red apple, a small green block. Extend this activity by introducing opposites of one of the adjectives. “You showed me a small block. Now find a large block.” You could have another vocabulary activity with the same collection by sorting the same objects into color categories such as “red” and “green” or by asking the students to think of rhyming words that describe. (L.K.5a)</p> <p><u>ART/CLASS DISCUSSION/VOCABULARY CONNECTION</u> Display the works by Matisse and Picasso. Ask the students what color dominates each work. Ask the students why they think Picasso chose blue and Matisse chose red. Ask how the paintings are the same (e.g., both figures are preparing food and neither is looking at us) and how they are different (e.g., we can see outside in the Matisse, whereas Picasso’s is a close-up), preparing the way for literature conversations in comparing and contrasting texts. (SL.K.1, SL.K.5)</p>

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	<p><u>ART, MUSIC, AND MEDIA</u></p> <ul style="list-style-type: none">• Henri Matisse, <i>The Dessert: Harmony in Red</i> (1908)• James Abbott McNeill Whistler, <i>Arrangement in Black and Gray: The Artist's Mother</i> (1871)• Diego Rivera, <i>Flower Day</i> (1925)• Pieter Bruegel, <i>The Hunters in the Snow</i> (1565) Helen Frankenthaler, <i>Mountains and Sea</i> (1952)• Paul Gauguin, <i>The Midday Nap</i> (1894)• Pablo Picasso, <i>Le Gourmet</i> (1901)	

Curriculum Map – Ware Public Schools – English Language Arts: Kindergarten

Tell A Story, 1-2-3

Unit 2 - Number of Weeks: 6 – mid Oct.-Nov.

Essential Question: *Why do we include a beginning, middle, and end when we tell stories?*

Terminology: author, beginning, characters, end, illustration, illustrator, middle, number words, ordinal numbers, poem, retelling, sequence, storybook, versions

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Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.K.2: With prompting and support, retell familiar stories, including key details.</p> <p>RL.K.9: With prompting and support, compare and contrast the adventures and experiences of characters in familiar stories.</p> <p>RI.K.1: With prompting and support, ask and answer questions about key details in a text.</p>	<p>ANCHOR TEXTS:</p> <ul style="list-style-type: none"> <i>Pancakes for Breakfast</i> (Tomie DePaola) (E) “Mix a Pancake” in <i>The Complete Poems</i> (Christina Rossetti) (E) <p>Counting Books (Read Aloud)</p> <ul style="list-style-type: none"> <i>Ten, Nine, Eight</i> (Molly Bang) (EA) <i>Chicka Chicka 1, 2, 3</i> (Bill Martin, Jr., Michael Sampson, and Lois Ehlert) <i>Ten Apples Up on Top</i> (Dr. Seuss and Roy McKie) (EA) <i>One is a Snail, Ten is a Crab: A Counting by Feet Book</i> (April Pulley Sayre, Jeff Sayre, and Randy Cecil) <i>Anno’s Counting Book</i> (Mitsumasa Anno) 	<ul style="list-style-type: none"> DRA DIBELS <p><u>CLASS DISCUSSION / LITERATURE</u> Arrange small groups of students and place an object (e.g., a block) in the middle of the circle. As a class, tell the story of <i>Goldilocks and the Three Bears</i>, having students take turns telling the events in the story. Students pick up the block when ready to fill in part of the story and put the block back in the middle when finished. Storytelling is shared with all the members of the group. (RL.K.2,SL.K.1a, SL.K.1b)</p> <p><u>LITERATURE / WRITING</u> Using a piece of paper folded into three sections, retell (using a combination of drawing, dictating, and writing) the story of <i>Goldilocks and the Three Bears</i> showing the</p>

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<p>SL.K.1: Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.</p> <p>SL.K.1 (b): Continue a conversation through multiple exchanges.</p> <p>W.K.3: Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened.</p> <p>L.K.2: Demonstrate command of the conventions of standard English capitalization punctuation, and spelling when writing.</p> <p>L.K.2 (a): Capitalize the first word in a sentence and the pronoun "I."</p>	<p>Traditional Stories & Variations (Read Aloud)</p> <ul style="list-style-type: none"> • <i>Goldilocks and the Three Bears</i> (Jan Brett) (AD880L) • <i>Horrible Harry Bugs the Three Bears</i> (Suzy Kline and Frank Remkiewicz) (430L) • <i>The Three Billy Goats Gruff</i> (Paul Galdone)(500L) • <i>The Three Cabritos</i> (Eric A. Kimmel and Stephen Gilpin) • <i>Three Cool Kids</i> (Rebecca Emberley) (AD390L) • <i>The Three Little Pigs</i> (James Marshall) (560L) • <i>The Three Pigs</i> (David Wiesner) • <i>The True Story of the Three Little Pigs</i> (Jon Scieszka and Lane Smith) (AD570L) • <i>The Three Little Wolves and the Big Bad Pig</i> (Eugene Trivizas and Helen Oxenbury)(700L) • <i>The Three Little Javelinas/ Los Tres Pequeños Jabalies: Bilingual</i> (Susan Lowell) (740L) <p>Stories (Read Along)</p> <ul style="list-style-type: none"> • <i>Ten Black Dots</i> (Donald Crews) (EA) • <i>The Very Hungry Caterpillar</i> (Eric Carle) <p>Poems (Read Aloud)</p> <ul style="list-style-type: none"> • "Three Little Kittens" in <i>The Oxford Illustrated Book of American</i> 	<p>beginning, middle, and end of the story. Encourage students to include all the characters in the illustration and to add as many details as they can remember. (RL.K.1, RL.K.2, L.K.1a, L.K.1b, L.K.1c, L.K.2a, W.K.3, W.K.5)</p> <p>LITERATURE</p> <p>Using the book of illustrations <i>Pancakes for Breakfast</i> (Tomie DePaola), have students look at the illustrations and note how the pictures tell a story. Point out the importance of looking very closely at the details in the illustrations to tell what happened next. Encourage active thinking by asking what might happen when the page is turned to the next illustration. Because this is a wordless book, it is interesting to point out how the illustrator is telling a story without words. Even picture books with words tell a story through the illustrations. Write the students' dictated story on sentence strips and place in a pocket chart. (Extend this activity by reversing this process: Read aloud the text of a simple book without showing the illustrations. Ask students to illustrate the story, creating their own wordless book. The students' illustrations can then be compared to the book.) (RL.K.6, RL.K.5, RL.K.7)</p> <p>ART / LITERATURE CONNECTION</p> <p>To introduce "versions" of a story to your class, use Millet's <i>First Steps</i> as the original idea. Allow the class to study the painting, giving plenty of time to notice details and create a possible story surrounding the painting. Then pull out Van Gogh's <i>First Steps, after Millet</i> and have the class note how the "original characters are still in the story" but also that it all looks different. (Millet: People are prominent. Van Gogh: People are no longer the focus; everything appears equal in weight—the gate,</p>

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	<p><i>Children’s Poems</i> (Eliza Lee Follen)</p> <ul style="list-style-type: none"> • “Zin! Zin! Zin! A Violin” (Lloyd Moss and Marjorie Priceman) (E) <p>Nursery Rhymes / Songs (Read Along)</p> <ul style="list-style-type: none"> • "Three Blind Mice" • "One, Two, Buckle My Shoe" • "A Diller, A Dollar" • "Hot Cross Buns" • "Hickory, Dickory, Dock" • "Old King Cole" • "Baa, Baa, Black Sheep" • "This Little Pig Went to Market" <p><u>INFORMATIONAL TEXTS</u></p> <ul style="list-style-type: none"> • <i>Can You Count Ten Toes?: Count to 10 in 10 Different Languages</i> (Lezlie Evans and Denis Roche) • <i>One Is a Drummer: A Book of Numbers</i> (Roseanne Thong and Grace Lin) • <i>Arlene Alda’s 1 2 3: What Do You See?</i> (Arlene Alda) • <i>Moja Means One: Swahili Counting Book</i> (Muriel and Tom Feelings) • <i>The Year at Maple Hill Farm</i> (Alice and Marin Provensen) (E) (560L) • <i>Our Animal Friends at Maple Hill Farm</i> (Alice and Martin Provensen) (EA) • <i>Farm Animals</i> (Young Nature Series) (Felicity Everett) • <i>Pigs</i> (Gail Gibbons) (EA) (720L) 	<p>the wheelbarrow, the tree in the background. The baby doesn’t even have a face anymore.) Picasso’s <i>First Steps</i> will amaze the class with the same idea but in a completely different setting, choice of color, and style. (RL.K.9)</p> <p><u>ART / WRITING CONNECTION</u></p> <p>After looking closely at three art pieces with the same name, “First Steps,” choose one of the paintings and imagine it shows the end of a story. Pair students to make up the beginning and middle of the story to share with the class. Prompt: Choose one of the paintings and write (or dictate) a sentence telling why you chose that painting as your favorite. Be sure to begin your sentence with a capital letter and put a period at the end. (W.K.1, W.K.3)</p> <p><u>LITERATURE</u></p> <p>Read the traditional version of a story first. Then read a different version of the story. For example, read the Galdone version of “The Three Billy Goats Gruff” and discuss the beginning, middle, and end of the story. Then read one of the other versions discussing how the beginning, middle, and end are similar, but the setting and characters make it a different story. (RL.K.9)</p> <p><u>READING FOUNDATIONS / WRITING</u></p> <p>Create a counting book using the letters covered so far this year. Each student will choose a favorite letter and then brainstorm words that begin with that letter. Using the numbers 1-5 and five different things that begin with the chosen letter, create a book (e.g., <i>A Counting Book for T: 1 Tadpole, 2 Turkeys, 3 Toads, 4 Tigers, 5 Trout</i>). Title each student’s book “A Counting Book for _____.” Be sure to write the name of the author and</p>

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	<ul style="list-style-type: none"> • <i>Beatrice’s Goat</i> (Page McBrier and Lori Lohstoeter) (AD640L) • <i>Pigs</i> (Animals That Live on the Farm) (JoAnn Early Macken)(IG680L) • <i>Goats</i> (Animals That Live on the Farm) (JoAnn Early Macken) (400L) <p><u>ART, MUSIC, AND MEDIA</u> ART</p> <ul style="list-style-type: none"> • Jean-Francois Millet, <i>First Steps</i> (1858-59) • Vincent van Gogh, <i>First Steps, after Millet</i> (1890) • Pablo Picasso, <i>Mother and Child (First Steps)</i> (1943) 	<p>illustrator (student) on the cover of the book. Place the finished books in a basket for other students to enjoy. (RF.K.1a, RF.K.1b, RF.K.1c, RF.K.1d, RF.K.3a)</p> <p><u>INFORMATIONAL TEXT</u> Today you will have to think, ask questions, and answer questions while we read an informational counting book titled <i>One Is a Drummer: A Book of Numbers</i> (Roseanne Thong and Grace Lin). (RI.K.1, RI.K.6)</p> <p><u>INFORMATIONAL TEXT</u> Because pigs and goats are talking characters who have personalities in these stories, students will enjoy reading about real pigs and goats. Beginning with books and digital resources on pigs or goats, keep a chart of animal needs that are met on the farm. (RI.K.1, RI.K.6)</p> <p><u>POETRY / ILLUSTRATING</u> “Mix a Pancake” is a poem written by Christina Rossetti. Have students draw illustrations that match the words to show the steps in making pancakes. When finished, they can share the illustrations with a friend and read the poem together. (RL.K.5, RL.K.7, W.K.2)</p>

Curriculum Map – Ware Public Schools – English Language Arts: Kindergarten

Exploring with Friends in the Neighborhood

Unit 3 - Number of Weeks: 6 – Dec.-Jan.

Essential Question: *How do question stems (who, what, where, when, why, and how) help us to find more information in books?*

Terminology: character, compare, contrast, exclamation mark, fantasy, fiction, imaginary, key events, non-fiction, question mark, questioning, real, setting, what, where, when, why, how

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<p>RL.K.3: With prompting and support, identify characters, settings, and major events in a story.</p> <p>RL.K.4: Ask and answer questions about unknown words in a text.</p> <p>RL.K.9: With prompting and support, compare and contrast the adventures and experiences of characters in familiar stories.</p>	<p>ANCHOR TEXTS:</p> <ul style="list-style-type: none"> <i>Little Bear</i> (series) Else Holmelund Minarik and Maurice Sendak) (E) (370L) “The Swing” in <i>A Child’s Garden of Verses</i> (Robert Louis Stevenson) <p>Chapter Book (Read Aloud)</p> <ul style="list-style-type: none"> <i>The Complete Tales of Winnie-the-Pooh</i> (A.A. Milne) (EA) <p>Picture Books (Read Aloud)</p> <ul style="list-style-type: none"> <i>Frog and Toad Together</i> (Arnold Lobel) (E) (450L) <i>The Story About Ping</i> (Marjorie Flack and Kurt Wiese) (AD920L) 	<ul style="list-style-type: none"> DIBELS DRA GRADE <p><u>CLASS DISCUSSION / INFORMATIONAL TEXT</u> While reading informational books about community helpers, create a chart with the following headings: who, what, where, when, and why. Encourage children to listen for answers to those questions as you read the book aloud. Remind the students to pay close attention to the illustrations for details. To ensure each child’s participation, give them Post-Its or white boards on which to write or draw their ideas. Begin by talking about the author, illustrator, front, back, and title page of the book. Fill in the chart each time you read a new book about community helpers. Use this chart as</p>

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<p>RI.K.2: With prompting and support, identify the main topic and retell key details of a text.</p> <p>W.K.2: Use a combination of drawing, dictating, and writing to compose informative/explanatory texts in which they name what they are writing about and supply some information about the topic.</p> <p>L.K.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p>L.K.1(d): Understand and use question words (interrogatives) (e.g., who, what, where, when, why, how).</p>	<ul style="list-style-type: none"> • <i>Blueberries for Sal</i> (Robert McCloskey) (AD890L) • <i>Make Way for Ducklings</i> (Robert McCloskey) (AD630L) • <i>Curious George</i> (series) (H.A. and Margaret Rey) (590L) • <i>Officer Buckle and Gloria</i> (Peggy Rathmann) (510L) • <i>Where the Wild Things Are</i> (Maurice Sendak) (AD740L) • <i>Knuffle Bunny: A Cautionary Tale</i> (Mo Willems) • <i>Owl Moon</i> (Jane Yolen and John Schoenherr) (630L) • <i>Little Fur Family</i> (Margaret Wise Brown and Garth Williams) • <i>Harold and the Purple Crayon</i> (Crockett Johnson) • <i>The Snowy Day</i> (Ezra Jack Keets) (AD500L) • <i>The Jolly Postman</i> (Allan and Janet Ahlberg) • <i>Stories</i> (Read Along –Wordless Books) • <i>A Dog, a Boy, and a Frog</i> (Mercer Mayer) • <i>Trainstop</i> (Barbara Lehman) <p>Poems (Read Aloud)</p> <ul style="list-style-type: none"> • "Us Two" in <i>The Complete Tales & Poems of Winnie-the-Pooh</i> (A. A. Milne) (EA) <p>Songs (Read Along)</p> <ul style="list-style-type: none"> • "Do You Know the Muffin Man?" 	<p>inspiration to change the lyrics for "Do You Know the Muffin Man?" for community helpers in your neighborhood (e.g., "Do you know the fireman...That works on 12th and Main!") (RI.K.1, RI.K.2, RI.K.5, RI.K.7, L.K.1d, SL.K.1, SL.K.3, SL.K.4)</p> <p><u>MUSIC CONNECTION / LITERATURE</u></p> <p>As a musical illustration of "comparing" and "contrasting," use the work of Henry Mancini (<i>Baby Elephant Walk</i>) and Saint-Saens (<i>Carnival of the Animals</i>, "The Elephant") to compare and contrast two musical compositions that are inspired by elephants. Introduce the activity by telling the students that they are going to hear two different musical pieces that are based on elephants. As they listen to <i>Baby Elephant Walk</i> and "The Elephant," ask them to decide which piece reminds them more of an elephant. Extend this activity by having the students move to the music as they listen, deciding whether the music makes them want to dance or "lumber" like an elephant might walk. (L.K.5d, RL.K.9)</p> <p><u>LITERATURE</u></p> <p>After reading the first story in the <i>Little Bear</i> collection of stories, use a chart to organize ideas about each story. Create headings for "character," "setting," and "events." Assign students one of the three categories to think about each time you read, encouraging them to write or draw ideas on Post-Its. Fill in the chart each time you read a new <i>Little Bear</i> story. (Extension: Create a similar chart to compare other fictional explorations and adventures by characters such as <i>Frog and Toad</i>, <i>Curious George</i>, and more.) (RL.K.3, RL.K.9)</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<ul style="list-style-type: none"> • “The People in Your Neighborhood?” (Jeff Moss) • “What Shall We Do When We All Go Out?” <p><u>INFORMATIONAL TEXTS</u></p> <ul style="list-style-type: none"> • <i>Fire! Fire!</i> (Gail Gibbons) (E) (590L) • <i>The Post Office Book: Mail and How it Moves</i> (Gail Gibbons) (EA) (AD840L) • <i>Check It Out: The Book about Libraries</i> (Gail Gibbons) (EA) • <i>Community Helpers from A-Z</i> (Bobbie Kalman and Niki Walker) (IG730L) • <i>Whose Hat is This?</i> (Katz Cooper, Sharon Muehlenhardt, and Amy Bailey) (AD700L) • <i>Whose Tools Are These?</i> (Katz Cooper, Sharon Muehlenhardt, and Amy Bailey) (AD670L) • <i>Jobs Around My Neighborhood / Oficios en me vecindario</i> (Gladys Rosa-Mendoza and Ann Iosa) • <i>A Day in the Life of a Police Officer</i> (First Facts: Community Helpers at Work) (Heather Adamson) (NC650L) • <i>A Day in the Life of a Doctor</i> (First Facts: Community Helpers at Work) (Heather Adamson) (560L) • <i>A Day in the Life of a Teacher</i> (First Facts: Community Helpers at Work) (Heather Adamson) (580L) • <i>A Day in the Life of a Firefighter</i> (First Facts: Community Helpers at Work) (Heather Adamson) (610L) 	<p><u>LITERATURE</u></p> <p>Read <i>Winnie-the-Pooh</i> aloud to elicit multiple levels of student understanding. To be sure that students are following the story and understanding the words, encourage students to monitor their own comprehension. Tell the children that if they lose their way, or a word is confusing them, they should put a hand on their own shoulder. If you see a student do so, stop reading at a good stopping place, reread the confusing section, and allow other students to participate in clearing up the confusion. (RL.K.4)</p> <p><u>WRITING / LANGUAGE</u></p> <p>Give students the following prompt: Draw a picture showing an important person in your neighborhood doing her/his job. Write (or dictate) a sentence about that person’s job (e.g., a trash collector picks up stinky garbage all over our city and takes it to the dump). (W.K.2, L.K.1a, L.K.2a, L.K.2b, L.K.2c, L.K.5c)</p> <p><u>LANGUAGE</u></p> <p>Tell the students that they are going to practice giving and following directions. Create directions that focus on using prepositions such as <i>to/from</i>, <i>on/off</i>, and <i>in/out</i>. Pull a child’s name out of a basket and then give them a command. For example, “Tian, walk <i>from</i> your desk <i>to</i> the teacher’s desk.” “Jaxton, put your hand in the basket and then take it <i>out</i>.” Extend this activity by placing the prepositions on cards and having the students make up directions using the words. You could also play the game of “Simon Says” as you give the commands. As students develop confidence, increase the commands by two or three additional steps. (L.K.1e)</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p><u>ART, MUSIC, AND MEDIA</u></p> <p>Music</p> <ul style="list-style-type: none"> • Henry Mancini, <i>Baby Elephant Walk</i> (1961) • Camille Saint-Saens, <i>Carnival of the Animals, Fifth Movement</i> “The Elephant” (1886) <p>Art</p> <ul style="list-style-type: none"> • Romare Bearden, <i>The Block</i> (1972) • Pieter Brueghel, <i>Netherlandish Proverbs</i> (1559) 	<p><u>LITERATURE / POETRY</u></p> <p>Read a poem such as “The Swing.” Assign the students the task of drawing an illustration for each stanza of the poem. Do the same activity with other poems, such as “Us Two.” Using key words such as “who,” “what,” “where,” “why,” “when,” and “how,” compare and contrast the two poems. (RL.K.9,L.K.1d)</p> <p><u>CLASS DISCUSSION / INFORMATIONAL TEXT</u></p> <p>Using two books that describe different jobs but are in the same series of informational books (such as the “<i>Community Helpers at Work</i>” series), create a graphic organizer to compare and contrast the days of various community helpers. Discuss the ways the jobs are similar and different. Require each student to dictate, draw, write, or act out something one of the community helper does (e.g., a postman weighs packages). Ask if the other community helper does something similar (e.g., a nurse weighs patients). (RI.K.2, RI.K.9)</p> <p><u>ART/CLASS DISCUSSION/ART MAKING</u></p> <p>View the Bearden collage or the Brueghel painting. Try to get the students to look closely at the work for as long as possible. The following questions will help guide a 15-minute discussion: What do you notice in this collage? Where do you think this might be? What do you see that makes it look like this place? Do you notice people? What do you think they might be doing?</p> <p><u>WRITING/ART CONNECTION</u></p> <p>Students will be assigned a panel from <i>The Block</i> or a section from <i>Netherlandish Proverbs</i> to work with. They will be asked to identify a group of people to study. Students will write one sentence describing</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
		<p>what the people seem to be doing, or who they think they might be. Sentences will be shared in large group.</p> <p>CLASS DISCUSSION/ART CONNECTION Display the Bearden and Brueghel side-by-side. Note that these works were created more than 400 years apart. Ask the students to find similarities and differences between the two works. This can be documented on a chart for future discussion. (SL.K.1, SL.K.2, SL.K.4, SL.K.5, SL.K.6)</p>

Curriculum Map – Ware Public Schools – English Language Arts: Kindergarten

America: Symbols and Celebrations

Unit 4 - Number of Weeks: 6 – Feb.-mid March

Essential Question: *How will asking questions help us to learn more about celebrations and holidays?*

Terminology: adding information, cause, composer, effect, gathering information, informational text, KWL chart, questioning

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RI.K.1: With prompting and support, ask and answer questions about key details in a text.</p> <p>W.K.7: Participate in shared research and writing projects (e.g., explore a number of books by a favorite author and express opinions about them).</p> <p>L.K.1: Demonstrate command of the conventions of Standard English grammar and usage when writing or</p>	<p>ANCHOR TEXTS:</p> <ul style="list-style-type: none"> • “Celebration” in <i>Song and Dance</i> (Alonso Lopez) (E) • <i>Family Pictures</i> (Carmen Lomez Garza) (E) (AD790L) <p>Picture Books (Read Aloud)</p> <ul style="list-style-type: none"> • <i>Duck for President</i> (Doreen Cronin and Betsy Lewin) (AD680L) • <i>Clifford Goes to Washington</i> (Norman Bridwell) (490L) • <i>This Land is Your Land</i> (Woody Guthrie and Kathy Jacobsen) • <i>My Country, 'Tis of Thee</i> (Samuel Francis Smith) • <i>America the Beautiful</i> (Katharine Bates, Wendell Minor) • <i>Pledge of Allegiance</i> (Scholastic, Inc.) 	<ul style="list-style-type: none"> • DIBELS • DRAS <p><u>CLASS DISCUSSION/VOCABULARY</u> To introduce the concept of a symbol, choose a symbol well known to the students in your class (e.g., professional sports team logo or school mascot). Discuss why a symbol is important for unifying fans behind a team or school. Go on to discuss the meaning behind the symbol as a source of inspiration. (RI.K.4, SL.K.2, SL.K.3, SL.K.4, L.K.4, L.K.6)</p> <p><u>WRITING</u> Use a theme-related short sentence to begin your unit, such as “The flag waves.” Challenge the class to think of details to add to the sentence to make it more interesting (e.g., “The red, white,</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>speaking.</p> <p>L.K.1(f): Produce and expand complete sentences in shared language activities.</p> <p>L.K.2: Demonstrate command of the conventions of Standard English capitalization, punctuation, and spelling when writing.</p> <p>L.K.2(d): Spell simple words phonetically, drawing on knowledge of sound-letter relationships.</p> <p>SL.K.4: Describe familiar people, places, things, and events and, with prompting and support, provide additional detail.</p>	<ul style="list-style-type: none"> • <i>I Pledge Allegiance</i> (Bill Martin, Jr., Michael Sampson, and Chris Raschka) • (Tailor to represent the cultures in your classroom) • <i>Apple Pie and the Fourth of July</i> (Janet S. Wong and Margaret Chodos-Irvine) (730L) <p>Poems (Read Aloud)</p> <ul style="list-style-type: none"> • Selections from <i>I Am America</i> (Charles R. Smith) • “Thanksgiving Day” in <i>Flowers for Children, Vol. 2</i> (Lydia Maria Child) <p>Songs (Read Along)</p> <ul style="list-style-type: none"> • “America the Beautiful” (Katharine Lee Bates and Samuel A. Ward) • “America (My Country, Tis of Thee)” (Samuel Francis Smith) • “Yankee Doodle” (Traditional) • “You’re a Grand Old Flag” (George M. Cohan) <p><u>INFORMATIONAL TEXTS</u></p> <ul style="list-style-type: none"> • <i>Our Country</i> (Emergent Reader) (Susan Canizares and S. Berger) • <i>The American Flag</i> (Welcome Books) (Lloyd G. Douglas) (520L) • <i>The White House</i> (Welcome Books) (Lloyd G. Douglas) (480L) • <i>The Statue of Liberty</i> (Welcome Books) (Lloyd G. Douglas) (510L) • <i>The Bald Eagle</i> (Welcome Books) (Lloyd G. Douglas) (500L) • <i>The Liberty Bell</i> (Welcome Books) (Lloyd G. 	<p>and blue flag waves”; “The red, white, and blue American flag waves in the strong winds of March”). (W.K.5, L.K.1f, L.K.1c, L.K.1b)</p> <p><u>READING/INFORMATIONAL TEXT</u></p> <p>Create a KWL chart for American symbols and holidays to set the stage for asking questions, answering questions, and gathering information under main topics. Teachers may need to model the questioning until the students begin to generate questions on their own. As the class reads an informational book (e.g., <i>The Liberty Bell</i>, Lloyd G. Douglas), look for information about the main topic. Remind the students of the importance of also studying the illustrations for information. Add the information to the KWL chart. Look for connections between ideas as you add information to the charts. Use Post-Its or white boards for students to fully participate in adding information to the charts. (RI.K.1, RI.K.2, RI.K.3, RI.K.7, RI.K.8)</p> <p><u>WRITING/INFORMATIVE</u></p> <p>Choose one of the symbols or holidays on your KWL chart and write a complete sentence or two about it. Be sure to use the information on your chart as you write. Illustrate your ideas before you write or after you are finished. (W.K.2, W.K.8, SL.K.5, L.K.1a, L.K.2d)</p> <p><u>CLASS DISCUSSION/ READING/LITERATURE</u></p> <p>Introduce a book showing a diverse viewpoint of an American holiday such as <i>Apple Pie and the Fourth of July</i> (Janet Wong). As you read the book, ask the students to look for ways that the</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p>Douglas) (370L)</p> <ul style="list-style-type: none"> • <i>Giving Thanks: The 1621 Harvest Feast</i> (Kate Waters and Russ Kendall) • <i>Independence Day</i> (Rookie Read-About Holiday Series) (David F. Marx) • <i>Martin Luther King Jr. Day</i> (Rookie Read-About Holiday Series) (Trudi Strain Trueitt) (710L) • Veterans Day (Rookie Read-About Holiday Series) (Jacqueline S. Cotton) (620L) • <i>John Philip Sousa: Getting to Know the World's Greatest Composers</i> (Mike Venezia) (890L) • Example of a series of more books on holidays celebrated locally by students in your classroom: • <i>El Dia De Los Muertos: The Day of the Dead</i> (Rookie Read-About Holiday Series) (Mary Dodson Wade) (320L) • <i>Cinco de Mayo</i> (Rookie Read-About Holiday Series) (Mary Dodson Wade and Nanci R. Vargus) (260L) • <i>Chinese New Year</i> (Rookie Read-About Holiday Series) (David F. Marx) (280L) • <i>Kwanzaa</i> (Rookie Read-About Holiday Series) (Trudi Strain Truett) (650L) • <i>Christmas</i> (Rookie Read-About Holiday Series) (Trudi Strain Truett) (820L) • <i>Diwali</i> (Rookie Read-About Holiday Series) (Trudi Strain Truett) (530L) • <i>Chanukah</i> (Rookie Read-About Holiday Series) (David F. Marx) (450L) • <i>Ramadan</i> (Rookie Read-About Holiday Series) (David F. Marx) (350L) 	<p>main character sees one of the traditional American holidays. Encourage the students to look closely at the illustrations and to listen closely to the story. When you are finished reading, discuss how people see holidays and celebrations differently depending on their family and ethnic experience. Before turning to whole-group discussion, have students draw a picture or “turn and talk” in preparation for sharing ideas. (RL.K.3, RL.K.7, RL.K.10, SL.K.2)</p> <p><u>WRITING ACTIVITY/HOME CONNECTION</u> Send a note to parents asking them to find a photograph of the child taken during a family celebration. Ask parents to name the celebration and to tell what makes it special as their family celebrates it. Use this information to create a display of your class’s celebrations and to prepare for the shared research project on community celebrations. (SL.K.4, W.K.8)</p> <p><u>CLASS DISCUSSION/SHARED RESEARCH/WRITING ACTIVITY</u> Choose a holiday celebrated in your community. Gather information about the holiday by reading books and asking people in your community to tell you why it is celebrated, when it is celebrated, who celebrates, and how it is celebrated. Create a large cube for the holiday and assign small groups of students to prepare an illustration for each face of the cube. Use the guiding questions above to assign the faces of the cube. Repeat this activity with several holidays celebrated by the members of your classroom. (SL.K.4, L.K.5c, W.K.2, W.K.7, W.K.8)</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p><u>ART, MUSIC, AND MEDIA</u></p> <ul style="list-style-type: none">• John Philip Sousa, <i>Stars and Stripes Forever</i> (1896)• John Philip Sousa, <i>The Liberty Bell</i> (1893)• John Philip Sousa, <i>The Washington Post</i> (1889)	<p><u>LANGUAGE/VOCABULARY</u></p> <p>Tell the students that there are words that are spelled the same and sound the same, but have very different meanings. Listen to John Philip Sousa’s music and “march” around the room. Explain that in this case, “March” is an action word. The name of this type of song is a “march,” because you want to march to it. And you could even do this “march” in the month of “March.”</p> <p>The lesson: Some words are used differently to mean different things. This activity can be repeated with the word “flag,” using the word as a verb and as a noun. (L.K.4a)</p> <p><u>LANGUAGE/VOCABULARY</u></p> <p>Create a word bank to collect new words from this unit. These words can be used in discussion and in journal writing to reinforce their proper use. Use the word bank to practice making nouns plural (e.g., statue, statues). (L.K.1c, L.K.6)</p>

Curriculum Map – Ware Public Schools – English Language Arts: Kindergarten

The Great Big World

Unit 5 - Number of Weeks: 6 – mid March-April

Essential Question: *Why is it important for writers to describe settings carefully?*

Terminology: antonyms, compare, contrast, details (most important), different, main idea, opposites, settings, similar

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.K.3: With prompting and support, identify characters, settings, and major events in a story.</p> <p>RL.K.9: With prompting and support, compare and contrast the adventures and experiences of characters in familiar stories.</p> <p>RI.K.9: With prompting and support, identify basic similarities in and differences between two texts on the same topic</p>	<p>ANCHOR TEXT:</p> <ul style="list-style-type: none"> <i>The Paper Crane</i> (Molly Bang) (E) (Read Aloud) (790L) <p>Picture Books</p> <ul style="list-style-type: none"> <i>Mr. Popper's Penguins</i> (Richard Atwater and Florence Atwater) (E) (Read Aloud) (910L) <p>Africa</p> <ul style="list-style-type: none"> <i>A Story, A Story</i> (Gail E. Haley) (E) (Read Aloud) Shadow (Blaise Cendrars, translated by Marcia Brown) (Read Aloud) (AD590L) <i>Why Mosquitoes Buzz in People's Ears</i> (Verna Aardema, Leo Dillon, and Diane Dillon) (Read Aloud) (770L) 	<ul style="list-style-type: none"> DRAS DIBELS GRADE <p>ART, NARRATIVE WRITING</p> <p>Select two or three works to study that include people or man-made structures (e.g., Cezanne, Constable, Hiroshige, Linton Panel). Ask the students to find the people or structures and discuss how they compare, in scale, to the natural elements in the works. Ask the students to write a new title for the work that interests them the most. Share titles in small groups and possibly post them next to a reproduction of the work of art for future sharing. (W.K.1, W.K.2)</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>(e.g., in illustrations, descriptions, or procedures).</p> <p>W.K.6: With guidance and support, explore a variety of digital tools to produce and publish writing, including in collaboration with peers.</p> <p>W.K.8: With guidance and support, recall information from experiences or gather information from provided sources to answer a question.</p> <p>L.K.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p>L.K.2(d): Spell simple words phonetically, drawing on knowledge of sound-letter relationships. Common Core State Standards, ELA</p>	<p>Antarctica</p> <ul style="list-style-type: none"> • <i>Eve of the Emperor Penguin</i> (Mary Pope Osborne and Sal Murdocca) (Read Aloud) (530L) • <i>Something to Tell the Grandcows</i> (Eileen Spinelli and Bill Slavin) (Read Aloud)(AD610L) <p>Asia</p> <ul style="list-style-type: none"> • <i>Lon Po Po: A Red-Riding Hood Story from China</i> (Ed Young) (E) (Read Aloud) (670L) • <i>Once a Mouse...</i> (Marcia Brown) (Read Aloud) (AD530L) • <i>The Fool of the World and the Flying Ship</i> (Arthur Ransome and Uri Shulevitz) (Read Aloud) (810L) <p>Australia</p> <ul style="list-style-type: none"> • <i>Koala Lou</i> (Mem Fox and Pamela Lofts) (Read Aloud) (AD550L) • <i>Lizzie Nonsense</i> (Jan Ormerod) (Read Aloud) • <i>Possum Magic</i> (Mem Fox and Julie Vivas) (Read Aloud) (530L) <p>Europe</p> <ul style="list-style-type: none"> • <i>Little Red Riding Hood</i> (Trina Schart Hyman) (Read Aloud) • <i>One Fine Day</i> (Nonny Hogrogian) (Read Aloud) (AD1080L) • <i>The Story of Ferdinand</i> (Munro Leaf and Robert Lawson) (Read Aloud) (NC710L) 	<p><u>VOCABULARY</u> Create a word bank of all of the words with r-controlled vowels (ar, er, ir, ur, or) as you find them in this unit. Create active listeners by encouraging the students to listen for the words and act as “sound detectives.” Sort the words by their respective spellings, noting how the letter combinations create similar sounds (e.g., “A W or ld of W or ds”). (L.K.6)</p> <p><u>VOCABULARY</u> <i>Mr. Popper’s Penguins</i> is filled with alliteration based on the letter p. Encourage the children to listen for p words that they hear as you read. The vocabulary words will be challenging and fun to use in classroom discussions. (L.K.6)</p> <p><u>READING LITERATURE, READING INFORMATIONAL TEXT</u> Research, Speaking and Listening Throughout this unit, read fictional stories set in a continent and then read informational text (both from books and digital sources) that describe the continent. Students will develop an appreciation for the setting of the story—the connection between a fictional setting and a real place. Require students to record what they have learned on either sticky notes or a whiteboard to prepare for sharing with the whole group. Following each reading, they record new information, using these details to compare one continent to another. Note the opposites, such as cold and hot, or rainy and dry. If possible, arrange a conversation via the internet with a classroom or individual on another continent. Prepare for the conversation by asking specific,</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p>North America</p> <ul style="list-style-type: none"> • <i>Arrow to the Sun</i> (Gerald McDermott) (Read Aloud) (480L) • <i>Song of the Swallows</i> (Leo Politi) (Read Aloud) (AD620L) • <i>The Story of Jumping Mouse</i> (John Steptoe) (Read Aloud) (AD500L) <p>South America</p> <ul style="list-style-type: none"> • <i>Morpha: A Rain Forest Story</i> (Michael Tennyson and Jennifer H. Yoswa) (Read Aloud) • <i>Rain Player</i> (David Wisniewski) (AD530L) <p><u>INFORMATIONAL TEXTS</u> Nonfiction Books (Read Aloud)</p> <ul style="list-style-type: none"> • <i>Africa</i> (Rookie Read-About Geography) (Allan Fowler) (Read Aloud/Independent) (340L) • <i>Antarctica</i> (Rookie Read-About Geography) (Allan Fowler) (Read Aloud/Independent) (520L) • <i>As the Crow Flies: A First Book of Maps</i> (Gail Hartman and Harvey Stevenson) (Read Aloud) (320L) • <i>Asia</i> (Rookie Read-About Geography) (Allan Fowler) (Read Aloud/Independent) (360L) • <i>Australia</i> (Rookie Read-About Geography) (Allan Fowler) (Read Aloud/Independent) • <i>Beginner’s World Atlas</i> (National Geographic) (Read Aloud) • <i>Continents and Maps</i> (Big Book, Pearson Learning) (Read Aloud) 	<p>child-generated questions about the continent. (RI.K.9, L.K.1b, L.K.5b)</p> <p><u>INFORMATIVE WRITING</u> Explain that Mr. Popper loved the idea of “dreaming big.” Remind them that he daydreamed about faraway places and that he wished he could have visited Antarctica to explore all that was there. Ask the students, “If you could choose to visit any of the continents we studied, which one would you choose? Be sure to support your choice with one or two strong reasons.” Allow students to choose one of the continents studied during this unit that they might like to visit someday. To help the children plan their work, use a program such as Kidspiration to create a graphic organizer on each of the continents chosen by the students. Students can draw pictures of animals, people, and objects one might find on that continent. Write two sentences about the continent using a combination of drawing, dictation, and writing. Share the work with the class. (SL.K.6, W.K.1, W.K.5, W.K.6, W.K.8, L.K.2d, RF.K.3d)</p> <p><u>READING INFORMATIONAL TEXT, SPEAKING AND LISTENING</u> Choose two of the books (or maps) of the seven continents. Read the books aloud to the students. Students will then tell how these two books are the same and how they are different. Students will work with a partner or in a small group to discuss similarities and differences between the books or maps. Teachers will record students’ contributions on a compare-and-contrast graphic organizer. (RI.K.9)</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<ul style="list-style-type: none"> • <i>Count Your Way Through China...</i>(series) (Jim Haskins) (Read Aloud/Independent) • <i>Europe</i> (Rookie Read-About Geography) (Allan Fowler) (Read Aloud/Independent) (120L) • <i>Me on the Map</i> (Joan Sweeney and Annette Cable) (Read Aloud) (280L) • <i>North America</i> (Rookie Read-About Geography) (Allan Fowler) (Read Aloud/Independent) • <i>South America</i> (Rookie Read-About Geography) (Allan Fowler) (Read Aloud/Independent) • <i>The Seven Continents</i> (Rookie Read-About Geography) (Wil Mara) (Read Aloud/Independent) <p><u>ART, MUSIC AND MEDIA</u> Art</p> <p>Africa</p> <ul style="list-style-type: none"> • J.H. Pierneef, <i>Trees in Woodland Landscape</i> (date unknown) • <i>The Linton Panel</i> (eighteenth or nineteenth century) <p>Asia</p> <ul style="list-style-type: none"> • Ando Hiroshige, panel from <i>Famous views of 53 stations of the Tōkaidō Road</i> (1855) • Guo Xi, <i>Early Spring</i> (1072) <p>Australia</p> <ul style="list-style-type: none"> • Emily Kam Kngwarreye, <i>Earth’s Creation</i> (1994) Emily Kam Kngwarreye, <i>The Alhalkere Suite</i> (1994) 	<p><u>ART, SPEAKING AND LISTENING</u> View the Mondrian. Share the title and ask what clues it provides about the painting’s subject. Ask the students what they notice first in this work and what place they think this might be. (“What do you see that makes it look like this place?”) Ask whether the place looks busy or slow and how the artist made it appear that way. Compare this work to another painting (e.g., the Kngwarreye), noticing similarities and differences and focusing on the idea of both place and painting style. Document responses on a chart. (SL.K.1, SL.K.3, SL.K.4)</p> <p><u>ART, VOCABULARY</u> View the Bierstadt and Guo Xi paintings. Note that they were painted eight hundred years apart and on opposite sides of the world. Ask the students to describe what they see. Note similarities (e.g., the monumentality of both works) and differences (e.g., different color palettes). This is an opportunity to extend the idea of comparing and contrasting the settings in stories to comparing and contrasting the settings in paintings. (SL.K.2)</p> <p><u>READING LITERATURE, NARRATIVE WRITING, VOCABULARY</u> The literature in this unit is conducive to storytelling. Pair students so that they can practice retelling a favorite story from this unit. Ask them, “Using illustrations and writing, retell _____ . Be sure to focus on the beginning, middle, and end of the story.” Introduce the concept of major events, and ask them to focus</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p>Europe</p> <ul style="list-style-type: none"> • John Constable, <i>The Hay Wain</i> (1821) • Paul Cézanne, <i>Straße vor dem Gebirge</i> • <i>Sainte-Victoire</i> (1898-1902) <p>North America</p> <ul style="list-style-type: none"> • Albert Bierstadt, <i>Valley of the Yosemite</i> (1864) Piet Mondrian, <i>Broadway Boogie Woogie</i> (1942-1943) <p>Film</p> <ul style="list-style-type: none"> • Jon Stone, dir., <i>Big Bird in China</i> (1983) • Luc Jacquet, dir., <i>March of the Penguins</i> (2005) <p>Music</p> <ul style="list-style-type: none"> • Mary F. Higuchi (compiled by), “Geography Songs on the Continents” (2000) (Read Along) • “London Bridge is Falling Down” Tinkerbell Records), (Read Along) • “It’s a Small World” (Walt Disney), (Read Along) 	<p>on major events and the most important details. To make the activity more challenging, after retelling the story, ask if they can retell a similar story with a completely different setting and character. For example, they may retell <i>The Story of Ferdinand</i>. How would the story be different if it took place in South America? Which animal would be the main character? Extend this activity by doing a class write: “Write a new version of <i>The Story of Ferdinand</i>. Be sure to change the characters and the setting. Illustrate the new story to create a class book.” As students volunteer words for creating this story, encourage them to provide letters for sounds as you write. (RL.K.2, W.K.3, W.K.7 L.K.2d)</p> <p><u>READING LITERATURE, SPEAKING AND LISTENING, PERFORMANCE</u></p> <p>After reading two books, <i>Little Red Riding Hood</i> and <i>Lon Po Po</i>, discuss how the two stories are the same and how they are different. Generate ideas from among the children through writing, drawing, or acting out parts of each story. (RL.K.9, RL.K.10)</p>

Curriculum Map – Ware Public Schools – English Language Arts: Kindergarten

Wonders of Nature: Plants, Bugs, and Frogs

Unit 6 - Number of Weeks: 6 - May-June

Essential Question: *How does nature inspire us as readers, writers, and artists?*

Terminology: cause, creative process, different, effect, explanatory writing, revision, similar

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.K.10: Actively engage in group reading activities with purpose and understanding.</p> <p>RI.K.9: With prompting and support, identify basic similarities in and differences between two texts on the same topic (e.g., in illustrations, descriptions, or procedures).</p> <p>RI.K.8: With prompting and support, identify the reasons an author gives to support points in a</p>	<p>ANCHOR TEXTS:</p> <p>Picture Books (Read Aloud)</p> <ul style="list-style-type: none"> • <i>Days with Frog and Toad</i> (Arnold Lobel) (EA) (320L) • <i>The Carrot Seed</i> (Ruth Krauss and Crockett Johnson) (AD230L) • <i>The Tiny Seed</i> (The World of Eric Carle) (Eric Carle) 400L) • <i>A Tree is Nice</i> (Janice May Udry and Marc Simont) (420L) • <i>Time of Wonder</i> (Robert McCloskey) (940L) • <i>One Morning in Maine</i> (Robert McCloskey) (AD830L) • <i>Jack and the Beanstalk</i> (Steven Kellogg) (AD660L) • <i>Kate and the Beanstalk</i> (Mary Pope 	<ol style="list-style-type: none"> 1. DRA 2. DIBELS 3. GRADE <p><u>CLASS DISCUSSION / READING / INFORMATIONAL TEXT</u></p> <p>Create a cause-and-effect table (see below) to record your class work. Read a book such as <i>Earth Day</i> (Trudi Strain Trueit). As you read, encourage the students to think about why we need “Earth Day” and how celebrating this special day helps the earth. Build in personal accountability by asking students to draw, write, dictate, or act out their ideas before adding them to the chart. (RI.K.8, RI.K.10, SL.K.6)</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>text.</p> <p>RF.K.4: Read emergent-reader texts with purpose and understanding.</p> <p>W.K.6: With guidance and support from adults, explore a variety of digital tools to produce and publish writing, including in collaboration with peers.</p> <p>L.K.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on Kindergarten reading and content. (emphasis original)</p> <p>L.K.4 (b): Use the most frequently occurring inflections and affixes (e.g., -ed, -s, re-, un-, pre-, -ful, -less) as a clue to the meaning of an unknown word.</p>	<p>Osborne and Giselle Potter) (AD440L)</p> <ul style="list-style-type: none"> • <i>There was an Old Lady Who Swallowed a Fly</i> (Simms Taback) • <i>Fireflies</i> (Julie Brinckloe) (AD630L) • <i>The Very Lonely Firefly</i> (Eric Carle) (AD530L) • <i>The Grouchy Ladybug</i> (Eric Carle) (560L) • <i>The Very Quiet Cricket</i> (Eric Carle) (AD430L) • <i>The Very Clumsy Click Beetle</i> (Eric Carle)(AD210L) • <i>It's Earth Day</i> (Mercer Mayer) (AD540L) <p>Picture Books (Read Aloud / Independent)</p> <ul style="list-style-type: none"> • <i>Hi! Fly Guy</i> (Tedd Arnold) (E) (280L) <p>Poems (Read Aloud)</p> <ul style="list-style-type: none"> • “Two Tree Toads” in <i>Orangutan Tongs: Poems to Tangle Your Tongue</i> (Jon Agee) (E) • Selections from <i>Insectlopedia</i> (Douglas Florian) • “Little Black Bug” (Margaret Wise Brown) • “The Caterpillar” in <i>Rossetti: Poems</i> (Christina Rossetti) (EA) • “Trees” (Sarah Coleridge) • <i>Over in the Meadow</i> (John Langstaff and Feodor Rojankovsky) (E) <p>Poems (Read Along)</p> <ul style="list-style-type: none"> • “Wouldn't You?” in <i>You Read to Me, I'll Read to You</i> (John Ciardi) (E) 	<p><u>WRITING / NARRATIVE</u></p> <p>Give students this prompt: Write (draw, dictate) a story about something amazing you have seen in nature. Be sure to include the name of what you saw (e.g., a firefly), the setting (e.g., a dark night in June, in my yard), and two events that happened (e.g., I chased it and caught it). Tell about how you reacted to the events (e.g., I screamed because I had a bug in my hand and didn't know what to do with it!) (W.K.3, SL.K.4, L.K.2d)</p> <p><u>WRITING / REVISION</u></p> <p>Claude Monet painted water lilies over and over again. Tell the students to look at his paintings to see how they changed with the shifting light in his garden. Display the three paintings in chronological order, but spend time on the first one before showing the next one. Ask the students if they think he was doing the same painting over and over again or if he was painting it differently each time. Ask them what changed. Relate this idea to the revision process when writing stories. Hand back the nature stories (see Writing / Narrative) and ask the students to try writing them again, but to make them a little different this time by adding new details. Publish the writing in a digital format by scanning the student work and inserting it into a Power Point presentation. Students will present the work to parents as a culminating writing activity for the year. (W.K.5, W.K.6)</p> <p><u>WRITING / LITERARY / INFORMATIONAL</u></p> <p>After reading a chapter from <i>Days with Frog and</i></p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p>Nursery Rhymes (Read Along)</p> <ul style="list-style-type: none"> • “Mary, Mary Quite Contrary” • “Ladybug, Ladybug” <p>Songs (Sing Along)</p> <ul style="list-style-type: none"> • “The Ants Go Marching One by One” • “Itsy Bitsy Spider” <p>Informational Text (Read Aloud)</p> <ul style="list-style-type: none"> • <i>Follow the Water from Brook to Ocean</i> (Arthur Dorros) (E) (600L) • “Our Good Earth” in <i>National Geographic Young Explorer!</i> (April 2009) (EA) • <i>The Reasons for Seasons</i> (Gail Gibbons) (EA) (AD620L) • <i>The Seasons of Arnold’s Apple Tree</i> (Gail Gibbons) (EA)(AD580L) • <i>Red-Eyed Tree Frog</i> (Joy Cowley and Nic Bishop) (AD350L) <p>Informational Text (Read Aloud / Independent)</p> <ul style="list-style-type: none"> • <i>Living Sunlight: How Plants Bring the Earth to Life</i> (Molly Bang and Penny Chisholm) (EA) (AD610L) • <i>A Tree is a Plant</i> (Let’s-Read-and-Find-Out Science) (Clyde Robert Bulla and Stacey Schuett) (E) (AD290L) • <i>From Seed to Pumpkin</i> (Let’s-Read-and-Find-Out Science) (Wendy Pfeffer and James Graham Hale) (E) (640L) • <i>From Tadpole to Frog</i> (Let’s-Read-and-Find-Out Science) (Wendy Pfeffer and Holly Keller) (E Series)(AD520L) • <i>From Caterpillar to Butterfly</i> (Let’s-Read- 	<p><i>Toad</i> (Arnold Lobel) and <i>From Tadpole to Frog</i> (Let’s-Read-and-Find-Out-Science) (Wendy Pfeffer and Holly Keller), lead the following activity with the students: Work together to make a list of the ways the frog in the fictional book (Lobel) was similar to the frog in the non-fictional book. Make a list of how the two frogs are different. Students may be ready to create this list themselves on their own personal graphic organizer. (RL.K.3, RL.K.10, RI.K.10,SL.K.6)</p> <p><u>CLASS DISCUSSION / READING / INFORMATIONAL</u></p> <p>Read a book such as <i>From Tadpole to Frog</i> (Let’s-Read-and-Find-Out-Science) (Wendy Pfeffer and Holly Keller) and then read <i>Red-Eyed Tree Frog</i>. (These books are both non-fictional books and they both talk about “toads.”) Ask what the students noticed about how these books were the same and how they were different. (RI.K.9, RI.K.10, SL.K.6)</p> <p><u>WRITING / EXPLANATORY</u></p> <p>After reading an informational text detailing a process, such as the life cycle of a butterfly or frog, have the students create a four page booklet showing the stages of growth in illustrations. Have them do so in complete sentences, as they are able. (W.K.2)</p> <p><u>VOCABULARY / DRAMA</u></p> <p>Create a word bank for “Ways Animals Move” (e.g., dart, fly, hop, and swim). Use these verbs to teach the -ed, -s, and -ing suffixes. Act out the words, adding adverbs to make the actions</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p>and-Find-Out Science) (Deborah Heiligman and Bari Weissman) (E Series) (AD520L)</p> <ul style="list-style-type: none"> • <i>How a Seed Grows</i> (Let’s-Read-and-Find-Out Science) (Helene J. Jordan and Loretta Krupinski) (E Series) (AD400L) • <i>Frogs and Toads and Tadpoles, Too!</i> (Rookie Read-About Science) (Allan Fowler) • <i>From Seed to Plant</i> (Rookie Read-About Science) (Allan Fowler) (550L) • <i>Taking Root</i> (Rookie Read-About Science) (Allan Fowler) • <i>Inside an Ant Colony</i> (Rookie Read-About Science) (Allan Fowler) (550L) • <i>Maple Trees</i> (Rookie Read-About Science) (Allan Fowler) (600L) • <i>Pine Trees</i> (Rookie Read-About Science) (Allan Fowler)(620L) • <i>Cactuses</i> (Rookie Read-About Science) (Allan Fowler)(440L) • <i>It Could Still Be a Flower</i> (Rookie Read-About Science) (Allan Fowler) • <i>Plants That Eat Animals</i> (Rookie Read-About Science) (Allan Fowler) • <i>It’s a Good Thing There are Insects</i> (Rookie Read-About Science) (Allan Fowler) (AD520L) • <i>Spiders Are Not Insects</i> (Rookie Read-About Science) (Allan Fowler) (550L) • <i>Earth Day</i> (Rookie Read-About Holidays) (Trudi Strain Trueit) (710L) 	<p>opposite in speed like “hopping slowly” or “hopping fast.” (L.K.4b, L.K.5b)</p> <p><u>READING / FLUENCY / INFORMATIONAL</u></p> <p>Since students are reading, introduce them to the easy science texts in this unit. Spend time having the students read the books aloud with partners or alone. (RF.K.4)</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p>Art</p> <ol style="list-style-type: none"> 1. Claude Monet, <i>Water Lilies (The Clouds)</i> (1903) 2. Claude Monet, <i>Water Lilies</i> (1906) 3. Claude Monet, <i>Water Lilies</i> (1916-1923) <p>Books (art-related)</p> <ol style="list-style-type: none"> 1. <i>The Magical Garden of Claude Monet</i> (Laurence Anholt) 2. <i>A Blue Butterfly</i> (Bijou LeTord) <p>Media</p> <ol style="list-style-type: none"> 1. <i>Linnea in Monet's Garden</i> (1999) 	

Unit 1

Halfway Down

by A. A. Milne

Halfway down the stairs
is a stair
where i sit.
there isn't any
other stair
quite like
it.
i'm not at the bottom,
i'm not at the top;
so this is the stair
where
I always
stop.

Halfway up the stairs
Isn't up
And it isn't down.
It isn't in the nursery,
It isn't in town.
And all sorts of funny thoughts
Run round my head.
It isn't really
Anywhere!
It's somewhere else
Instead!

Singing Time

By Rose Fyleman

I wake in the morning early,
And always, the very first thing,
I poke my head and I sit up in bed
And I sing and I sing and I sing.

Mary Had a Little Lamb

By Sarah Josepha Hale

Mary had a little lamb,
Its fleece was white as snow,
And every where that Mary went
The lamb was sure to go;
He followed her to school one day-
That was against the rule,
It made the children laugh and play
To see a lamb at school

And so the Teacher turned him out,
But still he lingered near,
And waited patiently about,
Till Mary did appear.
And then he ran to her and laid
His head upon her arm,
As if he said-"I'm not afraid,
You'll shield me from all harm."
"What makes the lamb love Mary so,"
The little children cry;
"O, Mary loves the lamb you know,"
The Teacher did reply,
"And you each gentle animal
In confidence may bind,
And make them follow at your call,
If you are always *kind*."

Time to Rise

By Robert Louis Stevenson

A birdie with a yellow bill
Hopped upon my window sill,
Cocked his shining eye and said:
"Ain't you 'shamed, you sleepy-head!"

Twinkle, Twinkle, Little Star

By Ann and Jane Taylor

Twinkle, twinkle, little star,
How I wonder what you are!
Up above the world so high,
Like a diamond in the sky.

When the blazing sun is gone,
When he nothing shines upon,
Then you show your little light,
Twinkle, twinkle, all the night.

Then the traveler in the dark
Thanks you for your tiny spark,
How could he see where to go,
If you did not twinkle so?

In the dark blue sky you keep,
Often through my curtains peep
For you never shut your eye,
Till the sun is in the sky.

As your bright and tiny spark
Lights the traveler in the dark,
Though I know not what you are,
Twinkle, twinkle, little star.

Unit 1 Nursery Rhymes

Diddle, Diddle, Dumpling

Diddle, diddle, dumpling, my son John
Went to bed with his stockings on;
One shoe off, and one shoe on,
Diddle, diddle, dumpling, my son John.

Early to Bed

Early to bed,
Early to rise.
Makes a man healthy,
Wealthy and Wise

Georgie Porgie

Georgie Porgie pudding and pie,
Kissed the girls and made them cry
When the boys came out to play,
Georgie Porgie ran away.

Hey Diddle Diddle

Hey diddle diddle, the cat and the fiddle,
The cow jumped over the moon.
The little dog laughed to see such fun
And the dish ran away with the spoon!

Humpty Dumpty

Humpty Dumpty sat on a wall,
Humpty Dumpty had a great fall.
All the King's horses, And all the King's men
Couldn't put Humpty together again!

Jack and Jill

Jack and Jill went up the hill to fetch a pail of water
Jack fell down and broke his crown
And Jill came tumbling after.
Up got Jack, and home did trot
As fast as he could caper
He went to bed and bound his head
With vinegar and brown paper.

Jack Be Nimble

Jack be nimble
Jack be quick
Jack jump over
The candlestick.

Little Bo Peep

Little Bo peep has lost her sheep
And doesn't know where to find them.
Leave them alone and they'll come home,
Bringing their tails behind them.
Little Bo peep fell fast asleep
And dreamt she heard them bleating,
But when she awoke, she found it a joke,
For they were all still fleeing.
Then up she took her little crook
Determined for to find them.
She found them indeed, but it made her heart bleed,
For they left their tails behind them.
It happened one day, as Bo peep did stray
Into a meadow hard by,
There she espied their tails side by side
All hung on a tree to dry.
She heaved a sigh, and wiped her eye,
And over the hillocks went rambling,
And tried what she could,
As a shepherdess should,
To tack again each to its lambkin.

Little Boy Blue

Little Boy Blue come blow your horn,
The sheep's in the meadow the cow's in the corn.
But where's the boy who looks after the sheep?
He's under a haystack fast asleep.
Will you wake him? No, not I - for if I do, he's sure to cry

Little Jack Horner

Little Jack Horner sat in the corner
Eating his Christmas pie,
He put in his thumb and pulled out a plum
And said "What a good boy am I!"

Little Miss Muffet

Little Miss Muffet sat on a tuffet
Eating her curds and whey,
Along came a spider,
Who sat down beside her
And frightened Miss Muffet away

Old Mother Hubbard

Old Mother Hubbard went to the cupboard,
To fetch her poor dog a bone.
But when she got there, her cupboard was bare,
And so the poor dog had none.
She went to the baker's to buy him some bread;
When she got back, the dog was dead.
She went to the undertaker's to buy him a coffin;
When she got back, the dog was a-laughing.
She took him a clean dish to get him some tripe;
When she came back, he was smoking a pipe.
She went to the hatter's to buy him a hat;
When she came back, he was feeding the cat.
She went to the barber's to buy him a wig;
When she came back, he was dancing a jig.
She went to the fruiterer's to buy him some fruit;
When she came back, he was playing the flute.
She went to the tailor's to buy him a coat;
When she came back, he was riding a goat.
She went to the cobbler's to buy him some shoes;
When she came back, he was reading the news.
She went to the seamstress to buy him some linen;
When she came back, the dog was a-spinning.
She went to the hosier's to buy him some hose;
When she came back, he was dressed in his clothes.
The dame made a curtsy, the dog made a bow;
The dame said, "Your servant," the dog said, "Bow-wow."

Pat-a-Cake

Pat-a-cake, pat-a-cake, baker's man.
Bake me a cake as fast as you can;
Pat it and prick it and mark it with "B",
Put it in the oven for baby and me.

Patty cake, patty cake, baker's man.
Bake me a cake as fast as you can;
Roll it up, roll it up;
And throw it in a pan!
Patty cake, patty cake, baker's man.

Ring Around the Rosey

Ring around the rosy
A pocketful of posies
"Ashes, Ashes"
We all fall down!

Ring-a-Ring o'Rosies
A Pocket full of Posies
"A-tishoo! A-tishoo!"
We all fall Down!

Rock-a-bye, Baby

Rock a bye baby on the treetop,
When the wind blows the cradle will rock,
When the bough breaks the cradle will fall,
And down will come baby, cradle and all.

Baby is drowsing cozy and fair
Mother sits near in her rocking chair
Forward and back the cradle she swings
And though baby sleeps he hears what she sings

From the high rooftops down to the sea
No ones' as dear as baby to me
Wee little fingers, eyes wide and bright
Now sound asleep until morning light

Roses Are Red

Lilies are white,
Rosemary's green,
When I am king,
You shall be queen.

Roses are red,
Violets are blue,
Sugar is sweet
And so are you.

Simple Simon

Simple Simon met a pieman going to the fair;
Said Simple Simon to the pieman "Let me taste your ware"
Said the pieman to Simple Simon "Show me first your penny"
Said Simple Simon to the pieman "Sir, I have not any!"

Simple Simon went a-fishing for to catch a whale;
All the water he had got was in his mother's pail.
Simple Simon went to look if plums grew on a thistle;
He pricked his fingers very much which made poor Simon whistle.
He went for water in a sieve but soon it all fell through;
And now poor Simple Simon bids you all "adieu"

Star Light, Star Bright

Star Light Star bright,
The first star I see tonight,
I wish I may, I wish I might,
Have the wish I wish tonight.

Unit 2

Three Little Kittens

By Eliza Lee Follen

Three little kittens lost their mittens;
And they began to cry,
O mother dear,
We very much fear
That we have lost our mittens.
Lost your mittens!
You naughty kittens
Then you shall have no pie
Mee-ow, mee-ow, mee-ow.
No, you shall have no pie
Mee-ow, mee-ow, mee-ow.

The three little kittens found their mittens,
And they began to cry,
O mother dear,
See here, see here;
See, we have found our mittens.
Put on your mittens,
You silly kittens,
And you may have some pie
Purr-r, purr-r, purr-r,
O, let us have the pie,
Purr-r, purr-r, purr-r.

The three little kittens put on their mittens,
And soon ate up the pie;
O mother dear,
We greatly fear
That we have soil'd our mittens.
Soiled your mittens!
You naughty kittens!
Then they began to sigh,
Mee-ow, mee-ow, mee-ow.
Then they began to sigh,
Mee-ow, mee-ow, mee-ow.

The three little kittens washed their mittens,
And hung them out to dry;
O mother dear,
Do not you hear,
That we have washed our mittens?
Washed your mittens!
O, you're good kittens.
But I smell a rat close by:
Hush! hush! mee-ow, mee-ow.
We smell a rat close by,
Mee-ow, mee-ow, mee-ow.

Zin! Zin! Zin! A Violin

By Lloyd Moss and Marjorie Priceman

A book

Mix a Pancake

By Christina Rossetti

Mix a pancake,
Stir a pancake,
Pop it in the pan;
Fry the pancake,
Toss the pancake, -
Catch it if you can.

Unit 2 Nursery Rhymes

Three Blind Mice

Three blind mice, three blind mice,
See how they run, see how they run,
They all ran after the farmer's wife,
Who cut off their tails with a carving knife,
Did you ever see such a thing in your life,
As three blind mice?

One, Two, Buckle My Shoe

One two buckle my shoe
Three, four, knock at the door
Five, six, pick-up sticks
Seven, eight, lay them straight
Nine, ten, a big fat hen
Eleven, twelve, dig and delve
Thirteen, fourteen, maids a-courting
Fifteen, sixteen, maids in the kitchen
Seventeen, eighteen, maids in waiting
Nineteen, twenty, my plates empty

A Diller, A Dollar

A diller, a dollar,
A ten o'clock scholar,
What makes you come so soon?
You used to come at ten o'clock,
And now you come at noon.

Hot Cross Buns

Hot cross buns! Hot cross buns!
One a penny two a penny - Hot cross buns
If you have no daughters, give them to your sons
One a penny two a penny - Hot cross buns

Hickory, Dickory, Dock

Hickory Dickory Dock,
The mouse ran up the clock.
The clock struck one,
The mouse ran down!
Hickory Dickory Dock.

Hickory Dickory Dock,
The cat ran round the clock,
The clock struck seven 7,
She wanted to get 'em,
Hickory Dickory Dock!

Hickory Dickory Dock,
The bird looked at the clock,
The clock struck two 2,
Away she flew,
Hickory Dickory Dock

Hickory Dickory Dock,
The horse jumped over the clock,
The clock struck eight 8,
He ate some cake,
Hickory Dickory Dock!

Hickory Dickory Dock,
The dog barked at the clock,
The clock struck three 3,
Fiddle-de-dee,
Hickory Dickory Dock!

Hickory Dickory Dock,
The cow danced on the clock,
The clock struck nine 9,
She felt so fine,
Hickory Dickory Dock!

Hickory Dickory Dock,
The bear slept by the clock,
The clock struck four 4,
He ran out the door,
Hickory Dickory Dock!

Hickory Dickory Dock,
The pig oinked at the clock,
The clock struck ten 10,
She did it again,
Hickory Dickory Dock!

Hickory Dickory Dock,
The bee buzzed round the clock,
The clock struck five 5,
She went to her hive,
Hickory Dickory Dock!

Hickory Dickory Dock,
The duck quacked at the clock
The clock struck eleven 11,
The duck said 'oh heavens!'
Hickory Dickory Dock!

Hickory Dickory Dock,
The hen pecked at the clock,
The clock struck six 6,
Oh, fiddle-sticks,
Hickory Dickory Dock!

Hickory Dickory Dock,
The mouse ran up the clock
The clock struck noon
He's here too soon!
Hickory Dickory Dock!

Old King Cole

Old King Cole
Was a merry old soul,
And a merry old soul was he;
He called for his pipe,
And he called for his bowl,
And he called for his fiddlers three!
And every fiddler, he had a fine fiddle,
And a very fine fiddle had he.
"Twee tweedle dee, tweedle dee," went the fiddlers.
Oh, there's none so rare
As can compare
With King Cole and his fiddlers three.

Baa, Baa, Black Sheep

Baa, Baa, black sheep,
have you any wool?
Yes sir, yes sir -
three bags full:

One for the master,
one for the dame,
And one for the little boy
that lives down the lane.

Baa, Baa, black sheep,
have you any wool?
Yes sir, yes sir -
three bags full.

Baa, Baa, white sheep,
have you any wool?
Yes sir, yes sir -
three bags full:

One for the master,
one for the dame,
And one for the little boy
that lives down the lane.

Baa, Baa, white sheep,
have you any wool?
Yes sir, yes sir -
three bags full.

Baa, Baa, striped sheep,
have you any wool?
No sir, no sir -
No bags full:

None for the master,
none for the dame,
And none for the little boy
that lives down the lane.

Striped sheep, why sheep,
have you no more wool?
Oh sir, because sir -
pause I'm a zebra!

This Little Pig Went to Market

This little piggy went to market,
This little piggy stayed at home,
This little piggy had roast beef,
This little piggy had none.
And this little piggy went...
"Wee wee wee" all the way home...

Unit 3

Us Two

By A. A. Milne

Wherever I am, there's always Pooh,
There's always Pooh and Me.
Whatever I do, he wants to do,
"Where are you going today?" says Pooh:
"Well, that's very odd 'cos I was too.
Let's go together," says Pooh, says he.
"Let's go together," says Pooh.
"What's twice eleven?" I said to Pooh.
("Twice what?" said Pooh to Me.)
"I think it ought to be twenty-two."
"Just what I think myself," said Pooh.
"It wasn't an easy sum to do,
But that's what it is," said Pooh, said he.
"That's what it is," said Pooh.
"Let's look for dragons," I said to Pooh.
"Yes, let's," said Pooh to Me.
We crossed the river and found a few-
"Yes, those are dragons all right," said Pooh.
"As soon as I saw their beaks I knew.
That's what they are," said Pooh, said he.
"That's what they are," said Pooh.
"Let's frighten the dragons," I said to Pooh.
"That's right," said Pooh to Me.
"I'm not afraid," I said to Pooh,
And I held his paw and I shouted "Shoo!
Silly old dragons!"- and off they flew.
"I wasn't afraid," said Pooh, said he,
"I'm never afraid with you."
So wherever I am, there's always Pooh,
There's always Pooh and Me.
"What would I do?" I said to Pooh,
"If it wasn't for you," and Pooh said: "True,
It isn't much fun for One, but Two,
Can stick together, says Pooh, says he. "That's how it is," says Pooh.

The Swing

By Robert Louis Stevenson

How do you like to go up in a swing,
Up in the air so blue?
Oh, I do think it the pleasantest thing
Ever a child can do!
Up in the air and over the wall,
Till I can see so wide,
River and trees and cattle and all
Over the countryside--
Till I look down on the garden green,
Down on the roof so brown--
Up in the air I go flying again,
Up in the air and down!

Unit 4

Celebration

By Alonzo Lopez

I shall dance tonight.
When the dusk comes crawling,
There will be dancing
and feasting.
I shall dance with the others
in circles, in leaps, in stomps.
Laughter and talk
Will weave into the night,
Among the fires
of my people.
Games will be played
And I shall be a part of it.

I Am America

By Charles R. Smith

A book

Thanksgiving Day

By Lydia Maria Child

Over the river, and through the wood,
To grandfather's house we go;
The horse knows the way
To carry the sleigh
Through the white and drifted snow.
Over the river, and through the wood—
Oh, how the wind does blow!
It stings the toes
And bites the nose
As over the ground we go.
Over the river, and through the wood,
To have a first-rate play.
Hear the bells ring
"Ting-a-ling-ding",
Hurrah for Thanksgiving Day!
Over the river, and through the wood
Trot fast, my dapple-gray!
Spring over the ground,
Like a hunting-hound!
For this is Thanksgiving Day.
Over the river, and through the wood,
And straight through the barn-yard gate.
We seem to go
Extremely slow,—
It is so hard to wait!
Over the river and through the wood—
Now grandmother's cap I spy!
Hurrah for the fun!
Is the pudding done?
Hurrah for the pumpkin-pie!

Unit 5

Unit 6

Two Tree Toads

By Jon Agee

A three-toed tree toad tried to tie
A two-toed tree toad's shoe.
But tying two-toed shoes is hard
For three-toed toads to do,
Since three-toed shoes each have three toes,
And two-toed shoes have two.

"Please tie my two-toed tree toad shoe!"
The two-toed tree toad cried.
"I tried my best. Now I must go,"
The three-toed tree toad sighed.
The two-toed tree toad's two-toed shoe,
Alas, remained untied.

Insectlopedia

By Douglas Florian

A book

Little Black Bug

By Margaret Wise Brown

Little black bug,
Little black bug
Where have you been?
I've been under the rug,
Said little black bug.
Bug-ug-ug-ug.

Little green fly,
Little green fly,
Where have you been?
I've been way up high,
Said little green fly.
Bzzzzzzzzzzzzzzzzzzzzzz.

Little old mouse,
Little old mouse,
Where have you been?
I've been all through the house
Said little old mouse.
Squeak-eak-eak-eak-eak.

The Caterpillar

By Christina Rossetti

Brown and furry
Caterpillar in a hurry,
Take your walk
To the shady leaf, or stalk,
Or what not,
Which may be the chosen spot.
No toad spy you,
Hovering bird of prey pass by you;
Spin and die,
To live again a butterfly.

Trees

By Sarah Coleridge

The Oak is called the king of trees,
The Aspen quivers in the breeze,
The Poplar grows up straight and tall,
The Peach tree spreads along the wall,
The Sycamore gives pleasant shade,
The Willow droops in watery glade,
The Fir tree useful in timber gives,
The Beech amid the forest lives.

Over in the Meadow

By John Langstaff and Feodor Rojankovsky

A book

Wouldn't you

By John Ciardi

If I
Could go
As high
And low
As the wind
As the wind
As the wind
Can blow—
I'd go!

Unit 6 Nursery Rhymes

Mary, Mary Quite Contrary

Mary, Mary, quite contrary
How does your garden grow?
With silver bells and cockleshells
And pretty maids all in a row.

Ladybug, Ladybug

Ladybug! Ladybug!
Fly away home.
Your house is on fire.
And your children all gone.

All except one,
And that's little Ann,
For she crept under
The frying pan.

Grade K Suggested Objectives

Unit 1

- Recognize the difference between a storybook and a poem.
- Understand that poems (poetry) are written by poets and that they often rhyme.
- Distinguish between a verse (stanza) and a line in a poem.
- Identify the author and illustrator of a storybook and of an informational book.
- Ask questions about unknown words in a text.
- Understand the organization and basic features of print.
- Identify the front cover, back cover, and title page of a book; follow the words from left to right, top to bottom, and page by page.
- Understand that words are separated by spaces in print.
- Use a combination of drawing, dictating, or writing to share an opinion.
- Listen to others and take turns speaking while discussing favorite rhymes.
- Expand vocabulary by sorting objects (e.g., by color, noticing colorful places in school and describing objects with “color” adjectives).

Unit 2

- Name the author and illustrator of both the fictional and informational texts in this unit.
- Orally retell familiar stories, including details and events at the beginning, middle, and end.
- Recite and produce rhyming words from nursery rhymes and rhyming texts.
- Use a combination of writing, drawing, and dictating to retell stories with a beginning, middle, and end.
- Distinguish shades of meaning among simple adjectives.
- Recognize the importance of sequence in storytelling, informational and fictional counting books, and nursery rhymes.
- Appreciate the difference between an original story and other versions of the same story.

Unit 3

- Use the words who, what, where, when, and why to explore informational texts.
- Ask questions about unknown words in both fictional and informational texts.
- Locate basic information in a nonfiction text.
- Identify characters, settings, and key events in a story.
- Compare and contrast the adventures of one character in a collection of stories.
- Compare and contrast the adventures of different characters in different books through the use of a graphic organizer.
- Understand the difference between real (nonfiction) and imagined (fiction) explorations.
- Use a combination of drawing, dictating, or writing to compose an informative text.
- Name and identify periods, question marks, and exclamation points.
- Understand and correctly use the prepositions to/from, on/off, and in/out.

Unit 4

- Describe the connection between two events or ideas in a text.
- Recognize cause and effect relationships (e.g., the contributions of Martin Luther King Jr. and the holiday celebrating his life).
- Review characters, setting, and key events in fictional stories when retelling them.
- Answer questions about unknown words, details, and events in both fiction and informational texts.
- Gather information from text sources and experiences to answer questions about a given topic (e.g., about holidays).
- Use a combination of drawing, dictating, and writing to compose an informative text on a given topic (e.g., about holidays).
- Ask questions to get information, to seek help, or to clarify something that is not understood.
- Produce and expand complete sentences in shared writing about a given topic (e.g., symbols in America).
- Identify new meanings for familiar words and apply them accurately (e.g., march—verb, March—month, march—musical piece).
- Use newly learned words in conversation (e.g., new words related to celebrations and symbols).

Unit 5

- Describe the connection between the settings of fictional works and informational books about the same place.
- Learn about the similarities and differences between fictional and informational texts on the same topic.
- Compare and contrast characters' adventures that are set in different continents.
- Use a combination of drawing, dictating, and writing to offer an opinion (e.g., about a continent to visit); include details that explain/support the opinion.
- Demonstrate understanding of common verbs and adjectives by relating them to their opposites (e.g., in the context of describing places).

Unit 6

- Articulate cause-and-effect relationships (e.g., as they occur in the natural world).
- Recognize the basic similarities and differences between two texts on the same topic (e.g., when both are informational or when one is fiction and one nonfiction).
- Read emergent-reader texts with purpose and understanding.
- Write, draw, or dictate a narrative (e.g., describing something that happened in nature and a subsequent reaction).
- Relate the idea of writing revision to a visual artist's creative process (i.e., continuously improving the work).
- Use common affixes as clues to the meaning of an unknown word.

B Kindergarten ELA Pacing Guide Aligned With The Common Core

Six Week Units	Common Core Standards	Houghton Mifflin Phonics	Houghton Mifflin Spelling/High Frequency Words	Houghton Mifflin Grammar	Writing
First 6 Weeks	RF.K.1(a-d) RF.K.2.(a, d) W.K.1 W.K.3 W.K.5 SL.K.1(a, b) SL.K.2 SL.K.4 SL.K.6 L.K.1(a, b, d, f) L.K.2(a) L.K.5(a-c)	<u>Theme: Welcome to K</u> Wk 1 – rhyming words Wk 2 – rhyming words <u>Theme 1: Look at Us!</u> Wk 1 – rhyming words Wk 2 – beginning sounds Wk 3 – beginning sounds	<u>Theme: Welcome to K</u> Wk 1 – preview letters A-E; letter matching Wk 2 – preview letters F-J; letter matching <u>Theme 1: Look at Us!</u> Wk 1 – preview letters K-O; letter matching Wk 2 – preview letters P-T; letter matching Wk 3 - preview letters U-Z; letter matching	<u>Theme: Welcome to K</u> Wk 1 – environmental print Wk 2 – environmental print <u>Theme 1: Look at Us!</u> Wk 1 – directionality: left to right; size words Wk 2 – directionality: top to bottom; naming words Wk 3 - directionality: left to right; top to bottom; describing words	Shared/Interactive Writing Oral Language Development /Storytelling Launching Writing Workshop: Routines and Procedures

<p>Second 6 Weeks</p>	<p>RF.K.1(a-d) RF.K.2(d) RF.K.3(a, c, d) RF.K.4 W.K.3 W.K.5 SL.K.1(a-b) SL.K.2 SL.K.3 SL.K.4 SL.K.5 SL.K.6 L.K.1(a-f) L.K.2(a-d) L.K.5(a-c) L.K.6</p>	<p><u>Theme 2: Colors All Around</u> Wk 1 – beginning sounds; words in oral sentence; beginning sound /s/; initial consonant: S, s Wk 2 – beginning sounds; words in oral sentences; beginning sound /m/; initial consonant: M, m Wk 3 – beginning sounds; words in oral sentences; beginning sound /r/; initial consonant: R, r</p> <p><u>Theme 3: We’re a Family</u> Wk 1 – blending and segmenting onset and rime; beginning sound /t/; initial consonant: T, t Wk 2 – blending and segmenting onset and rime; beginning sound /b/; initial consonant: B, b Wk 3 - blending and segmenting onset and rime; beginning sound /n/; initial consonant: N, n</p>	<p><u>Theme 2: Colors All Around</u> Wk 1 – l, color words Wk 2 – see, color words Wk 3 – review l, see, color words</p> <p><u>Theme 3: We’re a Family</u> Wk 1 – my, family words Wk 2 – like, family words Wk 3 – review my, like, family words</p>	<p><u>Theme 2: Colors All Around</u> Wk 1 – capitalize first word in sentence; end punctuation; describing words Wk 2 – capitalize first word in sentence; end punctuation; exact naming words Wk 3 – capitalize first word in sentence; end punctuation; singular and plural words; plural names</p> <p><u>Theme 3: We’re a Family</u> Wk 1 - return sweep; capitalize first word in sentence; end punctuation; movement words; using family words Wk 2 – capitalize first word in sentence; end punctuation; return sweep; using exact naming words; building sentences Wk 3 – capitalize first word in sentence; end punctuation; return sweep; using action words; using order words; building sentences</p>	<p>Shared/Interactive Writing</p> <p>Reinforcing Writing Workshop: Routines and Procedures</p> <p>Personal Narrative: Labeling; Writing a Sentence</p>
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<p>Third 6 Weeks</p>	<p>RF.K.1(a-d) RF.K.2(c, d) RF.K.3(a-d) RF.K.4 W.K.2 W.K.3 W.K.5 SL.K.1(a-b) SL.K.2 SL.K.3 SL.K.4 SL.K.5 SL.K.6 L.K.1(a-f) L.K.2(a-d) L.K.4(a-b) L.K.5(a-d) L.K.6</p>	<p><u>Theme 4: Friends Together</u> Wk 1 – blending and segmenting onset and rime; blending phonemes; beginning sound /h/; initial consonant: H, h; short a Wk 2 – blending and segmenting onset and rime; blending phonemes; beginning sound /v/; initial consonant: V, v; short a Wk 3 - blending and segmenting onset and rime; blending phonemes; beginning sound /k/; initial consonant: C, c; short a</p> <p><u>Theme 5: Let’s Count</u> Wk 1 – blending phonemes; beginning sound /p/; initial consonant: P, p; short a Wk 2 – blending phonemes; beginning sound /g/; initial consonant: G, g; short a Wk 3 – blending phonemes; beginning sound /f/; initial consonant: F, f; short a</p>	<p><u>Theme 4: Friends Together</u> Wk 1 – a, words with short a Wk 2 – to, words with short a Wk 3 – review a, to, words with short a</p> <p><u>Theme 5: Let’s Count</u> Wk 1 – and, words with short a, number words Wk 2 – go, words with short a, number words Wk 3 – review and, go, words with short a, number words</p>	<p><u>Theme 4: Friends Together</u> Wk 1 – word spacing; first letter in a written word; position words; building sentences Wk 2 – word spacing; matching spoken words to print; action words; building sentences Wk 3 – word spacing; action words; building sentences</p> <p><u>Theme 5: Let’s Count</u> Wk 1 – letter/word; first/last letter in a word; describing words; building sentences Wk 2 – letter/word; first/last letter in a word; rhyming words; using naming words; building sentences Wk 3 – match spoken words to print; using describing words; building sentences</p>	<p>Shared/Interactive Writing</p> <p>Personal Narrative: Labeling; Writing a Sentence; Beginning, Middle, and End</p>
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<p>Fourth 6 Weeks</p>	<p>RF.K.1(a-d) RF.K.2(c, d) RF.K.3(a-d) RF.K.4 W.K.1 W.K.2 W.K.3 W.K.5 W.K.7 SL.K.1(a-b) SL.K.2 SL.K.3 SL.K.4 SL.K.5 SL.K.6 L.K.1(a-f) L.K.2(a-d) L.K.4(a-b) L.K.5(a-d) L.K.6</p>	<p><u>Theme 6: Sunshine and Raindrops</u> Wk 1 – blending and segmenting phonemes; beginning sound /l/; initial consonant: L, l; short i Wk 2 – blending and segmenting phonemes; beginning sound /k/; initial consonant: K, k; short i Wk 3 – blending and segmenting phonemes; beginning sound /kw/; initial consonant: Q, q; short i</p> <p><u>Theme 7: Wheels Go Around</u> Wk 1 – blending and segmenting phonemes; beginning sound /d/; initial consonant: D, d; short i Wk 2 – blending and segmenting phonemes; beginning sound /z/; initial consonant: Z, z; short i Wk 3 – blending and segmenting phonemes; beginning sounds review /d/, /z/; initial consonants: D, d and Z, z; short i</p>	<p><u>Theme 6: Sunshine and Raindrops</u> Wk 1 – is, words with short i Wk 2 – here, words with short i or a Wk 3 – review is, here, words with short i or a</p> <p><u>Theme 7: Wheels Go Around</u> Wk 1 – for, words with short i or a Wk 2 – have, words with short i or a Wk 3 – review for, have, words with short i or a</p>	<p><u>Theme 6: Sunshine and Raindrops</u> Wk 1 – question mark; word spacing; using describing words; building sentences Wk 2 – quotation marks; end punctuation; using weather action words; building sentences Wk 3 – capitalize first word in sentence; end punctuation; action words; building sentences</p> <p><u>Theme 7: Wheels Go Around</u> Wk 1 – first/last letter in a word; matching words; using opposites; building sentences Wk 2 – matching words; using all capital letters; using position words; building sentences Wk 3 – match spoken words to print; match words; using opposites; words for travel; building sentences</p>	<p>Shared/Interactive Writing</p> <p>Personal Narrative: Beginning, Middle, End</p> <p>Informational: Biography; “How to” Writing</p>
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<p>Fifth 6 Weeks</p>	<p>RL.K.MA.8.A RF.K.1(a-d) RF.K.2(a-e) RF.K.3(a-d) RF.K.4 W.K.1 W.K.2 W.K.3 W.K.5 W.K.5.MA.3.A W.K.7 W.K.8 SL.K.1(a-b) SL.K.2 SL.K.3 SL.K.4 SL.K.5 SL.K.6 L.K.1(a-f) L.K.2(a-d) L.K.4(a-b) L.K.5(a-d) L.K.6</p>	<p><u>Theme 8: Down on the Farm</u> Wk 1 – blending and segmenting phonemes; phoneme substitution; beginning sounds review /t/, /k/, /n/; initial consonants: T, t, K, k, and N, n; short o Wk 2 – blending and segmenting phonemes; phoneme substitution; ending sound /x/; final consonant: X, x; short o Wk 3 - blending and segmenting phonemes; phoneme substitution; beginning sounds review /h/, /f/, /s/; initial consonants: H, h, F, f, and S, s; short o</p> <p><u>Theme 9: Spring is Here</u> Wk 1 – syllables and spoken words; phoneme substitution; beginning sound /w/; initial consonant: W, w; short e Wk 2 – syllables and spoken words; phoneme substitution; beginning sound /y/; initial consonant: Y, y; short e Wk 3 – syllables and spoken words; phoneme substitution; beginning sounds review /w/, /y/</p>	<p><u>Theme 8: Down on the Farm</u> Wk 1 – said, words with short o or i Wk 2 – the, words with short o or i Wk 3 – review said, the, words with short o or i</p> <p><u>Theme 9: Spring is Here</u> Wk 1 – play, words with short e, o, or i Wk 2 – she, words with short e, o, or i Wk 3 – review play, she, words with short e, o, or i</p>	<p><u>Theme 8: Down on the Farm</u> Wk 1 – all capital letters; directionality; return sweep; using naming words; using rhyming words; building sentences Wk 2 – directionality; return sweep; use of all capital letters; using exact naming words; using comparisons; building sentences Wk 3 – recognizing the use of all capital letters; directionality; return sweep; using singular and plural naming words; building sentences</p> <p><u>Theme 9: Spring is Here</u> Wk 1 – letter; words; and sentences; first and last letter in a written word; using action words; building sentences Wk 2 – first and last letter in a word; distinguish between a letter; a word; and a sentence; using rhyming words; building sentences Wk 3 –distinguish letter/word/sentence; first and last letter in a word; using order words; building sentences</p>	<p>Shared/Interactive Writing</p> <p>Poetry: Free Verse</p> <p>Informational: “How to” Writing</p> <p>Personal Narrative: Beginning, Middle, and End; Adding Details; Revising</p>
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<p>Sixth 6 Weeks</p>	<p>RF.K.1(a-d) RF.K.2(a, c-e) RF.K.3(a-d) RF.K.4 W.K.1 W.K.2 W.K.3 W.K.5 W.K.7 SL.K.1(a-b) SL.K.2 SL.K.3 SL.K.4 SL.K.5 SL.K.6 L.K.1(a-f) L.K.2(a-d) L.K.4(a-b) L.K.5(a-d) L.K.6</p>	<p><u>Theme 10: A World of Animals</u> Wk 1 –phoneme substitution (initial and final); beginning sound /j/; initial consonant: J, j; short u Wk 2 – phoneme substitution (initial and final); beginning sounds review /b/, /k/, /l/; initial consonants: B, b, C, c, L, l; short u Wk 3 - phoneme substitution (initial and final); beginning sounds review /d/, /j/, /n/, /w/; initial consonants: D, d, J, j, N, n, W, w; short u</p> <p><u>Review:</u> Wk 1 – review all previously taught phonics skills, short and long vowel sounds Wk 2 – review all previously taught phonics skills, short and long vowel sounds Wk 3 - review all previously taught phonics skills, short and long vowel sounds</p>	<p><u>Theme 10: A World of Animals</u> Wk 1 – are, words with short u or e Wk 2 – he, words with short u or e Wk 3 –review are, he, words with short u or e</p> <p><u>Review:</u> Wk 1 – review all previously taught high frequency words; words with short a, e, i, o, and u Wk 2 – review all previously taught high frequency words; words with short a, e, i, o, and u Wk 3 - review all previously taught high frequency words; words with short a, e, i, o, and u</p>	<p><u>Theme 10: A World of Animals</u> Wk 1 – capital at the beginning of a sentence; using exact naming words; building sentences Wk 2 – end of sentence/end punctuation; using rhyming words; using exact words; building sentences Wk 3 – beginning and end of a sentence; end punctuation; using order words; building sentences</p> <p><u>Review:</u> Wk 1 – concepts of print; naming words; action words; describing words; order words Wk 2 – concepts of print; naming words; action words; describing words; order words Wk 3 - concepts of print; naming words; action words; describing words; order words</p>	<p>Shared/Interactive Writing</p> <p>Personal Narrative: Beginning, Middle, and End; Adding Details; Revising</p> <p>Informational: Animal Report</p> <p>Persuasive Writing: book opinions</p> <p>End of year writing prompt</p>
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Curriculum Map – Ware Public Schools – English Language Arts: Grade 1

Alphabet Books and Children Who Read Them

Unit 1 - Number of Weeks: 6 – September

Essential Question: *Why is it important to ask questions while you are reading?*

Terminology: alphabet books, author, capitalization, illustrator, informational, key details, periods, poems, question marks, questions, research question, shared research, sort, stories, topic

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.1.1: Ask and answer questions about key details and events in a text.</p> <p>RI.1.1: Ask and answer questions about key details in a text.</p> <p>W.1.7: Participate in shared research and writing projects.</p> <p>SL.1.1: Participate in collaborative conversations with</p>	<p>ANCHOR TEXTS:</p> <ul style="list-style-type: none"> • “Read to Me” (Jane Yolen) (Read Aloud) • <i>Tomas and the Library Lady</i> (Pat Mora and Raul Colon) (E) (Read Aloud) (440L) <p>Poems</p> <ul style="list-style-type: none"> • “Books Fall Open” (David McCord) (Read Aloud) 1 • “Books to the Ceiling” (Arnold Lobel) (EA) (Read Aloud) • “Good Books, Good Times!” (Lee Bennett Hopkins) 1 • “How to Eat a Poem” (Eve Merriam) (EA) (Read Aloud) 	<ul style="list-style-type: none"> • DRA • DIBELS • GRADE <p><u>READING LITERATURE, SPEAKING AND LISTENING</u> As you read the book <i>Tomas and the Library Lady</i>, pause periodically and encourage students to ask questions. By using “I wonder” as the beginning of the question, have students predict what is coming next in the story and clarify understanding. Use sticky notes or whiteboards to keep each child engaged in the questioning. (RL.1.1)</p> <p><u>INFORMATIVE WRITING, RESEARCH</u> Using the ABC books as a model, generate some ideas for writing a class ABC book. Work together as a class to come up with potential research questions. Begin by asking questions</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>diverse partners about Grade One topics and texts with peers and adults in small and larger groups.</p> <p>L.1.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p>L.1.1j: Produce and expand complete simple and compound declarative, interrogative, imperative, and exclamatory sentences in response to prompts.</p>	<ul style="list-style-type: none"> • “You Read to Me, I’ll Read to You” (Mary Ann Hoberman and Michael Emberley) 1 <p>Stories</p> <ul style="list-style-type: none"> • <i>A Kiss for Little Bear</i> (Else Holmelund Minarik and Maurice Sendak) (EA) (100L) • <i>Alphabet Mystery</i> (Audrey Wood and Bruce Wood) (Read Aloud) (430L) • <i>Chicka Chicka Boom Boom</i> (Bill Martin, Jr., John Archambault, and Lois Ehlert) (Read Aloud) • <i>Dr. Seuss’s ABC: An Amazing Alphabet Book!</i> (Dr. Seuss) (EA) (Read Aloud) • <i>I Can Read With My Eyes Shut!</i> (Dr. Seuss) (EA) (Read Aloud) (380L) • <i>Little Bear’s Visit</i> (Else Holmelund Minarik and Maurice Sendak) (EA) (290L) • <i>¡Marimba! Animales From A to Z</i> (Pat Mora and Doug Cushman) (EA) (Read Aloud) • <i>Morris Goes to School</i> (Bernard Wiseman) (190L) • <i>Our Library</i> (Eve Bunting and Maggie Smith) (Read Aloud) • <i>The Library</i> (Sarah Stewart and David Small) (Read Aloud) (390L) 	<p>such as, “Is it possible to create an ABC book with Games to Play as our title?” Allow the class to give some ideas (e.g., names, authors, books, plants, insects). After ideas have been shaped into a research question, allow the children to vote on a theme for the class ABC book. Once the theme is chosen, gather information from a variety of texts and digital resources for each letter of the alphabet. Decide on a design for the book. Assign each student a letter in the book. Each page should include an upper and lower case letter, the key word, an illustration, and a sentence using the key word. Be sure to have them follow rules for spelling and punctuating correctly. (SL.1.1, W.1.7, W.1.2, W.1.8, L.1.1 a, L.1.1j, L.1.2b, L.1.2d, L.1.2e, RF.1.1a)</p> <p><u>LANGUAGE MECHANICS, SPEAKING AND LISTENING</u></p> <p>Introduce the writing of declarative and interrogative sentences by focusing on an informational ABC book, such as <i>Eating the Alphabet: Fruits and Vegetables from A to Z</i> (Lois Ehlert). On a chart, write a question such as “What is your favorite fruit?” Teach the students to answer the question with a complete declarative response, such as “My favorite fruit is a strawberry.” Discuss the end punctuation. Continue this activity to teach the expansion of sentences to include details, such as “Strawberries are my favorite fruit because they are juicy, sweet, and delicious.” (L.1.1j, L.1.2b, W.1.5, SL.1.6)</p> <p><u>INFORMATIVE WRITING, LANGUAGE MECHANICS</u></p> <p>Give students this prompt: “Children should eat healthy foods, exercise, and take care of their bodies. Name one way to stay healthy. Supply some facts about the topic you chose and provide closure at the end of your writing.” As students write, watch closely that they focus on just one way to stay healthy and that they compose an essay supported by facts. Encourage students to write complete sentences and to use</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p><u>INFORMATIONAL TEXTS</u> Nonfiction Books</p> <ul style="list-style-type: none"> • <i>26 Letters and 99 Cents</i> (Tana Hoban) (EA) • <i>A Good Night’s Sleep</i> (Rookie Read-About Health) (Sharon Gordon) (Read Aloud) (180L) • <i>Alphabet City</i> (Stephen T. Johnson) • <i>An A to Z Walk in the Park</i> (R.M. Smith) (Read Aloud) • <i>Eating the Alphabet: Fruits & Vegetables from A to Z</i> (Harcourt Brace Big Book) (Lois Ehlert) (Read Aloud) • <i>Exactly the Opposite</i>(Tana Hoban) (EA) • <i>Exercise</i> (Rookie Read-About Health) (Sharon Gordon) (90L) • <i>Germs! Germs! Germs!</i> (Hello Reader Science Level 3) (Bobbi Katz and Steve Bjorkman) (170L) • <i>I Read Signs</i> (Tana Hoban) (E) • <i>I Spy: An Alphabet in Art</i> (Lucy Micklethwait) (Read Aloud) • <i>Look Book</i> (Tana Hoban) (EA) • <i>Museum ABC</i> (New York Metropolitan Museum of Art) (Read Aloud) • <i>School Bus</i> (Donald Crews) 	<p>the correct end punctuation. (W.1.2, L.1.1j, L.1.2b)</p> <p>Reading Informational Text, Speaking and Listening Tell the students that just because books are called “ABC books” does not mean they are always easy to understand. Therefore, to understand them, we have to be willing to ask questions and to think deeply and look for key details. Tell the students that they are going to look at <i>The Graphic Alphabet</i>. Using a document camera for viewing this book would be helpful. On each page, there is a letter, but there is something more going on than just that letter. Look at A. Have the students ask questions about the page and try to answer them (e.g., “Why is the letter A crumbling? Could the letter be a mountain? Is that an avalanche?”). As you go through the book and throughout the unit, introduce the new vocabulary. (RI.1.1, RI.1.7, L.1.1j, SL.1.2)</p> <p><u>READING LITERATURE, READING INFORMATIONAL TEXT, READING POETRY, SPEAKING AND LISTENING</u> Throughout this unit, students read from a variety of texts: stories, poems, and informational texts. When you have a ten-minute block, play “I Spy” with the children (e.g., “I spy an informational book,” “I spy a nonfiction book”). The students then have to guess which book you are looking at in the display of unit books. (RL.1.5, L.1.1)</p> <p><u>READING POETRY, READING FLUENCY, PERFORMANCE</u> The theme of the poetry in this unit is the love of books and language. By visually displaying the poems (i.e., an interactive whiteboard, document camera, overhead projector, or chart paper), students will review sight words and see the way the poem is written (i.e., with lines and stanzas). Using a poem such as “Good Books, Good Times!” (Lee Bennett Hopkins) or</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p>(EA)</p> <ul style="list-style-type: none">• <i>The Graphic Alphabet</i> (David Pelletier) (Read Aloud)• <i>The Hidden Alphabet</i> (Laura Vaccaro Seeger) (Read Aloud)• <i>The Turn-Around, Upside-Down Alphabet Book</i> (Lisa Campbell Ernst) (Read Aloud) (AD1130L) <p><u>ART, MUSIC AND MEDIA</u> Art</p> <ul style="list-style-type: none">• Pieter Bruegel, <i>Children’s Games</i> (1560)	<p>“How to Eat a Poem” (Eve Merriam), encourage the students to read with you repeatedly and to ask questions until they understand the poem. Poetry is easily transformed into choral reading (reciting) by highlighting lines from one punctuation mark to the next, and then assigning groups to read those highlighted sections. (SL.1.2, RF.1.4)</p> <p><u>ART, SPEAKING AND LISTENING</u></p> <p>Look at Children’s Games by Pieter Bruegel. Ask the students to study it closely for a few minutes and write down any questions they have about what they see. When the time is up, have them ask their questions. As the students begin to ask questions aloud, write all of the questions on a chart (e.g., “What are they doing? Is that like a hula hoop? Was this painted a long time ago? . . .”). Talk about the value of asking questions and how we begin to open our minds to think deeply about something. (The painting was done in the sixteenth century, and the artist was perhaps trying to show all of the games he knew. You may want to note the few toys children had—sticks, hoops, etc.) (SL.1.2)</p>

Curriculum Map – Ware Public Schools – English Language Arts: Grade 1

The Amazing Animal World

Unit 2 Number of Weeks: 6 – Oct.-mid Nov.

Essential Question: *How can reading teach us about writing?*

Terminology: categories, context clues, informative/explanatory, lesson, main topic, message, retell and revision

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.1.2: Retell stories, including key details, and demonstrate understanding of the central message or lesson.</p> <p>RI.1.2: Identify the main topic and retell key details of a text.</p> <p>RL.1.5: Explain major differences between books that tell stories and books that give information, drawing on a wide reading of a range of text types.</p> <p>L.1.5: With guidance and</p>	<p>ANCHOR TEXTS:</p> <ul style="list-style-type: none"> • "The Owl and the Pussycat" in <i>The Complete Nonsense of Edward Lear</i> (Edward Lear) (E) (Read Aloud) • <i>Amazing Whales!</i> (Sarah L. Thomson) (E) (Read Aloud) (920L) • <i>Starfish</i> (Let's-Read-and-Find...Science) (Edith Thacher Hurd and Robin Brickman) (E) (AD170L) <p>Poems</p> <ul style="list-style-type: none"> • "Fish" (Mary Ann Hoberman) • "I Know All the Sounds that the Animals Make" in <i>Something Big Has Been Here</i> (Jack Prelutsky) (Read Aloud) 	<ul style="list-style-type: none"> • DRA • DIBELS • GRADE <p><u>READING INFORMATIONAL TEXT, RESEARCH, INFORMATIVE WRITING</u></p> <p>While reading a book such as <i>What Do You Do with a Tail Like This?</i> (Steve Jenkins), make a chart to record the name of each animal (main topic) mentioned. Record key details, such as where the animal lives (i.e., its habitat), what the animal eats (i.e., whether it is an herbivore, carnivore, or omnivore), and an interesting fact (e.g., its method of adaptation) on the chart. Ask students to supply at least one piece of information on a sticky note when you are finished reading. Create and add to similar charts about animal facts as you read to the children and as they read independently. Use these charts to create oral and written sentences about the animals. (RI.1.2, L.1.5b, L.1.1j)</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>support, demonstrate understanding of word relationships and nuances in word meanings.</p> <p>L.1.5(b): Define words by category and by one or more key attributes (e.g., a duck is a bird that swims; a tiger is a large cat with stripes).</p> <p>W.1.2: Write informative/explanatory texts in which they name a topic, supply some facts about the topic, and provide some sense of closure.</p> <p>SL.1.2: Ask and answer questions about key details in a text read-aloud or information presented orally or through other media.</p>	<ul style="list-style-type: none"> • "The Fox's Foray" in <i>The Oxford Nursery Rhyme Book</i> (Anonymous) (E) (Read Aloud) • "The Pasture" in <i>The Poetry of Robert Frost</i> (Robert Frost) (Read Aloud) • "The Purple Cow" in <i>The Burgess Nonsense Book Being a Complete Collection of the Humorous Masterpieces of Gelett Burgess</i> (Gelett Burgess) (Read Aloud) <p>Stories</p> <ul style="list-style-type: none"> • <i>Are You My Mother?</i> (Philip D. Eastman) (E) (80L) • <i>Finn Family Moomintroll</i> (Tove Jansson) (E) (Read Aloud) (AD770L) • <i>Mouse Soup</i> (Arnold Lobel) (EA) <i>Mouse Tales</i> (Arnold Lobel) (EA) (240L) • <i>Uncle Elephant</i> (Arnold Lobel) (EA) (330L) <p><u>INFORMATIONAL TEXTS</u> Nonfiction Books</p> <ul style="list-style-type: none"> • <i>A Nest Full of Eggs</i> (Let's-Read-and-Find...Science) (Priscilla Belz Jenkins and Lizzy Rockwell) (E series) (Read Aloud) (AD630L) • <i>Big Tracks, Little Tracks: Following Animal Prints</i> (Let's- 	<p><u>READING LITERATURE, VOCABULARY</u></p> <p>Read a fictional animal story, such as <i>Are You My Mother?</i> (Philip D. Eastman). Discuss the vocabulary in the story and work on understanding unknown words. Ask the students (if, for example, discussing <i>Are You My Mother?</i>), "What word was funny in the story because of the way it was used?" (Possible answer: "Snort.") Then ask, "How did you know what it meant?" Divide the students into groups of three and have them tell the story to each other, taking turns as each tells a part. Let them know that if they are stuck on a part of the story, you will allow them to use the book to solve the problem. Encourage the students to try to remember as many details as they can for retelling the story because details are what make the story interesting. When they are finished retelling the story, talk about what lesson might be learned from the story and what new words they learned. (L.1.4a, RL.1.2)</p> <p><u>READING LITERATURE, READING COMPREHENSION, SPEAKING AND LISTENING</u></p> <p>Choose a fantasy read-aloud, such as <i>Finn Family Moomintroll</i> (Tove Jansson). Continuing to focus on the retelling of fiction, give the children the opportunity to retell the previous chapters by allowing them to choose an object to prompt the retelling. For example, provide a number of props (e.g., a black hat made of construction paper), and ask students to find the appropriate object when it appears in the story and put it into a "retelling basket." Before each reading time, have the students retell the story using the gathered objects as prompts for remembering characters and events. By the time the book ends, you will have an object for each chapter or key event in the book—and the students will be efficient storytellers. (RL.1.2)</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p>Read-and-Find...Science) (Millicent E. Selsam and Marlene Hill Donnelly) (E series) (AD370L)</p> <ul style="list-style-type: none"> • <i>Biggest, Strongest, Fastest</i> (Steve Jenkins) (EA) (Read Aloud) (AD840L) • <i>Creature ABC</i> (Andrew Zuckerman) (Read Aloud) • <i>Earthworms</i> (Claire Llewellyn and Barrie Watts) (E) (Read Aloud) (700L) • <i>How Animals Work</i> (DK Publishing) (Read Aloud) • <i>Never Smile at a Monkey: And 17 Other Important Things to Remember</i> (Steve Jenkins) (EA) (Read Aloud) (AD920L) • <i>What Do You Do When Something Wants To Eat You?</i> (Steve Jenkins) (EA) (Read Aloud) (AD580L) • <i>What Do You Do With a Tail Like This?</i> (Steve Jenkins and Robin Page) (E) (Read Aloud)(620L) • <i>What Lives in a Shell?</i> (Let's-Read-and-Find...Science) (Kathleen Weidner Zoehfeld and Helen K. Davie) (E series) (AD460L) • <i>What's It Like to Be a Fish?</i> (Let's-Read-and-Find...Science) (Wendy 	<p><u>READING LITERATURE, LANGUAGE USAGE</u> Follow up on a book read previously in class, such as <i>Are You My Mother?</i> (Philip D. Eastman). Go back and reread the story. As you read it this time, read for the purpose of finding all of the animals and things that baby bird thought might be his mother. As students find the words, write them on index cards (e.g., kitten, hen, dog, cow, boat, plane). Sort the words into categories (e.g., animals, modes of transportation). Think of more words for each of the categories. This activity could also be done with a poem such as “The Pasture” or “I Know All the Sounds the Animals Make.” After reading and rereading (reciting) the poem, gather the nouns in the poem and sort them according to categories (e.g., places, animals, sounds). (L.1.5a, L.1.1b)</p> <p><u>READING LITERATURE, LANGUAGE MECHANICS</u> As students read independently, remind them that different characters often tell the story at different times in a book. Using a book such as <i>Mouse Tales</i> (Arnold Lobel), allow the students to reread parts of the text where the weasel speaks, where the mouse speaks, and where the narrator tells the story. Provide elbow macaroni at each table. Ask students to place the macaroni on the quotation marks in the book, reminding them that it means someone is speaking. Assigning the parts to three readers will show others how dialogue works in literature. (RL.1.6)</p> <p><u>ART, INFORMATIVE WRITING</u> Since the students have now completed an artistic masterpiece of their favorite animal, extend the work into a writing assignment. Give the students this prompt: “Write about your favorite animal. Be sure to include interesting facts about your animal and include a catchy beginning, some facts, and a strong ending.” Allow your students to begin by working in</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p>Pfeffer and Holly Keller) (E series) (Read Aloud) (AD680L)</p> <ul style="list-style-type: none"> • <i>Where Are the Night Animals?</i> (Let's-Read-and-Find...Science) (Mary Ann Fraser) (E series) (AD460L) • <i>Where Do Chicks Come From?</i> (Let's-Read-and-Find...Science) (Amy E. Sklansky and Pam Paparone) (E series) (Read Aloud) (AD640L) <p><u>ART, MUSIC AND MEDIA</u> Art</p> <ul style="list-style-type: none"> • Albrecht Dürer, <i>A Young Hare</i> (no date) • Henri Matisse, <i>The Snail</i> (1953) • Henri Rousseau, <i>The Flamingoes</i> (1907) • Louisa Matthíasdóttir, <i>Five Sheep</i> (no date) • Marc Chagall, <i>I and the Village</i> (1945) • Paul Klee, <i>Cat and Bird</i> (1928) • Susan Rothenberg, <i>Untitled (Horse)</i> (1976) 	<p>teams to gather information. Using nonfiction texts, remind them to use the index or table of contents to locate more information about the animal. When they have some basic information, have them write the first draft. Ensure that adults are available to help with revision of the writing. Display the published writing with the Matisse-style artwork (see Informative/Explanatory Writing [Art Connection]). (W.1.2, W.1.5, RI.1.5, RI.1.10, RF.1.4)</p> <p><u>ART, INFORMATIVE WRITING</u> Ask the students to draw an animal of their choice. They will then color it using the animal's real colors, or they could choose to use other colors. Students may also choose to do either a realistic or abstract version of their animal. Ask the students to write an informative/explanatory text based on their drawing, using their choice of realistic or creative coloring. (W.1.2)</p> <p><u>READING INFORMATIONAL TEXT, SPEAKING AND LISTENING</u> Before beginning this lesson, ask students what they are experts at doing (e.g., bike riding, roller skating, or back flips). Allow some time to share. Remind the students that an author is a real person who has worked hard to know the information to fill a book such as <i>What Do You Do with a Tail Like This?</i> (Steve Jenkins). Ask the students to think about how authors become experts on a topic, such as the tails of animals. If possible, invite a speaker who has expertise in something. Talk about how they became an expert. Talk about why this makes informational texts better and how having good information can help improve one's writing. (RI.1.2, SL.1.3)</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
		<p><u>ART, SPEAKING AND LISTENING</u> Select three or four works to view (e.g., the Klee, Chagall, and Dürer). Ask the students the following questions: What animal do you see in this work? Does anyone see a different animal? What color is the animal? Is this the real color of this animal? Why do you think the artist chose the color he or she did? Begin to introduce the concept of abstraction (versus realism) by comparing the Dürer image with either the Klee or the Chagall. Ask questions like: Is this exactly what a rabbit looks like? What about a cat? A picture of a cow? How can we tell the difference? What was the artist trying to do? (SL.1.1.b, SL.1.3, SL.1.4)</p> <p><u>ART, INFORMATIVE WRITING</u> Using a projector and computer, display the Tate’s website for Matisse’s The Snail. Encourage students to comment about the colors and what they see in the artwork. As you read the background information and move through the site, students will see the process Matisse used to create his work. Students will then create a work of their favorite animal from this unit using torn pieces of painted paper. Later, do a shared writing in which the students explain the steps taken to create an art piece in the style of Matisse. This activity could be a model for a piece of informative/explanatory writing later. (W.1.7, SL.1.2)</p>

Curriculum Map – Ware Public Schools – English Language Arts: Grade 1

Life Lessons

Unit 3 Number of Weeks: 6 – mid Nov.-mid Jan.

Essential Question: *How can stories teach us life lessons?*

Terminology: adjectives, affixes, characters, complete sentences, declarative, end punctuation, exclamatory, fable, imperative, interrogative, key events, lesson, message, moral, narratives, period, revision, setting, verbs

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.1.3: Describe characters, settings, and major events in a story, using key details.</p> <p>RL.1.2: Retell stories, including key details, and demonstrate understanding of the central message or lesson.</p> <p>RI.1.6: Distinguish between information provided by pictures or other illustrations and information provided by the words in a text.</p>	<p>ANCHOR TEXTS:</p> <ul style="list-style-type: none"> "By Myself" in <i>Honey I Love and Other Poems</i> (Eloise Greenfield) (E) <i>Green Eggs and Ham</i> (Dr. Seuss) (E) (30L) <p>Poems</p> <ul style="list-style-type: none"> "I'm Making a List" in <i>Where the Sidewalk Ends</i> (Shel Silverstein) (Read Aloud) "My Mother Says I'm Sickening" in <i>The New Kid on the Block</i> (Jack Prelutsky) (Read Aloud) "Ridiculous Rose" in <i>Where the Sidewalk Ends</i> (Shel Silverstein) 	<ul style="list-style-type: none"> DRA DIBELS GRADE <p><u>INFORMATIVE WRITING, LANGUAGE USAGE, SPEAKING AND LISTENING</u></p> <p>One of the life lessons focused on in this unit is manners. With the students, create a list of "lunchroom manners" using a book such as <i>Manners</i> (Ailiki). Students should dictate the sentences while you write them on sentence strips. In this writing lesson, focus on writing complete sentences with subject-verb agreement. To practice handwriting and correct sentence construction, have the students copy some of the sentences. Sentences such as these can be illustrated and compiled in a book titled <i>Lunchroom Manners</i>. A follow-up to this lesson would be a humorous list of lunchroom manners inspired by Prelutsky and Silverstein and written in poetic form. (SL.1.6, L.1.1c, L.1.1e, L.1.1j)</p>

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<p>W.1.3: Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure.</p> <p>L.1.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p>L.1.2 (b): Use end punctuation for sentences.</p> <p>RF.1.4: Read with sufficient accuracy and fluency to support comprehension.</p> <p>RF.1.4 (b): Read on-level text orally with accuracy, appropriate rate, and expression on successive readings.</p>	<ul style="list-style-type: none"> • "Sharing" in <i>Falling Up</i> (Shel Silverstein) • <i>Goops and How to Be Them: A Manual of Manners for Polite Children</i> (Gelett Burgess) (Read Aloud) <p>Stories</p> <ul style="list-style-type: none"> • <i>Alexander and the Wind-up Mouse</i> (Leo Lionni) (Read Aloud) (490L) • <i>Fables</i> (Arnold Lobel) (EA) (Read Aloud) (540L) • <i>Inch by Inch</i> (Leo Lionni) (210L) • <i>Lousy Rotten Stinkin' Grapes</i> (Margie Palatini and Barry Moser) (AD340L) • <i>Punctuation Takes a Vacation</i> (Robin Pulver and Lynn Rowe Reed) (Read Aloud) (370L) • <i>Seven Blind Mice</i> (Ed Young) (EA) Swimmy (Leo Lionni) (Read Aloud) (AD350L) • <i>The Blind Men and the Elephant</i> (Karen Backstein and Annie Mitra) (280L) • <i>The Boy Who Cried Wolf</i> (B.G. Hennessy and Boris Kulikov) (Read Aloud) • <i>The Hare and The Tortoise</i> (Swahili) (Helen Ward) (Read Aloud) (AD430L) • <i>The Lion & the Mouse</i> (Jerry 	<p><u>READING INFORMATIONAL TEXT, READING COMPREHENSION, SPEAKING AND LISTENING</u></p> <p>Introduce the book <i>A Weed Is a Flower: The Life of George Washington Carver</i>. Explain that illustrations and text are both very important in a book. Guide students as they read by asking them first to think about what you can learn from the illustrations. Create a two-column chart with "illustrations" on one side and "text" on the other side. When students learn something from studying the illustration, they will write it on a sticky note and put it in the book. When students learn something from the written words of the text, they will also note it on a sticky note. When the students are finished reading the book, use sticky notes to guide the discussion focusing on learning from illustrations and learning from the text. (RI.1.6)</p> <p><u>READING LITERATURE, INFORMATIVE WRITING, SPEAKING AND LISTENING</u></p> <p>Tell the students that the Indian fable "The Blind Men and the Elephant" is the original telling of a fable more commonly known in the United States as "Seven Blind Mice." Read the original story first and then read "Seven Blind Mice." (Read aloud to students, or they may read on their own if they are able.) As the two fables are added to the fable story chart (found elsewhere in this Unit 3 Activities and Assessments Section), ask the students to explain how these two stories are the same and how they are different. Use a digital camera to take photographs of the process of creating the artwork. Use these photographs to guide the writing of the shared explanatory paper. (RL.1.9, RL.1.2)</p> <p><u>READING LITERATURE, LANGUAGE MECHANICS</u></p> <p>To introduce the relationship between punctuation and reading expression, use the book <i>Yo! Yes? Show</i> the students the cover of the book with its very simple title: <i>Yo! Yes?</i> Ask how</p>

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	<p>Pinkney)</p> <ul style="list-style-type: none"> • <i>The Little Red Hen</i> (Paul Galdone) (Read Aloud) (510L) • <i>The Tortoise and the Hare</i> (Janet Stevens) (Read Aloud) (540L) • <i>The Ugly Duckling</i> (Hans Christian Andersen and Jerry Pinkney) (Read Aloud)(AD650L) • <i>Town Mouse, Country Mouse</i> (Jan Brett) (Read Aloud) (AD530L) • <i>Yo! Yes?</i> (Chris Raschka) <p><u>INFORMATIONAL TEXTS</u> Nonfiction Books</p> <ul style="list-style-type: none"> • <i>A Weed is a Flower: The Life of George Washington Carver</i> (Aiki) (E) (AD640L) • <i>Flick a Switch: How Electricity Gets to Your Home</i> (Barbara Seuling and Nancy Tobin) (Read Aloud) (580L) • <i>George Washington Carver</i> (Rookie Biographies) (Lynea Bowdish)(350L) • <i>Georgia O’Keeffe</i> (Getting to Know the World’s Greatest Artists) (Mike Venezia) (Read Aloud) • <i>Hello! Good-bye!</i> (Aiki) (EA) (Read Aloud) • <i>Manners</i> (Aiki) (EA) (Read 	<p>someone would say those words. As you read the book with the students, have the boys read one page, and the girls the opposite page. As they focus on the illustrations and the way the author ends each sentence, they will know how to read the words, and a story will be created in their minds. Follow this reading with other books so that the children learn how important it is to read with the end punctuation in mind. Extension: Reading (reciting) poetry with punctuated lines such as “Sharing,” would be a way to extend this knowledge of punctuation and dramatic expression into other literary forms. Follow this activity with practice using different kinds of end punctuation. (RL.1.6, RF.1.4b, L.1.2b, RL.1.7)</p> <p><u>NARRATIVE WRITING, LANGUAGE USAGE</u> Assign this narrative prompt: “Think of a time when you learned a lesson. Be sure to include at least two sequenced events, use time cue words, provide some details, and include a sense of closure.” Encourage the students to think about the lessons learned in the fables as they write their own story. Be sure the students focus on the beginning, middle, and end (where they tell about the lesson learned). Edit to be sure that nouns (singular and plural) match verbs and that verb tenses are correct and consistent. (W.1.3, W.1.5, RL.1.2, L.1.1c, L.1.1e, L.1.1j)</p> <p><u>INFORMATIVE WRITING, SPEAKING AND LISTENING, ORAL PRESENTATION</u> After reading several books about electricity, create a list of rules for safety (e.g., avoiding electrical outlets with wet hands). Divide the rules evenly among the students and assign the task of creating a safety poster for each one. Each student will write a rule neatly and show additional information (i.e., the application of the rule) in his or her illustration. Create sets of posters and allow students to present their rules to another</p>

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	<p>Aloud)</p> <ul style="list-style-type: none"> • <i>My Light</i> (Molly Bang) (EA) (690L)(Read Aloud) • <i>Thomas Alva Edison</i> (Rookie Biographies) (Wil Mara) (390L) • <i>Watch Out! At Home</i> (Claire Llewellyn and Mike Gordon) (Read Aloud) • <i>What is Electricity?</i> (Rookie Read-About Science) (Lisa Trumbauer) (440L) <p><u>Art, Music and Media</u> Art</p> <ul style="list-style-type: none"> • Georgia O’Keeffe, <i>Jack in the Pulpit No. IV</i> (1930) • Georgia O’Keeffe, <i>Jimson Weed</i> (1936) • Georgia O’Keeffe, <i>Oriental Poppies</i> (1928) • Georgia O’Keeffe, <i>Red Poppy</i> (1927) • Georgia O’Keeffe, <i>Two Calla Lilies on Pink</i> (1928) • Vincent van Gogh, <i>Almond Blossom</i> (1890) • Vincent van Gogh, <i>Butterflies and Poppies</i> (1890) • Vincent van Gogh, <i>Iris</i> (1890) • Vincent van Gogh, <i>Sunflowers</i> (1888-1889) 	<p>classroom or grade level. (W.1.2, RI.1.6, SL.1.5, SL.1.6)</p> <p><u>READING LITERATURE, READING COMPREHENSION</u> Tell the students that fables are stories that teach us a lesson. The characters in the story are usually animals and have one main characteristic. Read the familiar fable “The Tortoise and the Hare.” Ask students what they can tell you about the tortoise. (He’s slow, but steady.) What can they tell about the hare? (He’s fast, but undependable.) Create a chart with cells for the title, characters (with one characteristic each), setting, key events (i.e., from the beginning, middle, and end), and the lesson learned (i.e., the moral of the story). As you read each fable in this unit, continue to fill in the chart. Give students more and more responsibility for filling in the characters, setting, and key events of a fable. Assess understanding at the end of the unit by reading a fable and then have each child write or dictate the entries on his or her own chart. (RL.1.3, RL.1.2)</p> <p><u>ART, SPEAKING AND LISTENING</u> Show students images of van Gogh’s works in comparison to O’Keeffe’s, and discuss the following as a class: Both of these artists painted flowers. What is similar and different about their paintings? Why do you think each painter chose to paint the flowers they did? Was it because of their color or shape? Do the flowers remind you of anything—like faces or groups of people? (SL.1.3)</p> <p><u>ART, INFORMATIVE WRITING</u> Consider showing both O’Keeffe and van Gogh works without titles. Have students write a short description of what they see. Which flower can you see actually growing and changing? Which painter chose to make his or her works more abstract? Who painted flowers realistically? (W.1.7, W.1.8)</p>

Curriculum Map – Ware Public Schools – English Language Arts: Grade 1

Winds of Change

Unit 4 Number of Weeks: 6 – mid Jan.-mid March

Essential Question: *How do you know what a character is feeling and when these feelings change?*

Terminology: cause, effect, revision, verbs

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.1.4: Identify words and phrases in stories or poems that suggest feelings or appeal to the senses.</p> <p>RI.1.8: Identify the reasons an author gives to support points in a text.</p> <p>W.1.5: With guidance and support, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as</p>	<p>ANCHOR TEXTS:</p> <ul style="list-style-type: none"> • “Drinking Fountain” in <i>Random House Book of Poetry for Children</i> (Marchette Chute) (E) • Owl at Home (Arnold Lobel) (E) (370L) <p>Poems</p> <ul style="list-style-type: none"> • “Blow, Wind, Blow!” (Traditional) (Read Aloud) • “Covers” in <i>The Sun is So Quiet</i> (Nikki Giovanni) (E) • “It Fell in the City” in <i>Blackberry Ink</i> (Eve Merriam) (E) • “Laughing Boy” in <i>Haiku: This Other World</i> (Richard Wright) (E) 	<ul style="list-style-type: none"> • DIBELS • DRA • GRADE <p><u>READING LITERATURE, READING COMPREHENSION</u> Read <i>The Wonderful Wizard of Oz</i> aloud to the class. As students meet each character in the text, guide them to think about the character’s feelings and how the author shows us how the character feels. Discuss how the author helps us use our senses to see, smell, feel, hear, and even taste while we are reading a book. As you read aloud, model the way you are drawn to use your senses. For example, in the second paragraph of Chapter One, the author describes Kansas so that you can “see” the countryside clearly. Then he goes on to describe Aunt Em, Uncle Henry, Toto, and Dorothy, with a focus on their feelings. (RL.1.3, RL.1.4)</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>needed.</p> <p>L.1.5: With guidance and support, demonstrate understanding of word relationships and nuances in word meanings.</p> <p>L.1.5(d): Distinguish shades of meanings among verbs differing in manner (e.g., look, peek, glance, stare, glare, and scowl)</p> <p>SL.1.4: Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly.</p>	<ul style="list-style-type: none"> • “The Wind” in <i>A Child’s Garden of Verses</i> (Robert Louis Stevenson) (Read Aloud) • “Who Has Seen The Wind?” in <i>Rossetti: Poems</i> (Everyman’s Library Pocket Poets) (Christina Rossetti) (E) (Read Aloud) • “Windy Nights” in <i>A Child’s Garden of Verses</i> (Robert Louis Stevenson) (Read Aloud) <p>Stories</p> <ul style="list-style-type: none"> • <i>Alexander and the Horrible, No Good, Very Bad Day</i> (Judith Viorst and Ray Cruz) (Read Aloud) (AD970L) • <i>Alexander, Who’s Not (Do You Hear Me? I Mean It!) Going to Move</i> (Judith Viorst, Ray Cruz, and Robin Preiss Glasser) (Read Aloud) (730L) • <i>Changes, Changes</i> (Pat Hutchins) • <i>Frog and Toad All Year</i> (Arnold Lobel) (EA) (300L) • <i>Goin’ Someplace Special</i> (Patricia C. McKissack and Jerry Pinkney) (Read Aloud) (AD550L) • <i>If You Give a Mouse a Cookie</i> (Laura Joffe Numeroff and 	<p><u>READING INFORMATIONAL TEXT, LANGUAGE USAGE</u></p> <p>As you read books about the topic of wind or tornadoes, place the word “tornado” in the center of a display board. Look for causes of tornadoes (post on the left) and the effects of tornadoes (post on the right), creating a visual graphic organizer for cause and effect. Have students use the graphic organizer to create sentences showing cause and effect (e.g., “The high winds of the tornado tore the roof from the top of the Civic Center.”). Repeat this activity as you read other informational books with a cause-and-effect structure, giving students more of the responsibility for placing sticky notes on the graphic organizer and writing out the sentences. (RL.1.10, RI.1.8)</p> <p><u>NARRATIVE WRITING, LANGUAGE USAGE</u></p> <p>Give students this prompt: “Write a story about a time you felt happy. Be sure to include at least two sequenced events, use time cue words, provide some details, and include a sense of closure.” Combining the focuses of this unit (revision, appealing to the senses with details, and using well-chosen verbs), zero in on details and synonyms while the students revise their stories. Help the students to watch for the proper use of personal, possessive, and indefinite pronouns (e.g., I, me, my; they, them, their; anyone, everything) as they are editing. (W.1.3, W.1.5, L.1.1d)</p> <p><u>READING INFORMATIONAL TEXT, INFORMATIVE WRITING, POETRY WRITING</u></p> <p>Introduce an informative article such as “Wind Power” (National Geographic Young Explorers). First, ask students to think about what wind causes and brainstorm with the children. Then, have the students read the article independently, with partners, or with the teacher to find out what the wind causes. Continue this activity with more nonfiction articles and books,</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p>Felicia Bond) (Read Aloud) (AD660L)</p> <ul style="list-style-type: none"> • <i>My Name is Yoon</i> (Helen Recorvits and Gabi Swiatkowska) (320L) • <i>Ten Apples Up on Top!</i> (Dr. Seuss) (EA) • <i>The Bat Boy and His Violin</i> (Gavin Curtis and E.B. Lewis) (Read Aloud) (AD700L) • <i>The Wind Blew</i> (Pat Hutchins) (50L) • <i>The Wonderful Wizard of Oz</i> (L. Frank Baum) (E) (Read Aloud)(1030L) • <i>Twister on Tuesday</i> (Mary Pope Osborne and Sal Murdocca) (EA) (Read Aloud) (310L) • <i>When Sophie Gets Angry—Really, Really Angry...</i> (Molly Bang) (EA) <p><u>INFORMATIONAL TEXTS</u> Nonfiction Books</p> <ul style="list-style-type: none"> • <i>Wind Power</i> (National Geographic Young Explorers) (November-December 2009) (E) • <i>Feelings</i> (Ailiki) (EA) (Read Aloud) • <i>Flash, Crash, Rumble, and Roll</i> (Franklyn M. Branley and True Kelley) (Read Aloud) 	<p>continually giving students more of the responsibility for recording their own ideas. Throughout the unit, continue reading and reciting the poems in the unit to build a love for poetry. Blend the recording of ideas from the nonfiction works into a creative writing activity by creating an illustrated free-form poem using the wind cause-and-effect chart as inspiration. As a class, generate more effects of wind that students may have witnessed. Begin and end the poem with the word wind. (RL.1.10, RI.1.8, W.1.7, W.1.8)</p> <p><u>LANGUAGE USAGE</u> To teach the use of a comma in a series, list the five senses on the whiteboard. Give students a “setting” card (e.g., zoo, farm, or beach) and have them dictate a sentence using one of the senses, naming three things they sense in that setting. Explain that when we use the word and we are using a conjunction. For example, “At the zoo, I smell popcorn, elephants, and cotton candy.” Write the dictated sentence and then challenge them to write their own sentences using and in the sentences. (L.1.2c, L.1.1g)</p> <p><u>LANGUAGE USAGE, VOCABULARY</u> To reinforce the idea of a wide range of alternatives for a word like “see,” write the words “look,” “peek,” “glance,” “stare,” “glare,” and “scowl” on cards. Have the students arrange the cards in order from the most to least cautious (e.g., peek →glance →look →stare →glare →scowl). Use a thesaurus to add other synonyms of “to see” and add them into the range of words. (L.1.5d)</p> <p><u>MUSIC, READING LITERATURE, SPEAKING AND LISTENING</u> Throughout the day, play some violin concerto music in the background. Ask the students how the music made them feel.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p>(500L)</p> <ul style="list-style-type: none"> • <i>How People Learned to Fly</i> (Fran Hodgkins and True Kelley) (E) (Read Aloud) (630L) • <i>Storms</i> (National Geographic Readers) (Miriam Goin) • <i>Super Storms</i> (Seymour Simon) (Read Aloud) (NC670L) • <i>Tornadoes</i> (Seymour Simon) (Read Aloud)(1020L) • <i>Tornadoes!</i> (Gail Gibbons) (EA) (Read Aloud)(NC970L) • <i>Twisters and Other Terrible Storms: A Nonfiction Companion to Twister on Tuesday</i> (Will Osborne, Mary Pope Osborne, and Sal Murdocca) (EA) (Read Aloud) (680L) <p><u>ART, MUSIC AND MEDIA</u> Art</p> <ul style="list-style-type: none"> • Richard Diebenkorn, Ocean Park No. 115 (1979) 1 • Richard Diebenkorn, Ocean Park No. 38 (1971) • Richard Diebenkorn, Ocean Park No. 49 (1972) • Richard Diebenkorn, Ocean Park No. 54 (1972) Film • Victor Fleming, dir., <i>The Wizard of Oz</i>, (1939) Music 	<p>For example, ask them to finish this sentence: “During the music, I felt _____.” Continue to listen to the music at any opportunity. Then, read the book <i>The Bat Boy and His Violin</i>, which is the story of a boy who loved to play the violin. After the students listen to the story, go back through the text and have the children talk about how the author used words and phrases to let the reader know how the characters in the book felt. (RL.1.4, L.1.1i)</p> <p><u>ART, SPEAKING AND LISTENING</u> Take time to have students look at each painting closely. What changes in Diebenkorn’s series of Ocean Park works? Where? Discuss together the use of one subject in this selection. What aspects of the paintings stay the same? (SL.1.1, SL.1.3, SL.1.4, SL.1.6)</p> <p><u>ART, LANGUAGE USAGE, SPEAKING AND LISTENING</u> Show students a sampling of Richard Diebenkorn’s Ocean Park series, which the painter began in 1967 and worked on for the rest of his life. What do you see in these images—the ocean? Clouds? Sand? What techniques has Diebenkorn used to convey the look and feel of these objects? Use adjectives and action verbs to describe what you see. (SL.1.3, L.1.1, L.1.5)</p> <p><u>LANGUAGE USAGE</u> Choose some verbs that are rather bland, such as “to walk.” Ask the students to imagine that they are in the book (<i>The Wonderful Wizard of Oz</i>) with Dorothy and that they are walking on the yellow brick road. Have them imagine that they are really happy (e.g., when they see the Emerald City). How would they walk? (Possible answers: skip, run, dance.) Allow students to show us how that kind of motion would look. Then, have them imagine that they are feeling scared (e.g., when</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<ul style="list-style-type: none">• Johann Sebastian Bach, Concerto for 2 Violins, Strings, and Continuo in D Minor (Double Violin Concerto) (1730-31)• Ludwig van Beethoven, Violin Concerto in D Major, Op. 61 (1806)• Pyotr Ilyich Tchaikovsky, Violin Concerto in D major, Op. 35 (1878)• Wolfgang Amadeus Mozart, Violin Concerto No. 4 in D Major (1775)	<p>walking through the forest). How would they walk? (Possible answers: tiptoe, creep.) Make a list of all the words that could be used as a better choice than “walk.” This lesson on verbs can be extended to cover tenses, roots, and affixes -ed, -s, -ing. To make the extending lessons more fun, create a word cloud (using a free online program like Wordle) for each verb tense (i.e., present tense verbs for “walk,” past tense verbs for “walk,” . . .) (SL.1.4, L1.1e, L.1.5d, L.1.4b, L.1.4c)</p>

Curriculum Map – Ware Public Schools – English Language Arts: Grade 1

American Contributions

Unit 5 Number of Weeks: 6 – mid March-April

Essential Question: *How does learning about remarkable people help us learn about history?*

Terminology: biography, compare, contrast, expression, opinion, reread, support, timeline, word bank, words in context

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RI.1.10: With prompting and support, read informational texts appropriately complex for Grade One.</p> <p>RI.1.3: Describe the connection between two individuals, events, ideas, or pieces of information in a text.</p> <p>RF1.4: Read with sufficient accuracy and fluency to support comprehension.</p> <p>RF.1.4(c): Use context to confirm or self-correct word recognition and</p>	<p>ANCHOR TEXTS:</p> <ul style="list-style-type: none"> “Washington” in <i>The Random House Book of Poetry for Children</i> (Nancy Byrd Turner) (Read Aloud) <i>Little House in the Big Woods</i> (Laura Ingalls Wilder and Garth Williams) (E) (Read Aloud) (930L) <p>Poems</p> <ul style="list-style-type: none"> “Hope” in <i>The Collected Poetry of Langston Hughes</i> (Langston Hughes) (EA) (Read Aloud) <i>You’re a Grand Old Flag</i> (George M. Cohan and Norman Rockwell) (Read Aloud) <p>Stories</p> <ul style="list-style-type: none"> <i>A True Story About Jackie Robinson</i> (Testing the Ice) 	<ul style="list-style-type: none"> DRA DIBELS GRADE <p>ART, SPEAKING & LISTENING Select several works to view -- for instance, you might choose to compare the Copley with the Stuart. Ask the students to turn to the person next to them and discuss such questions as: "Who is this subject? How did the artist choose to depict/portray this famous American?" Just by looking, search the paintings or photographs for important clues to discover who this person really is. (SL.1.1, SL.1.3, SL.1.4, SL.1.6)</p> <p>READING LITERATURE, READING INFORMATIONAL TEXT, SPEAKING AND LISTENING Create pairings of books that are literary and informational (e.g., <i>George Washington and the General’s Dog</i> and <i>The Rookie Biography of George Washington</i>). Discuss how reading a story about a character/historic person differs from reading a biography of the same person. Talk about how</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>understanding, rereading as necessary.</p> <p>W1.1: Write opinion pieces in which [students] introduce the topic or name the book they are writing about, state an opinion, supply a reason for the opinion, and provide some sense of closure.</p> <p>SL.1.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.</p>	<p>(Sharon Robinson and Kadir Nelson) (Read Aloud)</p> <ul style="list-style-type: none"> • <i>A. Lincoln and Me</i> (Louise Borden and Ted Lewin) (Read Aloud) (AD650L) • <i>Abe Lincoln Crosses a Creek: A Tall, Thin Tale</i> (Deborah Hopkinson and John Hendrix) (Read Aloud) (600L) • <i>George Washington and the General's Dog</i> (Frank Murphy and Richard Walz) (Read Aloud) (380L) • <i>Mr. Lincoln's Whiskers</i> (Karen Winnick) (Read Aloud) (420L) • <i>Rockwell: A Boy and His Dog</i> (Loren Spiotta-DiMare and Cliff Miller) (Read Aloud) (AD710L) • <i>The Hatmaker's Sign: A Story by Benjamin Franklin</i> (Candace Fleming and Robert Parker) (Read Aloud) (410L) • <i>Willie Was Different: A Children's Story</i> (Norman Rockwell) (Read Aloud)(800L) <p><u>INFORMATIONAL TEXTS</u> Nonfiction Books</p> <ul style="list-style-type: none"> • <i>A Picture Book of Benjamin Franklin</i> (David A. Adler, John and Alexandra Wallner) (Read Aloud) (AD730L) • <i>A Picture Book of George Washington</i> (David A. Adler, 	<p>these two books connect to each other. For example, ask questions like, “How were the books the same?” and “How were they different?” In this unit are numerous potential book pairings among the biographies, fictional stories, and even a fictional story written by the historical person himself (Benjamin Franklin). Pairing the readings presents an opportunity to highlight the different characteristics of each genre. (RL.1.5, RL.1.7, RI.1.3)</p> <p><u>OPINION WRITING</u></p> <p>Give students this prompt: “Choose one of the people from this unit that you think is the most interesting. Write about the person. Be sure to name the person and to give two or three reasons why you think he or she is the most interesting.” (W1.1)</p> <p><u>MUSIC, VOCABULARY</u></p> <p>Display the lyrics to each of the songs on an overhead projector or interactive whiteboard. After singing the songs together several times, allow the students to choose words that are interesting to them and circle them. Help students look for clues in the text to determine word meanings. Check for the correct definitions in a dictionary. Collect these and other words to add to the word bank from reading throughout the unit. Continue reviewing the songs until the lyrics are well known or memorized. (RF.1.4c)</p> <p><u>READING LITERATURE, INFORMATIVE WRITING, NARRATIVE WRITING</u></p> <p>Read and discuss <i>The Hatmaker's Sign</i> (Candace Fleming and Robert Parker). Talk about how it relates to revision. Instruct students to take a piece of their writing (such as the “most interesting” piece) and carefully work on revising ideas. Students should edit their pieces and publish them. (W1.5,</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p>John and Alexandra Wallner) (Read Aloud)(AD750L)</p> <ul style="list-style-type: none"> • <i>A Picture Book of Paul Revere</i> (David A. Adler, John and Alexandra Wallner) (Read Aloud) (AD860L) • <i>Abraham Lincoln</i> (Rookie Biographies) (Wil Mara) (280L) • <i>Benjamin Franklin</i> (Rookie Biographies) (Wil Mara) (370L) • <i>Betsy Ross: The Story of Our Flag</i> (Easy Reader Biographies) (Pamela Chanko) (Read Aloud) (490L) • <i>Dave the Potter: Artist, Poet, Slave</i> (Laban Carrick Hill and Bryan Collier) (EA) (Read Aloud) (AD1100L) • <i>George Washington</i> (Rookie Biographies) (Wil Mara) (520L) • <i>Jackie Robinson</i> (Rookie Biographies) (Wil Mara) (390L) • <i>John, Paul, George, and Ben</i> (Lane Smith) (Read Aloud) (AD660L) • <i>Laura Ingalls Wilder</i> (Rookie Biographies) (Wil Mara) (230L) • <i>Let's Read About ... Cesar Chavez</i> (Jerry Tello) • <i>Let's Read About—Abraham Lincoln</i> (Scholastic First Biographies) (Sonia Black and Carol Heyer) • <i>Let's Read About—George</i> 	<p>RL.1.2)</p> <p><u>READING INFORMATIONAL TEXT, READING FLUENCY, SPEAKING AND LISTENING</u></p> <p>Have students choose one of the biographies they enjoyed reading. Have them practice reading the book until they can read it well (i.e., with phrasing and expression). As students read their biographies independently, look for opportunities to use context to confirm or self-correct word recognition and understanding, encouraging the children to reread as necessary. Take the books to a kindergarten class and have students read the books aloud to students there. (RF.1.4a, RF.1.4b, RF.1.4c, RI.1.4, RI.1.10)</p> <p><u>READING INFORMATIONAL TEXT, SPEAKING AND LISTENING</u></p> <p>To help students make visual connections between events and people during early American history, create a simple timeline and record events as you read books on this topic together or as students report back on what they read independently. Students should understand that although these informational texts focus on different people or topics, it all happened at the same time in history. By extending the timeline to include historical figures, students begin to understand chronology and the connections between events in informational texts. (RI.1.3, RI.1.10)</p> <p><u>INFORMATIVE WRITING, LANGUAGE USAGE, VOCABULARY</u></p> <p>Give students this prompt: “Write three sentences about an American person we’ve read about recently, using at least three new words from our word bank in your work. Illustrate each sentence to demonstrate the meaning of each word.” Do a mini-lesson on articles (a, the) and demonstrative pronouns</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p><i>Washington</i> (Scholastic First Biographies) (Kimberly Weinberger and Bob Doucet)</p> <ul style="list-style-type: none"> • <i>Paul Revere</i> (Rookie Biographies) (Wil Mara) (350L) • <i>Pocahontas</i> (DK Readers) (Caryn Jenner) (290L) • <i>The Man Who Walked Between the Towers</i> (Mordicai Gerstein)(AD480L) <p><u>ART, MUSIC AND MEDIA</u></p> <p>Art</p> <ul style="list-style-type: none"> • Ben Wittick, <i>Geronimo</i> (Goyathlay), a Chiricahua Apache; full-length, kneeling with rifle (1887) • Dr. Martin Luther King Jr. at The Lincoln Memorial (1963) • George P. A. Healy, Abraham Lincoln (1869) • Gilbert Stuart, Dolley Madison (1804) • Gilbert Stuart, George Washington (1796) • John Singleton Copley, Paul Revere (1768) • Portrait of Harriet Tubman (artist and date unknown) <p>Music</p> <ul style="list-style-type: none"> • George M. Cohan, “Yankee Doodle Boy” • George M. Cohan, “You’re a Grand Old Flag” 	<p>(this, that, these, those) as the students write their sentences. (L.1.1h, L.1.1j, L.1.6, L.1.5c, L.1.2a, L.1.2b, L.1.2d, L.1.2e)</p> <p><u>ART, SPEAKING AND LISTENING</u></p> <p>Show students Stuart’s portrait of Washington, the Martin Luther King Jr. photograph, and the photograph of Geronimo. Ask students to focus on the setting that surrounds each of the subjects. In the case of Washington, how did the painter place his subject in order to convey his importance? What does the painter add to the scene? How does this differ from the Martin Luther King Jr. photograph, where the photographer had to instantly capture the setting? Can you see a merging of these two qualities in the image of Geronimo? (SL.1.1, SL.1.3, SL.1.4, SL.1.6)</p> <p><u>SPEAKING AND LISTENING, INFORMATIVE WRITING</u></p> <p>Invite a person from your community who has made a notable contribution to visit your classroom. After the speaker has shared his or her story, invite the students to ask questions to gather additional information or to clarify understanding. Write thank-you notes to guest speakers, telling the speaker one new thing learned during the presentation. (SL.1.3, W.1.8)</p>

Curriculum Map – Ware Public Schools – English Language Arts: Grade 1

Around the World with a Glass Slipper

Unit 6 Number of Weeks: 6 – May-June

Essential Question: *What can versions of the same story teach us about different cultures?*

Terminology: act out, compare, contrast, culture, dialogue, fairy tales, fantasy, “Once upon a time . . .” scene, and setting

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.1.9: Compare and contrast the adventures and experiences of characters in stories.</p> <p>RI.1.9: Identify basic similarities in and differences between two texts on the same topic (e.g., in illustrations, descriptions, or procedures).</p> <p>W.1.1: Write opinion pieces in which they introduce the topic or name the book they are writing about, state an</p>	<p>ANCHOR TEXTS:</p> <ul style="list-style-type: none"> • “Star Light, Star Bright” (Traditional) • <i>Cinderella Penguin, or, The Little Glass Flipper</i> (Janet Perlman and John Peterson) (Read Aloud) (680L) • <i>Mufaro’s Beautiful Daughters</i> (John Steptoe) (Read Aloud) (AD720L) <p>Stories</p> <ul style="list-style-type: none"> • <i>Cinderella</i> (Charles Perrault, Loek Koopmans, and Anthea Bell) (Read Aloud) (AD720L) • <i>Cinderella</i> (Marcia Brown) 	<ul style="list-style-type: none"> • DRA • DIBELS • GRADE <p>ART, LANGUAGE USAGE, SPEAKING AND LISTENING Discuss how countries and continents, as depicted in the literature in this unit, are very different. Introduce masks from different continents. As they view each mask, ask the students to think of describing words (i.e., adjectives) you would use to tell someone about the mask. Ask such questions as: “What materials do you think are used? Why do you believe each culture chooses specific colors or textures in their works of art? Can you guess how each object was used?” (L.1.5d, SL.1.4)</p> <p><u>READING LITERATURE, OPINION WRITING, LANGUAGE USAGE</u> Read many different versions of <i>Cinderella</i>. Then, give</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>opinion, supply a reason for the opinion, and provide some sense of closure.</p> <p>W.1.6: With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.</p> <p>L.1.5: With guidance and support from adults, demonstrate understanding of word relationships and nuances in word meanings.</p> <p>L.1.5(d): Distinguish shades of meanings among verbs differing in manner (e.g., look, peek, glance, stare, glare, [and] scowl) and adjectives differing in intensity (e.g., large, gigantic) by defining or choosing them, or by acting out the meanings.</p> <p>SL.1.5: Add drawings or</p>	<p>(Read Aloud) (1000L)</p> <ul style="list-style-type: none"> • <i>Cinderquacker</i> (Mike Thaler and Dave Clegg) (Read Aloud) • <i>Fair, Brown & Trembling: An Irish Cinderella Story</i> (Jude Daly) (Read Aloud) • James Marshall's Cinderella (Barbara Karlin and James Marshall) (Read Aloud) • <i>Little Gold Star: A Spanish American Cinderella Tale</i> (Robert D. San Souci and Sergio Martinez) (Read Aloud) (AD640L) • Prince Cinders (Babette Cole) (Read Aloud) (AD630L) • <i>The Egyptian Cinderella</i> (Shirley Climo and Ruth Heller) (Read Aloud) The Korean Cinderella (Shirley Climo and Ruth Heller) (Read Aloud) (AD620L) • <i>The Turkey Girl: A Zuni Cinderella Story</i> (Penny Pollock and Ed Young) (EA) (Read Aloud) (860L) • <i>The Way Meat Loves Salt: A Cinderella Tale from the Jewish Tradition</i> (Nina Jaffe and Louise August) (Read Aloud) (580L) • <i>Yeh-Shen: A Cinderella Story from China</i> (Ai-Ling Louie and Ed Young) (EA) (Read Aloud) 	<p>students this prompt: "Choose your favorite version of the Cinderella story. Tell at least two reasons why you liked this version the most." Students should include the title of the book, at least two reasons why they thought it was their favorite, and a strong ending. Revision should focus on word choice, elaboration, or word order as they rewrite the paragraph. (W.1.1, L.1.1j, L.1.2a, L.1.2b, L.1.2d, L.1.2e, RL.1.9)</p> <p><u>READING LITERATURE, VOCABULARY</u></p> <p>As you begin the set of Cinderella stories, create a wall chart to organize the similarities and differences among the versions. Use categories that review the literary terms of this school year, such as: characters, setting, beginning, events (middle), and ending. (RL.1.1, RL.1.2, RL.1.9)</p> <p><u>READING LITERATURE, SPEAKING AND LISTENING, ORAL PRESENTATION</u></p> <p>Ask the students to think about how all of the Cinderella stories are different because of the time and place in which they happen. Challenge the students to draw the "trying on the slipper" scene as if it were happening right now and in the place where they live. Scan the pictures and create a slide for each image. Students present their drawings to the class, explaining their adaptation of the "slipper scene." (SL.1.5, SL.1.6, RL.1.9)</p> <p><u>READING INFORMATIONAL TEXT, SPEAKING AND LISTENING</u></p> <p>Choose two books about the same continent such as <i>Australia</i> (Pull Ahead Books Continents, Madeleine Donaldson) and <i>Look What Came from Australia</i> (Kevin Davis). Discuss how the books are similar (because they are about the same continent). Determine how they are also different (because they are written by different authors and have different</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings.</p>	<p><u>INFORMATIONAL TEXTS</u> Nonfiction Books</p> <ul style="list-style-type: none"> • <i>Africa</i> (Pull Ahead Books Continents) (Madeline Donaldson) (430L) • <i>Ancient Egypt: A First Look at People of the Nile</i> (Bruce Strachan) (Read Aloud) (340L) • <i>Antarctica</i> (Pull Ahead Books Continents) (Madeline Donaldson) (340L) • <i>Asia</i> (Pull Ahead Books Continents) (Madeline Donaldson) • <i>Australia</i> (Pull Ahead Books Continents) (Madeline Donaldson) (400L) • <i>DK First Atlas</i> (Anita Ganeri and Chris Oxlade) (Read Aloud) • <i>Europe</i> (Pull Ahead Books Continents) (Madeline Donaldson) (410L) • <i>Look What Came from Africa</i> (Miles Harvey) (Read Aloud) • <i>Look What Came from Australia</i> (Kevin Davis) (Read Aloud) (870L) • <i>Look What Came from China</i> (Miles Harvey) (Read Aloud) (710L) • <i>Look What Came from Egypt</i> (Miles Harvey) (Read 	<p>purposes). Then, read the books as a class. Make a chart with two columns, one for each book (e.g., Australia and Look What Came from Australia). Work together to make a list of what is learned in each book and then look for similar information in both books. Challenge the students to do this activity with two books, reading with a partner or reading one independently and having the teacher read the other aloud. (RF.1.4, RI.1.2, RI.1.3, RI.1.9, RI.1.10)</p> <p><u>READING INFORMATIONAL TEXT, RESEARCH, ORAL PRESENTATION</u></p> <p>Partner students to research the contributions/inventions of a country introduced to them in this unit. Tell them to work together to gather information from several different sources. Building knowledge of the contributions of various countries that is gleaned from informational texts (e.g., the Look What Came from . . . series), have students gather actual items that represent the contributions (e.g., for China, writing paper, a compass, and paper money). Ask them to communicate findings by creating a museum of contributions by having the students design information cards to go with each item. Students could stand behind their table to explain the origins of the items as visitors come through the museum. (SL.1.5, RI.1.2, RI.1.5, RI.1.9, RI.1.10, W.1.7, W.1.8, L.1.2)</p> <p><u>READING INFORMATIONAL TEXT, READING LITERATURE, SPEAKING AND LISTENING</u></p> <p>Have students read one of the nonfiction books about a continent or country. After the students finish, have them find and review a fairy tale that is set in a similar place or culture. Discuss what students saw in both books (e.g., geography, people, clothing, food, places, and customs). Discuss how the books are different (e.g., one tells a story; the other gives factual information). (RL.1.5, RL.1.7, RI.1.9)</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p>Aloud)(780L)</p> <ul style="list-style-type: none">• <i>North America</i> (Pull Ahead Books Continents) (Madeline Donaldson) (440L)• <i>South America</i> (Pull Ahead Books Continents) (Madeline Donaldson) <p><u>ART, MUSIC AND MEDIA</u></p> <p>Art</p> <ul style="list-style-type: none">• Captain Scaramouche (Venice, Italy, date unknown)• Devil Dance mask (Aymara, Bolivia, ca. 1974)• Display mask (East Sepik, Papua New Guinea, ca. 1980)• Mask (Dan, Ivory Coast, ca. early twentieth century)• Puppet mask (Japan, ca. early twentieth century)• Shaman’s mask (Inuit/Eskimo, Alaska, ca. early twentieth century)	

Grade 1: Poems and Songs

Unit 1

Books Fall Open by David McCord

Books fall open, you fall in,
delighted where you've never been;
hear voices not once heard before,
reach world on world through door on door;
find unexpected keys to things locked up beyond imaginings.

What might you be, perhaps become,
because one book is somewhere?

Some wise delver into wisdom, wit,
and wherewithal has written it.
True books will venture, dare you out,
whisper secrets, maybe shout
across the gloom to you in need,
who hanker for a book to read.

Books To the Ceiling by Arnold Lobel

Books to the ceiling
Books to the sky
My piles of books are a mile high
How I love them
How I need them
I'll have a long beard by the time I read them

Good Books, Good Times by Lee Bennett Hopkins

Good books, good times
Good stories
Good rhymes
Good beginnings
Good ends
Good people
Good friends

Good fiction
Good facts
Good adventures
Good acts
Good stories
Good rhymes
GOOD books
GOOD times

How To Eat A Poem
by Eve Merriam

Don't be polite.
Bite in.
Pick it up with your fingers and lick the juice that
may run down your chin.
It is ready and ripe now, whenever you are.

You do not need a knife or fork or spoon
or plate or napkin or tablecloth.

For there is no core
or stem
or rind
or pit
or seed
or skin
to throw away.

Read to Me
by Jane Yolen

Read to me riddles and read to me rhymes
Read to me stories of magical times
Read to me tales about castles and kings
Read to me stories of fabulous things
Read to me pirates and read to me knights
Read to me dragons and dragon-book fights
Read to me spaceships and cowboys and then
When you are finished- please read them again.

Unit 2

Fish

by Mary Ann Hoberman

Look at them flit
Lickety-split
Wiggling
Swiggling
Swerving
Curving
Hurrying
Scurrying
Chasing
Racing
Whizzing
Whisking
Flying
Frisking
Tearing around
With a leap and a bound
But none of them making the tiniest
tiniest
tiniest
tiniest
sound.

**The Owl and the Pussycat
by Edward Lear**

I

The Owl and the Pussy-cat went to sea
In a beautiful pea green boat,
They took some honey, and plenty of money,
Wrapped up in a five pound note.
The Owl looked up to the stars above,
And sang to a small guitar,
'O lovely Pussy! O Pussy my love,
What a beautiful Pussy you are,
You are,
You are!
What a beautiful Pussy you are!'

II

Pussy said to the Owl, 'You elegant fowl!
How charmingly sweet you sing!
O let us be married! too long we have tarried:
But what shall we do for a ring?'
They sailed away, for a year and a day,
To the land where the Bong-tree grows
And there in a wood a Piggy-wig stood
With a ring at the end of his nose,
His nose,
His nose,
With a ring at the end of his nose.

III

'Dear pig, are you willing to sell for one shilling
Your ring?' Said the Piggy, 'I will.'
So they took it away, and were married next day
By the Turkey who lives on the hill.
They dined on mince, and slices of quince,
Which they ate with a runcible spoon;
And hand in hand, on the edge of the sand,
They danced by the light of the moon,
The moon,
The moon,
They danced by the light of the moon.

The Fox's Foray

A fox jumped out one winter's night
And begged the moon to give him light.
For he'd many miles to trot that night
Before he reached his den O!
Den O! Den O!
For he'd many miles to trot that night before he reached his den O!
The first place he came to was a farmer's yard,
Where the ducks and the geese declared it hard
That their nerves should be shaken and their rest so marred
By a visit from Mr. Fox O!
Fox O! Fox O!
That their nerves should be shaken and their rest so marred
By a visit from Mr. Fox O!
He took the grey goose by the neck,
And swung him right across his back;
The grey goose cried out, Quack, quack, quack,
With his legs hanging dangling down O!

Down O! Down O!
The grey goose cried out, Quack, quack, quack,
With his legs hanging dangling down O!
Old Mother Slipper Slopper jumped out of bed,
And out of the window she popped her head:
Oh, John, John, the grey goose is gone,
And the fox is off to his den O!
Den O! Den O!
Oh, John, John, the grey goose is gone,
And the fox is off to his den O!
John ran up to the top of the hill.
And blew his whistle loud and shrill;
Said the fox, That is very pretty music still –
I'd rather be in my den O!
Den O! Den O!
Said the fox, That is very pretty music still –
I'd rather be in my den O!
The fox went back to his hungry den,
And his dear little foxes, eight, nine, ten;
Quoth they, Good daddy, you must go there again,
If you bring such god cheer from the farm O!
Farm O! Farm O!
Quoth they, Good daddy, you must go there again,
If you bring such god cheer from the farm O!
The fox and his wife, without any strife,
Said they never ate a better goose in all their life:
They did very well without fork or knife,
And the little ones chewed on the bones O!
Bones O! Bones O!
They did very well without fork or knife,
And the little ones chewed on the bones O!

The Pasture

by Robert Frost

I'm going out to clean the pasture spring;
I'll only stop to rake the leaves away
(And wait to watch the water clear, I may):
I sha'n't be gone long.—You come too.

I'm going out to fetch the little calf
That's standing by the mother. It's so young,
It totters when she licks it with her tongue.
I sha'n't be gone long.—You come too.

The Purple Cow

by Gelett Burgess

I never saw a purple cow,
I never hope to see one;
But I can tell you, anyhow,
I'd rather see than be one!

Unit 3

**By Myself
by Eloise Greenfield**

When I'm by myself
And I close my eyes
I'm a twin
I'm a dimple in a chin
I'm a room full of toys
I'm a squeaky noise
I'm a gospel song
I'm a gong
I'm a leaf turning red
I'm a loaf of brown bread
I'm a whatever I want to be
An anything I care to be
And when I open my eyes
What I care to be
Is me.

**I'm Making a List
by Shel Silverstein**

"I'm making a list
I'm making a list of things I must say
For politeness,
And goodness and kindness and gentleness
Sweetness and rightness:
Hello
Pardon me
How are you?
Excuse me
Bless you
May I?
Thank you
Goodbye
If you know some that I've forgot,
Please stick them in your eye!"

**MY MOTHER SAYS I'M SICKENING
by Jack Prelutsky**

My mother says I'm sickening,
my mother says I'm crude,
she says this when she sees me,
playing Ping-Pong with my food,
she doesn't seem to like it
when I slurp my bowl of stew,
and now she's got a list of things
she says I mustn't do-

DO NOT CATAPULT THE CARROTS!
DO NOT JUGGLE GOBS OF FAT!
DO NOT DROP THE MASHED POTATOES
ON THE GERBIL OR THE CAT!
NEVER PUNCH THE PUMPKIN PUDDING!
NEVER TUNNEL THROUGH THE BREAD!
PUT NO PEAS INTO YOUR POCKET!
PLACE NO NOODLES ON YOUR HEAD!
DO NOT SQUEEZE THE STEAMED ZUCCHINI!
DO NOT MAKE THE MELON OOZE!
NEVER STUFF VANILLA YOGURT
IN YOUR LITTLE SISTER'S SHOES!
DRAW NO FACES IN THE KETCHUP!
MAKE NO LITTLE GRAVY POOLS!
I wish my mother wouldn't make
so many useless rules.

Ridiculous Rose
by Shel Silverstein

Her mama said, "Don't eat with your fingers."
"OK," said Ridiculous Rose,
So she ate with her toes!

Unit 4

Covers

by Nikki Giovanni

Glass covers windows
to keep the cold away

Clouds cover the sky
to make a rainy day

Nighttime covers
all the things that creep

Blankets cover me
when I'm asleep

The Drinking Fountain by Marchette G. Chute

When I climb up
To get a drink
It doesn't work
The way you'd think

I turn it up.
The water goes
And hits me right
Upon the nose.

I turn it down
To make it small
And don't get any
Drink at all.

It Fell in the City by Eve Merriam

It fell in the City
It fell through the night,
And the black rooftops
All turned white.

5 Red fire hydrants
All turned white.
Blue police cars
All turned white

10 Green garbage cans
All turned white.
Gray sidewalks
All turned white.

Yellow NO PARKING signs
15 All turned white
When it fell in the city
All through the night.

The Wind
by Robert Louis Stevenson

I saw you toss the kites on high
And blow the birds about the sky;
And all around I heard you pass,
Like ladies' skirts across the grass--
 O wind, a-blowing all day long,
 O wind, that sings so loud a song!

I saw the different things you did,
But always you yourself you hid.
I felt you push, I heard you call,
I could not see yourself at all--
 O wind, a-blowing all day long,
 O wind, that sings so loud a song!

O you that are so strong and cold,
O blower, are you young or old?
Are you a beast of field and tree,
Or just a stronger child than me?
 O wind, a-blowing all day long,
 O wind, that sings so loud a song!

Who Has Seen the Wind?
by Christina Rossetti

Who has seen the wind?
 Neither I nor you:
But when the leaves hang trembling,
The wind is passing through.

Who has seen the wind?
 Neither you nor I:
But when the trees bow down their heads,
The wind is passing by.

Windy Nights
by Robert Louis Stevenson

Whenever the moon and stars are set,
 Whenever the wind is high,
All night long in the dark and wet,
 A man goes riding by.
Late in the night when the fires are out,
Why does he gallop and gallop about?
Whenever the trees are crying aloud,
 And ships are tossed at sea,
By, on the highway, low and loud,
 By at the gallop goes he.
By at the gallop he goes, and then
By he comes back at the gallop again.

Unit 5

**Hope
by Langston Hughes**

He rose up on his dying bed
and asked for fish.
His wife looked it up in her dream book
and played it.

**Washington
by Nancy Byrd Turner**

He played by the river when he was young,
He raced with rabbits along the hills,
He fished for minnows, and climbed and swung,
And hooted back at the whippoorwills.
Strong and slender and tall he grew —
And then, one morning, the bugles blew.

Over the hills the summons came,
Over the river's shining rim.
He said that the bugles called his name,
He knew that his country needed him,
And he answered, "Coming!" and marched away
For many a night and many a day.

Perhaps when the marches were hot and long
He'd think of the river flowing by
Or, camping under the winter sky,
Would hear the whippoorwill's far-off song.
Boy or soldier, in peace or strife,
He loved America all his life!

**You're A Grand Old Flag
by George M. Cohan**

You're a grand old flag,
You're a high flying flag
And forever in peace may you wave.
You're the emblem of
The land I love.

The home of the free and the brave.
Ev'ry heart beats true
'neath the Red, White and Blue,
Where there's never a boast or brag.
Should auld acquaintance be forgot,
Keep your eye on the grand old flag.

You're a grand old flag,
You're a high flying flag
And forever in peace may you wave.
You're the emblem of
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Should auld acquaintance be forgot,
Keep your eye on the grand old flag.

Yankee Doodle Boy
by George M. Cohan

I'm the kid that's all the candy
I'm a Yankee Doodle Dandy
I'm glad I am
(So's Uncle Sam)
I'm a real live Yankee Doodle
Made my name and fame and boodle
Just like Mister Doodle did, by riding on a pony
I love to listen to the Dixey [Dixie] strain
"I long to see the girl I left behind me"
And that ain't a josh
She's a Yankee, by gosh
(Oh, say can you see
Anything about a Yankee that's a phoney?)

I'm a Yankee Doodle Dandy
A Yankee Doodle, do or die
A real live nephew of my Uncle Sam
Born on the Fourth of July
I've got a Yankee Doodle sweetheart
She's my Yankee Doodle joy
Yankee Doodle came to London
Just to ride the ponies
I am the Yankee Doodle Boy
Father's name was Hezekiah
Mother's name was Ann Maria
Yanks through and through
(Red, white and blue)
Father was so Yankee hearted
When the Spanish War was started
He slipped upon his uniform and hopped up on a pony
My mother's mother was a Yankee true
My father's father was a Yankee too
And that's going some
For the Yankees, by gum
(Oh, say can you see
Anything about my pedigree that's phoney)

I'm a Yankee Doodle Dandy
A Yankee Doodle, do or die
A real live nephew of my Uncle Sam
Born on the Fourth of July

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She's my Yankee Doodle joy
Yankee Doodle came to London
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Yankee Doodle came to London
Just to ride the ponies
I am the Yankee Doodle Boy

Unit 6

Star Light, Star Bright
Star Light Star bright,
The first star I see tonight,
I wish I may, I wish I might,
Have the wish I wish tonight.

First Grade ELA Pacing Guide Aligned With The Common Core

Six Week Units	Common Core Standards	Houghton Mifflin Phonics	Houghton Mifflin Spelling/High Frequency Words	Houghton Mifflin Grammar	Writing
First 6 Weeks	RF.1.1 RF.1.2(b-d) RF.1.3(b, g) W.1.3 W.1.5 W.1.8 SL.1.1(a-c) SL.1.6 L.1.1(a) L.1.2(a, b, d, e)	<u>Theme: Back to School</u> Wk 1, 2 & 3 – rhyming words, review beginning sounds /a/ - /z/ <u>Theme 1: All Together Now</u> Wk 1 – blending phonemes; consonants m, s, c, t; short a; blending short a words (VC, CVC) Wk 2 – blending phonemes; consonants n, f, p; short a, blending short a words (CV, CVC) Wk 3 – blending phonemes; consonants b, r, h, g; short i; blending short i words (CV, VCV); review blending short a words	<u>Theme: Back to School</u> Wk 1, 2, & 3 – review all letters of the alphabet <u>Theme 1: All Together Now</u> Wk 1 – Dolch words (down, we, to, the, see, play, said); short vowel a Wk 2 – Dolch words (I, my, me, it, is, in); short vowel a Wk 3 - Dolch words (down, we, to, the, see, play, said); short vowel i	<u>Theme: Back to School</u> Wk 1 – review concepts of print Wk 2 – review concepts of print <u>Theme 1: All Together Now</u> Wk 1 – capital and lowercase letters Wk 2 – beginning sentences with capital letters; capital letters in sentences Wk 3 - punctuation	Shared/Interactive Writing: answering questions with complete sentences; write classroom alphabet/pattern books Personal Narrative Writing

<p>Second 6 Weeks</p>	<p>RF.1.1(a) RF.1.2(a-d) RF.1.3(b, f) W.1.2 W.1.7 SL.1.1(a-c) SL.1.3 SL.1.4 SL.1.5 SL.1.6 L.1.1(a-c) L.1.2(a, b, d, e) L.1.4(c)</p>	<p><u>Theme 2: Surprise!</u> Wk 1 – blending phonemes; consonants d, w, l, x; short o, blending short o words (CV, CVC) Wk 2 – blending phonemes; consonants y, k, v; short e, blending short e words (CVC); review words with short o Wk 3 – blending phonemes; consonants q, j, z; short u; blending short u words (CVC); review words with short e</p> <p><u>Theme 3: Let’s Look Around!</u> Wk 1 – blending and segmenting phonemes; double final consonants; final consonants; short a; plurals with –s; review short u Wk 2 – blending and segmenting phonemes; verb endings –s, -ed, -ing; short i; possessives with ‘s; review double final consonants; review plurals with s; review final consonants; review short a Wk 3 - blending phonemes; clusters with r; contractions with ‘s; review verbs ending with –s, -ing, -ed; short i; possessives with ‘s</p>	<p><u>Theme 2: Surprise!</u> Wk 1 – Dolch words (away, you, run, not, red, big, jump); short vowel o Wk 2 – Dolch words (three, where, funny, blue, two, up, yellow); short vowel e Wk 3 – Dolch words (look, come, make, little, help, one, find); short vowel u</p> <p><u>Theme 3: Let’s Look Around!</u> Wk 1 – Dolch words (am, like, are, at, have, he); spelling words (an, at, can, cat, had, man, catch, and, add, a) Wk 2 – Dolch words (black, with, went, she, on, no); spelling words (is, it, him, big, sit, did, dish, milk, in, his) Wk 3 – Dolch words (get, but, ran, do, brown, white); spelling words (trip, crab, drip, grin, grab, trap, crack, brown, to, you)</p>	<p><u>Theme 2: Surprise!</u> Wk 1 – capitalizing names; review word order in sentences Wk 2 – naming words Wk 3 – action words</p> <p><u>Theme 3: Let’s Look Around!</u> Wk 1 – What is a sentence? Wk 2 – naming parts of a sentence Wk 3 – action part of a sentence</p>	<p>Narratives: writing complete sentences (capitals & punctuation)</p> <p>Revising writing</p> <p>Informational Writing: “How to” writing; writing complete sentences (capitals & punctuation)</p>
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<p>Third 6 Weeks</p>	<p>RL.1.1(a) RL.1.2(a-d) RL.1.3(a-c) W.1.1 W.1.2 W.1.7 SL.1.1(a-c) SL.1.2 SL.1.3 SL.1.5 SL.1.6 L.1.1(a)</p>	<p><u>Theme 4: Family and Friends</u> Wk 1 – blending and segmenting phonemes; clusters with l; short o; review consonant clusters with r; review contractions with ‘s Wk 2 – blending and segmenting phonemes; triple clusters; short u sound; review clusters with s Wk 3 - blending and segmenting phonemes; triple clusters; short u sound; review clusters with s; review short e</p> <p><u>Theme 5: Home Sweet Home</u> Wk 1 – segmenting phonemes; counting sounds in words; digraphs sh, th, wh, ch, tch; review u; review triple clusters Wk 2 – segmenting phonemes; counting sounds in words; long a (CVCe); final nd; ng; nk; review digraphs sh, th, wh, ch, tch Wk 3 – segmenting phonemes; counting sounds in words; long i (CVCe); contractions; review long a; review soft c, g; review final nd, ng, nk</p>	<p><u>Theme 4: Family and Friends</u> Wk 1 – Dolch words (who, they, that, this, ride, what, how); spelling words (on, not, got, box, hot, top, pond, doll, was, that) Wk 2 – Dolch words (did, want, win, out, good, so); spelling words (get, ten, red, pet, men, yes, tent, bell, are, when) Wk 3 – Dolch words (eat, be, our, four, pretty, new, say); spelling words (up, us, but, fun, cut, run, jump, plum, the, of)</p> <p><u>Theme 5: Home Sweet Home</u> Wk 1 – Dolch words (there, please, into, was, soon, well, too); spelling words (she, chin, fish, shell, much, chop, shoe, chair, they, with) Wk 2 – Dolch words (old, him, live, had, let); spelling words (make, came, take, name, gave, game, place, skate, as, this) Wk 3 – Dolch words (stop, give, has, her, were); spelling words (like, five, ride, nine, time, kite, prize, smile, I, from)</p>	<p><u>Theme 4: Family and Friends</u> Wk 1 – Is it a sentence? Wk 2 – telling sentences Wk 3 – asking sentences</p> <p><u>Theme 5: Home Sweet Home</u> Wk 1 – exclamations Wk 2 – Which kind of sentence? Wk 3 – using I or me in sentences</p>	<p>Informational Writing: “How to” writing: directions</p> <p>Persuasive Writing</p> <p>Biographies</p> <p>Revising Writing: complete sentences (capitals & punctuation)</p>
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<p>Fourth 6 Weeks</p>	<p>RF.1.1(a) RF.1.2(a-d) RF.1.3(a-c, g) W.1.2 W.1.3 W.1.5 W.1.7 W.1.8 SL.1.1(a-c) SL.1.2 SL.1.3 SL.1.4 SL.1.5 SL.1.6 L.1.1(a, b) L.1.2(a-e) L.1.6</p>	<p><u>Theme 6: Animal Adventures</u> Wk 1 – segmenting phonemes; counting sounds in words; long o (CV, CVCe); long u (CVCe); final clusters ft, lk, nt; review long i (CVCe); contractions Wk 2 – segmenting phonemes; counting sounds in words; long e (CV, CVCe); vowel pairs ee, ea; review long o (CV, CVCe) and long u (CVCe); final clusters ft, lk, nt Wk 3 – segmenting phonemes; counting sounds in words; vowel pairs ai, ay; review long e (CV, CVCe); review vowel pairs ee, ea</p> <p><u>Theme 7: We Can Work It Out</u> Wk 1 – substituting phonemes; vowel pairs oa, ow; review vowel pairs ai, ay Wk 2 – substituting phonemes, the /oo/ sound for oo (ex. pool); compound words; review vowel pairs oa, ow Wk 3 – substituting phonemes; vowel pairs oo, ew, ue, ou, /oo/ (pool); long i (ie, igh); review /oo/ sound for oo (pool); review compound words</p>	<p><u>Theme 6: Animal Adventures</u> Wk 1 – Dolch words (take, then, as, when, them); spelling words (go, bone, so, nose, home, no, also, woke, have, one) Wk 2 – Dolch words (by, an, last, going, his); spelling words (me, see, mean, feet, eat, he, maybe, sheep, we, be) Wk 3 – Dolch words (know, open, after, thank, once); spelling words (say, day, play, may, stay, way, away, holiday, what, all)</p> <p><u>Theme 7: We Can Work It Out</u> Wk 1 – Dolch words (any, of, round, put, some); spelling words (boat, slow, coat, grow, show, toad, coast, know, were, there) Wk 2 – Dolch words (fly, could, every, from, walk); spelling words (look, book, took, good, foot, cook, hoof, crook, would, could) Wk 3 – Dolch words (ask, over, again, think, how); spelling words (zoo, food, too, moon, soon, room, moose, balloon, said, do)</p>	<p><u>Theme 6: Animal Adventures</u> Wk 1 – naming words for people and animals Wk 2 – naming words for things and places Wk 3 – naming words for one or more</p> <p><u>Theme 7: We Can Work It Out</u> Wk 1 – proper names for people and animals Wk 2 – proper names for places and things Wk 3 – pronouns</p>	<p>Biographies: Famous Americans; Black History</p> <p>Narrative Writing: Journals (focus on feelings)</p> <p>Expository Non-Fiction Writing: Chick reports</p> <p>Revising Writing: writing using temporal words; using feeling words; adding detail</p> <p>Language Skill: using commas to separate words in a series</p>
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<p>Fifth 6 Weeks</p>	<p>RF.1.1(a) RF.1.2(a-d) RF.1.3(a, b, f, g) W.1.1 W.1.2 W.MA.3.A W.1.5 W.1.7 W.1.8 SL.1.1(a-c) SL.1.2 SL.1.3 SL.1.4 SL.1.5 SL.1.6 L.1.1(a, c, e) L.1.2(a, b, d, e)</p>	<p><u>Theme 8: Our Earth</u> Wk 1 – deleting and substituting phonemes; base words and endings -s, -ed, -ing; review vowel pairs oo, ew, ue, ou; review long i (ie, igh) Wk 2 – deleting and substituting phonemes; vowel pairs ou, ow (/ou/); syllabication; review base words; endings –s, -ed, -ing Wk 3 - deleting and substituting phonemes; base words and endings -ed, -ing; review vowel pairs ou, ow (/ou/)</p> <p><u>Theme 9: Special Friends</u> Wk 1 – deleting phonemes; sounds for y; review base words and endings –ed, -ing Wk 2 – deleting phonemes; base words and endings –es, -ies; prefixes un-, re- Wk 3 – deleting phonemes; vowel pairs oi, oy, aw, au; suffixes –ful, -ly, -y; review base words and endings –es, -ies; review prefixes un-, re-</p>	<p><u>Theme 8: Our Earth</u> Wk 1 – Dolch words (because, best, cold, first, five); spelling words (cup, cups, tree, trees, frog, frogs, gloves, birds, your, which) Wk 2 – Dolch words (gave, made, read, or sit); spelling words (cow, out, down, now, house, found, pouch, crowded, about, how) Wk 3 – Dolch words (their, your, would, upon, very); spelling words (telling, landed, checking, missed, filled, sleeping, bluffing, planted, will, each)</p> <p><u>Theme 9: Special Friends</u> Wk 1 – Dolch words (always, around, been, before, both); spelling words (by, my, fly, try, cry, why, pry, multiply, them, then) Wk 2 – Dolch words (buy, call, does, don’t, fast); spelling words (dishes, dresses, boxes, beaches, wishes, kisses, brushes, classes, many, some) Wk 3 – Dolch words (found, goes, green, its, many); spelling words (coin, soil, boy, oil, toy, point, moist, destroy, other, into)</p>	<p><u>Theme 8: Our Earth</u> Wk 1 – action words Wk 2 – present tense Wk 3 – action words with -ed</p> <p><u>Theme 9: Special Friends</u> Wk 1 – is/are Wk 2 – using was and were Wk 3 –describing what we see</p>	<p>Persuasive Writing</p> <p>Expository Writing: Non-fiction reports: chick reports; animal reports; animal life cycle writing (using sequence words)</p> <p>Poetry: using rhyme and repetition</p>
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<p>Sixth 6 Weeks</p>	<p>RF.1.1(a) RF.1.2(a-d) RF.1.3(a, b, c, f, g) W.1.1 W.1.3 W.1.6 SL.1.1(a-c) SL.1.3 SL.1.4 SL.1.5 SL.1.6 L.1.1(a, b, c, e, f, g)</p>	<p><u>Theme 10: We Can Do It!</u> Wk 1 – substituting phonemes; r-controlled vowels or, ore, er, ir, ur; review vowel pairs oi, oy, aw, au; review suffixes -ful, -ly, -y Wk 2 – substituting phonemes; r-controlled vowels ar; review r-controlled vowels or, ore, ar, er, ir, ur Wk 3 - substituting phonemes; base words and endings –er, -est; review base words and endings –er, -est</p> <p>Review: Fairy tales; digraphs; endings (-ed, -ing, -es, -s); word patterns; contractions</p>	<p><u>Theme 10: We Can Do It!</u> Wk 1 – Dolch words (off, pull, sing, sleep, tell); spelling words (corn, store, for, or, more, before, morning, afford, has, her) Wk 2 – Dolch words (these, those, us, use, wash); spelling words (car, start, arm, far, yard, dark, large, jar, two, first) Wk 3 – Dolch words (which, why, wish, work, write); spelling words (newer, warmest, highest, faster, deepest, richer, smaller, kindest, been, who)</p> <p>Review: Dolch words and spelling words</p>	<p><u>Theme 10: We Can Do It!</u> Wk 1 – describing what we hear Wk 2 – describing words: taste, smell, feel Wk 3 – comparing (-er, -est)</p> <p>Review: Writing conventions; punctuation; quotation marks; naming words; action words; describing words</p>	<p>Letter Writing: Teacher Appreciation Week; letter to future first grader; Mother’s Day; Father’s Day</p> <p>Narrative Stories: Author’s Tea</p> <p>Persuasive – Opinion Writing</p> <p>End of the Year Writing Prompt</p> <p>Narrative Writing: fiction stories</p>
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Curriculum Map – Ware Public Schools – English Language Arts: Grade 2

A Season for Chapters

Unit 1 - No. of Weeks: 6

Essential Question: *When is language beautiful?*

Terminology: alliteration, author, beginning, chapter, conclusion, digital graphic organizer, digital sources, ending, illustrator, introduction, main idea, paragraph, poet, poetry, repetition, research, rhyme, rhythm, shared writing, spelling patten

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RI.2.2: Identify the main focus of a multi-paragraph text as well as the focus of specific paragraphs within the text.</p> <p>RL.2.5: Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.</p> <p>SL.2.1: Participate in collaborative conversations with diverse partners about</p>	<p>ANCHOR TEXTS:</p> <ul style="list-style-type: none"> • <i>Poppleton in Winter</i> (Cynthia Rylant and Mark Teague) (E) (430L) • “Autumn” (Dickinson) (E) <p>Poems</p> <ul style="list-style-type: none"> • “A Vagabond Song” (Bliss Carman) in <i>The Seasons</i> (ed. John N. Serio) (Read Aloud) • “Bed in Summer” (Robert Louis Stevenson) (Read Aloud) • “Knoxville, Tennessee” (Nikki Giovanni) (E) • “Something Told the Wild Geese” (Rachel Field) (E) 	<ul style="list-style-type: none"> • DRA • DIBELS • GRADE <p><u>ART, SPEAKING AND LISTENING</u> Artists often convey a sense of season in their depictions of flowers or trees. Ask students to study the Tiffany image, van Gogh’s <i>Mulberry Tree</i>, and the work titled <i>Snow-Laden Branches</i>. Note that these works were created on three different continents at around the same time period. Ask students to discuss similarities and differences in these artists’ techniques for depicting the seasons. (SL.2.2)</p> <p><u>ART, INFORMATIVE WRITING</u> Select a work to study—for instance, you might choose the Seurat for a clear depiction of a season. Ask the students to name the season that the artist has painted. Then have students write a two-or-three-sentence explanation identifying elements in the work that led them to their observation. (W.2.2)</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>Grade Two topics and texts with peers and adults in small and larger groups.</p> <p>RL.2.4: Describe how words and phrases (e.g., regular beats, alliteration, rhymes, [and] repeated lines) supply rhythm and meaning in a story, poem, or song.</p> <p>W.2.7: Participate in shared research and writing projects.</p> <p>SL.2.2: Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.</p>	<ul style="list-style-type: none"> • “Stopping by Woods on a Snowy Evening” (Robert Frost) (E) • “Summer Song” (John Ciardi) in <i>The Seasons</i> (ed. John N. Serio) • “The Locust Tree in Flower” (William Carlos Williams) in <i>The Seasons</i> (ed. John N. Serio) (Read Aloud) • “The Snowflake” (Walter de la Mare) in <i>The Seasons</i> (ed. John N. Serio) (Read Aloud) • “Weather” (Eve Merriam) (E) • “Who Has Seen the Wind?” (Christina Rossetti) (E) <p>Stories</p> <ul style="list-style-type: none"> • <i>Every Autumn Comes the Bear</i> (Jim Arnosky) (AD410L) • <i>Henry and Mudge and the Snowman Plan</i> (Cynthia Rylant and Sucie Stevenson) (EA) (350L) • <i>Leaf Man</i> (Lois Ehlert) (310L) • <i>Peepers</i> (Eve Bunting and James Ransome) (310L) • <i>Poppleton in Fall</i> (Cynthia Rylant and Mark Teague) (EA) (280L) • <i>Poppleton in Spring</i> (Cynthia Rylant and Mark Teague) (EA)(330L) 	<p><u>READING LITERATURE, SPEAKING AND LISTENING</u></p> <p>Introduce and read the first chapter of <i>Poppleton in Winter</i> by Cynthia Rylant. The following day, look at the chapter again. Explain to the class that Cynthia Rylant is an author who knows exactly how to write the beginning of a story and how to wrap it up with a strong ending. Direct the students to look closely at how the story begins. Reread the section where the story is set up. Students will see the setting, characters, and situation/problem in the first two sentences of the story: “Poppleton’s house grew very long icicles in winter. Poppleton was proud of them.” Create a bulleted list as the students discuss what they see, finishing the sentence “A strong beginning has . . .” Then turn to the end of the story and discuss the attributes of a strong ending. Read Rylant’s final sentences: “Poppleton was glad his icicles were knocked down. Icicles always melted. But a new friend would stay.” Continue the bulleted list, having students finish the sentence “A strong ending has . . .” As the students read each successive chapter independently, with a partner, or with the teacher, make these charts a focus of discussion. Eventually add a chart for the action in the middle of the story. (RL.2.5, RF.2.4)</p> <p><u>RESEARCH, INFORMATIVE WRITING</u></p> <p>Follow the local community research with a new research challenge. This time, organize small groups to research and to write about a community in a contrasting climate and geographical location. Focus on the seasons there, a sport (or activity) that is important, and the way they affect their community. Help students generate the research questions that will guide their work. Ask them to gather information from a variety of online sources and possibly hold a conversation via the Internet with the Chamber of Commerce from the community. Introduce a digital tool for organizing information.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<ul style="list-style-type: none"> • <i>Red Leaf, Yellow Leaf</i> (Lois Ehlert) (AD680L) • <i>Snow</i> (Uri Shulevitz) (220L) • <i>Snowballs</i> (Lois Ehlert) (300L) • <i>The Days of Summer</i> (Eve Bunting and William Low) (AD360L) • <i>The Little Yellow Leaf</i> (Carin Berger) • <i>The Mitten</i> (Jan Brett) (Read Aloud) (800L) <p>INFORMATIONAL TEXTS Nonfiction Books</p> <ul style="list-style-type: none"> • <i>A River of Words: The Story of William Carlos Williams</i> (Jennifer Bryant and Melissa Sweet) (Read Aloud) (AD820L) • <i>Cynthia Rylant: A Writer's Story</i> (Alice Cary and Susan Spellman) • <i>Energy from the Sun</i> (Rookie Read-About Science) (Allan Fowler) (AD600L) • <i>How Do You Know It's Fall?</i> (Rookie Read-About Science) (Allan Fowler) (NC650L) • <i>How Do You Know It's Spring?</i> (Rookie Read-About Science) (Allan Fowler) (NC620L) • <i>How Do You Know It's Summer?</i> (Rookie Read-About 	<p>Model the organization of gathered information into broad topics through webbing. Use one part of the graphic organizer (web) to demonstrate to the class how to write one well-developed paragraph. Working in small groups, students should use the webbed information to write the remaining paragraphs. When the paragraphs are completed, combine them into books. Students can add illustrations by drawing or by collecting photographs from online sources. (RI.2.2, W.2.2, W.2.6, W.2.7, L.2.2)</p> <p><u>ART, LANGUAGE USAGE</u> View the Bruegel, Caillebotte, and Seurat images. As the class studies each piece, ask the students how the artist creates a sense of warmth or cold, dryness or wetness in the painting. As the students use adjectives and adverbs in the conversation, write them down under the appropriate category on a whiteboard or chart paper. Use these words to create and expand sentences (e.g., "The artist painted snow. The talented artist painted snow with cool colors. Using an icy blue color, the artist painted a snowy scene."). Extend the activity by using the word bank to create free-form poems to go with each painting. (L.2.1e, L.2.1f)</p> <p><u>RESEARCH, INFORMATIVE WRITING</u> Focus a discussion on the characteristics of seasons in your local climate. Discuss activities that your students might associate with each season. Talk about how one of the season's activities might help the local economy more than others by generating research questions such as, "Which season is most important to our community?" Use digital resources and speakers who have visited to gather information. Conclude the research and communicate findings with a class write such as: "Research a sport or activity in your community that relates to a specific season. Create a</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p>Science) (Allan Fowler) (520L)</p> <ul style="list-style-type: none"> • <i>How Do You Know It's Winter?</i> (Rookie Read-About Science) (Allan Fowler) (570L) • <i>Look How It Changes!</i> (Rookie Read-About Science) (June Young) (10L) • <i>Snowflake Bentley</i> (Jacqueline Briggs Martin and Mary Azarian) (Read Aloud) (AD830L) • <i>Snowflakes in Photographs</i> (W.A. Bentley) (Read Aloud) • <i>Sunshine Makes the Seasons</i> (Franklyn M. Branley and Michael Rex) (AD510L) • <i>What Do Authors Do?</i> (Eileen Christelow) • <i>What Do Illustrators Do?</i> (Eileen Christelow) (340L) • <i>Why Do Leaves Change Color?</i> (Betsy Maestro and Loretta Krupinski) (580L) <p>Art</p> <ul style="list-style-type: none"> • Artist unknown, <i>Snow-Laden Plum Branches</i> (1098-1169) • Georges Seurat, <i>Une Baignade, Asnieres</i>(1883-1884) • Gustave Caillebotte, <i>Paris Street, Rainy Day</i> (1877) • Louis Comfort Tiffany, <i>Dogwood</i> (1900-1915) 	<p>nonfiction text about the season, the sport, and the way it affects your community.” (RI.2.5, SL.2.1, SL.2.2, W.2.2, W.2.8, L.2.3)</p> <p><u>READING INFORMATIONAL TEXT, LANGUAGE MECHANICS</u></p> <p>Use the informational book <i>How Do You Know It's Fall?</i> to introduce apostrophes. Discuss the concept of contractions by creating sentences starting with “It is . . .” and then contracting the words to “It’s.” Continue generating lists of contractions for “he is,” “she is,” “they are,” “we are,” and so on. Ask the students to create detailed sentences related to the season of fall using a variety of contractions. Extend the lesson by discussing apostrophes used to show possession. Staying with the fall theme, generate a list of possessives focusing on nature’s preparation for winter (e.g., a bear’s thick coat, a squirrel’s collection of acorns, a tree’s slow growth.) (L.2.2c)</p> <p><u>READING INFORMATIONAL TEXT, INFORMATIVE WRITING</u></p> <p>This unit contains a wide variety of informational texts. To introduce the work of organizing informational text, choose a book with a variety of text features and strong paragraphs. Explain to the children that as you read for information, you will also be looking at the author’s craft. Guide students to look closely at the way each informational book on the four seasons is arranged (e.g., through the use of headings, subheadings, and paragraphs). Choose one page to look for the purpose of paragraphs in organizing the information in the text. You might want to make a copy of the page for the students to examine as you demonstrate the topical chunks of information in paragraphs. Extend this lesson by listing text features in multiple books on seasons and related topics. Focus on the purposes of the text features in the books. Follow this reading</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<ul style="list-style-type: none"> • Maurice de Vlaminck, <i>Autumn Landscape</i> (1905) • Pieter Bruegel, <i>Hunters in the Snow</i> (1565) • Vincent van Gogh, <i>Mulberry Tree</i> (1889) • Vincent van Gogh, <i>Sunflowers</i> (1889) <p>Music</p> <ul style="list-style-type: none"> • Antonio Vivaldi, “The Four Seasons” (1723) 	<p>lesson with having students write a paragraph as a shared write. Choose one topic related to the book read, and write a paragraph with a strong topic sentence, detailed information, and a satisfying conclusion. (RI.2.2, RF.2.4)</p> <p><u>MUSIC, LANGUAGE USAGE, WRITING POETRY</u> Listen to one of the four concertos in Vivaldi’s The Four Seasons. Instruct the students to write down words or phrases that come to them as they are listening. After they are finished, tell them to work together as a class to compile a list of words and phrases they thought of while listening. Choose a descriptive word or phrase and then challenge them to think in simile or metaphor (e.g., falling leaves—like what? Like jewels falling from the sky). Use the collection of words and phrases to write a class poem titled “Spring,” “Summer,” “Autumn,” or “Winter.” Be sure to use rhythm, rhyme, alliteration, and/or repetition in your class poem. (RL2.4, L.2.5b)</p> <p><u>READING LITERATURE, SPEAKING AND LISTENING</u> Ask students to pick a favorite book from the easy section of the library. To introduce the characteristics of a good solid beginning and ending of a story, ask the students to read aloud to a partner just the first paragraph or two and then the last paragraph. Later, allow students to share the books in small groups to see what each child notices about these solid beginnings and solid endings. For example, they may notice things such as a clearly described setting with vivid words at the beginning, the book coming full circle, and the ending providing a sense of satisfaction. (RL.2.5)</p> <p><u>READING LITERATURE, SPEAKING AND LISTENING</u> After reading the fictional read-aloud picture books for each of the seasons, have students ask and answer questions using who, what, where, when, why, and how. Challenge students to</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
		<p>create questions from these stems that apply directly to the books you are reading. Encourage students to answer the questions on sticky notes under each question on the following chart. (RL.2.1)</p> <ul style="list-style-type: none">• Who?• What?• Where?• When?• Why?• How? <p><u>READING POETRY, PERFORMANCE</u></p> <p><i>The Seasons</i> (ed. John N. Serio) is a book of collected poems by different poets. Introduce the poem “Summer Song.” Ask the students, “What did you notice about the first four lines of the poem?” (Possible answer: Repetition of “By the . . .”) Note the pattern of rhyme in the first four lines (i.e., ABAB) and how it changes as it progresses through the poem (i.e., AABB). Continue to look at the features of poetry as you read other seasonal poems in this unit. Each of the poems from <i>The Seasons</i> exemplifies at least one of the characteristics of the Grade Two standards: rhyme, rhythm, alliteration, and repetition. Encourage students to choose a poem to perform (recite) for the class. (RL.2.4)</p>

Curriculum Map – Ware Public Schools – English Language Arts: Grade 2

The Wild West

Unit 2 - No. of Weeks: 6

Essential Question: *How does setting affect a story?*

Terminology: biography, characters, collective nouns, compare, contrast, expression, fantasy, fluency, point of view, real, tall tale, Venn diagram

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.2.9: Compare and contrast two or more versions of the same story by different authors or from different cultures.</p> <p>RL.2.2: Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.</p> <p>RI.2.6: Identify the main purpose of a text, including what the author wants to answer, explain, or describe.</p>	<p>ANCHOR TEXTS:</p> <ul style="list-style-type: none"> • <i>Cowgirl Kate and Cocoa: Partners</i> (Erica Silverman and Betsy Lewin) (EA) (400L) • <i>Wild Tracks! A Guide to Nature's Footprints</i> (Jim Arnosky) (E) (Read Aloud) • "Home on the Range" (Higley) <p>Poems</p> <ul style="list-style-type: none"> • "Buffalo Dusk" (Carl Sandburg) (Read Aloud) • "Home on the Range" (Brewster Higley) (Read Aloud) • How I Spent My Summer Vacation (Mark Teague) 	<ul style="list-style-type: none"> • DRA • DIBELS • GRADE <p><u>ART, SPEAKING AND LISTENING</u> Explain to the students that George Catlin was a famous artist who traveled west on horseback during the 1800s to paint pictures of Native Americans. Display his works. Ask students what they notice first in these paintings. What do they have in common with other portraits they have seen? (For example, Washington, Revere--see Unit Five in the section on first grade.) Note the titles of the works. Explain that Catlin was unique in his time because he painted Native Americans individualistically. (SL.2.2)</p> <p><u>READING INFORMATIONAL TEXT, SPEAKING AND LISTENING</u> Bill Pickett: Rodeo-Ridin' Cowboy (Andrea Davis Pinkney) is a true story of an African American cowboy. After you have read</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>W.2.2: Write informative/explanatory texts in which they introduce a topic, use facts and definitions to develop points, and provide a concluding statement or section.</p>	<p>Stories</p> <ul style="list-style-type: none"> • “The Princess and the Pea” in <i>Fairy Tales from Hans Christian Anderson</i> (Hans Christian Anderson) (Read Aloud) (410L) • <i>A Boy Called Slow</i> (Joseph Bruchac) (AD690L) • <i>Buffalo Before Breakfast</i> (Mary Pope Osborne and Sal Murdocca) (EA) (380L) • <i>Crazy Horse’s Vision</i> (Joseph Bruchac, S.D. Nelson, Curtis Zunigha, and Robert Tree Cody) (420L) • <i>Dancing with the Indians</i> (Angela Shelf Medearis) (AD600L) • <i>Ghost Town at Sundown</i> (Mary Pope Osborne) (EA) (350L) • <i>Gift Horse: A Lakota Story</i> (S.D. Nelson) (AD610L) • <i>John Henry</i> (Julius Lester and Jerry Pinkney) (AD720L) • <i>Johnny Appleseed</i> (Steven Kellogg) (920L) • <i>Justin and the Best Biscuits in the World</i> (Mildred Pitts Walter and Catherine Stock) (620L) • <i>Little Red Cowboy Hat</i> (Susan Lowell and Randy Cecil)(AD310L) 	<p>the story, display the same kind of chart from the Unit One segment on fiction (see the following sample). Again, remind the students that these are only question stems and must be amplified to focus on the story. Ask students to choose two questions to answer and write on their whiteboards. Share the responses from the students and add to the class chart. (RI.2.1, SL.2.2)</p> <ul style="list-style-type: none"> • Who? • What? • Where? • When? • Why? • How? <p><u>ART, SPEAKING AND LISTENING</u> View the two Remington paintings of cowboys. Ask students to look at the individual cowboys and see if they can find many differences in their appearances. Was Remington depicting cowboys individually (like Catlin) or more like types (like Custis)? What can we learn about cowboy life by looking at these works? (SL.2.3, SL.2.4, SL.2.5)</p> <p><u>ART, SPEAKING AND LISTENING</u> Have students close their eyes and “turn on” their imaginations. Tell them to imagine traveling back to the nineteenth century as if they were artists studying the Native Americans. Ask questions like: What do you see? What types of people are there; plants, animals, landscapes? Have students write a few sentences about their imagined picture, as well as sketch a picture. If time permits, turn the sketched image into a landscape image: add significant aspects, like characters, a setting, and any meaningful details. Use listed artworks as</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<ul style="list-style-type: none"> • <i>Little Red Riding Hood</i> (Trina Schart Hyman) (Read Aloud) • <i>Little Red Riding Hood: A Newfangled Prairie Tale</i> (Lisa Campbell Ernst) • <i>Paul Bunyan</i> (Steven Kellogg) (1030L) • <i>Pecos Bill</i> (Steven Kellogg and Laura Robb) (AD1040L) • <i>The Cowboy and the Black-Eyed Pea</i> (Tony Johnston) (AD510L) • <i>The Gingerbread Cowboy</i> (Janet Squires and Holly Berry) (AD800L) • <i>The Gingerbread Man</i> (Karen Lee Schmidt) (360L) • <i>The Tortoise and the Jackrabbit</i> (Susan Lowell) (AD560L) • <i>The Toughest Cowboy: or How the Wild West Was Tamed</i> (John Frank and Zachary Pullen) (Read Aloud)(AD900L) <p><u>INFORMATIONAL TEXTS</u></p> <p>Nonfiction Books</p> <ul style="list-style-type: none"> • <i>B is for Buckaroo: A Cowboy Alphabet</i> (Louise Doak Whitney and Sue Guy) (Read Aloud) 	<p>inspiration for students. (SL.2.3, SL.2.4, SL.2.5)</p> <p><u>ART, OPINION WRITING</u></p> <p>Select one Curtis and one Catlin artwork to study. Have the students compare Curtis’s and Catlin’s approaches to depicting Native Americans. Does Curtis’s use of the environment expand our understanding of the Native Americans in his photographs? If so, how? (W.2.1, W.2.3)</p> <p><u>READING POETRY, LANGUAGE USAGE, VOCABULARY</u></p> <p>Create a running list of collective nouns in this unit (e.g., a herd or drove of cows; a herd or band of horses; a flock of sheep; and a band, tribe, or nation of Native Americans). Keep a growing word bank of people, vocabulary, and phrases that appear in this unit. Reading (reciting) poetry such as “Buffalo Dusk” and “Home on the Range” will give the students rich opportunities to collect vocabulary and to learn the words in context. These words can be used in later student writing. (L.2.1b, RI.2.4, L.2.4, L.2.4e, RL.2.4, RL.2.10)</p> <p><u>INFORMATIVE WRITING, RESEARCH, SPEAKING AND LISTENING</u></p> <p>By reading the informational books in this unit, students learn about Native Americans, African Americans, and Caucasians during the 1800s in the American Wild West. Give the students this prompt: “Write about the person most interesting to you from the Wild West days. Be sure to answer the questions who, what, where, when, why, and how as you write about the person you chose.” Using the question stems, students will generate their own research questions. Encourage the use of a variety of sources as they gather additional information using online sources and books. When students are finished with their research, pair them according to related choices to allow sharing of organized gathered information. Have them practice</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<ul style="list-style-type: none"> • <i>Bill Pickett: Rodeo-Ridin' Cowboy</i> (Andrea D. and Brian Pinkney) (Read Aloud) • <i>Black Cowboy, Wild Horses: A True Story</i> (Julius Lester and Jerry Pinkney) (Read Aloud) (710L) • <i>Cactus Hotel</i> (Brenda Z. Guiberson) (Read Aloud) (700L) • <i>Cowboys</i> (Lucille Recht Penner) (550L) • <i>Cowboys and Cowgirls: Yippee-Yay!</i> (Gail Gibbons) (EA) (Read Aloud) • <i>I Want to Be a Cowboy</i> (Dan Liebman) (590L) • <i>The Very First Americans</i> (Cara Ashrose) (AD670L) • <i>Wild West</i> (DK Eyewitness Books) (Stuart Murray) (Read Aloud) • <i>You Wouldn't Want to Live in a Wild West Town!</i> (Peter Hicks, David Salariya, and David Antram) (Read Aloud) (IG790L) 	<p>talking through the information to lay the groundwork for writing focused paragraphs. Students write drafts. After the first draft is written, have them spend time revising the work with peers or the teacher. (RI.2.1, RI.2.5, RI.2.10, W.2.7, W.2.8, W.2.2, W.2.5, SL.2.1, SL.2.2, SL.2.6, L.2.1, L.2.2, L.2.3)</p> <p><u>READING LITERATURE, INFORMATIVE WRITING</u> After reading the fairy tale <i>The Princess and the Pea</i>, introduce another version of the story, <i>The Cowboy and the Black-Eyed Pea</i>. Before reading the book, challenge the students to think about how the two stories are the same and how they are different. Create a Venn diagram or other graphic organizer to compare and contrast the two stories. Have the students use sticky notes to add their ideas to the Venn diagram. When they are finished, ask them to use the graphic organizer to construct sentences that describe two ways in which the stories are the same and two ways in which they are different. Continue this activity with other traditional stories and their alternative versions. (RL.2.9, SL.2.2)</p> <p><u>READING INFORMATIONAL TEXT, READING FLUENCY, PERFORMANCE</u> Introduce the story about a modern-day cowgirl, <i>Cowgirl Kate and Cocoa</i> (Erica Silverman). As they read the first chapter, ask students to think about whether this story could really happen or if it is a fantasy. Ask students to find evidence in the text to support their choices. Use a whiteboard or sticky notes to record their thinking. As they finish reading and writing, pair students to discuss their ideas. After they are finished discussing, ask them to remain partners and to experiment with reading using different voices for different characters in the book. Monitor the reading by listening for reading with expression and character voices. (RL.2.6, RF.2.4)</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p><u>ART, MUSIC AND MEDIA</u></p> <p>Art</p> <ul style="list-style-type: none"> • Edward S. Curtis, <i>A Smoky Day at the Sugar Bowl-Hupa</i> (1923) • Edward S. Curtis, <i>Cheyenne Maiden</i> (1930) • Frederic Remington, <i>A Dash for the Timber</i> (1899) • Frederic Remington, <i>Fight For The Water Hole</i> (1903) • George Catlin, <i>The White Cloud, Head Chief of the Iowas</i> (1830-1870) <p>Music</p> <ul style="list-style-type: none"> • Traditional, “Git Along, Little Dogies” 	<p><u>Reading Literature, Reading Comprehension, Speaking and Listening</u></p> <p>Introduce the genre of tall tales by explaining that they are stories about a special kind of hero who is bigger than life. Even though the story is based on a real person, the person is exaggerated to be stronger or bigger than any real hero can ever be. Read about a hero from the 1800s named John Henry. As you read the story, challenge the students to think about the part of the story that is so amazing we know it is not really true. After the students have read the story, go back through the story and have the students write down one thing that might be real and one thing they think is fantasy. Ask questions such as, “Why do you think we have this tall tale? Why do you think the story has a race between a machine and a human? Why do you think the man beats the machine?” (RL.2.2, SL.2.2)</p> <p><u>READING INFORMATIONAL TEXT, RESEARCH, SPEAKING AND LISTENING</u></p> <p>Remind students that when they are doing research in the classroom, they start with a question. Similarly, authors of informational books also begin their work with a question or the desire to explain something. Have the students read an informational book such as <i>Cowboys and Cowgirls: Yippee-Yay!</i> (Gail Gibbons). After they finish the book, ask students to think about what question the author wanted to answer or what she wanted to explain in this book. When they are finished reading and writing down their questions, begin a discussion on how authors base research in asking and answering questions. (RI.2.6)</p>

Curriculum Map – Ware Public Schools – English Language Arts: Grade 2

Stories Matter: Understanding and Retelling Realistic Fiction

Unit 3 - No. of Weeks: 6 – State Model Unit

Essential Questions: **Q1.** *Why do we read stories?* **Q2.** *How do story elements connect and help us to remember and retell stories?* **Q3.** *What do we learn by sharing what we've read through retellings and writing summaries?*

Terminology: story elements: setting, characters, problem/goal, plot, events, resolution; realistic fiction; summary ;Parts of a letter: greeting, body, closing, signature

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.2.7: Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.</p> <p>RL.2.4: Read with sufficient accuracy and fluency to support comprehension: a. Read grade-level text with purpose and understanding; b. Read grade-level text orally</p>	<p><u>ANCHOR TEXT:</u></p> <ul style="list-style-type: none"> <i>Henry and Mudge: The First Book</i> (Cynthia Rylant and Sucie Stevenson) (E) (460L) <p>Stories</p> <ul style="list-style-type: none"> <i>Ira Sleeps Over</i> (Bernard Waber) (310L) <i>Ronald Morgan Goes to Bat</i> (Patricia Reilly Giff) (200L) <i>Dahlia</i> (Barbara McClintock) <i>One Dark Night</i> (Hazel Hutchins) (370L) <i>The Three Billy Goats Gruff</i> 	<ul style="list-style-type: none"> DIBELS GRADE DRA <p><u>CURRICULUM EMBEDDED PERFORMANCE ASSESSMENT (CEPA)</u></p> <p>PT (Performance Task) 1: To tell a friend about a realistic fiction book you have just read. (See Story Retelling Analysis Form in unit)</p> <p>PT2: To write a letter to your pen pal to share a summary of a realistic fiction book you read.</p> <p><u>LEARNING EVENTS</u></p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>with accuracy, appropriate rate, and expression on successive readings.</p> <p>.</p> <p>RI.2.5 Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.</p> <p>RL2.10 By the end of the year, read and comprehend literature, including stories and poetry, in the grades 2-3 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p>W.2.3: Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and</p>	<ul style="list-style-type: none"> • <i>Junie B. Jones</i> books (330-410L) • <i>Iris and Walter</i> books (270-470L) • <i>Henry and Mudge</i> books (320-560L) • <i>Biscuit</i> books by Alyssa Satin Capucilli (190-300L) • <i>A Chair for My Mother</i> (Vera Williams) (640L) • <i>Tara and Tíree, Fearless Friends</i> (Andrew Clements) • <i>Fly Away Home</i> (Eve Bunting) (450L) 	<p><u>Retelling Stories</u></p> <ol style="list-style-type: none"> 1. Introduction to realistic fiction: Explain focus of unit – to read realistic fiction using story structure as a guide. Students listen to you read aloud and identify elements of story structure (setting, characters, problem/goal, events, solution) (1 Day) 2. Students use story structure elements as a guide to retell a story in good sequence. Class participates in a class retelling with one student coming to the front of the room and telling the characters, another student telling the setting, another student telling the problem, one student for each event, and one student for the solution. Each student participating in the retelling holds a card with the story structure element on it. (1 Day) <p><u>Comprehension Strategies</u></p> <ol style="list-style-type: none"> 1. .Making Predictions. Focus on predictions and how good readers make predictions and then continue to revise those predictions as they read new information in the story. Model making predictions during a read aloud of <i>Dahlia</i> by Barbara McClintock. Then make predictions as they read a realistic fiction story. They base those predictions on the title, illustrations, and what is happening in the story (2 Days) 2. Summarizing. Discuss how to write a summary including what happened in the beginning, middle and end of the story. Discuss which story structure elements will be included in the beginning, middle and end. Explain that good readers summarize after reading a section or chapter. This helps them know if there is anything that they need to clarify before continuing to read (3 Days)

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>provide a sense of closure.</p> <p>W2.5: With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revision and editing.</p> <p>L2.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p>L2.1b: Form and use frequently occurring irregular plural nouns(e.g. feet, children, teeth, mice, fish).</p> <p>L2.1d: Form and use the past tense of frequently occurring irregular verbs (e.g., sat, hid, told).</p> <p>L2.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p>		<ol style="list-style-type: none"> 1. Asking Questions. Explain that good readers ask questions as they read. List possible questions that good readers might ask that cause them to think about the characters and events and help them clarify any information that they are reading. (2 Days) <p><u>What Can We Learn from Stories?</u></p> <ol style="list-style-type: none"> 1. What can you learn from realistic fiction? Have students reflect on what they can learn from a realistic fiction book. Readers learn something about their own lives and the lives of others from reading books. Ask students what they learned from reading various books in this unit. Have them consider if the characters learned anything that they might also learn. Students begin the final projects of retelling and writing a letter to their pen pal summarizing a book they read. (1 Day) <p><u>Putting it all Together</u></p> <ol style="list-style-type: none"> 2. Final Project: Review the performance tasks and the criteria by which students will be graded. Have students read <i>Tara and Tiree, Fearless Friends</i> by Andrew Clements. When they are finished, listen as they retell it and mark it for good sequence, inclusion of all of the story structure elements, and speaking in complete sentences that are grammatically correct. Then they will write a letter to their pen pal giving a summary of the story. (4 Days) 3. Celebrating what we have learned. Students meet with a buddy (another class at same grade level or different grade level) and retell the story, <i>Tara and Tiree, Fearless Friends</i>. The other class may share something as well. <p>READING LITERATURE, SPEAKING AND LISTENING</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>L.2.2a: Capitalize holidays, product names, and geographic names.</p> <p>L.2.2b: Use commas in greetings and closings of letters.</p> <p>L.2.2c: Use an apostrophe to form contractions and frequently occurring possessives.</p> <p>L.2.3: Use knowledge of language and its conventions when writing, speaking, reading or listening.</p> <p>L2.6: Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using adjectives and adverbs to describe(e.g. When other kids are happy that makes me happy)</p> <p>SL2.1: Participate in collaborative</p>		<p>As students read the Henry and Mudge books, challenge them to look closely at the characters. Before the first chapter, ask the students to be ready to describe Henry and Mudge. Using sticky notes or whiteboards, require each student to write down two characteristics of each character. Although one of the characters is a dog and one is a boy, they have a wonderful friendship. Have students share at least two words to describe Henry and two words to describe Mudge. Discuss what can be learned about friendship through these stories. (RL.2.7, L.2.5b)</p> <p><u>FINAL BOOK PROJECT (choose one)</u></p> <ul style="list-style-type: none">a. Write a summary including the beginning, middle, and end.b. Draw three pictures, one for what happened in the beginning, one for what happened in the middle, and one for the end. Use this to retell the story to the class.c. Make a poster explaining what happened in the story. Use words and pictures.d. Tell about how this story was similar to your life and how it was different.

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.</p> <p>SL2.1b: Build on others' talk in conversations by linking their comments to the remarks of others.</p> <p>SL2.1c: Ask for clarification and further explanation as needed about the topics and texts under discussion.</p> <p>SL2.5: Create audio recordings of stories or poems; add drawings or other visual displays to stories or recounts of experiences when appropriate to clarify ideas, thoughts and feelings.</p> <p>SL2.6: Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification.</p>		

Curriculum Map – Ware Public Schools – English Language Arts: Grade 2

Biography: Why do we read biographies?

Unit 4 - No. of Weeks: 6 – State Model Unit

Essential Questions: *What is a biography? Why do we read biographies? Who is a good subject for a biography?*

Terminology: Vocabulary words are listed at the beginning of each weeks lessons.

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RI.2.2: Identify the main topic of a multi-paragraph text as well as the focus of specific paragraphs within the text.</p> <p>RI.2.3: Describe the connection between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text.</p> <p>RI.2.5: Know and use various text features (e.g., captions, bold print, subheadings, glossaries, indexes, electronic menus, icons) to locate</p>	<p><u>ANCHOR TEXTS</u></p> <ul style="list-style-type: none"> “Harriet Tubman” by Eloise Greenfield <i>The Story of Ruby Bridges</i> by Coles (AD730L) <p><u>INFORMATIONAL TEXTS</u></p> <p>Whole Class Sets</p> <ul style="list-style-type: none"> <i>A Weed is a Flower: The Life of George Washington Carver</i> by Aliki (AD640L) <p>Small Group Sets</p> <ul style="list-style-type: none"> <i>George Washington Carver</i> by Lynea Bowdish (350L) <i>George Washington Carver</i> by Vicky Franchino <i>George Washington Carver Ingenious Inventor</i> by Nathan Olson (600L) 	<ul style="list-style-type: none"> DIBELS GRADE DRA <p>Curriculum Embedded Performance Assessment (CEPA) Performance Task: You are going to read a biography and give a short presentation, or mini-biography, of the person’s life. You will explain what you have learned from that person (the subject of the biography), and why you think he or she is important. To prepare, you will write two paragraphs about this person and fill out a KWL chart, and select two or three photographs to share.</p> <p>*The full instructions for the CEPA can be found on pages 4 and 5 of the state model unit.</p> <p><u>Weeks 1 and 2:</u> State model unit pages 7-16 Students are introduced to the genre of biography and learn about what information they can expect to find in most biographies. Students listen to several read-alouds about</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>key facts or information in a text efficiently.</p> <p>W.2.2: Write informative/explanatory texts in which they introduce a topic, use facts, and definitions to develop points, and provide a concluding statement or section.</p> <p>W.2.8: Recall information from experiences or gather information from provided sources to answer a question.</p> <p>L2.3: Use knowledge of language skills and its conventions when writing, speaking, reading, or listening.</p> <p>L2.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 2 reading content, choosing flexibility from an array of strategies.</p>	<ul style="list-style-type: none"> • <i>Young Martin Luther King, Jr.</i> by Joanne Mattern (550L) • <i>Martin Luther King, Jr.: A Man with a Dream</i> by Alyse Sweeney (620L) • <i>Amelia Earhart</i> by Philip Abraham (220L) • <i>Sacagawea: Her True Story</i> by Joyce Milton • <i>Who Was Sacagawea?</i> by Judith B. Fradin and Dennis B. Fradin (650L) <p>Other Resources</p> <ul style="list-style-type: none"> • <i>George Washington Carver: The Peanut Scientist</i> by Patricia and Fredrick McKissack • <i>George Washington Carver</i> by Charles W. Carey Jr. • <i>A Picture Book of Sacagawea</i> by David A. Adler (AD800L) • <i>A Picture Book of Martin Luther King, Jr.</i> by David A. Adler (AD680L) • <i>Who was Amelia Earhart?</i> by Kate Jerome (610L) 	<p>George Washington Carver and learn to identify the main ideas of paragraphs and sections. The focus is on whole-class, community learning: listening to a biography, reading a biography, and understanding the structure of a biography. A flexible-grouping model for a whole-class text allows you to group students according to the amount of support needed to read the grade-level text: little or no support, some support, or significant support.</p> <p>Weeks 3 and 4: State model unit pages 17-26 In addition to daily read-alouds, students will participate in guided reading groups, reading biographies on Martin Luther King Jr., Sacagawea, and Amelia Earhart. These books range in readability from end of first grade to end of third grade. Use a guided reading model of instruction to provide necessary instruction/support to ensure students understand the main idea of the paragraph or section. Students will respond in their Reading Response Journals.</p> <p>Weeks 5 and 6: State model unit pages 27-32 Students will choose a biography and read it independently. As they read students will complete a KWL chart. After they finish the biography, students will write two paragraphs to summarize the subject's life, and develop a presentation or "mini-biography" about the person's life. On the final day, special guests (family members, adults within the school community, or students from other classrooms) will be invited to listen to the presentations. Students will share important events from their subject's life and their evaluation of that person. Finally, guests will ask questions and students will answer them.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
SL2.2: Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.		

Curriculum Map – Ware Public Schools – English Language Arts: Grade 2

Author/Illustrator Study: Tomie dePaola

Unit 5 - No. of Weeks: 6 – State Model Unit -

Essential Questions: *Where do writers get their ideas? Why read multiple books by the same author? How do illustrators help readers understand the words and ideas in a book? How can I explain my opinion about a text?*

Terminology: Vocabulary words are listed at the beginning of each weeks lessons.

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.2.1: Ask and answer such questions as <i>who, what, where, when, why,</i> and <i>how</i> to demonstrate understanding of key details in a text.</p> <p>RL.2.2: Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.</p> <p>RL.2.3: Describe how characters in a story respond to major events and challenges.</p>	<p><u>ANCHOR TEXTS</u></p> <ul style="list-style-type: none"> <i>Strega Nona</i> by Tomie dePaola (AD660L) <p><u>LITERARY TEXTS</u></p> <p>Whole Class Sets</p> <ul style="list-style-type: none"> <i>The Art Lesson</i> by Tomie dePaola (AD650L) <i>Now One Foot, Now the Other</i> by Tomie dePaola (470L) <i>Stagestruck</i> by Tomie dePaola <p>Small Group Sets</p> <ul style="list-style-type: none"> <i>Big Anthony and the Magic Ring</i> by Tomie dePaola (550L) <i>Meet the Barkers</i> by Tomie dePaola (AD200L) <i>Trouble in the Barkers' Class</i> by Tomie dePaola (AD400L) 	<ul style="list-style-type: none"> DIBELS GRADE DRA <p><u>Curriculum Embedded Performance Assessment (CEPA)</u> Performance Task: You are going to write a book review to be put in a pocket in the back of a classroom book by Tomie dePaola. (It might also be possible to get permission to put reviews in books from the school library or public library).</p> <p>*The full instructions for the CEPA can be found on page 5 of the state model unit.</p> <p><u>Weeks 1 and 2:</u> State model unit pages 8-20 In this series of five lessons, students learn about Tomie dePaola through reading and listening to stories he has written. They learn how understanding an author's life and point of view can help the reader understand the stories. Instruction and learning focus on the overall structure of a story, including how</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>RL.2.5: Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.</p> <p>RI.2.7: Explain how specific images (e.g., a diagram showing how a machine works) contribute to and clarify a text.</p> <p>MA.8.A. Identify dialogue as words spoken by characters (usually enclosed in quotation marks) and explain what dialogue adds to a particular story.</p> <p>W.2.1: Write opinion pieces in which they introduce the topic or book they are writing about, state an opinion, supply reasons that support the opinion, use linking words (e.g., because, and, also) to connect opinion and reasons, and provide a concluding statement or section.</p>	<ul style="list-style-type: none"> • <i>Boss for a Day</i> by Tomie dePaola (250L) • <i>Hide and Seek All Week</i> by Tomie dePaola (160L) • <i>Strega Nona Magic Lessons</i> by Tomie dePaola (290L) <p>Other Resources – all by Tomie dePaola</p> <ul style="list-style-type: none"> • Tomie dePaola <i>Live in Concert: The Pied Piper of Children’s Books</i>, videodisc <p>-Autobiographical</p> <ul style="list-style-type: none"> • <i>26 Fairmount Avenue</i> (760L) • <i>Here We All Are</i> (700L) • <i>On My Way</i> (590L) • <i>What a Year</i> (660L) • <i>Things Will Never Be the Same</i>(700L) • <i>I’m Still Scared (The War Years)</i> • <i>Why? (The War Years)</i> • <i>For the Duration (The War Years)</i> • <i>Nana Upstairs & Nana Downstairs</i> (640L) • <i>Watch Out For the Chicken Feet in Your Soup</i> (AD450L) • <i>Oliver Button is a Sissy</i> (480L) • <i>Now One Foot, Now the Other</i>(470L) • <i>The Baby Sister</i> (580L) • <i>My Mother is So Smart</i> 	<p>the beginning introduces the story and the ending concludes the action. These lessons also emphasize how illustrations and text combine to help the reader understand the story. As students identify dialogue, they will acknowledge differences in the points of view of characters by speaking in a different voice for each character when reading dialogue aloud. After reading or listening to each story, students focus part of the discussion on the central theme or message of the story. In lesson 6 students will be introduced to characters that are in multiple books by Tomie dePaola. The focus of the lesson is on how characters respond to major events in a story. You begin by reading aloud <i>Strega Nona</i> (or students watch Tomie dePaola read it on the cd). One group (above grade level) reads <i>Strega Nona</i> and <i>Big Anthony and the Magic Ring</i>; the second group (on grade level) reads <i>Meets the Barkers</i> and <i>Trouble in Barker’s Class</i>; and the third group (below grade level) reads <i>Boss for a Day</i> and <i>Hide and Seek All Week</i>. Reading is done independently or in a small group, depending on the needs of the students. Students use a Book Notes chart to record their daily written responses.</p> <p>Weeks 3 and 4: State model unit pages 21-35 In this five lesson series there is a dual focus: comparing and contrasting books by Tomie dePaola and writing a paragraph expressing an opinion about a book. Begin by reading aloud several of Tomie dePaola’s books during the lesson and then the class co-constructs a large Synthesis Chart, which includes the book title, characters, setting, major events, how the character responds, central message, and how the story relates to the author’s life. Students continue to read in three homogeneous groups with the texts started in the previous lesson. One group (above grade level) reads <i>Strega Nona</i> and <i>Big Anthony and the Magic Ring</i>; the second group (on grade level) reads <i>Meets the Barkers</i> and <i>Trouble in Barker’s Class</i>;</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>W.2.5: With guidance and support from adults, respond to questions and suggestions from peers and add details to strengthen writing as needed.</p> <p>L2.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p>L2.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p>SL.2.2: Recount or describe key ideas or details from a text read-aloud or information presented orally or through other media.</p> <p>RF2.4 Read with sufficient accuracy and fluency to support comprehension.</p>	<ul style="list-style-type: none"> • <i>Christmas Remembered</i> (1030L) <p>-Strega Nona Books</p> <ul style="list-style-type: none"> • <i>Merry Christmas, Strega Nona</i> (600L) • <i>Strega Nona Meets Her Match</i> (500L) • <i>Strega Nona, Her Story</i> (AD660L) • <i>Big Anthony, His Story</i> • <i>Strega Nona Takes a Vacation</i> (AD300L) • <i>Brava, Strega Nona!</i> • <i>Strega Nona’s Harvest</i> (AD690L) • <i>Strega Nona’s Gift</i> <p>-Irish Books</p> <ul style="list-style-type: none"> • <i>Jamie O’rourke and the Big Potato</i> (AD660L) • <i>Patrick: Patron Saint of Ireland</i> • <i>Fin Mccoul: The Giant of Knockmany Hill</i> <p>-Fables, Folktales, Myths, and Legends</p> <ul style="list-style-type: none"> • <i>The Legend of the Indian Paintbrush</i>(AD840L) • <i>Days of the Blackbird</i> (810L) • <i>The Legend of the Bluebonnet</i> (740L) • <i>The Legend of the Pointsettia</i> • <i>The Legend of Old Befana</i> • <i>The Tale of Rabbit and Coyote</i> 	<p>and the third group (below grade level) reads <i>Boss for a Day</i> and <i>Hide and Seek All Week</i>. Reading is done independently or in a small group, depending on the needs of the students. Students use a Book Notes chart to record their daily written responses.</p> <p>Weeks 5 and 6: State model units pages 36-40 In this four lesson series students will independently read a book by Tomie dePaola and write a book review. This is the Curriculum Embedded Performance Assessment. Completed book reviews are placed in the library pocket of the classroom books so that the other students can read the review and decide if they want to read the book. The class has a celebration on the last day as they read their book reviews to each other, put library pockets inside books that don’t have them, and put each book review in the pocket.</p>

Curriculum Map – Ware Public Schools – English Language Arts: Grade 2

What Happens to Animals When Their Habitats Change?

Unit 6 - No. of Weeks: 6 – State Model Unit

Essential Question: *What is a habitat? What happens to animals when their habitats change? How can we learn about the polar bear’s habitat? What can we do about changes in the polar bear’s habitat?*

Terminology: Vocabulary words are listed at the beginning of each week’s lessons.

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RI.2.1: Ask and answer such questions as <i>who, what, where, when, why,</i> and <i>how</i> to demonstrate understanding of key details in a text.</p> <p>RI.2.4: Determine the meaning of words and phrases in a text relevant to a <i>grade 2 topic or subject area.</i></p> <p>RI.2.6: Identify the main purpose of a text, including what the author wants to answer, explain, or describe.</p>	<p><u>ANCHOR TEXT</u></p> <ul style="list-style-type: none"> “Where do Polar Bears Live?” by Thomson (690L) <p><u>INFORMATIONAL TEXTS</u></p> <p>Small Group Sets</p> <ul style="list-style-type: none"> <i>Polar Bears</i> by Gail Gibbons (700L) <i>Polar Bears in Danger</i> by Roberta Edwards (IG810L) <i>Polar Bears</i> by Conrad Mason (480L) <p>Other Resources</p> <ul style="list-style-type: none"> <i>Polar Bears’ Search for Ice</i> by Gillia M. Olson (910L) <i>A Polar Bear Journey</i> by 	<p>• DIBELS</p> <p>• GRADE</p> <p>• DRA</p> <p><u>Curriculum Embedded Performance Assessment (CEPA)</u> Performance Task: Write a letter to the editor of your school newspaper that expresses your opinion about the polar bear’s future. Support your opinion with reasons and examples. THEN describe one thing students can do to help the polar bears and explain how this change will affect polar bears.</p> <p>*The full instructions for the CEPA can be found on pages 4 and 5 of the state model unit.</p> <p><u>Weeks 1 and 2:</u> State model unit pages 8-12 What is the polar bear’s habitat? Students review the concept of habitat and discuss Essential Question 1: What is a habitat? The teacher introduces the protocol for the vocabulary initiative for the unit. The teacher models how to determine</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>RI.2.7: Explain how specific images (e.g., a diagram showing how a machine works) contribute to and clarify a text.</p> <p>RI.2.8: Describe how reasons support specific points the author makes in a text.</p> <p>W.2.1: Write opinion pieces in which they introduce the topic of book they are writing about, state an opinion, supply reasons that support the opinion, use linking words (e.g., because, also) to connect opinion and reasons, and provide a concluding statement or section.</p> <p>W.2.7: Participate in shared research and writing projects.</p> <p>SL.2.1: Participate in collaborative conversations with diverse partners about</p>	<p>Debbie S. Miller (AD930L)</p> <ul style="list-style-type: none"> • <i>Face to Face With Polar Bears</i> by Norbert Rosing (920L) 	<p>important information and students begin identifying it and writing in their Reader's Response Journals (RRJs). During this unit, RRJs will be used to take notes while reading in preparation for student-led discussion.</p> <p>State model unit pages 13-18</p> <p>What happens to animals when their habitats change? The teacher introduces student-led discussion groups and models how to jot down notes and ideas in a Reader's Response Journal while reading in order to prepare for participation in a discussion group. Mini-lessons include noticing how the illustrations and text work together to express the author's message and identifying the author's purpose and point of view in writing the text. After reading, students participate in a Fishbowl discussion and evaluate their participation in the discussion.</p> <p>Weeks 3 and 4: State model unit pages 19-25</p> <p>What can we do about changes in the polar bear's habitat? The teacher provides mini-lessons on an author's point of view and how reasons support an author's main points. Students read in small homogeneous groups. While reading, students prepare for discussion by writing in their Reader's Response Journals. After reading, students discuss what they have read with other students reading the same book. The teacher facilitates as needed, going from group to group. Additional mini-lessons are based in the teacher's assessment of discussion content and process.</p> <p>Weeks 5 and 6: State model unit pages 26-29</p> <p>What can we do to help polar bears? CEPA: Students write a letter to the editor of their school newspaper that gives their opinion about the polar bear's future. They support their opinion with reasons and examples. THEN they describe one</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p><i>grade 2 topics and texts</i> with peers and adults in small and large groups.</p> <ul style="list-style-type: none">a. Follow agreed upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).b. Build on others' talk in conversations by linking their comments to the remarks of others.c. Ask for clarification and further explanation as needed about the topics and texts under discussion. <p>SL2.2: Recount or describe key ideas or details from a text.</p> <p>L2.1.f: Produce, expand, and rearrange complete simple and compound sentences.</p>		<p>thing they can do to help polar bears and explain how this change will affect polar bears.</p>

Second Grade ELA Pacing Guide Aligned With the Common Core

Six Week Units	Common Core Standards	Houghton Mifflin Phonics	Houghton Mifflin Spelling	Houghton Mifflin Grammar	Writing
First Six Weeks	<p><u>RS Foundational</u> 3.2 a, b, e, f</p> <p><u>Speaking and Listening</u> 2.1.c, 2.2, 2.3, 2.4, 2.5, 2.6</p> <p><u>Language</u> 2.1.f, 2.2.d,e, 2.3, 2.4, 2.5</p> <p><u>Writing</u> 2.3, 2.5, 2.6, 2.8</p>	<p><u>Theme 1-1</u> wk 1 - short a/i wk 2 - base words and endings -s –ed –ing</p> <p><u>Theme 1-2</u> wk 3 – short o/u/e</p> <p><u>Theme 1-3</u> wk 4 – long vowels CVCe a/i</p> <p><u>Theme 1 Review</u> wk 5 –vccv pattern / review short a/i wk 6 - short o/u/e</p>	<p><u>Theme 1-1</u> wk 1 – short a/i wk 2 – RWW frequently misspelled words</p> <p><u>Theme 1-2</u> wk 3 – short o/u/e</p> <p><u>Theme 1-3</u> wk 4 – vowel consonant e</p> <p><u>Theme 1 Review</u> wk 5 – words 1-10 w/ 1-3 challenge words wk 6 – words 11-20 w/ 4-5 challenge words</p>	<p><u>Theme 1-1</u> wk 1 – what is a sentence? wk 2 – homophones</p> <p><u>Theme 1-2</u> wk 3 – naming parts of a sentence</p> <p>wk 4 – synonyms</p> <p><u>Theme 1-3</u> wk 5 – actions parts of a sentence wk 6 – multiple meaning words</p>	<p>Intro to Writing Workshop</p> <p>Personal Narratives:</p> <ul style="list-style-type: none"> • Small moments • “showing” not “telling” • Character development • Setting development • Leads • Endings • Revising

<p>Second Six Weeks</p>	<p><u>RS Foundational</u> 3.2 a, b, e, f</p> <p><u>Speaking and Listening</u> 2.1, 2.2, 2.3, 2.4, 2.6</p> <p><u>Language</u> 2.1.2.2.d,e, 2.3, 2.4, 2.5</p> <p><u>Writing</u> 2.3, 2.5, 2.6,</p>	<p><u>Theme 2-1</u> wk 1 – long vowels CVCe o/u/e wk 2 – two sounds for g/review long vowels CVCe a/i</p> <p><u>Theme 2-2</u> wk 3 – consonant clusters (r, l, s)</p> <p><u>Theme 2-3</u> wk 4– double consonants</p> <p><u>Theme 2 Review</u> wk 5 – two sounds for c wk 6 –VCV pattern/review consonant clusters (r,l,s)</p>	<p><u>Theme 2-1</u> wk 1 – vowel consonant e wk 2 – RWW frequently misspelled words</p> <p><u>Theme 2-2</u> wk 3 – words w/ consonant clusters</p> <p><u>Theme 2-3</u> wk 4 – double consonants</p> <p><u>Theme 2 Review</u> wk 5 – words 1-10 w/ 1-3 challenge words wk 6 – words 11-20 w/ 4-5 challenge words</p>	<p><u>Theme 2-1</u> wk 1 – telling sentences and questions wk 2 – compound words</p> <p><u>Theme 2-2</u> wk 3 – commands wk 4 – antonyms</p> <p><u>Theme 2-3</u> wk 5 – exclamations wk 6 – multiple meaning words</p>	<p>Model Unit: Journalism</p> <ul style="list-style-type: none"> • Purpose and components of newspapers • What a newspaper reporter does • Vocabulary connected with newspapers • What a narrative experience is
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<p>Third Six Weeks</p> <p>Christmas Vacation</p>	<p><u>RS Foundational</u> 2.3 a, b, d, e, f</p> <p><u>Speaking and Listening</u> 2.1.a, 2.3, 2.4, 2.6</p> <p><u>Language</u> 2.1.b, f, MA.1.g, 2.2.a, b, d, e, 2.3</p> <p><u>Writing</u> 2.3, 2.5, 2.8</p>	<p><u>Theme 3-1</u> wk 1 – consonant digraphs th, wh, sh, ch, tch wk 2 - base words and endings –er / -est and review double consonants</p> <p><u>Theme 3-2</u> wk 3 – vowel pairs ai/ay</p> <p><u>Theme 3-3</u> wk 4 – vowel pairs ow/ou</p> <p><u>Theme 3-4</u> wk 5 – vowel pairs ee/ea syllables -tion, -ture</p> <p><u>Theme 3 Review</u> wk 6 – suffixes –ly, -ful/ review consonant digraphs th, wh, sh, ch, tch - ai/ay - ow/ou</p>	<p><u>Theme 3-1</u> wk 1 – words w/ th, wh, sh, ch, tch wk 2 – RWW frequently misspelled words</p> <p><u>Theme 3-2</u> wk 3 – long a spellings</p> <p><u>Theme 3-3</u> wk 4 – vowel sound in cow</p> <p><u>Theme 3-4</u> wk 5 – long e spellings</p> <p><u>Theme 3 Review</u> wk 6 – words 1-20 w/ 1-5 challenge words</p>	<p><u>Theme 3-1</u> wk 1 – naming words – common nouns wk 2 – dictionary abc order to the third letter</p> <p><u>Theme 3-2</u> wk 3 – special nouns wk 4 – dictionary: beginning, middle, end</p> <p><u>Theme 3-3</u> wk 5 – one and more than one / using context</p> <p><u>Theme 3-4</u> wk 6 – nouns that change spelling in the plural / dictionary: guide words</p>	<p>Writing a Friendly Letter:</p> <ul style="list-style-type: none"> • What are the five parts of a friendly letter? • Persuasive and Requesting language in letters • Flat Stanley
<p>Fourth Six Weeks</p>	<p><u>RS Foundational</u> 2.3 a, b, e, f</p> <p><u>Speaking and Listening</u> 2.1, 2.2, 2.4, 2.6</p> <p><u>Language</u> 2.3, 2.5, 2.6</p>	<p><u>Theme 4-1</u> wk 1 – r-controlled ar wk 2 – r-controlled or, ore / review –tion –ture</p> <p><u>Theme 4-2</u> wk 3 – words with nd, nt, mp, ng, nk</p> <p><u>Theme 4-3</u> wk 4 – vowel pairs</p>	<p><u>Theme 4-1</u> wk 1 – vowel + r sounds in car wk 2 – RWW frequently misspelled words</p> <p><u>Theme 4-2</u> wk 3 – words that end with nd, ng, nk</p> <p><u>Theme 4-3</u> wk 4 – long o spelling</p>	<p><u>Theme 4-1</u> wk 1 – words for nouns wk 2 dictionary: entry words</p> <p><u>Theme 4-2</u> wk 3 – singular possessive nouns wk 4 – using a thesaurus</p> <p><u>Theme 4-3</u> wk 5 – plural possessive nouns</p>	<p>Book Reviews:</p> <ul style="list-style-type: none"> • Summary of books • What we liked and why • Why others should read the book.

<p>February Vacation</p>	<p><u>Writing</u> 2.1, 2.5, 2.8</p>	<p>oa/ow <u>Theme 4 Review</u> wk 5 – base words and endings –s, -es, ies / review r- controlled ar, or, ore wk 6 – review words with nd, nt, mp, ng, nk</p>	<p><u>Theme 4 Review</u> wk 5 – words 1-10 w/ 1-3 challenge words wk 6 – words 11-20 w/ 4-5 challenge words</p>	<p>wk 6 – dictionary: parts of a dictionary entry</p>	
<p>Fifth Six Weeks</p> <p>April Vacation</p>	<p><u>RS Foundational</u> 2.3 a, b, c, d, e, f</p> <p><u>Speaking and Listening</u> 2.1. a, b, c 2.5</p> <p><u>Language</u> 2.1.d, 2.2.c, e, 2.3, 2.4.c, 2.5</p> <p><u>Writing</u> M.A.3.A, 2.5, 2.6</p>	<p><u>Theme 5-1</u> wk 1 - er endings in two-syllable words wk 2 - review vowel pairs oa/ow</p> <p><u>Theme 5-2</u> wk 3 – contractions</p> <p><u>Theme 5-3</u> wk 4 – sound of y at the end of longer words/ prefix –un</p> <p><u>Theme 5-4</u> wk 5 – base words and -ed, -ing endings (double final consonant)</p> <p><u>Theme 5 Review</u> wk 6 – le ending in two-syllable words / silent consonants gh, k(n), b wk 6 – review er endings/ le endings in two-syllable words/ y at the end of longer words</p>	<p><u>Theme 5-1</u> wk 1 – words that end with er wk 2 – RWW frequently misspelled words</p> <p><u>Theme 5-2</u> wk 3 – contractions</p> <p><u>Theme 5-3</u> wk 4 – final sound in puppy</p> <p><u>Theme 5-4</u> wk 5 – words that end with –ed or –ing</p> <p><u>Theme 5 Review</u> wk 6 – words 1-20 w/ 1-5 challenge words</p>	<p><u>Theme 5-1</u> wk 1 – verbs wk 2 – word families</p> <p><u>Theme 5-2</u> wk 3 – verbs that tell about now wk 4 – dictionary: word meanings</p> <p><u>Theme 5-3</u> wk 5 – verbs that tell about the past / review homophones</p> <p><u>Theme 5-4</u> wk 6 – verbs is/are, was/were - dictionary: finding words with endings</p>	<p>Model Unit: Poetry</p> <ul style="list-style-type: none"> • Expression of ideas and emotions written in a short, concise format or structure • Use literary techniques to create meaning, imagery, and mood • Structure of poems: lines, stanzas and white space • Poetic techniques: rhythms, rhyme, alliteration, repetition

<p>Sixth Six Weeks</p>	<p><u>RS Foundational</u> 2.3. a, b, c, e, f</p> <p><u>Speaking and Listening</u> 2.1, 2.2, 2.3, 2.5, 2.6</p> <p><u>Language</u> 2.1.e*, 2.4, 2.5, 2.6</p> <p><u>Writing</u> 2.2, 2.5, 2.6, 2.7</p>	<p><u>Theme 6-1</u> wk 1 – vowel pairs oo, ew, ue, ou wk 2 – review base words and endings -ed, -ing (double final consonant) <u>Theme 6-2</u> wk 3 – long i (igh and ie) <u>Theme 6-3</u> wk 4 – base words and endings -ed, -ing (drop the final e) <u>Theme 6 Review</u> wk 5 – review vowel pairs oo, ew, ue, ou wk 6 – review long i (igh and ie)</p>	<p><u>Theme 6-1</u> wk 1 – vowel sounds in moon and book wk 2 – RWW frequently misspelled words <u>Theme 6-2</u> wk 3 – words with long i <u>Theme 6-3</u> wk 4 – words with –ed and –ing <u>Theme 6 Review</u> wk 5 – words 1-10 w/ 1-3 challenge words wk 6 – words 11-20 w/ 4-5 challenge words</p>	<p><u>Theme 6-1</u> wk 1 – other irregular verbs wk 2 – word families <u>Theme 6-2</u> wk 3 – adjectives including a, an, and the wk 4 – multiple meaning words <u>Theme 6-3</u> wk 5 – comparing with adjectives wk 6 – using context</p> <p>*adverbs!!</p>	<p>Research Reports: Sandy Roth</p> <ul style="list-style-type: none"> • RAN Chart • Articles • Pictures • Group Collaboration <p>Model Unit: Reading for Inquiry</p>
<p>June - last days of school</p>	<p><u>Writing</u> 2.3, 2.8</p> <p><u>RS Literature</u> 2.10</p>				<p>Writing Prompt</p>

Grade 2

Unit 1

Autumn by Emily Dickinson

The morns are meeker than they were,
 The nuts are getting brown;
 The berry's cheek is plumper,
 The rose is out of town.
 The maple wears a gayer scarf,
 The field a scarlet gown.
 Lest I should be old-fashioned,
 I'll put a trinket on.

Emily Elizabeth Dickinson (1830 - 1886) was an American poet.

A Vagabond Song

THERE is something in the autumn that is native to my blood—
 Touch of manner, hint of mood;
 And my heart is like a rhyme,
 With the yellow and the purple and the crimson keeping time.

The scarlet of the maples can shake me like a cry
 Of bugles going by.
 And my lonely spirit thrills
 To see the frosty asters like a smoke upon the hills.

There is something in October sets the gypsy blood astir;
 We must rise and follow her,
 When from every hill of flame
 She calls and calls each vagabond by name.

Bed in Summer

by Robert Louis Stevenson

In winter I get up at night
 And dress by yellow candle-light.
 In summer quite the other way,
 I have to go to bed by day.

I have to go to bed and see
 The birds still hopping on the tree,
 Or hear the grown-up people's feet
 Still going past me in the street.

And does it not seem hard to you,
 When all the sky is clear and blue,
 And I should like so much to play,
 To have to go to bed by day?



Knoxville Tennessee by Nikki Giovanni

I always like summer
Best
you can eat fresh corn
From daddy's garden
And okra
And greens
And cabbage
And lots of
Barbeque
And buttermilk
And homemade ice-cream
At the church picnic
And listen to
Gospel music
Outside
At the church
Homecoming
And go to the mountains with
Your grandmother
And go barefooted
And be warm
All the time
Not only when you go to bed
And sleep

Something Told the Wild Geese

by
Rachel Field

Something told the wild geese
It was time to go,
Though the fields lay golden
Something whispered, "snow."

Leaves were green and stirring,
Berries, luster-glossed,
But beneath warm feathers
Something cautioned, "frost."

All the sagging orchards
Steamed with amber spice,
But each wild breast stiffened
At remembered ice.

Something told the wild geese
It was time to fly,
Summer sun was on their wings,
Winter in their cry.

Stopping by Woods on a Snowy Evening by Robert Frost

Whose woods these are I think I know.
His house is in the village, though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.

The woods are lovely, dark, and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

Summer Song, by John Ciardi

By the sand between my toes,
By the waves behind my ears,
By the sunburn on my nose,
By the little salty tears
That make rainbows in the sun
When I squeeze my eyes and run,
By the way the seagulls screech,
Guess where I am? *At the.....!*
By the way the children shout
Guess what happened? *School is.....!*
By the way I sing this song
Guess if summer lasts too long:
You must answer Right or.....!

The Locust Tree in Flower by William Carlos Williams

Among
of
green

stiff
old
bright

broken
branch
come

white
sweet
May

again

The Snowflake by Walter de la Mare

Before I melt.
Come, look at me!
This lovely filigree!
Of a great forest
In one night
I make a wilderness
Of white:

By skyey cold
Of crystals made
All softly, on
Your finger laid
I pause, that you
My beauty see:
Breathe, and I vanish
Instantly.

Weather

Dot a dot dot dot a dot dot
Spotting the windowpane.

Spack a spack speck flick a flack fleck
Freckling the windowpane.

A spatter a scatter a wet cat a clatter
A splatter a rumble outside.

Umbrella umbrella umbrella umbrella
Bumbershoot barrel of rain.

Slosh a galosh slosh a galosh
Slither and slather a glide

A puddle a jump a puddle a jump
A puddle a jump puddle splosh

A juddle a pump a luddle a dump
A pudmuddle jump in and slide!

Eve Merriam

Who Has Seen the Wind? by Christina Georgina Rossetti (1830-1894)

Who has seen the wind?
Neither I nor you.
But when the leaves hang trembling,
The wind is passing through.
Who has seen the wind?
Neither you nor I.
But when the trees bow down their heads,
The wind is passing by.

Unit 2

Buffalo Dusk by Carl Sandburg

THE BUFFALOES are gone.

And those who saw the buffaloes are gone.

Those who saw the buffaloes by thousands and how they pawed the prairie sod into dust with their hoofs,
their great heads down pawing on in a great pageant of dusk,

Those who saw the buffaloes are gone.

And the buffaloes are gone.

Section 2.01 Home On the Range

words by Dr. Brewster Higley, music by Dan Kelly

VERSE 1

Oh, give me a home where the buffalo roam,
Where the deer and the antelope play,
Where seldom is heard a discouraging word
And the sky is not clouded all day.

CHORUS

A home, a home where the deer and the antelope play,
Where seldom is heard a discouraging word
And the sky is not clouded all day.

VERSE 2

Oh, give me the gale of the Solomon vale,
Where life streams with buoyancy flow,
On the banks of the Beaver, where seldom if ever
Any poisonous herbage doth grow.

VERSE 3

Oh, give me the land where the bright diamond sand
Throws its light from the glittering stream
Where glideth along the graceful white swan,
Like a maid in a heavenly dream.

VERSE 4

I love the wild flowers in this bright land of ours;
I love too the wild curley's scream,
The bluffs and white rocks and antelope flocks
That graze on the hillsides so green.

VERSE 5

How often at night, when the heavens are bright
With the light of the glittering stars,
Have I stood here amazed and asked as I gazed
If their glory exceeds this of ours.

VERSE 6

The air is so pure, the breezes so free,
The zephyrs so balmy and light,
I would not exchange my home here to range
Forever in azure so bright.

Curriculum Map – Ware Public Schools – English Language Arts: Grade 3

Stories Worth Telling Again and Again

Unit 1 - Number of Weeks: 6 – Sep.-mid Oct.

Anchor Text: The Stories Julian Tells, by Ann Cameron and Ann Strugnell; “Mother to Son”, a poem by Langston Hughes

Essential Question: *Why do we hand stories down to the next generation?*

Terminology: author, character motivation, character traits, collective noun, editing, the fool, generational stories, illustrator internet search, narrative writing, noun, problem, pronoun, revising, shared research, solution, the trickster, Trickster Tales, Verb, verb tenses

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.3.2: Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral, and explain how it is conveyed through key details in the text.</p> <p>RL.3.3: Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.</p>	<p>ANCHOR TEXTS:</p> <ul style="list-style-type: none"> • <i>The Stories Julian Tells</i> (Ann Cameron and Ann Strugnell) (E) (520L) • “Mother to Son” (Langston Hughes) (EA) <p>Our stories:</p> <ul style="list-style-type: none"> • <i>More Stories Julian Tells</i> (Ann Cameron and Ann Strugnell) (EA) (430L) • <i>The Stories Huey Tells</i> (Ann Cameron and Roberta Smith) (EA) (470L) • <i>Gloria’s Way</i> (Ann Cameron and Lisa Toft) (EA) • <i>The Mask Makers</i> • <i>The Weaver’s Gift</i> • <i>The Best Older Sister</i> 	<ul style="list-style-type: none"> • MCAS • District GRADE testing • DRA • Dibels • Open response writing with Mass. Rubric • Group and class discussion • Participation • Journal responses to literature, art, media, • non-fiction • Dramatization of poems • Writing poems • Reflective essays with teacher/student designed • rubrics • Short research projects • Comparing and contrasting

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>SL.3.1: Engage effectively in a range or collaborative discussions (one-on-one, group, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.</p> <p>SL.3.1(c): Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.</p> <p>W.3.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</p> <p>L.3.1: Demonstrate command of the conventions of Standard English grammar and usage when writing and speaking.</p> <p>L.3.1(a): Explain the function of nouns,</p>	<p>Grandparents' stories:</p> <ul style="list-style-type: none"> • <i>Grandfather's Journey</i> (Allen Say) (EA) (AD650L) • <i>Tea with Milk</i> (Allen Say) (EA) (AD450L) • <i>Song and Dance Man</i> (Karen Ackerman and Stephen Gammell) (780L) • <i>Snowed in with Grandmother Silk</i> (Carol Fenner and Amanda Harvey) (690L) • <i>Annie and the Old One</i> (Miska Miles and Peter Parnall) • <i>Through Grandpa's Eyes</i> (Patricia MacLachlan and Deborah Kogan Ray) (EA) (560L) • <i>Knots on a Counting Rope</i> (Bill Martin Jr. John Archambault, Ted Rand) (480L) • <i>The Memory String</i> (Eve Bunting and Ted Rand) (AD290L) • <i>Grandma's Table</i> • <i>The Ballad of Mulan</i> (Song Nan Zhang) • <i>The Keeping Quilt</i> (Patricia Polacco) <p>Cultural trickster stories:</p> <ul style="list-style-type: none"> • <i>Tops & Bottoms</i> (Janet Stevens) (E) (580L) • <i>Bruh Rabbit and Tar Baby Girl</i> (Virginia Hamilton and James Ransome) (390L) • <i>Love and Roast Chicken: A Trickster Tale from the Andes Mountains</i> (Barbara Knutson) (AD570L) • <i>Iktomi and the Buzzard</i> (Paul Goble) (200L) • <i>Iktomi and the Coyote</i> (Paul Goble) (310L) • <i>Iktomi and the Boulder</i> (Paul Goble) (520L) • <i>Iktomi and the Berries</i> (Paul Goble) (220L) • <i>Iktomi Loses His Eyes</i> (Paul Goble) 	<ul style="list-style-type: none"> • Spelling quizzes • Vocabulary quizzes • Teacher created assessments • Homework <p><i>The Stories Julian Tells</i> – First chapter: "The Pudding Like a Night on the Sea"</p> <p>How would you describe Julian? What are his character traits? Why does he do what he does?</p> <p>Students cite evidence from the text as they answer the questions. Continue to focus on character traits and motivation in this series. Looking at not just Julian, but other characters as well.</p> <p>Compare and contrast the Julian stories.</p> <p><u>NARRATIVE WRITING</u> Students are assigned: "Interview one of your family members to learn a family story."</p> <p><u>POETRY PERFORMANCE</u> "Choose one of Langston Hughes's poems to memorize or read interpretively. Be sure to communicate the meaning of the poem in the way you recite or read it."</p> <p><u>LITERARY RESPONSE</u> After reading <i>Knots on a Counting Rope</i>, review the character traits of the boy and his grandfather. Students should pair up and list</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>pronouns, verbs, adjectives, and adverbs in general and their functions in particular sentences.</p>	<ul style="list-style-type: none"> • <i>Hungry Spiders</i> (told by Pleasant DeSpain) • <i>Rabbit Races</i> (told by Gayle Ross) <p>Stories (Read Aloud)</p> <ul style="list-style-type: none"> • <i>The Apple and the Arrow</i> (Mary Buff and Conrad Buff) (750L) • <i>Sign of the Beaver</i> (Elizabeth George Speare) (770L) <p>Poems</p> <ul style="list-style-type: none"> • “Grandpa’s Stories” (Langston Hughes) (E) • “Aunt Sue’s Stories” (Langston Hughes) (EA) • “By Myself” (Eloise Greenfield) <p>Poems (Read Aloud)</p> <ul style="list-style-type: none"> • “Your World” (Georgia Douglas Johnson) • “The Telephone” (Robert Frost) (EA) • “Nani” (Alberto Rios) • “You Are Old, Father William” (Lewis Carroll) (EA) • “For want of a nail, the shoe was lost...” (Traditional) <p><u>INFORMATIONAL TEXTS</u> Informational Books <i>Students will do Internet research on a culture related to a favorite trickster tale.</i></p> <ul style="list-style-type: none"> • African American slave culture • European culture (choose a specific country) • Native American (Plains) culture • Andes Mountain culture 	<p>three characteristics for each.</p> <p>Introduce another story that honors grandparents: <i>Through Grandpa’s Eyes</i>. Students list at least three characteristics of each character in this story.</p> <p>How are the grandparents similar and different? How are the grandchildren similar and different? What is the message of each book? What do you think the author might have wanted you to learn?</p> <p><u>LITERARY RESPONSE</u> Trickster tales are stories that involve playing tricks to solve problems. Remind students that the story is not just in the text, but also in the illustrations. The illustrations give hints about the culture or origin.</p> <ul style="list-style-type: none"> • Who is the trickster? • Who is the fool who gets tricked? • What is the problem in the story? • How did the trick solve the problem? <p>Think about why these stories have been told for hundreds of years.</p> <p><u>RESEARCH PROJECT</u> Students should focus on one of the cultures.</p> <p><u>ART/CLASS DISCUSSION</u> Identify the story or event that has been passed down through the generations in each of the images. Discuss how these images also serve as records.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p>Informational Books (Read Aloud)</p> <ul style="list-style-type: none">• <i>Throw Your Tooth on the Roof: Tooth Traditions Around the World</i> (Selby Beeler and G. Brian Karas) (E) (AD770L)• <i>Merry Go Round: A Book About Nouns</i> (World Language) (Ruth Heller) (NP)• <i>Mine, All Mine: A Book About Pronouns</i> (World Language) (Ruth Heller) (NP)• <i>A Cache of Jewels and Other Collective Nouns</i> (World Language) (Ruth Heller) (NP)• <i>Kites Sail High: A Book About Verbs</i> (World Language) (Ruth Heller) (NP) <p><u>ART, MUSIC, AND MEDIA</u></p> <p>Art</p> <ul style="list-style-type: none">• Jan van Eyck, <i>Arnolfini Portrait</i> (1434)• Pablo Picasso, <i>Guernica</i> (1937)• Jacopo Pontormo, <i>Descent from the Cross</i> (1528)• <i>Trojan’s Column</i>, in Rome, Italy (completed 113CE) (detail)	<p>What does the artist do to document the importance of an event (e.g., include unique elements or details)?</p> <p>Why is there only one candle in the chandelier of van Eyck’s image? Is that the artist’s signature in the center of the painting? Other figures are reflected in the mirror at center.</p>

Curriculum Map – Ware Public Schools – English Language Arts: Grade 3

Inspired by the Sea

Unit 2 - Number of Weeks: 6 – mid Oct.-Nov.

Anchor Text: Sarah, Plain and Tall by Patricia MacLachlan; The Raft by Jim Lamarche; “Do Oysters Sneeze?” a poem by Jack Prelutsky

Essential Question: *Why does the sea inspire us?*

Terminology: adjectives, adverbs, author, comma, dialogue, illustrator, line, poem, poet, quotation marks, stanza, text evidence, text features

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RI.3.2: Determine the main idea of a text; recount the key details and explain how they support the main idea.</p> <p>RI.3.9: Compare and contrast the most important points and key details presented in two texts on the same topic.</p> <p>RL.3.1: Ask and answer such questions to demonstrate understanding of a text,</p>	<p>ANCHOR TEXTS:</p> <ul style="list-style-type: none"> • <i>Sarah Plain and Tall</i> (Patricia MacLachlan) (E) (560L) • <i>The Raft</i> (Jim LaMarche) (E) (AD540L) • “Do Oysters Sneeze?” (Prelutsky) <p>Stories</p> <ul style="list-style-type: none"> • <i>The Storm</i> (The Lighthouse Family Series) (Cynthia Rylant and Preston McDaniels) (E) (700L) • <i>Amos & Boris</i> (William Steig) (E) (AD810L) • <i>Canoe Days</i> (Gary and Ruth Wright Paulsen) (AD840L) • <i>Three Days on a River in a Red Canoe</i> (Vera B. Williams) (AD560L) • <i>Seal Surfer</i> (Michael Foreman) 	<ul style="list-style-type: none"> • DRA • Dibels • Open response writing with Mass. Rubric • Group and class discussion • Participation • Journal responses to literature, art, media, • non-fiction • Dramatization of poems • Writing poems • Reflective essays with teacher/student designed • rubrics • Comparing and contrasting • Spelling quizzes

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>referring explicitly to the text as the basis for the answers.</p> <p>L.3.1: Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.</p> <p>L.3.1(a): Explain the function of nouns, pronouns, verbs, adjectives, and adverbs in general and their functions in particular sentences.</p> <p>W.3.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</p> <p>W.3.3(b): Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.</p> <p>SL.3.1: Engage</p>	<p>Stories (Read Aloud)</p> <ul style="list-style-type: none"> • “The River Bank” in <i>The Wind in the Willow</i> (Kenneth Grahame) (300L) • <i>Paddle-to-the-Sea</i> (Holling Clancy Holling) • <i>Minn of the Mississippi</i> (Holling Clancy Holling) <p>Poems</p> <ul style="list-style-type: none"> • “At the Seaside” (Robert Louis Stevenson) • “Sleepy Pearl” (Frances Gorman Risser) • “Undersea” (Marchette Chute) • “Beach Stones” (Lilian Moore) • “The Waves” (Gertrude M. Jones) • “A Sand Witch for a Sandwich” (Emily Sweeney) • “A Wave” (Gussie Osborne) <p>Poems (Read Aloud)</p> <ul style="list-style-type: none"> • “The Jumblies” (Edward Lear) (E) • “From the Shore” (Carl Sandburg) (EA) • “Seal Lullaby” (Rudyard Kipling) (EA) • “Song of a Shell” (Violet L. Cuslidge) • “The Barracuda” (John Gardner) <p><u>INFORMATIONAL TEXTS</u></p> <p>Informational Books</p> <ul style="list-style-type: none"> • <i>Whales</i> (Smithsonian) (Seymour Simond) (EA) • <i>Life in a Kelp Forest</i> (Mary Jo Rhodes and David Hall) • <i>Sea Turtles</i> (Mary Jo Rhodes and David Hall) 	<ul style="list-style-type: none"> • Vocabulary quizzes • Teacher created assessments • Homework <p>In reading the first chapter of <i>Sarah Plain & Tall</i>, challenge students to look for specific places in the text where they can prove that a character in the story is “inspired by the sea.” Discuss what motivates other characters.</p> <p>Chapter 5 of <i>Sarah Plain & Tall</i> contains a narrative about haystacks. Prepare students to write well-developed narratives. Ask: How many of you wanted to slide down the haystack? What was it in her writing that made you feel like you were right there? How did you know what the characters were feeling? How did the dialogue help you to be “right there”? How did she communicate action? Thoughts? Feelings? How did she order the events? How did she close the scene? Students write a personal narrative about something similar to the haystack slide, such as riding a roller coaster, sledding down a hill, etc. Be sure to show your actions, thoughts, and feelings through dialogue and description.</p> <p><u>POETRY</u></p> <p>Dramatic interpretation and recitation of poetry in this unit.</p> <p>What’s the message of the poem? Cite evidence.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>effectively in a range of collaborative discussions (one-on-one, group, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.</p> <p>SL.3.1(a): Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.</p>	<ul style="list-style-type: none"> • <i>Partners in the Sea</i> (Mary Jo Rhodes and David Hall) • <i>Octopuses and Squids</i> (Mary Jo Rhodes and David Hall) • <i>Seahorses and Sea Dragons</i> (Mary Jo Rhodes and David Hall) • <i>Disasters at Sea</i> (DK Readers) (Andrew Donkin) • <i>Titanic: Disaster That Rocked the World</i> (DK Readers) (Mark Dubowski) • <i>Journey of a Humpback Whale</i> (DK Readers) (Caryn Jenner) • <i>Shark Attack!</i> (DK Readers) (Cathy East Dubowski) • <i>The Night of the Pufflings</i> (Bruce MacMillan) • <i>Trapped by the Ice</i> (Michael McCurdy) • <i>A Child's Glacier Bay</i> (Kimberly Corral) <p>Informational Books (Read Aloud)</p> <ul style="list-style-type: none"> • <i>A Drop of Water: A Book of Science and Wonder</i> (Walter Wick) (E) • <i>A Drop Around the World</i> (Barbara Shaw McKinney and Michael S. Maydak) • <i>John Muir: America's Naturalist</i> (Images of Conservationists) (Thomas Locker) • <i>Rachel Carson Preserving a Sense of Wonder</i> (Thomas Locker and Joseph Bruchac) • <i>The Lamp, the Ice, and the Boat Called Fish: Based on a True Story</i> (Jacqueline Briggs Martin and Beth Krommes) • <i>The Cod's Tale</i> (Mark Kurlansky and S.D. Schindler) excerpts (e.g., informative illustrations/text features) 	<p>How are these poems similar? How are they different? Which of the poems do you think is better? Why?</p> <p><u>INFORMATIONAL TEXT</u> Read two books with similar topics: such as <i>A Drop of Water</i> and <i>A Drop Around the World</i>. Discuss the following:</p> <ul style="list-style-type: none"> • Main idea • Key points used to create main idea • How are books similar? Different? • Text features • Purpose • Does one book teach more than the other? • How could one of the books be improved? <p><u>INFORMATIONAL TEXT</u> Create a list of text features. Identify the purpose of the text features in general.</p> <p><u>WRITING</u> “You have read books about animals that live in the sea. Think about which animal has been most interesting to you. Write a paragraph about what you have learned about a specific sea animal: its habitat, its adaptations, and its diet.” Give guidance in how to generate open-ended questions about the specific animal, a plan for locating the most relevant and useful information, and how to organize the information into focused paragraphs.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<ul style="list-style-type: none">• <i>Swimming with Hammerhead Sharks</i> (Kenneth Mallory)• <i>Survival Secrets of Sea Animals</i> (Mary Jo Rhodes and David Hall)• <i>Predators of the Sea</i> (Mary Jo Rhodes and David Hall)• <i>Life on a Coral Reef</i> (Mary Jo Rhodes and David Hall)• <i>Dolphins, Seals and other Sea Animals</i> (Mary Jo Rhodes and David Hall)• <i>Crabs</i> (Mary Jo Rhodes and David Hall)• <i>Many Luscious Lollipops: A Book About Adjectives</i> (World Language) (Ruth Heller)• <i>Up, Up and Away: A Book About Adverbs</i> (World Language) (Ruth Heller) <p>Art</p> <ul style="list-style-type: none">• Edward Hopper, <i>Ground Swell</i> (1939)• Joseph Turner, <i>Margate from the Sea</i> (1835-1840)• Katsushika Hokusai, <i>Mount Fuji Seen Below a Wave at Kanagawa</i> (1826-1833)• Richard Diebenkorn, <i>Horizon: Ocean View</i> (1959)	<p>Students create a list of adjectives to describe their sea animal. Create short sentences using adjectives and adverbs. Have students practice making new sentences with comparative or superlative adjectives and adverbs.</p> <p><u>ART</u> Describe the differences among the works. Which one depicts the sea most accurately? Is it realistic or abstract?</p>

Curriculum Map – Ware Public Schools – English Language Arts: Grade 3

Stories Matter: Reading and Connecting to Realistic Fiction

Unit 3 - Number of Weeks: 6 – Dec.-Jan. – State Model Unit-

Essential Questions: *Why do we read realistic fiction? How do story elements connect and help us to understand realistic fiction? How does understanding a character help us to understand ourselves? Why is it important to share our ideas about reading in discussions or in writing?*

Terminology: critical analysis, audience, purpose, story elements (setting, character, problem/goal, events, resolution),

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(CEPA) Curriculum Embedded Performance Assessment (EQ) Essential Question (RRJ) Reading Response Journal
<p>RL3.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2-3 text complexity band independently and proficiently.</p> <p>RL3.3 Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.</p>	<p>ANCHOR TEXTS:</p> <ul style="list-style-type: none"> • <i>Ira Says Goodbye</i> (Bernard Waber) • “The Folk Who Lived in Backward Town” (Mary Ann Hoberman) <p>Read Aloud Books</p> <ul style="list-style-type: none"> • <i>The Wednesday Surprise</i> (Eve Bunting) • <i>Owl Moon</i> (Jane Yolen) • <i>Now One Foot, Now the Other</i> (Tomie DePaola) • <i>Marianthe’s Story: Painted Words, Spoken Memories</i> (Aliki) <p>Whole Class Sets</p> <ul style="list-style-type: none"> • <i>Amber Brown is Not a Crayon</i> (Paula Danziger) 	<p><u>GUIDING THE CONVERSATION AT BEGINNING OF UNIT:</u></p> <ul style="list-style-type: none"> • What does it mean to be creative? • Whom do you know that is creative? • What other words can we make from the base word <i>create</i>? <p>(creation, created, creating, recreate, uncreative, and recreation) Similar questioning for the words inventive and notable.</p> <p>How are the words creative and inventive similar? Different?</p> <p>Introduce the unit by posting essential questions on anchor cards. Discuss the difference between fiction and non-fiction as well</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>RL3.7 Explain how specific aspects of a text’s illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting).</p> <p>RLMA.8.A Identify elements of fiction (e.g., characters, setting, problem, solution) and elements of poetry (e.g., rhyme, rhythm, figurative language, alliteration, onomatopoeia).</p> <p>SL3.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others’ ideas and expressing their own clearly.</p> <p>a. Come to discussions prepared, having read or studied required material; explicitly draw on</p>	<p>Small Group Sets</p> <ul style="list-style-type: none"> • <i>The Pain and the Great One</i> (Judy Blume) • <i>The Hundred Dresses</i> (Eleanor Estes) • <i>My Name is Maria Isabel</i> (Alma Flor Ada) • <i>The One in the Middle is the Green Kangaroo</i> (Judy Blume) <p>Poetry</p> <ul style="list-style-type: none"> • “When Hannah Moved Away” (Judith Viorst) • “What Johnny Told Me” (John Ciardi) 	<p>as the difference between realistic fiction and fantasy.</p> <p>Curriculum Embedded Performance Assessment (CEPA)</p> <p>Performance Task: Your task is to select a realistic fiction book of interest to you and read it independently. After reading, you will prepare and present a Book Talk to recommend this book to your classmates in a small group. This will allow you to share a book you have loved reading, and discuss it further when your classmates read it.</p> <p>Learning Events</p> <p>Weeks 1-2- Students will learn the focus of the unit (how to be thoughtful, critical readers of realistic fiction). Review and discuss EQs. Discuss types of fiction and then focus on realistic fiction (Why do we read it? What can we expect to find in any realistic fiction book? Discuss story elements.) Students will listen to <u>Ira Says Goodbye</u>. Students will also begin to read <u>Amber Brown is Not a Crayon</u>. Students will track various story elements as both stories are read. Next, students will listen to <u>The Wednesday Surprise</u> (where they will focus on problem/goal, events and solution) and <u>Owl Moon</u> (where they will focus on setting). During the reading of <u>Owl Moon</u>, students will NOT be shown the pictures. Instead, they will draw their own picture of the setting they imagined. Students will also read and recite a poem that is related to the plot of <u>Amber Brown is Not a Crayon</u>.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>that preparation and other information known about the topic to explore ideas under discussion.</p> <p>b. Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).</p> <p>c. Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.</p> <p>SL3.4 Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly</p>		<p>Weeks 3-4-During teacher read alouds, students will focus on making inferences about characters. They will also use the illustrations in the books to help with making inferences. Students will work in small, homogeneous groups to read different realistic fiction texts at their independent reading levels. They will focus on character feelings, conflicts and solutions. During this time, there will be several more read alouds of books, such as <u>Marianthe’s Story: Painted Words, Spoken Memories</u>. During this time, students will use their RRJs to discuss various story elements.</p> <p>Weeks 5-6- Students will select and read a realistic fiction book of their choice. They will be taught how to develop and present a Book Talk Upon finishing their book, students will take notes on a Book Talk form (see page 55 of state unit) to prepare for an oral presentation. They will present these Book Talks in small groups.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>at an understandable pace.</p> <p>L3.3 Use knowledge of language and its conventions when writing, speaking, reading or listening.</p> <ul style="list-style-type: none">a. Choose words or phrases for effect.b. Recognize and observe differences between the conventions of spoken and written English. <p>L3.6 Acquire and use accurately grade-appropriate conversational, general academic, and domain-specific words and phrases including those that signal spatial and temporal relationships (e.g., <i>After dinner that night we went looking for them.</i>).</p>		

Curriculum Map – Ware Public Schools – English Language Arts: Grade 3

Life Stories: Learning From Biography

Unit 4 - Number of Weeks: 6 – Feb.-mid March – State Model Unit

Essential Questions: *What is a biography? What can we learn from reading biographies? What do the decisions and actions of people tell us about their character? What can we learn by studying the lives of others?*

Terminology: biography, point of view, compare/contrast, time line, summary

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(CEPA) Curriculum Embedded Performance Assessment (EQ) Essential Question (RRJ) Reading Response Journal
<p>RI3.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.</p> <p>RI3.2 Determine the main idea of a text; recount the key details and explain how they support the main idea.</p> <p>RI3.3 Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that</p>	<p>ANCHOR TEXTS:</p> <ul style="list-style-type: none"> <i>The Secret Soldier</i> (Ann McGovern) (Lexile 590) “Lincoln” (Nancy Byrd Turner) <p>Whole Class Sets</p> <ul style="list-style-type: none"> <i>Wilma Unlimited</i> (Kathleen Krull) (Lexile 730) <p>Small Group Sets</p> <ul style="list-style-type: none"> <i>A Picture Book of Abraham Lincoln</i> (David Adler) (Lexile 630L) <i>Abraham Lincoln: A Photo-illustrated Biography</i> (T.M. Usel) (Lexile 807) <i>Abraham Lincoln: Lawyer, Leader, Legend</i> (Justine and Ron Fontes) (Lexile 790) 	<p>Introduce the unit by writing the essential questions on anchor charts to be displayed throughout the unit</p> <p>Curriculum Embedded Performance Assessment (CEPA) Performance Task: You are going to revise and update a biography about the person you were studying. Although your subject’s life has not changed, the ways people can organize information has changed since the book was printed. You are going to present the story of your subject’s life using new ways to organize the information, such as text boxes, captions, and headlines-the type of text features you might find on a web page.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>pertains to time, sequence, and cause/effect.</p> <p>RI3.5 Use text features and search tools (e.g.; key words, sidebars, hyperlinks) to locate information relevant to a given topic efficiently.</p> <p>RI3.6 Distinguish their own point of view from that of the author of a text.</p> <p>RI3.7 Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).</p> <p>RI3.9 Compare and contrast the most important points and key details presented in two texts on the same topic.</p> <p>W3.1 Write opinion pieces on topics or texts supporting a point of view with reasons.</p> <p>W3.3 Write narratives to develop real or imagined experiences or events</p>	<ul style="list-style-type: none"> • <i>Who Was Abraham Lincoln?</i> (Janet B. Pascale) (Lexile 790L) <p>Other Resources</p> <ul style="list-style-type: none"> • <i>History Makers: A Questioning Approach to Reading and Writing Biographies</i> (Myra Zarnowski) • <i>A Picture Book of Eleanor Roosevelt</i> (David Adler) (Lexile 680L) • <i>Eleanor</i> (Barbara Cooney) (Lexile 810) • One copy each of selected biographies with text features (suggested: <i>Time for Kids</i> Biography series) 	<p>*The full instructions for the CEPA can be found on pgs. 4-5 of the state unit.</p> <p>Learning Events</p> <p>Weeks 1-2- Introduce students to a new unit on biography. Preview essential questions and the culminating CEPA. Students are introduced to <i>Wilma Unlimited</i> and read it over a course of several days. Various discussion questions are posed post reading each day. Students will complete chart on important information as they read (see page 17 in state unit). Upon finishing, students will be given the book <i>The Secret Soldier</i> which they will read independently (with support given as needed) over the course of several days. While reading, students will again fill out the important information chart found on page 17 of the state unit. They will also complete various discussion questions after reading each day. Upon completion of the book, students will use their important events chart to write a summary of Deborah Sampson’s life.</p> <p>Week 3-4- Students will be broken into small groups. Each group will read a different biography of Abraham Lincoln over the course of several days. While reading, students will fill in the important events chart found on page 17 of the state unit. They will use the chart to help them write a journal entry on an important day in Lincoln’s life, told from his point of view. Students will then choose a biography on a person of their choice to read in order to complete the CEPA. They will again use the important events chart on</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>using effective technique, descriptive details, and clear event sequences.</p> <p>W3.4 With guidance and support from adults, produce writing in which the organization are appropriate to the task and purpose.</p> <p>W3.10 Write routinely over extended time frames and shorter time frames for a range of discipline-specific tasks, purposes, and audiences.</p> <p>SL3.1 Engage effectively in a range of collaborative discussions with diverse partners on grade three topics and texts, building on others' ideas and expressing their own clearly.</p> <p>SL3.2 Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</p>		<p>page 17 of the state unit as they read. Daily mini-lessons will focus on aspects of biographies that prepare them for completing the CEPA. Confer with students periodically as they are reading and responding to their texts.</p> <p>Weeks 5-6-Students will finish reading their independent biographies and complete the CEPA assignment.</p>

Curriculum Map – Ware Public Schools – English Language Arts: Grade 3

Author Study: Cynthia Rylant

Unit 5 - Number of Weeks: 6 - mid March-April - State Model Unit

Essential Questions: *Where do writers get their ideas? What’s special about books in a series? How do illustrators help readers understand the words and ideas in a book?*

Terminology: setting, characters, plot, autobiography, Appalachia,

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(CEPA) Curriculum Embedded Performance Assessment (EQ) Essential Question (RRJ) Reading Response Journal
<p>RL.3.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.</p> <p>RL3.2 Recount stories, including fables, folktales, and myths from different cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.</p> <p>RL3.3 Describe</p>	<p>ANCHOR TEXTS:</p> <ul style="list-style-type: none"> • “Stopping By Woods On a Snowy Evening” (Robert Frost) • <i>The Blue Hills Meadows</i> (Rylant) <p>Read Aloud Stories</p> <ul style="list-style-type: none"> • <i>When I was Young in the Mountains</i> (Cynthia Rylant) • <i>The Relatives Came</i> (Cynthia Rylant) • <i>Appalachia: The Voices of Sleeping Birds</i> (Cynthia Rylant) • <i>Best Wishes</i> (Cynthia Rylant) • <i>The Old Woman Who Named Things</i> (Cynthia Rylant) • <i>Every Living Thing</i> (Cynthia Rylant) • <i>The Bookshop Dog</i> (Cynthia Rylant) 	<p>Introduce the unit by preparing an “About the Author” corner of your room. Include pictures of books by Cynthia Rylant as well as a picture of the author. You may also want to include an anchor chart of the EQs in this corner.</p> <p>Curriculum Embedded Performance Assessment (CEPA) Performance Task: You have read and listened to several books written by Cynthia Rylant and illustrated by a number of artists. Your task is to choose one of the books you liked a lot and write a letter or email to Cynthia Rylant and the illustrator of that book. You are going to tell them what you enjoyed about the writing and the artwork and explain why you think the words and pictures were a really good match for each other.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>characters in a story (e.g., their traits, motivations or feelings) and explain how their actions contribute to the sequence of events.</p> <p>RL3.7 Explain how the specific aspects of a text’s illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting).</p> <p>RL3.9 Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series).</p> <p>W3.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.</p> <p>W3.3 Write narratives to develop real or imagined</p>	<p>Whole Class Sets</p> <p>Small Group Sets</p> <ul style="list-style-type: none"> • <i>The Storm</i> (Cynthia Rylant) (Lexile 700L) • <i>In Aunt Lucy’s Kitchen</i> (Cynthia Rylant) (Lexile 550L) • <i>Henry and Mudge</i> (Cynthia Rylant) (Lexile 420L) <p>Poetry</p> <ul style="list-style-type: none"> • “Stopping by Woods on a Snowy Evening” by Robert Frost <p>Other Resources</p> <ul style="list-style-type: none"> • For additional biographical information on Cynthia Rylant: <p>http://biography.jrank.org/pages/1628/Rylant-Cynthia-1954.html</p> <ul style="list-style-type: none"> • For additional information on illustrators of these books: • Diane Goode http://www.dianegoode.com • Stephen Gammell http://www.childrensliteraturenetwork.org/aifold er/aipages/ai_g/gammell.php • Barry Moser http://www.moser-pennyroyal.com/moser-pennyroyal/Biography.html • Kathryn Brown http://www.kathrynbrownbooks.com/ • Sucie Stevenson http://www.suciestevenson.com/bio-artist.html 	<p>*The full instructions for the CEPA can be found on pgs. 5-6 of the state model unit.</p> <p>Learning Plan</p> <p>Weeks 1-2- During these two weeks, students will read a short biography of Cynthia Rylant have several of her “autobiographical” picture books read to them. During this time, students will learn how her books reflect the people and places in her life. Along with the read-aloud stories, students will also be independently be reading the short novel, <u>The Blue Hill Meadows</u>. Upon completion of this novel, students will write a personal narrative based on the style and structure of <u>The Blue Hill Meadows</u>. This narrative will describe their favorite season and a special time or activity that they engaged in with family or friends during that season.</p> <p>Weeks 3-4- During this period, students will examine EQ2 “What is special about books in a series?”. They will learn that books in a series often have continuity in characters, settings, and themes. In addition to daily read-alouds, students will participate in guided reading groups, reading the first books in three different series written by Cynthia Rylant. These books will range in readability from grade 2 through grade 3. Students will respond in writing each day to their writing in their RRJs.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>experiences or events using effective technique, descriptive details, and clear event sequences.</p> <p>W3.4 With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.</p> <p>W3.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</p> <p>L3.1 Demonstrate command the conventions of standard English grammar and usage when writing or speaking.</p> <p>L3.2 Demonstrate command of the conventions of standard</p>	<ul style="list-style-type: none">• Lauren Stringer http://www.laurenstringer.com/Home.html• Lisa Desimini http://lisadesimini.com/• Jill Kastner http://jillkastner.com/	<p>Weeks 5-6- During this time, students will be selecting their favorite Cynthia Rylant book and completing their CEPA assignment.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>English capitalization, punctuation, and spelling when writing.</p> <p>Note: There are no Reading Information Text Standards used, although some of the texts are autobiographical. At the same time, the autobiographical texts also have a narrative structure, thus the selection of the Reading Literature Standards.</p>		

Curriculum Map – Ware Public Schools – English Language Arts: Grade 3

Extreme Weather: What is it and how does it affect our lives?

Unit 6 - Number of Weeks: 6 - May-June – State Model Unit

Anchor Text: A Drop of Water, by Walter Wick

Essential Question: *What is weather? How does weather affect our lives? What are the impacts of extreme weather? How do we research and learn about a topic?*

Terminology: text features (graphs, charts, maps, photographs, etc.), severe, climate, thunderstorm, blizzard, hurricane, tornado,

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(CEPA) Curriculum Embedded Performance Assessment (EQ) Essential Question (RRJ) Reading Response Journal
<p>RI3.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.</p> <p>RI3.2 Determine main idea of a text; recount key details and explain how they support the main idea.</p> <p>RI3.4 Determine the meaning of general academic and domain-</p>	<p>ANCHOR TEXT:</p> <ul style="list-style-type: none"> <i>A Drop of Water (Wick)</i> <p><u>INFORMATIONAL TEXTS</u></p> <p>Read Aloud Books:</p> <ul style="list-style-type: none"> <i>Inside Weather (Mary Kay Carson)</i> <p>Whole Class Sets:</p> <ul style="list-style-type: none"> <i>The Best Book of Weather (Simon Adams)</i> <i>Magic Tree House Fact Checker: Twisters and Other Terrible Storms (Will Osborne and Mary Pope Osborne)</i> <p>Books to Support ELL and Special Education Students:</p>	<p>Introduce the unit by discussing the four EQs. Preview the CEPA so that students can begin to think about which type of extreme weather they will research.</p> <p>Curriculum Embedded Performance Assessment Performance Task: Students will use their acquired knowledge of the four types of extreme weather (thunderstorms, blizzards, hurricanes and tornadoes) to write a brief research report that answers the question, “What is the impact of extreme weather and how does it affect our lives?”</p> <p>*Complete instructions for the CEPA are found</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>specific words and phrases in a text relevant to a grade 3 topic or subject area.</p> <p>RI3.7 Use information gained from illustrations (e.g. maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).</p> <p>W3.2.a.b.d. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.</p> <p>W3.7 Conduct short research projects that build knowledge about a topic.</p> <p>SL3.1.a-d. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own</p>	<ul style="list-style-type: none"> • <i>Weather Words</i> (Gail Gibbons) <p>Suggested Texts for Student Browsing:</p> <ul style="list-style-type: none"> • <i>Weather</i> (Seymour Simon) (Lexile 1020L) • <i>Extreme Weather</i> (Michael Mogil and Barbara Levine) (Lexile 1060) • <i>Weather, DK Eye Wonder Series</i> (DK Publishing) • <i>Inside Lightening</i> (Melissa Stewart) • <i>Storms</i> (Angela Royston) • <i>Hurricanes</i> (Seymour Simon) • <i>Hurricanes</i> (Chris Oxlade, Kingfisher Readers) (Lexile 950L) • <i>Inside Hurricanes</i> (Mary Kay Carson) • <i>Hurricane and Tornado</i> (Jack Challenger, DK Eyewitness Books) • <i>Inside Tornadoes</i> (Mary Kay Carson) • <i>Tornadoes</i> (Christy Steele, Nature on the Rampage Series) <p>Suggested Texts for Student Mini-Inquiry Groups (all of the above texts, plus the following):</p> <ul style="list-style-type: none"> • <i>Tornado</i> (Stephen Kramer) (Lexile 940) • <i>Blizzards</i> (Michael Woods and Mary B. Woods) • <i>White-Out Blizzards</i> (Claire Watts) • <i>Blizzard!</i> (Jim Murphy) (Lexile 1080L) <p>Websites for Student Inquiry:</p> <ul style="list-style-type: none"> • www.education.noaa.gov/ • www.weatherwizkids.com 	<p>on pgs. 4-5 of the state model unit.</p> <p>Learning Plan</p> <p>Weeks 1-2- Introduction of the unit and discussion of EQs. Students discuss what they know about weather and how it affects the way we live. Students learn about weather conditions through teacher read-aloud and whole-class reading text. Students will generate questions related to weather that they would like to know more about. The class begins to create a display of weather words. Students will also begin to learn about the three factors that interact to create weather: the Sun, water, and air. The teacher will continue to use the read-aloud book, <u><i>Inside Weather</i></u>, to address this concept. Students will also continue reading the whole-class text to reinforce concepts and support understanding. Students will learn about the four types of extreme weather related to the Sun, water, and air: thunderstorms, hurricanes, blizzards, and tornadoes. The teacher will read aloud pages from <u><i>Inside Weather</i></u>, which relate to <i>Wild Weather</i> and <i>Storms</i>. Students will then read related pages in their whole class text. Students will generate questions related to these examples of extreme weather and group questions into general categories. The class adds new words learned to the Word Wall.</p> <p>Weeks 3-4 – The teacher will introduce students to mini-inquiry cycles for researching questions about extreme weather using thunderstorms as an example. The teacher models how to ask</p>

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<p>clearly.</p> <p>SL3.2 Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</p> <p>SL3.4 Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.</p> <p>L3.6 Acquire and use accurately grade-appropriate conversational, general academic, and domain-specific words and phrases, including those that signal spatial and temporal relationships (e.g., After dinner that night we went looking for them).</p>		<p>authentic questions, based on the list of student questions from the previous lesson, and how to use multiple sources to find answers. Students browse books on the four types of extreme weather to determine which type of weather they want to investigate. The teacher uses “thunderstorms” to model how to find answers to questions. The teacher forms groups for mini-inquiry cycles. Students will generate questions about their topic and use these questions for reading, writing, and discussing the information learned in their mini-inquiry cycles. Students record information learned in their RRJs. The teacher provides mini-lessons on questions that require research and can have several answers as compared questions for which there is one correct answer. The teacher supports students in asking questions, locating information based on questions, using multiple sources including websites, and determining important information and taking notes. New words common to all groups are added to the Word Wall and discussed.</p> <p>Weeks 5-6- The teacher will now model how to synthesize information gained from multiple resources and write a report. Students use their notes from reading and discussions for their report. They begin writing their individual research reports. After reports have been completed, students meet with their mini-inquiry groups to discuss how to present the information they have learned. They will each select one portion from their report to present. The group will decide upon which visuals to include in order</p>

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		<p>to best illustrate the question being presented. Give students time to practice their presentations. The CEPA is culminated in the small group presentations. There is a rubric within the state model unit (p. 47) that you can use to assess student performance.</p>

Third Grade ELA Pacing Guide Aligned With the Common Core

Six Week Units	Common Core Standards	Houghton Mifflin Phonics	Houghton Mifflin Spelling	Houghton Mifflin Grammar	Writing
First Six Weeks	RFS3.3 W3.3,W3.4, W3.5, W3.10 SL3.4 L3.1, L3.2, L3.3 L3.4, L3.6	<u>Theme 1-1</u> wk 1 - short vowels: a, e, i wk 2 - base words <u>Theme 1-2</u> wk 3 – short vowels: o, u wk 4 – syllabication <u>Theme 1-3</u> wk 5 –vowel consonant e wk 6 – inflected endings -ed, -ing	<u>Theme 1-1</u> List 1 – short vowels: a, e, i List 2 – RWW frequently misspelled words <u>Theme 1-2</u> List 3 – short vowels: o, u List 4 – Writing Words <u>Theme 1-3</u> List 5 – vowel consonant e List 6 – Review Words	<u>Theme 1-1</u> wk 1 – what is a sentence? wk 2 – abc order <u>Theme 1-2</u> wk 3 – kinds of sentences wk 4 – multiple meaning words <u>Theme 1-3</u> wk 5 – subjects and predicates wk 6 – parts of a dictionary	<u>Launch of Writing Workshop and Personal Narrative</u> <u>Sample Lessons/Activities</u> <ul style="list-style-type: none"> • Rules of Writing Workshop • Gathering Ideas • Using Sensory Detail • Gathering Seed Ideas • Editing/Revising Strategies • Small Moments • Crafting good introductions/ conclusions • Publishing
Second Six Weeks		<u>Theme 2-1</u> wk 1 - long vowels: ai, ay, ee, ea <u>Theme 2-2</u> wk 2 long vowels: o <u>Theme 2-3</u> wk 3 – 3 letter clusters & unexpected consonant patterns <u>Theme 2-4</u> wk 4 – long i vowel sounds: i, ie, igh wk 5 –structural analysis: plurals of words ending in ch, sh, x, s wk 6 – silent consonants gh, kn, b	<u>Theme 2-1</u> List 7 – long vowels, ai, ay, ee, ea <u>Theme 2-2</u> List 8 – long o vowels <u>Theme 2-3</u> List 9 – 3 letter consonant clusters & unexpected consonant patterns <u>Theme 2-4</u> List 10 – long i vowel sounds: i, ie, igh List 11 – Review Words List 12 – Writing Words	<u>Theme 2-1</u> wk 1 – common nouns <u>Theme 2-2</u> wk 2 – proper nouns <u>Theme 2-3</u> wk 3 – singular & plural nouns <u>Theme 2-4</u> wk 4 – special plural nouns wk 5 – rhyming words wk 6 – compound words	<u>Persuasive Writing</u> <u>Sample Lessons/Activities</u> <ul style="list-style-type: none"> • Role Playing from Sandy Roth training • Close readings of persuasive essays • “Should There Be Zoos?” and “Should There Be Pets?” collection of persuasive essays written by kids • Key Word Writing • Circle Map • Infomercials • Shared writing of class topic

<p>Third Six Weeks</p> <p>Christmas Vacation</p>	<p>R3.4 RFS3.3 W3.10 SL3.2 L3.1, L3.2, L3.3, L3.4</p>	<p><u>Theme 3-1</u> wk 1 – vowel sounds in clown and lawn wk 2 – structural analysis: plurals of nouns ending in f or fe <u>Theme 3-2</u> wk 3 – vowel +/r/ sounds <u>Theme 3-3</u> wk 4 – /j/, /k/, and /kw/ sounds <u>Theme 3-4</u> wk 5 – structural analysis: prefixes un-, bi-, dis-, mis-, non- wk 6 – suffixes –y, -ly</p>	<p><u>Theme 3-1</u> List 13 – vowel sounds in clown and lawn List 14 – RWW frequently misspelled words <u>Theme 3-2</u> List 15 – vowel +/r/ sounds <u>Theme 3-3</u> List 16 – /j/, /k/, and /kw/ sounds <u>Theme 3-4</u> List 17 – homophones List 18 – Review Words</p>	<p><u>Theme 3-1</u> wk 1 – possessive nouns wk 2 – using context <u>Theme 3-2</u> wk 3 – what is a verb? <u>Theme 3-3</u> wk 4 – present tense words <u>Theme 3-4</u> wk 5 – past tense and future tense words wk 6 – structural analysis: words ending with –er and –est</p>	<p><u>Responding to Open Ended Questions</u></p> <p><u>Sample Lessons/Activities</u></p> <ul style="list-style-type: none"> • “Miracle on the Hudson” packet • MCAS practice questions • Using MCAS Scoring Rubric
<p>Fourth Six Weeks</p> <p>February Vacation</p>	<p>R3.1, R3.4, RI3.9 RFS3.3 W3.2,W3.4, W3.5, W3.6, W3.7, W3.8, W3.10 SL3.2, SL3.4 L3.1, L3.2, L3.4</p>	<p><u>Theme 4-1</u> wk 1 – vowel +r sound in hair wk 2 – structural analysis: syllabication and review <u>Theme 4-2</u> wk 3 – structural analysis: word endings –ed, -ing and changing final y to i wk 4 – consonant clusters <u>Theme 4-3</u> wk 5 – structural analysis: prefixes un-, pre-, re- suffixes –ful, -ly, -er wk 6 – digraphs ch, sh, th, tch, wh, wr</p>	<p><u>Theme 4-1</u> List 19 – vowel +r sound in hair List 20 – RWW frequently misspelled words <u>Theme 4-2</u> List 21 – added endings List 22 – Writing Words <u>Theme 4-3</u> List 23 – prefixes and suffixes List 24 – Review Words</p>	<p><u>Theme 4-1</u> wk 1 – verb be wk 2 dictionary: parts of speech <u>Theme 4-2</u> wk 3 – helping verbs wk 4 – dictionary: more multiple meaning words <u>Theme 4-3</u> wk 5 – irregular verbs wk 6 – dictionary: base words and inflected forms</p>	<p><u>Biography Writing</u></p> <p><u>Sample Lessons/Activities</u></p> <ul style="list-style-type: none"> • Biography of famous MA native • Internet research • Time for Kids biographies • Shared Writing • Circle Map • Key Word Stratgy

<p>Fifth Six Weeks</p> <p>April Vacation</p>	<p>RI.3.1,RI.3.3,RI.3.4, RI3.5, RI.3.7, RI. 3.9, RI3.10</p> <p>RFS3.3</p> <p>W3.2, W3.4, W3.6, W3.7, W3.8, W3.10,</p> <p>SL3.2, SL3.4,</p> <p>L3.1, L3.2, L3.4</p>	<p><u>Theme 5-1</u> wk 1 – vowel sounds in tooth and cook wk 2 – structural analysis: suffixes –less and -ness</p> <p><u>Theme 5-2</u> wk 3 – vowel sound in bought wk 4 – structural analysis: possessives</p> <p><u>Theme 5-3</u> wk 5 – structural analysis: vccv pattern wk 6 – double consonants</p>	<p><u>Theme 5-1</u> List 25 – vowel sounds in tooth and cook List 26 – RWW frequently misspelled words</p> <p><u>Theme 5-2</u> List 27 – vowel sound in bought List 28 – Writing Words</p> <p><u>Theme 5-3</u> List 29 – vccv pattern List 30 – Review Words</p>	<p><u>Theme 5-1</u> wk 1 – subject pronouns wk 2 – dictionary: syllables</p> <p><u>Theme 5-2</u> wk 3 – object pronouns wk 4 – analogies</p> <p><u>Theme 5-3</u> wk 5 – possessive pronouns wk 6 – <u>review</u>: past, present, and future tense verbs</p>	<p><u>Informational Writing: Plants</u></p> <p><u>Sample Lessons/Activities</u></p> <ul style="list-style-type: none"> • RAN Chart • Key Word Strategy • Close readings of plant articles • Videos • Photographs • Plant Research Stations
<p>Sixth Six Weeks</p>	<p>R3.5, R.MA.8.A</p> <p>RFS3.3</p> <p>W.MA.3.A, W3.4, W3.10</p> <p>SL3.5</p> <p>L3.1 L3.2, L3.4</p>	<p><u>Theme 6-1</u> wk 1 – word endings: -er and -le wk 2 – structural analysis: vcccv pattern</p> <p><u>Theme 6-2</u> wk 3 – words beginning with a- and be- wk 4 – structural analysis: vcv pattern</p> <p><u>Theme 6-3</u> wk 5 – structural analysis: contractions wk 6 – soft c and g</p>	<p><u>Theme 6-1</u> List 31 – words that end with -er and -le List 32 – RWW frequently misspelled words</p> <p><u>Theme 6-2</u> List 33 – words that begin with a- and be-</p> <p>List 34 – Writing Words</p> <p><u>Theme 6-3</u> List 35 – contractions List 36 – Review Words</p>	<p><u>Theme 6-1</u> wk 1 – adjectives wk 2 – synonyms</p> <p><u>Theme 6-2</u> wk 3 – comparing with adjectives wk 4 – antonyms</p> <p><u>Theme 6-3</u> wk 5 – adverbs wk 6 – <u>review</u>: irregular verbs and helping verbs</p>	<p><u>Poetry: The Voices and Images of Our World (state model unit)</u></p> <p><u>Sample Lessons/Activities</u></p> <ul style="list-style-type: none"> • CEPA (found on p. 5 of state model unit) • Chart on characteristics of poetry • Compare/Contrast nonfiction passages and poems • Reader’s Response Journals • Poetic Devices of Sound (rhyme, rhythm, and repetition; alliteration; and onomatopoeia) • Metaphor vs. Simile • Student written poetry using figurative language and the sounds of words
<p>June - last days of school</p>			<p>List 37 – Spelling Bee</p>		<p><u>End of Year Writing Prompt</u></p>

Grade 3

Unit 1

Mother to Son

Well, son, I'll tell you:
 Life for me ain't been no crystal stair.
 It's had tacks in it,
 And splinters,
 And boards torn up,
 And places with no carpet on the floor—
 Bare.
 But all the time
 I've been a-climbin' on,
 And reachin' landin's,
 And turnin' corners,
 And sometimes goin' in the dark
 Where there ain't been no light.
 So, boy, don't you turn back.
 Don't you set down on the steps.
 'Cause you finds it's kinder hard.
 Don't you fall now—
 For I've still goin', honey,
 I've still climbin',
 And life for me ain't been no crystal stair.

Langston Hughes

By Myself

When I'm by myself
 And I close my eyes
 I'm a twin
 I'm a dimple in a chin
 I'm a room full of toys
 I'm a squeaky noise
 I'm a gospel song
 I'm a gong
 I'm a leaf turning red
 I'm a loaf of brown bread
 I'm a whatever I want to be
 An anything I care to be
 And when I open my eyes
 What I care to be
 Is me.

Eloise Greenfield

Unit 2

At the Sea-Side

By Robert Louis Stevenson 1850–1894

*When I was down beside the sea
A wooden spade they gave to me
To dig the sandy shore.
My holes were empty like a cup.
In every hole the sea came up
Till it could come no more.*

Do Oysters Sneeze?

*Do oysters sneeze beneath the seas,
or wiggle to and fro,
or sulk, or smile, or dance awhile
...how can we ever know?*

*Do oysters yawn when roused at dawn,
and do they ever weep,
and can we tell, when, in its shell,
an oyster is asleep?*

by Jack Prelutsky

Undersea

Beneath the waters
Green and cool
The mermaids keep
A swimming school.

The oysters trot;
The lobsters prance;
The dolphins come
To join the dance.

But the jellyfish
Who are rather small
Can't seem to learn
The steps at all.

By Marchette Chute

Sleepy Oyster

The storm is raging up above,
And waves are dashing high,
The sea birds, screaming, fly to land,
As thunder rocks the sky.

But down below in waters calm
The oyster sleeps away;
Quite heedless of the wind and waves,
He snoozes, night and day.

He does not shout and rant and rave,
Nor bolts of lightning hurl,
He's dozing in the oyster bed,
And dreaming up a pearl!

Frances Gorman Risser

A Wave

I sat on the beach and a beautiful wave
 Came tumbling right up to me.
 It threw some pink shells on the sand at my feet,
 Then hurried straight back out to sea.

It ran away swiftly and leaped up in foam;
 It bumped other waves in its glee.
 I think it was hurrying to gather more shells,
 To bring as a present for me.

Gussie Osborne

A Sand Witch for a Sandwich

I walked the beach on a sunny day
 And soon found a shell with which to play.
 I made a castle, I made a moat,
 I poured in water to sail my boat.

I made a farm and a racetrack, too,
 And then a figure that sort of grew
 Taller and taller as I piled more sand.
 Then I shaped a face with one wet hand.

Oh, what a face—with an ugly beak
 And a tall, tall hat that came to a peak!
 I looked with pride at my ugly witch,
 While all around I dug a ditch.

To keep her safe from the incoming tide,
 I dug it deep on every side.
 The waves rolled in and then slid back.
 I waited for their we attack.

One little wave crept up the beach,
 But my sand witch it could not reach.
 One, two, three waves filled the ditch.
 Another wave took a nip at the witch.

A whitecap pushed with all his might
 And ate that witch in one big bite!
 I laughed as the water swished round my feet,
 For *sandwiches* are made to eat!

Emily Sweeney

Beach Stones

When these small
stones
were
in clear pools and
nets of weed

tide-tumbled
teased by spray

they glowed
moonsilver,
glinted sunsparks on
their speckled
skins.

Spilled on the shelf
they were
wet-sand jewels
wave-green
still flecked with
foam.

Now
gray stones
lie
dry and dim.

Why did we bring them home?

---Lilian Moore

Unit 3

The Folk Who Live in Backward Town

By Mary Ann Hoberman

The folk who live in Backward Town
Are inside out and upside down.
They wear their hats inside their heads
And go to sleep beneath their beds.
They only eat the apple peeling
And take their walks across the ceiling.

Jimmy Jet And His TV Set
I'll tell you the story of Jimmy Jet--
And you know what I tell you is true.
He loved to watch his TV set
Almost as much as you.

He watched all day, he watched all night
Till he grew pale and lean,
From 'The Early Show' to 'The Late Show'
And all the shows in between.

He watched till his eyes were frozen wide,
And his bottom grew into his chair.
And his chin turned into a tuning dial,
And antennae grew out of his hair.

And his brains turned into TV tubes,
And his face to a TV screen.
And two knobs saying 'vert.' and 'horiz.'
Grew where his ears had been.

And he grew a plug that looked like a tail
So we plugged in little Jim.
And now instead of him watching TV
We all sit around and watch him.

Sheldon Allan Silverstein

Unit 4

The Star Spangled Banner Lyrics

By Francis Scott Key 1814

Oh, say can you see by the dawn's early light
What so proudly we hailed at the twilight's last gleaming?
Whose broad stripes and bright stars thru the perilous fight,
O'er the ramparts we watched were so gallantly streaming?
And the rocket's red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there.
Oh, say does that star-spangled banner yet wave
O'er the land of the free and the home of the brave?

On the shore, dimly seen through the mists of the deep,
Where the foe's haughty host in dread silence reposes,
What is that which the breeze, o'er the towering steep,
As it fitfully blows, half conceals, half discloses?
Now it catches the gleam of the morning's first beam,
In full glory reflected now shines in the stream:
'Tis the star-spangled banner! Oh long may it wave
O'er the land of the free and the home of the brave!

And where is that band who so vauntingly swore
That the havoc of war and the battle's confusion,
A home and a country should leave us no more!
Their blood has washed out their foul footsteps' pollution.
No refuge could save the hireling and slave
From the terror of flight, or the gloom of the grave:
And the star-spangled banner in triumph doth wave
O'er the land of the free and the home of the brave!

Oh! thus be it ever, when freemen shall stand
Between their loved home and the war's desolation!
Blest with victory and peace, may the heav'n rescued land
Praise the Power that hath made and preserved us a nation.
Then conquer we must, when our cause it is just,
And this be our motto: "In God is our trust."
And the star-spangled banner in triumph shall wave
O'er the land of the free and the home of the brave!

1694. The Flag Goes By
By Henry Holcomb Bennett

HATS off!

Along the street there comes
 A blare of bugles, a ruffle of drums,
 A flash of color beneath the sky:

Hats off! 5

The flag is passing by!
 Blue and crimson and white it shines,
 Over the steel-tipped, ordered lines.

Hats off! 10

The colors before us fly;
 But more than the flag is passing by.
 Sea-fights and land-fights, grim and great,
 Fought to make and to save the State:

Weary marches and sinking ships;
 Cheers of victory on dying lips; 15

Days of plenty and years of peace;
 March of a strong land's swift increase;

Equal justice, right and law,
 Stately honor and reverend awe;

Sign of a nation, great and strong 20

To ward her people from foreign wrong:

Pride and glory and honor,—all
 Live in the colors to stand or fall.

Hats off! 25

Along the street there comes
 A blare of bugles, a ruffle of drums;
 And loyal hearts are beating high:

Hats off!

The flag is passing by!

Washington Monument by Night

Carl Sandburg (1922)

1

The stone goes straight.
A lean swimmer dives into night sky,
Into half-moon mist.

2

Two trees are coal black.
This is a great white ghost between.
It is cool to look at,
Strong men, strong women, come here.

3

Eight years is a long time
To be fighting all the time.

4

The republic is a dream.
Nothing happens unless first a dream.

5

The wind bit hard at Valley Forge one Christmas.
Soldiers tied rags on their feet.
Red footprints wrote on the snow . . .
. . . and stone shoots into stars here
. . . into half-moon mist tonight.

6

Tongues wrangled dark at a man.
He buttoned his overcoat and stood alone.
In a snowstorm, red hollyberries, thoughts, he stood alone.

7

Women said: He is lonely
. . . fighting . . . fighting . . . eight years . . .

8

The name of an iron man goes over the world.
It takes a long time to forget an iron man.

9

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.

Nation's Strength

Ralph Waldo Emerson (1904)

What makes a nation's pillars high
And its foundations strong?
What makes it mighty to defy
The foes that round it throng?

It is not gold. Its kingdoms grand
Go down in battle shock;
Its shafts are laid on sinking sand,
Not on abiding rock.

Is it the sword? Ask the red dust
Of empires passed away;
The blood has turned their stones to rust,
Their glory to decay.

And is it pride? Ah, that bright crown
Has seemed to nations sweet;
But God has struck its luster down
In ashes at his feet.

Not gold but only men can make
A people great and strong;
Men who for truth and honor's sake
Stand fast and suffer long.

Brave men who work while others sleep,
Who dare while others fly...
They build a nation's pillars deep
And lift them to the sky.

Unit 5

Catch a Little Rhyme

Once upon a time
I caught a little rhyme

I set it on the floor
but it ran right out the door

I chased it on my bicycle
but it melted to an icicle

I scooped it up in my hat
but it turned into a cat

I caught it by the tail
but it stretched into a whale

I followed it in a boat
but it changed into a goat

When I fed it tin and paper
it became a tall skyscraper

Then it grew into a kite
and flew far out of sight...

Eve Merriam

Barefoot Days

By: Rachel Field

In the morning, very early,
That's the time I love to go
Barefoot where the fern grows curly
And the grass is cool between each toe,
On a summer morning – O!
On a summer morning!

That is when the birds go by
Up the sunny slopes of air,
And each rose has a butterfly
Or a golden bee to wear;
And I am glad in every toe –
Such a summer morning – O!
Such a summer morning

Skyscrapers by Rachel Field



Do skyscrapers ever grow tired
Of holding themselves up high?
Do they ever shiver on frosty nights
With their tops against the sky?

Do they feel lonely sometimes,
Because they have grown so tall?
Do they ever wish they could lay right down
And never get up at all?

Unit 6

THE TALE OF CUSTARD THE DRAGON

By Ogden Nash

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Belinda lived in a little white house,
With a little black kitten and a little gray mouse,
And a little yellow dog and a little red wagon,
And a realio, trulio, little pet dragon.

Now the name of the little black kitten was Ink,
And the little gray mouse, she called her Blink,
And the little yellow dog was sharp as Mustard,
But the dragon was a coward, and she called him Custard.

Custard the dragon had big sharp teeth,
And spikes on top of him and scales underneath,
Mouth like a fireplace, chimney for a nose,
And realio, trulio, daggers on his toes.

Belinda was as brave as a barrel full of bears,
And Ink and Blink chased lions down the stairs,
Mustard was as brave as a tiger in a rage,
But Custard cried for a nice safe cage.

Belinda tickled him, she tickled him unmerciful,
Ink, Blink and Mustard, they rudely called him Percival,
They all sat laughing in the little red wagon
At the realio, trulio, cowardly dragon.

Belinda giggled till she shook the house,
And Blink said Week!, which is giggling for a mouse,
Ink and Mustard rudely asked his age,
When Custard cried for a nice safe cage.

Suddenly, suddenly they heard a nasty sound,
And Mustard growled, and they all looked around.
Meowch! cried Ink, and Ooh! cried Belinda,
For there was a pirate, climbing in the winda.

Pistol in his left hand, pistol in his right,
And he held in his teeth a cutlass bright,
His beard was black, one leg was wood;
It was clear that the pirate meant no good.

Belinda paled, and she cried, Help! Help!
But Mustard fled with a terrified yelp,
Ink trickled down to the bottom of the household,
And little mouse Blink strategically mouseholed.

But up jumped Custard, snorting like an engine,
Clashed his tail like irons in a dungeon,
With a clatter and a clank and a jangling squirm
He went at the pirate like a robin at a worm.

The pirate gaped at Belinda's dragon,
And gulped some grog from his pocket flagon,
He fired two bullets but they didn't hit,
And Custard gobbled him, every bit.

Belinda embraced him, Mustard licked him,
No one mourned for his pirate victim
Ink and Blink in glee did gyrate
Around the dragon that ate the pyrate.

Belinda still lives in her little white house,
With her little black kitten and her little gray mouse,
And her little yellow dog and her little red wagon,
And her realio, trulio, little pet dragon.

Belinda is as brave as a barrel full of bears,
And Ink and Blink chase lions down the stairs,
Mustard is as brave as a tiger in a rage,
But Custard keeps crying for a nice safe cage.

Curriculum Map – Ware Public Schools – English Language Arts: Grade 4

Tales of the Heart

Unit 1 - Number of Weeks: 4 – September

Essential Question: *How do stories reveal what we have in common?*

Terminology: (review of) poetic devices: rhyme scheme, meter, alliteration poetic terms: stanza, line, verse, bio-poem, characters, dramatization, fluency, graphic organizer poetic devices: simile, metaphor, problem, solution semantic map

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.4.2: Determine a theme of a story, drama, or poem from details in the text; summarize the text.</p> <p>RI.4.1: Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</p> <p>RF.4.3: Know and apply grade-level phonics and word analysis skills in decoding words.</p> <p>RF.4.3(a): Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology</p>	<p><u>ANCHOR TEXTS</u></p> <ul style="list-style-type: none"> • <i>Tanya’s Reunion</i> (Valerie Flornay) (AD600L) • <i>They Were My People</i> (Grace Nichols) (E) <p><u>LITERARY TEXTS</u></p> <p>Stories (Read Aloud)</p> <ul style="list-style-type: none"> • <i>Harriet the Spy</i> (Louise Fitzhugh) (760L) <p>Stories</p> <ul style="list-style-type: none"> • <i>Love that Dog</i> (Sharon Creech) (EA) (1010L) • <i>Tales of a Fourth Grade Nothing</i> (Judy Blume) (470L) • <i>Clarice Bean Spells Trouble</i> (Lauren Child)(340L) • <i>Fourth Grade Rats</i> (Jerry Spinelli) (340L) • <i>Just Juice</i> (Karen Hesse and Robert Andre Parker)(690L) • <i>Red Ridin’ in the Hood: and Other Cuentos</i> (Patricia Santos Marcantonio and Renato Alarco)(700L) • <i>Porch Lies: Tales of Slicksters, Tricksters, and other Wily Characters</i> (Patricia McKissack and Andre Carrilho)(790L) • <i>Tomas and the Library Lady</i> (Pat Mora)(440L) • <i>Chalk Box Kid</i> (Klyde Robert Bulla) (270L) 	<ul style="list-style-type: none"> • MCAS • District GRADE testing • DRA • DIBELS • Open response writing with Mass. Rubric • Group and class discussion • Participation • Journal responses to literature, art, media, non-fiction • Dramatization of poems • Writing poems • Reflective essays with teacher/student designed rubrics • Short research projects/Bio poems • Comparing and contrasting • Spelling quizzes • Vocabulary quizzes • Teacher created assessments

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>(e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context.</p> <p>W.4.2: Write informative/explanatory texts to examine a topic and convey ideas and information clearly.</p> <p>W.4.2(a): Introduce a topic clearly and group related information in paragraphs and sections; include formatting (e.g., headings), illustrations, and multimedia when useful to aid comprehension.</p> <p>W.4.2(b): Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.</p> <p>SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grade 4 topics and texts</i>, building on others' ideas and expressing their</p>	<p>Poems (See Addendum A)</p> <ul style="list-style-type: none"> • <i>Monday's Child Is Fair of Face</i> (Mother Goose) • <i>Dreams</i> (Langston Hughes) (EA) • <i>Humanity</i> (Elama Stuckey) • <i>On the Way to School</i> (Charles Ghigna) • <i>The Drum</i> (Nikki Giovanni) • <i>Honey, I Love: And Other Love Poems</i> (Eloise Greenfield and Leo and Diane Dillon) <p>Poems (Text about terms)</p> <ul style="list-style-type: none"> • <i>Skin Like Milk, Hair of Silk: What are Similes and Metaphors? (Words are Categorical)</i> (Brian P. Cleary) (560L) <p><u>INFORMATIONAL TEXTS</u></p> <p>About the body</p> <ul style="list-style-type: none"> • <i>The Heart: Our Circulatory System</i> (Seymour Simon) (1030L) • <i>The Heart and Circulation (Exploring the Human Body)</i> (Carol Ballard) • <i>The Circulatory System</i> (Kristin Petrie) (690L) • <i>The Amazing Circulatory System: How Does My Heart Work?</i> (Leo Burstein)(800L) • <i>The Circulatory System</i> (Scholastic, A True Book) (Darlene R. Stille) (760L) • <i>Lungs, Your Respiratory System</i> (Seymour Simon) • <i>The Respiratory System</i> (Susan Glass) (750L) • <i>The Respiratory System</i> (Kristin Petrie)((750L) • <i>The Remarkable Respiratory System: How Do My Lungs Work?</i> (John Burnstein)(NC704L) • <i>The Respiratory System</i> (Scholastic, A True Book) (Darlene R. Stille) • <i>The ABCs of Asthma: An Asthma Alphabet Book for Kids of All Ages</i> (Kim Gosselin and Terry Ravanelli) • <i>The Endocrine System</i> (Rebecca Olien) • <i>The Exciting Endocrine System: How Do My Glands Work?</i> (John Burnstein) (900L) 	<ul style="list-style-type: none"> • Homework <p><u>Word study</u> Words that share roots are related in their meanings. As individuals and as a class, keep an index card file of new words learned in this unit (i.e. cardiovascular, cardiac, cardiology, pulmonology, pulmonologist, etc.) Keeping words on index cards allows students to use and sort the words by meaning and spelling features. (<i>This will be an ongoing activity all year.</i>) Students work in groups to create semantic maps of the body systems in order to explore your understanding of the interconnectedness of the body systems.</p> <p><u>Reflective Essay</u> As a class, summarize what was learned in this unit as it relates to the essential question "<i>How do stories reveal what we have in common?</i>" Following class discussion, students write a response and share it with the teacher.</p> <p><u>Art</u> Examine how doctors are portrayed in the various art selections. Determine what adjectives could be used to describe the doctors and patients. Students choose a favorite painting and write a conversation that could have occurred between patient and doctor.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>own clearly.</p> <p>SL.4.1(a): Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.</p> <p>SL.4.1(b): Follow agreed-upon rules for discussions and carry out assigned roles.</p> <p>L.4.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grade 4 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>L.4.4(a): Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase.</p>	<ul style="list-style-type: none"> • <i>Grossology and You: Really Gross Things about Your Body</i> (Sylvia Branzei and Jack Keely) (IG890) • <i>What Makes You Cough, Sneeze, Burp, Hiccup, Blink, Yawn, Sweat, and Shiver?</i> (My Health) (Jean Stangl) • <i>I Wonder Why I Blink and Other Questions About My Body</i> (Brigid Avison) ((800L) <p>Biographies</p> <ul style="list-style-type: none"> • <i>Elizabeth Blackwell: Girl Doctor</i> (Childhood of Famous Americans) (Joanne Landers Henry)(930L) • <i>Clara Barton</i> (History Maker Bios) (Candice Ransom) • <i>100 African Americans Who Shape History [chapter on Daniel Hale Williams]</i> (Chrisanne Beckner) <p>Biographies for Advanced Readers or Read Alouds</p> <ul style="list-style-type: none"> • <i>The Mayo Brothers: Doctors to the World</i> (Community Builders) (Lucile Davis)(700L) • <i>Charles Drew: Doctor Who Got the World Pumped Up to Donate Blood</i> (Getting to Know the World's Greatest Inventors and Scientists) (Mike Venezia)(940L) <p><u>ART, MUSIC, AND MEDIA</u></p> <p>Art</p> <ul style="list-style-type: none"> • Sir Luke Fildes, <i>The Doctor</i> (1891) • Frederick Daniel, <i>Playing at Doctors</i> (1863) • Jan Steen, <i>Doctor's Visit</i> (1663-1665) • Vincent van Gogh, <i>Portrait of Dr. Gachet</i> (1890) • Norman Rockwell, <i>Doctor and Boy Looking at the Thermometer</i> (1954) 	

Curriculum Map – Ware Public Schools – English Language Arts: Grade 4

Literature Settings: Weather or Not

Unit 2 - Number of Weeks: 6 – Oct.-mid Nov.

Essential Question: *How does setting impact a story?*

Terminology: (review of) poetic devices: rhyme scheme, meter, simile, metaphor; poetic terms: Stanza, line verse, context explicit information, inference, prediction, setting

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.4.1: Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</p> <p>RI.4.3: Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).</p> <p>RI.4.3: Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.</p>	<p><u>ANCHOR TEXTS</u></p> <ul style="list-style-type: none"> • <i>Skylark</i> (Patricia MacLachlan) (470L) • <i>Fog</i> (Carl Sandburg) (E) <p><u>LITERARY TEXTS</u></p> <p>Stories</p> <ul style="list-style-type: none"> • <i>Time of Wonder</i> (Robert McCloskey) (940L) • <i>Strawberry Girl</i> (Lois Lenski) (650L) • <i>The Long Winter</i> (Laura Ingalls Wilder) (EA) (790L) • <i>One Day in the Prairie</i> (Jean Craighead George) • <i>A Prairie Alphabet</i> (ABC Our Country) (Jo Bannatyne-Cugnet) • <i>Rainbow Crow</i> (Nancy Van Laan) (760L) • <i>Hurricane Book and CD</i> (Read Along) (David Wiesner) • <i>Hurricane</i> (Jonathan London) • <i>Wildfires</i> (Seymour Simon) (990L) • <i>The Stranger</i> (Chris Van Allsburg) (640L) • <i>Heat Wave</i> (Helen Ketteman) (AD610L) 	<ul style="list-style-type: none"> • DRA • DIBELS • Open response writing with Mass. Rubric • Group and class discussion • Participation • Writing poems • Comparing and contrasting settings • Re-write stories with different settings and analyze how it affects the story • Spelling quizzes • Vocabulary quizzes <p>Summarization of fiction and non-fiction texts using the "<u>Somebody-Wanted-But-So</u>" strategy. http://wvde.state.wv.us/strategybank/Somebody-Wanted-But-So.html</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>RF.4.4: Read with sufficient accuracy and fluency to support comprehension.</p> <p>RF.4.4(a): Read on-level text with purpose and understanding.</p> <p>RF.4.4(b): Read on-level text orally with accuracy, appropriate rate, and expression on successive readings.</p> <p>W.4.2: Write informative/explanatory texts to examine a topic and convey ideas and information clearly.</p> <p>SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grade 4 topics and texts</i>, building on others' ideas and expressing their own clearly.</p> <p>SL.4.1(c): Pose and respond to specific questions to clarify or follow up on information, and make comments that</p>	<p>Stories (Set in Kenya)</p> <ul style="list-style-type: none"> • <i>Safari Journal</i> (Hudson Talbott) (780L) • <i>Owen and Mzee: The True Story of a Remarkable Friendship</i> (Craig Hatkoff) <p>Poems (See Addendum B)</p> <ul style="list-style-type: none"> • <i>Dust of Snow</i> (Robert Frost) (E) • <i>A Visit to William Blake's Inn: Poems for Innocent and Experienced Travelers</i> (Nancy Willard) • <i>Clouds</i> (Christina Rossetti) • <i>The Storm Book</i> (Charlotte Zolotow) <p><u>INFORMATIONAL TEXTS</u></p> <p>Reference</p> <ul style="list-style-type: none"> • <i>National Geographic Atlas for Young Explorers</i> <p>Seasons and Weather</p> <ul style="list-style-type: none"> • <i>W is for Wind: A Weather Alphabet</i> (Pat Michaels) • <i>Hurricanes: Earth's Mightiest Storms</i> (Patricia Lauber) (E) (930L) • <i>Hurricanes</i> (Seymour Simon) (EA) • <i>The Everything Kids' Weather Book</i> (Joseph Snedeker) • <i>Do Tornadoes Really Twist? Questions and Answers About Tornadoes and Hurricanes</i> (Melvin and Gilda Berger) (EA) (IG770L) • <i>Weather Whys: Questions, Facts and Riddles About Weather</i> (Mike Artell) (860L) • <i>Let's Investigate Marvelously Meaningful Maps</i> (Madeline Wood Carlisle) (E) • <i>If You're Not from the Prairie</i> (David Bouchard) • <i>Can It Rain Cats and Dogs? Questions and Answers About Weather</i> (Scholastic Question and Answer Series) (Melvin Berger) (EA) (710L) 	<ul style="list-style-type: none"> • Journal responses to literature, art, media, non-fiction, poetry • Reflective essays with teacher/student designed rubrics • Bio poems • Teacher created assessments • Homework <p>Compare and contrast the impact of settings in poems or stories finding explicit details from each.</p> <p><u>Journal Response</u> Following a class discussion of weather and climate - students write about the positive and negative effects of weather on real life and real life in literature.</p> <p><u>Research Project</u> Write a Weather Forecast (Option 1): Students write a weather forecast for the area of choice. Include visual displays in the presentation as appropriate and share the report with the class in the style of a meteorologist.</p> <p><u>Research Project</u> Q & A Report (Option 2): Students read a variety of informational texts, in print and online, about a season or weather phenomenon of choice. Write a <u>report in question and answer format</u> where students write the question and find the answers. Include audio or visual displays in the presentation, as appropriate.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>contribute to the discussion and link to the remarks of others.</p> <p>SL.4.1(d): Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.</p> <p>L.4.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>L.4.5(a): Sort words into categories (e.g., colors, clothing) to gain a sense of the concepts the categories represent.</p>	<ul style="list-style-type: none"> • <i>Storms</i> (Seymour Simon) (EA) (940L) • <i>Cloud Dance</i> (Thomas Locker) (AD490L) • <i>The Cloud Book: Words and Pictures</i> (Tomie DePaola) (EA) (680L) • <i>They Snowflake: A Water Cycle Story</i> (Neil Waldman) <p>Seasons and Weather (in Kenya)</p> <ul style="list-style-type: none"> • <i>Kenya’s Long Dry Season</i> (Nellie Gonzalez Cutler) (E) <p>Informational Text (Advanced Readers or Read Aloud)</p> <ul style="list-style-type: none"> • <i>The Weather Wizard’s Cloud Book: A Unique Way to Predict the Weather Accurately and Easily by Reading the Clouds</i> (Louis D. Rubin Sr.) <p>Art</p> <ul style="list-style-type: none"> • John Constable, <i>Seascape Study with Rain Cloud</i> (1827) • Emile Nolde, <i>Bewegtes Meer</i> (1948) • Claude Monet, <i>Rouen Cathedral: The Portal Sunlight</i> (1893) • Martin Johnson Heade, <i>On the San Sebastian River</i> (1883-1890) • Thomas Hart Benton, <i>July Hay</i> (1943) • Tom Thompson, <i>April in Algonquin Park</i> (1917) • Edouard Manet, <i>Boating</i> (1874) • Wassily Kandinsky, <i>Cemetery and Vicarage in Kochet</i> (1909) 	<p>Word study</p> <p>Keep an index card file of words learned in this unit (i.e. meteorology, prediction, forecast, catastrophic , catastrophe, etc.) Students create an individual semantic map to help explore the understanding of the interconnectedness of weather and story events.</p> <p>Art</p> <p>Choose a favorite photo and write an opening scene (with a partner) from a story that would have the weather as its setting, using at least one simile or metaphor.</p> <p>Following a class summarization of what was learned in this unit as it relates to the essential question “<i>How does setting impact a story?</i>” students write a response before discussing as a class. After a class discussion, students write an individual response to share with the teacher.</p>

Curriculum Map – Ware Public Schools – English Language Arts: Grade 4

Animals are Characters, Too: Characters who Gallop, Bark and Squeak

Unit 3 - Number of Weeks: 8 – Nov.-Feb.

Essential Question: *How do we portray animals in writing?*

Terminology: character traits, first-person, third-person, limerick, narration, personification; poetic devices: rhyme scheme, meter, simile, metaphor

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.4.5: Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.</p> <p>RI.4.2: Determine the main idea of a text and explain how it is supported by key details; summarize the text.</p> <p>RF.4.4: Read with sufficient accuracy and fluency to support comprehension.</p> <p>RF.4.4(c): Use context to confirm or self-correct word</p>	<p><u>ANCHOR TEXTS</u></p> <ul style="list-style-type: none"> <i>Charlotte’s Web</i> by White (680L) <p><u>LITERARY TEXTS</u></p> <p>Stories (General)</p> <ul style="list-style-type: none"> <i>James Herriot’s Treasury for Children: Warm and Joyful Tales by the Author of All Creatures Great and Small</i> (James Herriot) <i>It’s Raining Cats and Dogs: Making Sense of Animal Phrase</i> (Jackie Franza and Steve Gray) <i>Every Living Thing</i> (Cynthia Rylant and S.D. Schindler) (870L) <i>Nacho and Lolita</i> (Pam Munoz Ryan and Claudia Rueda) <i>The Mayor of Central Park</i> (Avi and Brian Floca) (570L) <i>Tacky the Penguin</i> (Helen Hester and Lynn Munsinger) (easier) <i>Stone Fox</i> (John Reynolds Gardiner)(550L) <i>Akiak</i> (Robert J. Blake) (590L) 	<ul style="list-style-type: none"> DRA Dibels Open response writing with Mass. Rubric Group and class discussion Participation Journal responses to literature, art, media, non-fiction Dramatization of poems Writing poems Reflective essays with teacher/student designed rubrics Short research projects/Bio poems Comparing and contrasting factual and fictional information about animals Journal entry personifying an animal Spelling quizzes Vocabulary quizzes

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>recognition and understanding, rereading as necessary.</p> <p>W.4.1: Write opinion pieces on topics or texts, supporting a point of view with reasons and information.</p> <p>SL.4.5: Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.</p> <p>L.4.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>L.4.5(b): Define words by category and by one or more key attributes (e.g., a <i>duck</i> is a bird that swims; a <i>tiger</i> is a large cat with stripes).</p> <p>L.4.5(c): Identify real-life connections between words and their use (e.g., note places at home that are <i>cozy</i>).</p>	<p>Stories (Horses)</p> <ul style="list-style-type: none"> • <i>The Black Stallion</i> (Walter Farley) (E) (680L) • <i>Black Beauty: The Greatest Horse Story Ever Told</i> (DK Readers Level 4) (Anna Sewell and Victor Ambrus) (650L) • <i>Paint the Wind</i> (Pam Munoz Ryan) (780L) • <i>San Domingo: The Medicine Hat Stallion</i> (Marguerite Henry and Robert Lougheed) • <i>Gift Horse: A Lakota Story</i> (S.D. Nelson) (AD610L) • <i>The Girl Who Loved Wild Horses</i> (Paul Goble)(670L) • <i>Misty of Chincoteague</i> (Marguerite Henry and Wesley Dennis) (advanced) (750L) <p>Stories (Dogs)</p> <ul style="list-style-type: none"> • <i>Because of Winn Dixie</i> (Kate ‘s DiCamillo) (610L) • <i>Shelter Dogs: Amazing Stories of Adopted Strays</i> (Peg Kehret and Greg Farrar) (940L) • <i>Lewis and Clark and Me: A Dog’s Tale</i> (Laurie Myers and Michael Dooling) (470L) • <i>The Trouble With Tuck: The Inspiring Story of a Dog Who Triumphs Against All Odds</i> (Theodore Taylor) (880L) • <i>Three Names</i> (Patricia Maclachian and Alexander Pertzoff) (AD690) • <i>A Dog’s Life: Autobiography of a Stray</i> (Ann M. Martin) • <i>Marley: A Dog Like No Other, A Special Adaptation for Young Readers</i> (John Grogan) (760L) • <i>Lassie Come-Home: Eric Night’s Original 1938 Classic</i> (Rosemary Wells and Susan Jeffers) (780L) • <i>Shiloh</i> (Phyllis Reynolds Naylor and Barry Moser) (advanced) (890L) 	<ul style="list-style-type: none"> • Teacher created assessments • Homework <p>Switcheroo Zoo http://www.switcheroozoo.com/</p> <p>Illustrate literal and figurative meanings for animal idioms (e.g., <i>It’s raining cats and dogs</i>.)</p> <p>Internet4 Classroom – Grade Level Help for the teacher, it contains extension sites for students also. http://www.internet4classrooms.com/grade_level_help.htm</p> <p>Compare and contrast how animals are personified—identifying explicit examples from texts</p> <p>Journal entry personifying an animal; students trade writing to see if they can identify examples of personification</p> <p><u>Create a Classbook</u> After reading and discussing <i>W is for Woof</i> make an ABC book of animal characters</p> <p>Illustrate literal and figurative meanings for animal idioms after reading <i>It’s Raining Cats and Dogs</i> and create a classbook</p> <p><u>Report writing</u> Two students choose an animal to research; write a report or do a multi-media presentation on that animal</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p>Stories (Mice)</p> <ul style="list-style-type: none"> • <i>Tale of Despereaux: Being the Story of a Mouse, a Princess, Some Soup and a Spool of Thread</i> (Kate DiCamillo and Timothy Basil Ering) (670L) • <i>Ben and Me: An Astonishing Life of Benjamin Franklin by His Good Mouse Amos</i> (Robert Lawson) • <i>Ralph S. Mouse</i> (Beverly Cleary and Tracy Dockray) (860L) • <i>The Mouse and the Motorcycle</i> (Beverly Cleary) (860L) • <i>The Bookstore Mouse</i> (Peggy Christian and Gary A. Lippincott) (810L) • <i>Ragweed</i> (The Poppi Stories) (Avi and Brian Floca) (690L) • <i>The Race Across America</i> (Geronimo Stilton) • <i>The Story of Jumping Mouse: A Native American Legend</i> (John Steptoe) (AD500L) • <i>Mrs. Frisby and the Rats of NIMH</i> (Robert C. O'Brien) (advanced) (790L) • <i>Poppy</i> (The Poppy Stories) (Avi and Brian Floca) (advanced) <p>Poems (See Addendum C)</p> <ul style="list-style-type: none"> • <i>A Bird Came Down the Walk</i> (Emily Dickinson) • <i>The Rhinoceros</i> (Ogden Nash) • <i>The Erratic Rat</i> (Traditional Limerick) • <i>The Complete Nonsense of Edward Lear</i> (Edward Lear) • <i>Scranimals</i> (Jack Prelutsky) • <i>The Beauty of the Beast: Poems from the Animal Kingdom</i> (Jack Prelutsky) • <i>Poetry for Young People: Animal Poems</i> (John Hollander and Simona Mulazzani) 	<p><u>Drama</u> Two or more classmates write two additional scenes to a play about animals (i.e. <i>The Tacky Penguin</i>)</p> <p><u>Word Study</u> Use new prefixes and suffixes learned so far, create index cards with a definition, the word in a sentence, and the word</p> <p><u>Summaries</u> Class summarizes what was learned about the essential question “<i>How is the portrayal of animals similar and different between fiction and non-fiction?</i>” Following, students write a response, edit with a peer, then submit to teacher</p> <p><u>Art and Media</u> students compare and contrast print and film versions of stories (e.g. <i>The Black Stallion</i>)</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p><u>INFORMATIONAL TEXTS</u></p> <p>Informational Books (General)</p> <ul style="list-style-type: none"> • <i>Seeing Eye to Eye</i> (National Geographic Explorer!) (Leslie Hall) (E) • <i>Good Pet, Bad Pet</i> (Ranger Rick, June 2002) (Elizabeth Schleichert) (E) • <i>National Geographic Encyclopedia of Animals</i> (George McKay) <p>Informational Books (Veterinarians)</p> <ul style="list-style-type: none"> • <i>I Want to Be a Veterinarian</i> (Stephanie Maze) (NC1070L) • <i>Veterinarian</i> (Cool Careers) (William Thomas)(700L) <p>Informational Texts (Horses)</p> <ul style="list-style-type: none"> • <i>Horses</i> (Seymour Simon) (E) (930L) • <i>H is for Horse: An Equestrian Alphabet</i> (Michael Ulmer and Gijsbert van Frankenhuyzen) • <i>Your Pet Pony</i> (Scholastic, A True Book) (Elaine Landau) • <i>Horse Heroes: True Stories of Amazing Horses</i> (DK Readers Proficient Readers, Level 4) (Kate Petty)(840L) • <i>Panda: A Guide Horse for Ann</i> (Rosanna Hansen and Neil Soderstrom) • <i>The Kids' Horse Book</i> (Sylvia Funston) <p>Informational Text (Dogs)</p> <ul style="list-style-type: none"> • <i>Dogs</i> (Smithsonian) (Seymour Simon) (EA)(870L) • <i>W is for Woof: A Dog Alphabet</i> (Ruth Strother and Gijsbert van Frankenhuyzen) • <i>Everything Dog: What Kids Really Want to Know About Dogs</i> (Kids FAQs) (Marty Crisp) 	

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<ul style="list-style-type: none"> • <i>A Dog's Gotta Do What a Dog's Gotta Do: Dogs at Work</i> (Marilyn Singer) (870L) • <i>Your Pet Dog</i> (Scholastic, A True Book) (Elaine Landau) • <i>Why Are Dogs' Noses Wet?: And Other True Facts</i> (Howie Dewin) <p>Informational Texts (Mice)</p> <ul style="list-style-type: none"> • <i>Outside and Inside Rats and Mice</i> (Sandra Markle) (820L) • <i>The Mouse</i> (Animal Life Stories) (Angela Royston and Maurice Pledger) <p><u>ART, MUSIC, AND MEDIA</u></p> <p>Media</p> <ul style="list-style-type: none"> • <i>Black Stallion</i> (1979) • <i>Black Beauty</i> (1994) • <i>Black Beauty</i> (1946) • <i>Because of Winn Dixie</i> (2005) • <i>Tale of Despereaux</i> (2008) • <i>Babe</i> (1995) • <i>Ratatouille</i> (2007) 	

Curriculum Map – Ware Public Schools – English Language Arts: Grade 4

Revolutionaries from the Past

Unit 4 - Number of Weeks: 8 – Feb.–March

Essential Question: *How do stories reveal what we have in common??*

Terminology: (review of) audience, autobiography, biography, first-person point of view, third –person point of view, informational text, structure, major character, minor character, point of view, primary source, secondary source, writing style, speech

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.5.6: Describe how a narrator’s or speaker’s point of view influences how events are described.</p> <p>RI.5.3: Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.</p> <p>RI.5.5: Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or</p>	<p><u>ANCHOR TEXT</u></p> <ul style="list-style-type: none"> “Concord Hymn” (Ralph Waldo Emerson) <p><u>LITERARY TEXTS</u></p> <p>Stories (Read Aloud)</p> <ul style="list-style-type: none"> <i>Poor Richard’s Almanack</i> (Benjamin Franklin) <p>Stories</p> <ul style="list-style-type: none"> <i>John Henry: An American Legend</i> (Ezra Jack Keats) <i>A Ride into Morning: The Story of Tempe Wick</i> (Ann Rinaldi) <i>The Secret of Sarah Revere</i> (Ann Rinaldi) 530L <i>Heroes of the Revolution</i> (David A. Adler and Donald A. Smith) 890L <i>John Henry: An American Legend</i> (Ezra Jack Keats) <i>Navajo Long Walk</i> (The Council for Indian Education) (Nancy A. Armstrong and Paulette Livers Lambert) 700L 	<ul style="list-style-type: none"> Pretest/s Class participation & contributions to group discussion Self-reflection/evaluation Exit Cards Journal note-taking Compare and contrast historical fiction (story elements) Comprehension quizzes Spelling quizzes Assessment of spelling in writing Teacher observation & monitoring of skills taught Vocabulary quizzes Accelerated Reader quizzes Teacher made worksheets/assessments Homework

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>more texts.</p> <p>RF.5.4: Read with sufficient accuracy and fluency to support comprehension.</p> <p>RF.5.4(a): Read on-level text with purpose and understanding.</p> <p>W.5.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</p> <p>SL.5.4: Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</p> <p>L.5.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.</p> <p>L.5.4(b): Use common,</p>	<ul style="list-style-type: none"> • <i>Sleds on Boston Common: A Story from the American Revolution</i> (Louise Borden and Robert Andrew Parker) 640L • <i>The Madcap Mystery of the Missing Liberty Bell</i> (Real Kids, Real Places) (Carole Marsh) 770L • <i>The Mystery of the Freedom Trail</i> (Real Kids, Real Places) (Carole Marsh) • <i>Trail of Tears</i> (Step-Into-Reading, Step 5) (Joseph Bruchac) 610L • <i>War Comes to Willy Freeman</i> (Arabus Family Saga) (James and Christopher Collier) 800L • <i>Yankee Doodle</i> (Gary Chalk) <p>Poems (See Addendum D)</p> <ul style="list-style-type: none"> • “A Nation’s Strength” (Ralph Waldo Emerson) • “A Tragic Story” (William Makepeace Thackeray) • “George Washington” (Rosemary and Stephen Vincent Benet) <p><u>INFORMATIONAL TEXTS</u></p> <p>Biographies</p> <ul style="list-style-type: none"> • <i>Abigail Adams: Girl of Colonial Days</i> (Childhood of Famous Americans Series) (Jean Brown Wagoner) • <i>How Ben Franklin Stole the Lightning</i> (Roselyn Schanzer) • <i>Now & Ben: The modern Inventions of Benjamin Franklin</i> (Gene Baretta) • <i>In Their Own Words: Sojourner Truth</i> (Peter and Connie Roop) • <i>Sojourner Truth: Ain’t I a Woman?</i> (Scholastic Biography) (Patricia C. and Frederick McKissack) • <i>Paul Revere</i> (In Their Own Words) (George Sullivan) • <i>Susan B. Anthony: Champion of Women’s Rights</i> (Childhood of Famous Americans Series) (Helen Albee Monsell) 	<p><u>Opinion Writing –</u> Revolutionaries aren’t always popular during the time that they live, but they believe in something so passionately that they are willing to go out on a limb to express their beliefs. Think about a current event and write an opinion.</p> <p>Read and discuss the meaning of “The Flag” by an unknown author. How does the first- person point of view influence your appreciation of the poem?</p> <p><u>Informative Writing –</u> Students design and create a flag that simultaneously represents their family, the classroom, or the school. Explain the symbolism of the flag in a first-person narrative (similar to the presentation of “The Flag”). Summaries</p> <p>Create a Timeline of historical events that shows the chronology and cause/effect relationship among them.</p> <p><u>Research –</u> Read informational text about people and events that are both firsthand (primary sources) and secondhand (secondary sources), and talk about how the differences in point of view affect understanding. Does the overall structure of the text (chronology, cause/effect, etc.) affect your understanding of events as they are presented?</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., photograph, photosynthesis).</p>	<ul style="list-style-type: none"> • <i>The Secret Soldier: The Story of Deborah Sampson</i> (Scholastic Biography) (Ann McGovern, Harold Goodwin, and Katherine Thompson) • <i>Victory or Death!: Stories of the American Revolution</i> (Doreen Rappaport, Joan Verniero, and Greg Call) <p>Nonfiction Books</p> <ul style="list-style-type: none"> • <i>If You Lived at the Time of the American Revolution</i> (Kay Moore and Daniel O’Leary) • <i>Crispus Attucks: Black Leader of Colonial Patriots</i> (Childhood of Famous Americans) (Dharathula H. Millender and Gary Morrow) • <i>A History of US: From Colonies to Country</i> (Joy Hakim) • <i>A is for America</i> (Devin Scillian and Pam Carroll) • <i>O, Say Can You See? America’s Symbols, Landmarks, And Important Words</i> (Sheila Keenan and Ann Boyajian) • <i>The American Revolutionaries: A History in Their Own Words 1750-1800</i> (Milton Meltzer) • <i>The Revolutionary War</i> (True Books: American History) (Brendan January) • <i>Molly Pitcher: Young Patriot</i> (Childhood of Famous American Series) (Helen Albee Monsell) <p>Speeches (See Addendum D)</p> <ul style="list-style-type: none"> • “Ain’t I a Woman?” (Sojourner Truth, May 29, 1851) • “Give Me Liberty, or Give Me Death” (Patrick Henry, March 23, 1775) • “On a Woman’s Right to Vote” (Susan B. Anthony, 1873) 	<p>Students collect information such as:</p> <ul style="list-style-type: none"> • Person or event • Where this took place • What is the historical significance of the event? • From whose point of view is this account written? • What other significant information did you read about this person or event? • Notes about story structure (chronology, cause/effect, etc.) <p>Research an author who writes nonfiction in the style of a story (such as Jean Fritz). Conduct research about him/her and why he/she chose to write about historical topics. If the internet is used, evaluate the site for credibility.</p> <p>Art/Class Discussion</p> <p>View the Copley and Wood paintings. One work is a portrait painted while the person was living; the second, the artist’s interpretation a hundred years later. Notice the differences in perspective (e.g., eye-level view v. bird’s-eye view). Why do you think the earlier image focuses more on the man and the later one on the event that made him famous?</p> <p>Compare Copley’s and Wood’s portrayals of Paul Revere. How are they different? Do they have anything in common-aside</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p><u>ART, MUSIC, AND MEDIA</u></p> <p>Art</p> <ul style="list-style-type: none">• Grant Wood, <i>Midnight Ride of Paul Revere</i> (1931)• John Singleton Copley, <i>Paul Revere</i> (1768) <p>Media</p> <ul style="list-style-type: none">• Rock and Revolution, “Too Late to Apologize” (2010)	<p>from both showing Revere? What do you see first in each image? Is it Revere or something else? Each artist meant to tell a story through his painting – describe the story.</p>

Curriculum Map – Ware Public Schools – English Language Arts: Grade 4

Stories of the Earth and Sky

Unit 5 - Number of Weeks: 4 – April

Essential Question: *How are the Earth and Sky portrayed in fiction and non-fiction?*

Terminology: artistic license, facts, details, legend, lore, myth, narrative writing, research, theme, word choice

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.4.9: Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.</p> <p>RI.4.7: Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.</p>	<p><u>ANCHOR TEXT</u></p> <ul style="list-style-type: none"> • <i>Driving on Mars</i> by Carson • <i>A Pizza the Size of the Sun</i> (Jack Prelutsky) <p><u>LITERARY TEXTS</u></p> <p>Stories (Myths and Legends)</p> <ul style="list-style-type: none"> • <i>Children of the Earth and Sky: Five Stories About Native American Children</i> (Stephen Krensky and James Watling) (AD670L) • <i>Keepers of the Night: Native American Stories and Nocturnal Activities for Children</i> (Michael J. Caduto and Joseph Bruchac) • <i>Coyote Places the Stars</i> (Harriet Peck Taylor) (780L) • <i>Star Boy</i> (Paul Goble) (AD660L) • <i>The Girl Who Loved Wild Horses</i> (Paul Goble) (670L) • <i>And Still the Turtle Watched</i> (Sheila MacGill-Callahan)(AD400L) • <i>Thirteen Moons on Turtle’s Back</i> (Joseph Bruchac) (960) • <i>The Earth Under Sky Bear’s Feet</i> (Joseph Bruchac) 	<ul style="list-style-type: none"> • DRA • DIBELS • Open response writing with Mass. Rubric • Group and class discussion • Participation • Journal responses to literature, art, media, • non-fiction • Dramatization of poems • Writing poems • Reflective essays with teacher/student designed • rubrics • Short research projects/Bio poems • Comparing and contrasting • Spelling quizzes • Vocabulary quizzes • Teacher created assessments • Homework

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>W.4.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</p> <p>SL.4.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.</p> <p>L.4.3: Use knowledge of language and its conventions when writing, speaking, reading, or listening.</p>	<ul style="list-style-type: none"> • <i>Keepers of the Earth: Native American Stories and Environmental Activities for Children</i> (Michael J. Caduto and Joseph Bruchac)(880L) • <i>The Woman Who Outshone the Sun/La mujer que brillaba aun mas que el sol</i> (Alejandro Cruz Martinez and Fernando Olivera) (AD860) • <i>A Pride of African Tales</i> (Donna L. Washington and James Ransome)(AD700L) • <i>How the Stars Fell Into the Sky: A Navajo Legend</i> (Jerrie Oughton and Lisa Desimini) [easier to read](Ad780L) • <i>Ming Lo Moves the Mountain</i> (Arnold Lobel) [easy] (AD600L) • <i>Moon Rope/Un lazo a la luna: A Peruvian Folktale</i> (Lois Ehler and Amy Prince) [easier] • <i>Moonstick: The Seasons of the Sioux</i> (Eve Bunting and John Sandford) [easier] (AD490) <p>Stories (General)</p> <ul style="list-style-type: none"> • <i>Common Ground: The Water, Earth, and Air We Share</i> (Molly Bang) (740L) • <i>Butterfly Eyes and Other Secrets of the Meadow</i> (Joyce Sidman and Beth Krommes) • <i>My Light</i> (Molly Bang) [easier] (690L) • <i>Midnight on the Moon</i> (Magic Tree House Book 8) (Mary Pope Osborne) [easier](320L) • <i>Space Explorers</i> (The Magic School Bus Chapter Book, No. 4) (Eva Moore and Ted Enik) [easier](560L) <p>Read Aloud/Advanced Readers</p> <ul style="list-style-type: none"> • <i>The Mission Possible Mystery at Space Center Houston</i> (Real Kids, Real Places) (Carole Marsh) [advanced](720L) • <i>They Dance in the Sky: Native American Star Myths</i> (Jean Guard Monroe and Ray A. Williamson) [advanced] 	<p>Partners research information about a constellation on the Internet then write what they learned about the constellation’s name, what a constellation is, what is unique about their constellation and then draw a picture of what it looks like</p> <p>Students identify examples of artistic license in <i>A Pride of African Tales</i>, <i>Butterfly Eyes and Other Secrets of the Meadow</i></p> <p>Word Study: keep index card file of words studied in this unit (i.e. astronaut, astronomer, constellation, eclipse, etc.) Find prefixes (astro-) and suffixes (ologist, ology) and discuss meaning; students create semantic maps to explore understanding of the interconnectedness of words related to Earth and sky</p> <p>After class summarization students write a response to the essential question “<i>How are the Earth and sky portrayed in fiction and non-fiction?</i>”</p> <p>Art</p> <p>After looking at and choosing a painting, write a story that could be illustrated by the painting.</p> <p>Compare and contrast two works of art that focus on either the Earth or the sky. Students write a short essay.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p>Poems (See Addendum E)</p> <ul style="list-style-type: none"> • <i>Indian Names</i> (Lydia Howard Huntley Sigourney) <p><u>INFORMATIONAL TEXTS</u></p> <p>Informational Books (Native Americans)</p> <ul style="list-style-type: none"> • <i>The Mound Builders of Ancient North America</i> (E. Barrie Kavasch) (E) • <i>Mounds of Earth and Shell</i> (Native Dwellings) (Bonnie Shemie) <p>Informational Books (Space)</p> <ul style="list-style-type: none"> • <i>Discovering Mars: The Amazing Story of the Red Planet</i> (Melvin Berger and Joan Holub) (E) (670L) • <i>Can You Hear A Shout In Space? Questions and Answers About Space Exploration</i> (Scholastic Question and Answer) (Melvin Berger) (E) (IG770) • <i>Space: A Nonfiction Companion to Midnight on the Moon</i> (Magic Tree House Research Guide, No. 6) (Mary Pope and Wil Osborne, and Sal Murdocca) <p>Informational Texts (Earth, Sun, Moon and Stars)</p> <ul style="list-style-type: none"> • <i>Earth: Our Planet in Space</i> (Seymour Simond) • <i>Earth</i> (Scholastic, A True Book) (Elaine Landau) • <i>Earth</i> (Picture Reference) (World Book) (Christine Butler-Taylor) (420L) • <i>G is for Galaxy</i> (Janis Campbell, Cathy Collison, and Alan Stacy) • <i>Do Stars Have Points?</i> (Scholastic Questions and Answer) (Melvin Berger) (E) (700L) • <i>I Wonder Why Stars Twinkle: And Other Questions About Space</i> (Carole Stott) (IG860L) • <i>A Child's Introduction to the Night Sky: The Story of the Stars, Planets and Constellations—and How You Can Find Them in the Night Sky</i> (Michael Driscoll and Meredith Hamilton) (NC1120) • <i>Constellations</i> (Scholastic, A True Book) (Diane M. 	

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p>and Paul P. Sipiera)</p> <ul style="list-style-type: none"> • <i>Find the Constellations</i> (H.A. Rey) (850L) • <i>Zoo in the Sky: A Book of Animal Constellations</i> (Jacqueline Mitton and Christina Balit) • <i>See the Stars: Your First Guide to the Night Stars</i> (Ken Crosswell) • <i>Constellations</i> (Scholastic, A True Book) (Flora Kim) • <i>The Moon</i> (Seymour Simond) (730L) • <i>The Moon</i> (Starting With Space) (Paulette Bourgeois, Cynthia Pratt Nicholson, and Bill Slavin) (760L) • <i>The Sun</i> (Seymour Simond) (870L) • <i>The Sun</i> (Scholastic, A True Book) (Elaine Landau) • <i>The Sun</i> (Starting With Space) (Cynthia Pratt Nicholson and Bill Slavin) (740L) • <i>Stars</i> (Scholastic, True Books: Space) (Paul P. Sipiera) • <i>The Stars</i> (Starting With Space) (Cynthia Pratt Nicholson and Bill Slavin) (680L) <p>Informational Book (Read Aloud/Advanced Readers)</p> <ul style="list-style-type: none"> • <i>A Walk Through the Heavens: A Guide to Stars and Constellations and their Legends</i> (Milton D. Heifetz and Wil Tirion) <p><u>ART, MUSIC, AND MEDIA</u></p> <p>Art</p> <ul style="list-style-type: none"> • John Constable, <i>Study of Clouds</i> (1882) • John Constable, <i>Hampstead Heath, Looking Towards Harrow at Sunset</i> (1823) • Louisa Matthiasdottir, <i>Gul</i> (1990) • El Greco, <i>View of Toledo</i> (c. 1595) • Vincent van Gogh, <i>Starry Night</i> (1889) 	

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<ul style="list-style-type: none"> • Alfred Stieglitz, <i>Equivalents</i> (1923) • Albert Pinkham Ryder, <i>Seacoast in the Moonlight</i> (1890) • Piet Mondrian, <i>View from the Dunes with Beach and Piers</i> (1909) • Vija Clemins, <i>Untitled #3 (Comet)</i> (1996) • Jean-Francois Millet, <i>Landscape with a Peasant Woman</i> (early 1870's) 	

Curriculum Map – Ware Public Schools – English Language Arts: Grade 4

Fantastic Adventures with Dragons, Gods, and Giants

Unit 6 - Number of Weeks: 6 – May-June

Essential Question: *Why How does what we read teach us about heroism?*

Terminology: acrostic poem, character development, hero/heroine literary terms: novel, plot, setting, perspective, point of view, unsung hero, villain

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.4.4: Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean).</p> <p>RI.4.8: Explain how an author uses reasons and evidence to support particular points in a text.</p> <p>W.4.7: Conduct short research projects that build knowledge through investigation of different aspects of a topic.</p>	<p><u>ANCHOR TEXT</u></p> <ul style="list-style-type: none"> <i>Number the Stars</i> (Lois Lowry) (670L) <p><u>LITERARY TEXTS</u></p> <p>Stories (Middle Ages)</p> <ul style="list-style-type: none"> <i>King Arthur</i> (Scholastic Junior Classics) (Jane B. Mason and Sarah Hines Stephens) (790L) <i>The Knights of the Kitchen Table</i> (John Scieszka and Lane Smith) (630L) <i>The Story of King Arthur and His Knights</i> (Classic Starts) (Howard Pyle and Dan Andreasen) (NC920) <i>King Arthur</i> (Troll Illustrated Classics) (Howard Pyle, Don Hinkle, and Jerry Tiritilli) (910L) <i>The Kitchen Knight: A Tale of King Arthur</i> (Margaret Hodges and Trina Schart Hyman) <i>The Whipping Boy</i> (Sid Fleischman and Peter Sis) (570L) <i>Robin Hood: Tale of the Great Outlaw Hero</i> (DK Readers Proficient Readers, Level 4) (Angela Bull and Nick Harris)(600L) <i>The Adventures of Robin Hood</i> (Classic Starts) (Howard Pyle and Lucy Corvino)(690L) 	<ul style="list-style-type: none"> DRA Dibels Group and class discussion Participation Journal responses to literature, art, media, non-fiction Dramatization of poems Writing poems/acrostic poem for a hero Reflective essays with teacher/student designed rubrics Short research projects/Bio poems Comparing and contrasting heroes Spelling quizzes Vocabulary quizzes Teacher created assessments Homework

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>SL.4.2: Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</p> <p>L.4.6: Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g., <i>quizzed</i>, <i>whined</i>, <i>stammered</i>) and that are basic to a particular topic (e.g., <i>wildlife</i>, <i>conservation</i>, and <i>endangered</i> when discussing animal preservation).</p>	<ul style="list-style-type: none"> • <i>Favorite Medieval Tales</i> (Mary Pope Osborne and Troy Howell) (860L) • <i>Days of the Knights: A Tale of Castles and Battles</i> (DK Readers Proficient Readers, Level 4) (Christopher Maynard) (760L) • <i>The Young Merlin Trilogy: Passager, Hobby and Merlin</i> (Jane Yolen) (780L) • <i>Sir Cumference and the First Round Table: A Math Adventure</i> (Cindy Neuschwander and Wayne Geehan) (AD600L) • <i>Door in the Wall</i> (Marguerite De Angeli) [easier to read] (990L) • <i>Christmas in Camelot</i> (Magic Tree House Book 29) (Mary Pope Osborne and Sal Murdocca) [easier] (420L) • <i>Ella Enchanted</i> (Gail Carson Levine) [advanced readers] (670L) • <i>The Grey King (The Dark is Rising sequence)</i> (Susan Cooper) E [advanced](930L) • <i>The Mystery of the Alamo Ghost</i> (Real Kids, Real Places) (Carole Marsh) [advanced] (720L) • <i>Lou Gehrig: The Luckiest Man</i> (David A. Adler) (750L) • <i>Happy Birthday, Dr. King!</i> (Kathryn Jones)(800L) • <i>Boss of the Plains</i> (Laurie Carlson) (AD830L) <p>Stories (Other Time Periods)</p> <ul style="list-style-type: none"> • <i>The Children’s Book of Heroes</i> (William J. Bennett, Michael Hague, and Amy Hill) (820L) • <i>Kaya’s Hero: A Story of Giving</i> (American Girls Collection) (Janet Beeler Shaw, Bill Farnsworth, and Susan McAliley)(750L) • <i>Adventures of the Greek Heroes</i> (Anne M. Wiseman, Mollie McLean, and Witold T. Mars) (520L) • <i>Welcome to the Globe: A Story of Shakespeare’s Theatre</i> (DK Readers Proficient Readers, Level 4) (Peter Crisp) • <i>The Library Card</i> (Jerry Spinelli) [advanced](690L) 	<p>Use the Fruyer Model http://wvde.state.wv.us/strategybank/FruyerModel.html to outline definitions, characteristics, and examples and non-examples of heroes</p> <p>Students read <i>Saint George and the Dragon</i> focusing on the Red Cross Night. Next they read <i>Merlin and the Dragons</i> focusing on Young Arthur; after discussion, students write a response to how their understanding of the word “hero” changed or remained the same after each story</p> <p>Students choose a scene from a Middle Ages story they are reading and re-write the scene from another point of view (i.e., if it’s in the first person, re-write in the third; if it’s in the third person, re-write in the first)</p> <p>Persuasive writing: which legendary character, King Arthur or Robin Hood, is a better hero?</p> <p>Write an acrostic poem about a favorite hero or heroine</p> <p>Discussion: how does point of view change the class definition of hero—or not. (Use <i>The True Story of the Three Little Pigs</i> by Jon Scieszka)</p> <p>Read <i>Foster Parents Are the Unsung Heroes of Kids</i>; students write a journal entry and nominate someone they know as an unsung hero</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p>Stories (Read Aloud)</p> <ul style="list-style-type: none"> • <i>Saint George and the Dragon</i> (Margaret Hodges and Trina Schart Hyman)(AD1080) • <i>Merlin and the Dragons</i> (Jane Yolen and Li Ming)(640L) <p>Poems (See Addendum F)</p> <ul style="list-style-type: none"> • <i>Why Dragons?</i> (Jane Yolen) • <i>Robin Hood and Little John</i> (Anonymous) • <i>Robin Hood and Maid Marian</i> (Anonymous) <p><u>INFORMATIONAL TEXTS</u></p> <p>Informational Books</p> <ul style="list-style-type: none"> • <i>England: The Land</i> (Erinn Banting) (E) (IG1150L) • <i>Illuminations</i> (Jonathan Hunt) • <i>Knights and Castles</i> (Magic Tree House Research Guide) (Mary Pope and Will Osborne and Sal Murdocco)(690L) • <i>Knights: Warriors of the Middle Ages</i> (High Interest Books) (Aileen Weintraub) • <i>Adventures in the Middle Ages</i> (Good Times Travel Agency) (Linda Bailey and Bill Slavin) • <i>The Middle Ages: An Interactive History Adventure</i> (You Choose: Historical Eras) (Allison Lassieur) • <i>Women and Girls in the Middle Ages</i> (Medieval World) (Kay Eastwood)(IG1070L) <p>Biographies</p> <ul style="list-style-type: none"> • <i>Joan of Arc: The Lily Maid</i> (Margaret Hodges and Robert Rayevsky)(790L) • <i>William Shakespeare & the Globe</i> (Aliki)(AD850L) • <i>George Washington: Soldier, Hero, President</i> (DK Readers Reading Alone, Level 3) (Justine and Ron Fontes) • <i>Davy Crockett</i> (Photo Illustrated Biographies) (Kathy 	<p>Multimedia: Work with a classmate to edit and revise unsung hero nominations including as many new vocabulary words, phrases, and figurative language descriptions as make sense; add audio and visual to enhance the nomination—host a ceremony where students share their presentations</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p>Feeney)</p> <ul style="list-style-type: none"> • <i>Booker T. Washington: A Photo-Illustrated Biography</i> (Photo Illustrated Biographies) (Margo McLoone)(520L) • <i>Henry Ford: A Photo-Illustrated Biography</i> (Photo Illustrated Biographies) (Erika L. Shores) • <i>Elizabeth Cady Stanton: A Photo Illustrated Biography</i> (Photo Illustrated Biographies) (Lucile Davis) • <i>Chief Joseph of the Nez Perce: A Photo-Illustrated Biography</i> (Photo Illustrated Biographies) (Bill McAuliffe)(480L) <p><u>ART, MUSIC, AND MEDIA</u></p> <p>Art</p> <ul style="list-style-type: none"> • <i>The Unicorn Tapestries</i> (late fifteenth century through early sixteenth centuries) • Raphael, <i>St. George the Dragon</i> (1504-1506) • Donatello, <i>St. George</i> (1415-1417) <p>Media</p> <ul style="list-style-type: none"> • <i>The Adventures of Robin Hood</i> (1938) • <i>Knights of the Round Table</i> (1953) 	

Unit 1- Addendum A

They Were My People **by Grace Nichols**

**They were those who cut cane
to the rhythm of the sunbeat**

**They were those who carried cane
to the rhythm of the sunbeat**

**They were those who crushed cane
to the rhythm of the sunbeat**

**They were women weeding, carrying babies
to the rhythm of the sunbeat**

**They were my people, working so hard
to the rhythm of the sunbeat - - long ago
to the rhythm of the sunbeat.**

"Monday's child is fair of face..." **by Mother Goose**

Monday's child is fair of face,
Tuesday's child is full of grace;
Wednesday's child is full of woe,
Thursday's child has far to go;
Friday's child is loving and giving,
Saturday's child works hard for its living;
But the child that is born on the Sabbath day
Is bonny and blithe, and good and gay.

Dreams **by Langston Hughs**

Hold fast to dreams
For if dreams die
Life is a broken-winged bird
That cannot fly.
Hold fast to dreams
For when dreams go
Life is a barren field
Frozen with snow.

Humanity **by Elma Stuckey**

If I am blind and need someone
To keep me safe from harm,
It matters not the race to me
Of the one who takes my arm.
If I am saved from drowning
As I grasp and grope,
I will not stop to see the face
Of the one who throws the rope.
Or if out on some battlefield
I'm falling faint and weak,
The one who gently lifts me up
May any language speak.
We sip the water clear and cool,
No matter the hand that gives it.
A life that's lived worthwhile and fine,
What matters the one who lives it?

On The Way To School **By Charles Ghigna**

I'll tell you why I'm tardy and I hope my excuse will do.
I stopped to view upon a leaf a spider and some dew.
She spun a web before my eyes with a soft and silver hue,
And when she looked, I looked at her and whispered, "Peekaboo!"

I think I may have startled her and so I waved good-bye,
But when I turned around to go, I met a butterfly!
I almost caught him in my hand to bring to class for you,
But when I tried to peek inside, away my treasure flew.

And that is how I'm tardy, but I had to tell you why.
It's all the fault of a spider's web and a sneaky butterfly!

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The Drum **by [Nikki Giovanni](#)**

daddy says the world is
a drum tight and hard
and i told him
i'm gonna beat out my own rhythm

Unit 2- Addendum B

Dust of Snow

BY [ROBERT FROST](#)

The way a crow
Shook down on me
The dust of snow
From a hemlock tree

Has given my heart
A change of mood
And saved some part
Of a day I had rued.

Fog

By Carl Sandburg

The fog comes
on little cat feet.

It sits looking
over harbor and city
on silent haunches
and then moves on.
Carl Sandburg

Clouds

By Christina Rossetti

White sheep, white sheep,
On a blue hill,
When the wind stops,
You all stand still.
When the wind blows,
You walk away slow.
White sheep, white sheep,
Where do you go?

Unit 3- Addendum C

A Bird came down the Walk

By [Emily Dickinson](#)

A Bird came down the Walk—
He did not know I saw—
He bit an Angleworm in halves
And ate the fellow, raw,

And then he drank a Dew
From a convenient Grass—
And then hopped sidewise to the Wall
To let a Beetle pass—

He glanced with rapid eyes
That hurried all around—
They looked like frightened Beads, I thought—
He stirred his Velvet Head

Like one in danger, Cautious,
I offered him a Crumb
And he unrolled his feathers
And rowed him softer home—

Than Oars divide the Ocean,
Too silver for a seam—
Or Butterflies, off Banks of Noon
Leap, splashless as they swim.

The Rhinoceros

By Ogden Nash

The rhino is a homely beast,
For human eyes he's not a feast.
Farwell, farewell, you old rhinoceros,
I'll stare at something less prepoceros

The Erratic Rat

By Carolyn Wells

There was a ridiculous Rat
Who was awfully puffy and fat.
"I'll carry," he said,
"This plate on my head,
'Twill answer in place of a hat."

Unit 4- Addendum D

Ralph Waldo Emerson (1803-82) was a key early American philosopher, poet and writer, particularly known for his appreciation of individualism, self-reliance and intuition. He wrote this poem, which was sung as a hymn at a July 4, 1837 ceremony to mark the completion of the Concord Monument, to immortalize the resistance of American Minutemen to British forces on April 19, 1775. The poem's phrase "shot heard round the world" is now internationally famous for its description of the philosophical importance of the American Revolution.

Concord Hymn by Ralph Waldo Emerson

By the rude bridge that arched the flood,
Their flag to April's breeze unfurled,
Here once the embattled farmers stood,
And fired the shot heard round the world.

The foe long since in silence slept;
Alike the conqueror silent sleeps;
And Time the ruined bridge has swept
Down the dark stream which seaward creeps.

On this green bank, by this soft stream,
We set to-day a votive stone;
That memory may their deed redeem,
When, like our sires, our sons are gone.

Spirit, that made those heroes dare
To die, and leave their children free,
Bid Time and Nature gently spare
The shaft we raise to them and thee.

A Nation's Strength by Ralph Waldo Emerson (1904)

What makes a nation's pillars high
And its foundations strong?
What makes it mighty to defy
The foes that round it throng?

It is not gold. Its kingdoms grand
Go down in battle shock;
Its shafts are laid on sinking sand,
Not on abiding rock.

Is it the sword? Ask the red dust
Of empires passed away;
The blood has turned their stones to rust,
Their glory to decay.

And is it pride? Ah, that bright crown
Has seemed to nations sweet;
But God has struck its luster down
In ashes at his feet.

Not gold but only men can make
A people great and strong;
Men who for truth and honor's sake
Stand fast and suffer long.

Brave men who work while others sleep,
Who dare while others fly...
They build a nation's pillars deep
And lift them to the sky.

A Tragic Story **by William Makepeace Thackeray**

There lived a sage in days of yore,
And he a handsome pigtail wore;
But wondered much and sorrowed more,
Because it hung behind him.

He mused upon this curious case,
And swore he'd change the pigtail's place,
And have it hanging at his face,
Not dangling there behind him.

Says he, "The mystery I've found -
Says he, "The mystery I've found!
I'll turn me round," - he turned him round;
But still it hung behind him.

Then round and round, and out and in,
All day the puzzled sage did spin;
In vain - it mattered not a pin -
The pigtail hung behind him.

And right and left and round about,
And up and down and in and out
He turned; but still the pigtail stout
Hung steadily behind him.

And though his efforts never slack,
And though he twist and twirl, and tack,
Alas! Still faithful to his back,
The pigtail hangs behind him.

On the birthday of the Father of Our Country it is proper to take a moment and reflect that in all likelihood the United States of America would not exist today but for the leadership shown by George Washington during the Revolution. The poets Rosemary and Stephen Vincent Benet explored long ago some of the many different paths the life of Washington might have taken which would have altered our history so profoundly. We call Washington the Father of Our Country not to honor him, but as a simple statement of fact.

George Washington by Rosemary and Stephen Vincent Benét

Sing hey! For bold George Washington,
That jolly British tar,
King George's famous admiral
From Hull to Zanzibar!
No—wait a minute—something's wrong—
George wished to sail the foam.
But, when his mother thought aghast,
Of Georgie shinning up a mast,
Her tears and protests flowed so fast
That George remained at home.

Sing ho! For grave Washington,
The staid Virginia squire,
Who farms his fields and hunts his hounds
And aims at nothing higher!
Stop, stop it's going wrong again!
George liked to live on farms,
But when the Colonies agreed
They could and should and would be freed,
They called on George to do the deed
And George cried "Shoulder arms!"

Sing ha! For Emperor Washington,
That hero of renown,
Who freed his land from Britain's rule
To win a golden crown!
No, no, that's what George might have won
But didn't for he said,
"There's not much point about a king,
They're pretty but they're apt to sting
And, as for crowns—the heavy thing
Would only hurt my head."

Sing ho! For our George Washington!
(At last I've got it straight.)
The first in war, the first in peace,
The goodly and the great.
But, when you think about him now,
From here to Valley Forge,
Remember this—he might have been
A highly different specimen,
And, where on earth would we be, then?
I'm glad that George was George.

AIN'T I A WOMAN? by Sojourner Truth

Delivered 1851 at the Women's Convention in Akron, Ohio

Well, children, where there is so much racket there must be something out of kilter. I think that 'twixt the negroes of the South and the women at the North, all talking about rights, the white men will be in a fix pretty soon. But what's all this here talking about? That man over there says that women need to be helped into carriages, and lifted over ditches, and to have the best place everywhere. Nobody ever helps me into carriages, or over mud-puddles, or gives me any best place! And ain't I a woman? Look at me! Look at my arm! I have ploughed and planted, and gathered into barns, and no man could head me! And ain't I a woman? I could work as much and eat as much as a man - when I could get it - and bear the lash as well! And ain't I a woman? I have borne thirteen children, and seen most all sold off to slavery, and when I cried out with my mother's grief, none but Jesus heard me! And ain't I a woman?

Then they talk about this thing in the head; what's this they call it? [member of audience whispers, "intellect"] That's it, honey. What's that got to do with women's rights or negroes' rights? If my cup won't hold but a pint, and yours holds a quart, wouldn't you be mean not to let me have my little half measure full?

Then that little man in black there, he says women can't have as much rights as men, 'cause Christ wasn't a woman! Where did your Christ come from? Where did your Christ come from? From God and a woman! Man had nothing to do with Him.

If the first woman God ever made was strong enough to turn the world upside down all alone, these women together ought to be able to turn it back, and get it right side up again! And now they is asking to do it, the men better let them.

Obliged to you for hearing me, and now old Sojourner ain't got nothing more to say.

Patrick Henry St. John's Church, Richmond, Virginia

March 23, 1775.

Give Me Liberty Or Give Me Death!"

MR. PRESIDENT: No man thinks more highly than I do of the patriotism, as well as abilities, of the very worthy gentlemen who have just addressed the House. But different men often see the same subject in different lights; and, therefore, I hope it will not be thought disrespectful to those gentlemen if, entertaining as I do, opinions of a character very opposite to theirs, I shall speak forth my sentiments freely, and without reserve. This is no time for ceremony. The question before the House is one of awful moment to this country. For my own part, I consider it as nothing less than a question of freedom or slavery; and in proportion to the magnitude of the subject ought to be the freedom of the debate. It is only in this way that we can hope to arrive at truth, and fulfil the great responsibility which we hold to God and our country. Should I keep back my opinions at such a time, through fear of giving offence, I should consider myself as guilty of treason towards my country, and of an act of disloyalty toward the majesty of heaven, which I revere above all earthly kings.

Mr. President, it is natural to man to indulge in the illusions of hope. We are apt to shut our eyes against a painful truth, and listen to the song of that siren till she transforms us into beasts. Is this the part of wise men, engaged in a great and arduous struggle for liberty? Are we disposed to be of the number of those who, having eyes, see not, and, having ears, hear not, the things which so nearly concern their temporal salvation? For my part, whatever anguish of spirit it may cost, I am willing to know the whole truth; to know the worst, and to provide for it.

I have but one lamp by which my feet are guided; and that is the lamp of experience. I know of no way of judging of the future but by the past. And judging by the past, I wish to know what there has been in the conduct of the British ministry for the last ten years, to justify those hopes with which gentlemen have been pleased to solace themselves, and the House? Is it that insidious smile with which our petition has been lately received? Trust it not, sir; it will prove a snare to your feet. Suffer not yourselves to be betrayed with a kiss. Ask yourselves how this gracious reception of our petition comports with these war-like preparations which cover our waters and darken our land. Are fleets and armies necessary to a work of love and reconciliation? Have we shown ourselves so unwilling to be reconciled, that force must be called in to win back our love? Let us not deceive ourselves, sir. These are the implements of war and subjugation; the last arguments to which kings resort. I ask, gentlemen, sir, what means this martial array, if its purpose be not to force us to submission? Can gentlemen assign any other possible motive for it? Has Great Britain any enemy, in this quarter of the world, to call for all this accumulation of navies and armies? No, sir, she has none. They are meant for us; they can be meant for no other. They are sent over to bind and rivet upon us those chains which the British ministry have been so long forging. And what have we to oppose to them? Shall we try argument? Sir, we have been trying that for the last ten years. Have we anything new to offer upon the subject? Nothing. We have held the subject up in every light of which it is capable; but it has been all in vain. Shall we resort to entreaty and humble supplication? What terms shall we find which have not been already exhausted? Let us not, I beseech you, sir, deceive ourselves. Sir, we have done everything that could be done, to avert the storm which is now coming on. We have petitioned; we have remonstrated; we have supplicated; we have prostrated ourselves before the throne, and have implored its interposition to arrest the tyrannical hands of the ministry and Parliament. Our petitions have been slighted; our remonstrances have produced additional violence and insult; our supplications have been disregarded; and we have been spurned, with contempt, from the foot of the throne. In vain, after these things, may we indulge the fond hope of peace and reconciliation. There is no longer any room for hope. If we wish to be free² if we mean to preserve inviolate those inestimable privileges for which we have been so long contending²if we mean not basely to abandon the noble struggle in which we have been so long engaged, and which we have pledged ourselves never to abandon until the glorious object of our contest shall be obtained, we must fight! I repeat it, sir, we must fight! An appeal to arms and to the God of Hosts is all that is left us!

They tell us, sir, that we are weak; unable to cope with so formidable an adversary. But when shall we be stronger? Will it be the next week, or the next year? Will it be when we are totally disarmed, and when a British guard shall be stationed in every house? Shall we gather strength by irresolution and inaction? Shall we acquire the means of effectual resistance, by lying supinely on our backs, and hugging the delusive phantom of hope, until our enemies shall have bound us hand and foot? Sir, we are not weak if we make a proper use of those means which the God of nature hath placed in our power. Three millions of people, armed in the holy cause of liberty, and in such a country as that which we possess, are invincible by any force which our enemy can send against us. Besides, sir, we shall not fight our battles alone. There is a just God who presides over the destinies of nations; and who will raise up friends to fight our battles for us. The battle, sir, is not to the strong alone; it is to the vigilant, the active, the brave. Besides, sir, we have no election. If we were base enough to desire it, it is now too late to retire from the contest. There is no retreat but in submission and slavery! Our chains are forged! Their clanking may be heard on the plains of Boston! The war is inevitable²and let it come! I repeat it, sir, let it come.

It is in vain, sir, to extenuate the matter. Gentlemen may cry, Peace, Peace²but there is no peace. The war is actually begun! The next gale that sweeps from the north will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but as for me, give me liberty or give me death!

Unit 5- Addendum E

Indian Names

by [Lydia Howard Huntley Sigourney](#)

Ye shall say they all have passed away,
 That noble race and brave,
 That their light canoes have vanish'd
 From off the crested wave.
 That 'mid the forests where they roam'd
 There rings no hunter's shout;
 But their name is on your waters,
 Ye may not wash it out.
 'Tis where Ontario's billow
 Like Ocean's surge is curled;
 Where strong Niagara's thunders wake
 The echo of the world;
 Where red Missouri bringeth
 Rich tributes from the west,
 And Rappahannock sweetly sleeps
 On green Virginia's breast.
 Ye say, their cone-like cabins,
 That cluster'd o'er the vale,
 Have fled away like wither'd leaves
 Before the autumn gale:
 But their memory liveth on your hills,
 Their baptism on your shore;
 Your everlasting rivers speak
 Their dialect of yore.
 Old Massachusetts wears it
 Within her lordly crown,
 And broad Ohio bears it
 'mid all her young renown;
 Connecticut hath wreathed it
 Where her quiet foliage waves,
 And bold Kentucky breathed it hoarse
 Through all her ancient caves.
 Wachuset hides its lingering voice
 Within its rocky heart,
 And Alleghany graves its tone
 Throughout his lofty chart:
 Monadnock on his forehead hoar
 Doth seal the sacred trust;
 Your mountains build their monument,
 Though ye destroy their dust

A Pizza the Size of the Sun
by Jack Prelutsky

I'm making a pizza the size of the sun,
a pizza that's sure to weigh more than a ton,
a pizza too massive to pick up and toss,
a pizza resplendent with oceans of sauce.
I'm topping my pizza with mountains of cheese,
with acres of peppers, pimentos, and peas,
with mushrooms, tomatoes, and sausage galore,
with every last olive they had at the store.
My pizza is sure to be one of a kind,
my pizza will leave other pizzas behind,
my pizza will be a delectable treat
that all who love pizza are welcome to eat.
The oven is hot, I believe it will take
a year and a half for my pizza to bake.
I hardly can wait till my pizza is done,
my wonderful pizza the size of the sun.

Unit 6- Addendum F

Why Dragons?

~ © 1993 by Jane Yolen

The smoke still hangs heavily over the meadow,
Circling down from the mouth of the cave,
While kneeling in prayer, full armored and haloed,
The lone knight is feeling uncertainly brave.

The promise of victory sung in the churches,
Is hardly a murmur out here in the air.
All that he hears is the thud of this faint heart
Echoing growls of the beast in its lair.
The steel of his armor would flash in the sunlight,
Except that the smoke has quite hidden the sky.
The red of the cross on his breast should sustain him,
Except - he suspects - it's a perfect bull's-eye.
The folk of the village who bet on the outcome
Have somehow all fled from the scene in dismay.
They'll likely return in a fortnight or longer,
He doubts that they'll be of much help on this day.
And then - with a scream - the fell beast of the cavern
Flings its foul body full out of the cave.
The knight forgets prayers and churches and haloes
And tries to remember just how to be brave.
The webs on the wings of the dragon are reddened,
With blood or with sunlight, the knight is not sure.
The head of the beast is a silver-toothed nightmare,
Its tongue drips a poison for which there's no cure.
He thrusts his sword and he pokes with his gauntlets,
He knees with he poleyn, kicks out with his greave.
He'd happily give all the gold in his pocket
If only the dragon would quietly leave.
There's smoke and there's fire, there's wind and there's growling.
There's screams from the knights, and his sobs and his cries.
And when the smoke clears, there's the sound of dry heaving
As one of the two of them messily dies.
Of course it's the knight who has won this hard battle,
Who wins in a poem beaten out on a forge
Of human devising and human invention.
BUT:
If there's no dragon - then there's no Saint George.

Robin Hood and Little John: Introduction

Edited by Stephen Knight and Thomas H. Ohlgren
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This ballad was printed by Child from a text in a 1723 London anthology, *A Collection of Old Ballads*; he later found a copy printed by W. Onley in London in 1680-85 (V, p. 297); this text is followed here. As with *Robin Hood and the Curtal Friar* and *The Jolly Pinder of Wakefield*, there is clear evidence of the much earlier existence of this story. A play called *Robin Hood and Little John* was registered in 1594 but has not survived, and there was another from 1640, though they may of course have been general dramas based on sources like the *Gest* or even *Robin Hood and the Monk*. A ballad with this title was registered in 1624, and that date is quite possible for the original version of this text. Dobson and Taylor (1976, p. 165) suggest that it has "every sign of having been produced by a professional ballad writer" with the intention of explaining how Little John came by his name and, long ago, joined the outlaw band: this would be one of the "prequels" like *Robin Hood's Progress to Nottingham* and *Robin Hood and Will Scarlet* which exploit and rationalize an existing tradition about a character.

Child describes the ballad as having "a rank seventeenth century style" (III, 133), and its language and technique suggest something rather later than the 1624 date when the title at least was in existence, having in particular the internal rhyme in the third line which is shared by most commercial Robin Hood ballads of the later seventeenth and eighteenth century. Child is convinced that all these ballads had the same tune, that of *Arthur a Bland* or *Robin Hood and the Tanner*. The rhymes and meter are, compared to earlier ballads, suspiciously smooth, and the language, which Dobson and Taylor found "very bathetic" (1976, p. 166), bears traces of the hack-writer's inkwell: *passionate fury and eyre*, line 71; *I prithee*, line 78; *accoutrements*, line 106; *And did in this manner proceed*, line 129; and, most remarkably, when the outlaws leave their entertainments it says *the whole train the grove did refrain*, line 152.

Nevertheless, this is a classic "Robin Hood meets his match" ballad, and bogus as some of it may be, there is a sign that the language and mannerisms grow more elaborate as the text proceeds, and there could be an earlier plainer ballad embedded in this one, signs of which may appear in lines 1-9, 26-33, 58-73 (except 71), 86-89, 94-113 (except 106), 118-27. Commercial as it may be, this ballad still outlines a focus of solidarity and tricksterism, presenting a central event in the myth which has remained dear, even obsessive, in the hearts of theatrical and film redactors over the centuries. In Hollywood, the same actor (Alan Hale) played Little John in 1922, 1938 and 1946, always with the same enduring portrayal of the ballad.

[Go To Robin Hood and Little John](#)**Robin Hood and Little John**

Edited by Stephen Knight and Thomas H. Ohlgren

Originally Published in *Robin Hood and Other Outlaw Tales*

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- When Robin Hood was about twenty years old,
 With a hey down, down, and a down
 He happen'd to meet Little John, [\(see note\)](#)
 A jolly brisk blade, right fit for the trade, *young man*
 5 For he was a lusty young man.
- Though he was call'd Little, his limbs they were large,
 And his stature was seven foot high;
 Whereever he came, they quak'd at his name,
 For soon he wou'd make them to flie.
- 10 How they came acquainted, I'll tell you in brief,
 If you will but listen a while;
 For this very jest, amongst all the rest, [\(see note\)](#)
 I think it may cause you to smile.
- 15 Bold Robin Hood said to his jolly bowmen,
 "Pray tarry you here in this grove;
 And see that you all observe well my call,
 While thorough the forest I rove.
- "We have had no sport for these fourteen long days,
 Therefore now abroad will I go;
 20 Now should I be beat, and cannot retreat,
 My horn I will presently blow." *at once*
- Then did he shake hands with his merry men all,
 And bid them at present good by; *God be with you (goodbye)*
 Then, as near a brook his journey he took,
 25 A stranger he chanc'd to espy. [\(see note\)](#)
- They happen'd to meet on a long narrow bridge,
 And neither of them wou'd give way;
 Quoth bold Robin Hood, and sturdily stood,
 "I'll show you right Nottingham play." *true*

30 With that from his quiver an arrow he drew,
 A broad arrow with a goose-wing:
 The stranger replyd, "I'll lick thy hide,
 If thou offer to touch the string." *tan (beat)*

35 Quoth bold Robin Hood, "Thou dost prate like an ass,
 For were I to bend but my bow,
 I could send a dart quite through thy proud heart,
 Before thou couldst strike me one blow."

"You talk like a coward," the stranger reply'd;
 "Well arm'd with a long bow you stand,
 40 To shoot at my breast, while I, I protest,
 Have naught but a staff in my hand." *nothing*

"The name of a coward," quoth Robin, "I scorn,
 Wherefore my long bow I'll lay by;
 And now, for thy sake, a staff will I take,
 45 The truth of thy manhood to try."

Then Robin Hood stept to a thicket of trees,
 And chose him a staff of ground oak;
 Now this being done, away he did run
 To the stranger and merrily spoke: *oak sapling*

50 "Lo! see my staff; it is lusty and tough,
 Now here on the bridge we will play;
 Whoever falls in, the other shall win
 The battle, and so we'll away." *(see note)*

"With all my whole heart to thy humor I yield,
 55 I scorn in the least to give out."
 This said, they fell to't without more dispute,
 And their staffs they did flourish about. *(see note)*

And first Robin he gave the stranger a bang,
 So hard that it made his bones ring:
 60 The stranger he said, "This must be repaid;
 I'll give you as good as you bring.

"So long as I am able to handle my staff,
 To die in your debt, friend, I scorn."

- 65 Then to it both goes, and follow'd their blows,
As if they'd been thrashing of corn. [\(see note\)](#)
[\(see note\)](#)
- The stranger gave Robin a crack on the crown,
Which caused the blood to appear;
Then Robin, enrag'd, more fiercely engag'd,
And follow'd his blows more severe.
- 70 So thick and so fast did he lay it on him,
With a passionate fury and eyre, *ire*
At every stroke he made him to smoke,
As if he had been all on a fire. [\(see note\)](#)
- 75 O then into a fury the stranger he grew
And gave him a damnable look,
And with it a blow that laid him full low
And tumb'l'd him into the brook.
- 80 "I prithee, good fellow, O where art thou now?"
The stranger in laughter he cry'd;
Quoth bold Robin Hood, "Good faith, in the flood,
And floting along with the tide.
- 85 "I needs must acknowledge thou art a brave soul;
With thee I'll no longer contend;
For needs must I say, thou hast got the day,
Our battle shall be at an end."
- Then, then, to the bank he did presently wade, [\(see note\)](#)
And pull'd himself out by a thorn;
Which done, at the last, he blow'd a loud blast
Straitways on his fine bugle-horn.
- 90 The eccho of which through the vallies did flie,
At which his stout bowmen appear'd,
All cloathed in green, most gay, to be seen;
So up to their master they steer'd.
- 95 "O what's the matter?" quoth William Stutely,
"Good master, you are wet to the skin."
"No matter," quoth he, "the lad which you see,
In fighting he tumb'l'd me in."

- "He shall not go scot free," the others reply'd;¹
 So straight they were seising him there, *straightaway*
 100 To duck him likewise, but Robin Hood cries,
 "He is a stout fellow, forbear.
- "There's no one shall wrong thee, friend, be not afraid;
 These bowmen upon me do wait; *attend*
 There's threescore and nine; if thou wilt be mine,
 105 Thou shalt have my livery strait.
- "And other accoutrements fit for my train,
 Speak up, jolly blade, ne'r fear;
 I'll teach thee also the use of the bow, *(see note)*
 To shoot at the fat fallow-deer."
- 110 "O here is my hand," the stranger reply'd,
 "I'll serve you with all my whole heart;
 My name is John Little, a man of good mettle;
 Ne'r doubt me, for I'll play my part."
- "His name shall be alter'd," quoth William Stutely, *(see note)*
 115 "And I will his godfather be;
 Prepare then a feast, and none of the least,
 For we will be merry," quoth he.
- They presently fetch'd in a brace of fat does,
 With humming strong liquor likewise;
 120 They lov'd what was good, so in the greenwood,
 This pritty sweet babe they baptize.
- He was, I must tell you, but seven foot high,
 And may be an ell in the waste; *forty-five inches*
 A pritty sweet lad, much feasting they had;
 125 Bold Robin the christ'ning grac'd,
(see note)
- With all his bowmen, which stood in a ring,
 And were of the Nottingham breed;
 Brave Stutely comes then, with seven yeomen,
 And did in this manner proceed:
- 130 "This infant was called John Little," quoth he,
 "Which name shall be changed anon;
 The words we'll transpose, so where-ever he goes,

His name shall be call'd Little John."

135 They all with a shout made the elements ring,
 So soon as the office was o're;
 To feasting they went, with true merriment,
 And tip'l'd strong liquor gallore. *galore (in plenty)*

140 Then Robin he took the pritty sweet babe,
 And cloath'd him from top to the toe
 In garments of green, most gay to be seen,
 And gave him a curious long bow.

"Thou shalt be an archer as well as the best,
 And range in the green wood with us; *(see note)*
 Where we'll not want gold nor silver, behold,
 145 While bishops have ought in their purse.

"We live here like esquires, or lords of renown, *(see note)*
 Without e're a foot of free land;
 We feast on good cheer, with wine, ale and beer,
 And ev'ry thing at our command."
ever

150 Then musick and dancing did finish the day
 At length when the sun waxed low, *grew*
 Then all the whole train the grove did refrain,
 And unto their caves they did go. *(see note)*

155 And so ever after, as long as he liv'd,
 Although he was proper and tall,
 Yet nevertheless, the truth to express,
 Still Little John they did him call. *Always*

Robin Hood and Maid Marian: Introduction

Edited by Stephen Knight and Thomas H. Ohlgren

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This ballad appears only once, in a broadside ballad collected by Wood which may well be post-Restoration. Much about this ballad suggests that it was deliberately constructed to add an element to the Robin Hood tradition. It is the only ballad where Maid Marian plays a part; she is briefly mentioned in *Robin Hood and Queen Catherin* and *Robin Hood's Golden Prize*. The diction seems characteristic of popular literary style (*gallant dame*, line 5; *Perplexed and vexed*, line 30; *a shaded bower*, line 63), while also having a distinctly broadside element (*With finger in eye, shee often did cry*, line 28; *With kind imbraces, and jobbing of faces*, line 56). The internal rhyme in the third line indicates a late and popular production. Commentators have been severe on the ballad. Child calls it "this foolish ditty" (III, 218), while Dobson and Taylor speak of its "complete lack of literary merit" and call it an "extreme and implausible attempt" to combine Robin the lover and fighter (1976, p. 176). The events of the ballad had already been foreshadowed in Munday's play, where Matilda Fitzwater goes to the forest, becoming Marian in the process, to meet the Earl of Huntington, alias Robin Hood. The popularity of Robin Hood ballads was so great that several of these "prequels" seem to have been produced, as in *Robin Hood's Progress to Nottingham* and *Robin Hood and Little John*.

Structurally the interesting thing about *Robin Hood and Maid Marian* is that it shows the only credible way to join the outlaw band is to fight a draw with the leader: this is a "Robin Hood meets his match" ballad in a wider sense than usual. Foolish as commentators have found it, the notion of the hero's fight with his lover is a potent one, whether it testifies to the woman's possible martial skill, or the enormity of mistreating woman, or both at once. Found in the recent film *Robin Hood: Prince of Thieves* (1991), the motif is here taken quite seriously, down to the length of the fight and the sight of blood, however improbable it may be that Marian does not hear Robin's voice until he asks for respite (line 50).

Robin Hood and Maid Marian clearly shows the gentrification process finding its way into the popular genres, but it does not seem to have been very popular, never appearing in the garlands and very little referred to or reworked even after Ritson made it well known.

[Go To *Robin Hood and Maid Marian*](#)

Robin Hood and Maid Marian

Edited by Stephen Knight and Thomas H. Ohlgren
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A bonny fine maid of a noble degree,
With a hey down down a down down
Maid Marian calld by name,
Did live in the North, of excellent worth, [\(see note\)](#)
5 For she was a gallant dame.

For favour and face, and beauty most rare,
Queen Hellen shee did excell;
For Marian then was praisd of all men
That did in the country dwell.

10 'Twas neither Rosamond nor Jane Shore, [\(see note\)](#)
Whose beauty was clear and bright,
That could surpass this country lass,
Beloved of lord and knight.

The Earl of Huntington, nobly born, [\(see note\)](#)
15 That came of noble blood,
To Marian went, with a good intent,
By the name of Robin Hood.

With kisses sweet their red lips meet,
For shee and the earl did agree;
20 In every place, they kindly imbrace,
With love and sweet unity.

But fortune bearing these lovers a spight, *dislike*
That soon they were forced to part;
To the merry green wood then went Robin Hood, [\(see note\)](#)
25 With a sad and sorrowfull heart.

And Marian, poor soul, was troubled in mind,
For the absence of her friend;
With finger in eye, shee often did cry,

And his person did much comend.

30 Perplexed and vexed, and troubled in mind,
 Shee drest her self like a page,
 And ranged the wood to find Robin Hood,
 The bravest of men in that age.

35 With quiver and bow, sword, buckler, and all, [\(see note\)](#)
 Thus armed was Marian most bold,
 Still wandering about to find Robin out,
 Whose person was better then gold.

But Robin Hood, hee, himself had disguisd, [\(see note\)](#)
 And Marian was strangly attir'd,
 40 That they provd foes, and so fell to blowes,
 Whose vallour bold Robin admir'd.

They drew out their swords, and to cutting they went,
 At least an hour or more,
 That the blood ran apace from bold Robins face,
 45 And Marian was wounded sore.

"O hold thy hand, hold thy hand," said Robin Hood,
 "And thou shalt be one of my string,
 To range in the wood with bold Robin Hood,
 To hear the sweet nightingall sing."

50 When Marian did hear the voice of her love,
 Her self shee did quickly discover, *reveal*
 And with kisses sweet she did him greet,
 Like to a most loyall lover.

When bold Robin Hood his Marian did see,
 55 Good lord, what clipping was there! *embracing*
 With kind imbraces, and jobbing of faces, *thrusting*
 Providing of gallant cheer.

For Little John took his bow in his hand,
 And wandring in the wood,
 60 To kill the deer, and make good chear,
 For Marian and Robin Hood.

A stately banquet they had full soon, [\(see note\)](#)

All in a shaded bower,
 Where venison sweet they had to eat,
 65 And were merry that present hour.

Great flaggons of wine were set on the board,
 And merrily they drunk round
 Their boules of sack, to strengthen the back, *sack (dry white wine)*
 Whilst their knees did touch the ground.

70 First Robin Hood began a health
 To Marian his onely dear,
 And his yeomen all, both comly and tall,
 Did quickly bring up the rear.

For in a brave veine they tost off the bouls, *manner; [\(see note\)](#)*
 75 Whilst thus they did remain,
 And every cup, as they drunk up,
 They filled with speed again.

At last they ended their merrymment,
 And went to walk in the wood,
 80 Where Little John and Maid Marian
 Attended on bold Robin Hood.

In sollid content together they livd,
 With all their yeomen gay;
 They livd by their hands, without any lands, *[\(see note\)](#)*
 85 And so they did many a day.

But now to conclude, an end I will make
 In time, as I think it good,
 For the people that dwell in the North can tell
 Of Marian and bold Robin Hood.