

Amplify.

CKLA 1-Day Initial Training

Grades K-2

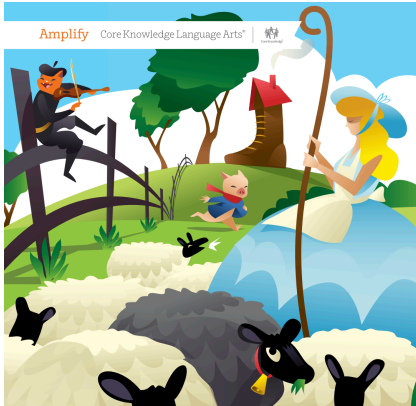


Name: _____

Knowledge Partners

Directions: Fill in the name of a different teacher at the same grade level as you in each of the four boxes below. You will work with these partners throughout the session.

Nursery Rhymes



Name: _____

Fables



Name: _____

Tall Tales



Name: _____

Early Asian Civilizations



Name: _____

Agenda and Objectives

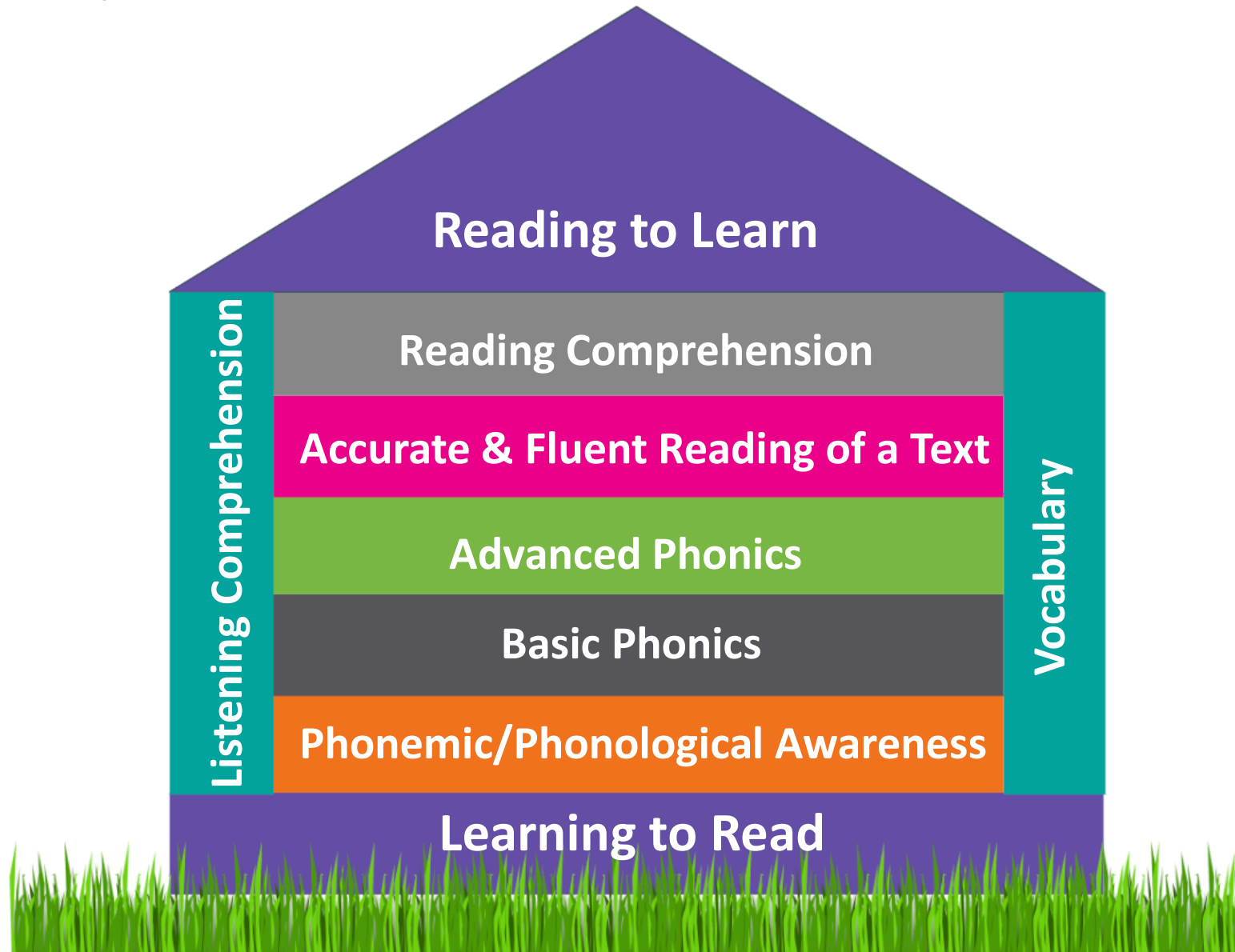
Agenda

- Welcome
- The Two Strand Approach
- Teacher Guide Introduction
- Skills Strand
 - Guiding Principles
 - Lesson Components
 - CKLA Approach to Spelling and Tricky Words
- Knowledge Strand
 - Guiding Principles
 - Lesson Components
- Amending Instruction Resources
- Closing

Objectives

- Identify key 'look fors' and practice implementation of critical components and routines in Skills lessons
- Identify key 'look fors' and practice implementation of critical components and routines in Knowledge lessons
- Define the CKLA design principles behind the Skills and Knowledge Strands

Literacy House



CKLA Design Principles: Skills Strand

1. **Teaches the distinction between sounds and spellings using most frequent or least ambiguous sounds first.**

CKLA begins phonics instruction by starting with the sounds first then attaching those sounds to spellings. CKLA's synthetic phonics approach begins by teaching the most common or least ambiguous spelling for a sound (basic code spelling); later it teaches spelling alternatives for sounds that can be spelled in different ways. The system is kept simple at first and complexity is added bit-by-bit as students gain confidence and automatize their reading and writing skills. In CKLA, all 150 spellings for the 44 sounds in English will be taught in an intentionally sequenced progression from Kindergarten through Grade 2. In Grade 3, foundational skills continue to be reinforced, with a new emphasis on word morphology.

2. **Systematic practice and reinforcement of code-related skills is necessary for building automaticity.**

Collectively, research points to practice experiences that are successful (thus motivating), that allow for the building of automaticity within basic foundational skills (thus intense and consistent), and that build capacity to extend skills into varied contexts as critical to build automaticity with the code. Typically, practice experiences in reading do not sufficiently integrate these three parameters of practice and tend to emphasize one over the other. However, the CKLA phonics program was designed with the cognitive science of practice in mind; it explicitly weaves in all three dimensions of systematic practice across lessons, units, and grades. In K-2, the program teaches children 150 spellings for the 44 sounds of English. It introduces an average of 5-10 sound-spelling relationships within each unit of instruction; each unit lasts approximately 2-3 weeks. The program provides daily lessons in phonics. The lesson formats vary, but in every lesson, there is practice in the basic sound-spelling relationship(s) of focus, which includes a fairly intensive set of activities to further practice these relationships (e.g. approximately 15 minutes daily of writing, spelling and word-level reading and word sorting, using sound-spellings that were just taught). Then, each day, children are given the chance for extended practice through independent and/or small group reading or writing activities. These opportunities for extended practice reflect naturalistic activities where children are building other skills, such as grammatical skills related to sentence activities, genre writing, or reading and reading comprehension. For example, children may be responding to questions from texts, using words in sentence-level work, or applying their knowledge of sound-spelling correspondences with the plan, draft and edit processes of various writing genres that they are taught.

One of the most unique aspects of extended practice afforded by CKLA are the *Student Readers*. In K-2, children read chapter books that are 100% decodable because they correspond to the unit of phonetic instruction in which they are placed. CKLA's developers designed their own books because they wanted to create texts that offered children extended reading practice that was both

mastery oriented and engaging. In other reading programs, it is common to use books that may be engaging, but only loosely related to the phonetic code children know.

3. Directly instruct in the oral language skills (blending & segmenting) that underlie and parallel reading and writing skills.

Students need lots of practice to automatize their knowledge and use the sound-spelling correspondences that they have learned to read and spell. Students must be able to hear, identify, differentiate, and manipulate phonemes as a precursor to formal phonics instruction. Beginning in Kindergarten, CKLA focuses on sounds, or phonemes, as the primary organizing principle of the program, rather than spellings (or letters). Letter names are only avoided in the early Kindergarten lessons; students will be introduced to sound-spelling correspondences as the program progresses.

This is often referred to as the “sounds-first approach”. Students first familiarize themselves with a particular sound through a variety of oral activities, before attaching that sound to a spelling. For example, in first grade, students practice the /oi/ sound by repeating words that contain that sound. The teacher then shows them how to spell /oi/ as ‘oi’.

\$2 Summary

Write a \$2 summary with each word being worth 10 cents.

Skills: Lesson Components

Warm-Up

WARM-UP (10 MIN.)

Review Vowel Spellings

- Have the following Large Letter Cards available: 'e', 'a', 'i', 'u', 'ee', 'ou', and 'oo'.
- Present each pair of spellings, one spelling at a time, asking students to provide the sound represented by the spelling. To represent the first three vowel digraphs, hold two of the Large Letter Cards side by side.

1. 'a'—'a_e'

2. 'i'—'i_e'

3. 'u'—'u_e'

4. 'e'—'ee'

5. 'ou'—'oo'

Note: If students only provide one sound for 'oo', remind them that it is a tricky spelling with two sounds, /oo/ and /oo/.

- If time permits, have students provide you with an example word for each spelling.

Large Letter Cards



(Video Notes on next page)

Skills: Lesson Components

Warm-Up

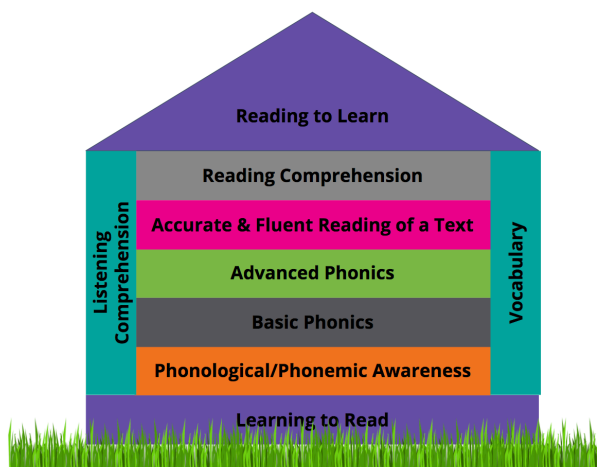
Video Notes

As you watch the *Warm-Up* video, please respond to the following questions:

1. Which design principle(s) is/are demonstrated in this lesson component? Circle the principle(s) below.
 - Teaches distinction between sounds and spellings using the most frequent or least ambiguous sounds first.
 - Systematic practice and reinforcement of code-related skills is necessary for building automaticity.
 - Directly instruct in the oral language skills (blending & segmenting) that underlie and parallel reading and writing skills.

How do you know?

2. What foundational skill(s) is/are being practiced in this lesson component? Circle the skill(s) below.



How do you know?

3. How will this component help set students up for success with the rest of the lesson? (Think back to the initial video watched.)
4. What do you notice about the teacher's pacing?

Important Points to Remember: Warm-Up

- Skills lessons frequently begin with a Warm-Up exercise.
- Warm-Ups are quick reviews that help students focus on the lesson of the day.
- Warm-Ups are done orally in whole group and use multi-modality cueing.
- The Warm-Up can take different forms depending upon which skills are focused on in the particular lesson.
- Warm-Ups should maintain a quick pace.

Warm-Up Practice Lessons
Kindergarten: Unit 1, Lesson 1

WARM-UP (10 MIN.)

Count with Fingers

Note: In this exercise, students will practice counting to ten using their fingers. This task is important because it visually emphasizes that a word (*one, two, etc.*) is an individual entity that can be represented, in this case, with fingers. This exercise will be repeated at the beginning of each lesson in Unit 1. If you find that counting to ten is too difficult for students at this point, have them count to five and increase to ten when students are ready.

- Count aloud from one to ten. Lift one finger for each number as you count.
- Have students repeat after you.

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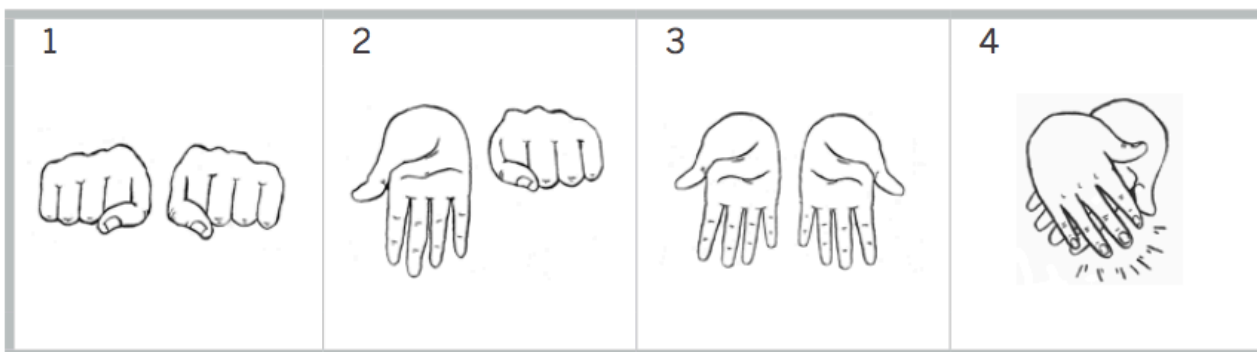
WARM-UP (5 MIN.)

Note: This Warm-Up gives students practice blending syllables. It is repeated in Lesson 2. In Lesson 3, students will blend syllables and then sounds during the Warm-Up. In Lessons 4–10, they will blend sounds.

Syllable Blending

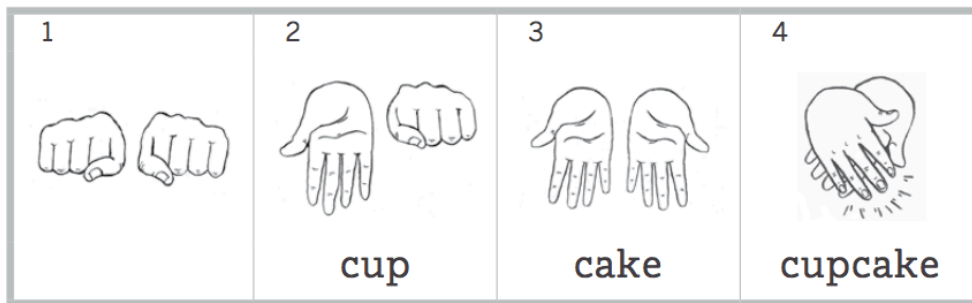
Note: In this activity, you will use your right hand first, then your left, so from students' point of view the motions will occur from left to right. The illustrations for this activity show your actions from the students' point of view. Encourage students to mirror your actions, using their left hand first, then their right. It may be helpful to review left hand/right hand with students before beginning this exercise.

- Hold your fists in front of you, palms facing down (see illustration 1).
- Say the word *one* as you flip over your right fist and open it (see illustration 2).
- Say the word *two* as you flip over your left fist and open it (see illustration 3).
- Say the word *blend* as you clap your hands (see illustration 4). Practice this with the class.



(continued on next page)

- Tell the class the word *cupcake* has two sound parts. Say the syllables in a segmented fashion: *cup . . . cake*.
- Hold your fists in front of you, palms facing down. Remember to stand with your back facing students when modeling the blending procedure.
- Say the syllable *cup* as you flip over your right fist and open it.
- Say the syllable *cake* as you flip over your left fist and open it.
- Say the word *cupcake* as you clap your hands.



- Practice this with the class.
- Complete the activity using the words listed.

- | | |
|-------------------------------|-----------------------------|
| 1. cup . . . cake > cupcake | 5. pop . . . corn > popcorn |
| 2. bed . . . room > bedroom | 6. rain . . . bow > rainbow |
| 3. snow . . . man > snowman | 7. out . . . side > outside |
| 4. sea . . . shell > seashell | 8. bed . . . bug > bedbug |



Foundational Skills

Foundational Literacy Skills

When introducing the stimulus words, show pictures of the following words: *cupcake*, *bedroom*, *snowman*, *seashell*, *popcorn*, *rainbow*, *outside*, and *bedbug*.

Warm-Up Practice Lessons

First Grade: Unit 1, Lesson 1

Support

The finger taps represent sounds. This helps students hear and distinguish individual sounds.

When students are ready, gradually reduce the support you give for blending and segmenting. By the end of this unit (if not earlier), you should provide students only with the visual support for blending and segmenting, and not blend and segment the words for them.

For blending



For segmenting



Support

Provide students with context for each word by displaying pictures of a bee and cub and mimicking action words such as *sip* and *tap*. For prepositions such as *at* and *on*, use a puppet or small figurine to demonstrate that the puppet is at the board or on the desk.

Start Lesson

Lesson 1: Back-to-School

Foundational Skills



Primary Focus: Students will orally blend and segment single-syllable words up to three phonemes. [RF.1.2b–d]

WARM-UP (10 MIN.)

Note: In this Warm-Up, students will practice first blending and then segmenting words that contain two or three sounds.

Oral Blending

- Explain that you will say sounds for students to blend into words.
- Say *at* in a segmented fashion, marking each sound with a thumb-finger tap. Start with a thumb-forefinger tap.
- Blend the sounds to produce the word *at*, making a fist with your hand.
- Have students tap and blend the sounds in the word.

Oral Segmenting

- Hold up two fingers and say the word *at*.
- Have students repeat the word after you.
- Wiggle or move your index finger for the first sound in the word, /a/.
- Wiggle or move your middle finger for the second sound in the word, /t/.
- Have students repeat after you.
- Continue with the remaining words.

Note: The items in the box indicate the word, the number of sounds, and the individual phonemes in the word.

1. at (2)	/a/ /t/	5. sip (3)	/s/ /i/ /p/
2. it (2)	/i/ /t/	6. big (3)	/b/ /i/ /g/
3. on (2)	/o/ /n/	7. cub (3)	/k/ /u/ /b/
4. bee (2)	/b/ /ee/	8. tap (3)	/t/ /a/ /p/

Note: English short vowels /a/, /i/, /e/, and /u/ do not occur in Spanish. Ensure students have many opportunities to practice working with these vowel sounds.

WARM-UP (10 MIN.)

Review Quotation Marks

- Remind students that they have been working with a new type of punctuation in Unit 2 called quotation marks.
- Review that quotation marks are used to show exactly what a person has said. In the stories in *Bedtime Tales*, the characters often have a conversation, that is they talk to one another. This is called dialogue. When there is a dialogue between characters in a story, quotation marks are used to show what each character has said.
- Remind students that when practicing dialogue orally, we cup both hands around our mouth to represent where quotation marks would go in a sentence. To demonstrate, say, “James said,” then cup both hands around your mouth and say, “Let’s eat lunch,” then put your hands down. Tell students the quotation marks would go around *Let’s eat lunch*.
- Ask students to listen to the sentence you will say to hear where the quotation marks should go. Say: “Jorge said, ‘I like to sing.’” Have students repeat the sentence and cup both hands around their mouths to show where the quotation marks should go.
- Repeat this activity with the sentence: *Raj said, “The beach was so hot.”*
- After orally reviewing quotation marks, tell students they will now practice marking written dialogue with quotation marks.

Skills: Lesson Components

Introducing the Sound and Spelling


INTRODUCE THE SOUND /OI/ (5 MIN.)

- Tell students that they will learn another new sound today—/oi/ as in *oil*.
- Have students say the /oi/ sound several times, stretching it out.
- Ask students to repeat a number of words that have the /oi/ sound at the beginning: *oil, oink, oyster*.

Lesson 12 Basic Code: Introduce 'oi' > /oi/

Support


Show students pictures of the following words as students say them: *oil, oyster, coin, coil, boy, toy*.




Foundational Skills

Foundational Literacy Skills

Make sure that you say the word slowly. Draw students' attention to the shape of your mouth. If needed, have students look at the shape of their mouth when they are making the sound.



Code Materials



INTRODUCE THE SPELLING /OI/ > 'OI' (15 MIN.)

Note: Ensure you have the Vowel Code Flip Book and the Spelling Card mentioned in the Lesson at a Glance section.

Vowel Code Flip Book

1. 'oi' > /oi/ (*oil*) **page 14**

- Tell students that you are going to show them how to write the vowel sound /oi/.
- Write 'oi' on handwriting guidelines and describe what you are doing.
- Explain that the two letters work together as a team to stand for the /oi/ sound.
- Model writing the spelling two or three more times.
- Have students trace the spelling on their desks with a pointed finger while saying the sound.
- Turn to **Vowel Code Flip Book page 14**. Show students the Spelling Card for /oi/ > 'oi' (*oil*). Discuss the power bar and have a student read the example word. Attach the Spelling Card to the appropriate space.
- Have students turn to **Individual Code Chart page 4**. Have them trace the code information for /oi/ > 'oi' in green marker.
- Tell students that whenever the spelling 'oi' appears on an activity page or in a story for the next few lessons, it will be printed in darker, bolder ink to remind them that the two letters stand for a single sound.

15

Skills: Lesson Components

Introducing the Sound and Spelling

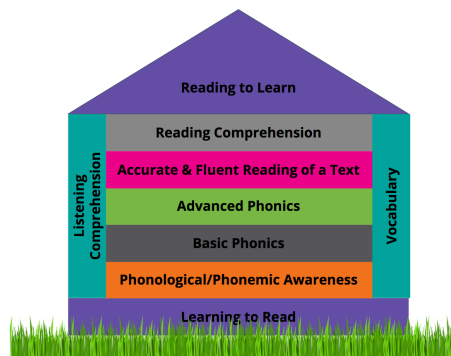
Video Notes

As you watch the *Introducing the Sound and Spelling* video, please take notes on the following questions:

1. Which design principle(s) is/are demonstrated in this lesson component? Circle the principle(s) below.
 - Teaches distinction between sounds and spellings using the most frequent or least ambiguous sounds first.
 - Systematic practice and reinforcement of code-related skills is necessary for building automaticity.
 - Directly instruct in the oral language skills (blending & segmenting) that underlie and parallel reading and writing skills.

How do you know?

2. What foundational skill(s) is/are being practiced in this lesson component? Circle the skill(s) below.



How do you know?

3. How will this component help set students up for success with the rest of the lesson? (Think back to the initial video watched.)
4. Why is correct sound pronunciation critical in this lesson component?
5. What materials do you see the teacher and students using?

Important Points to Remember: Introducing the Sound and Spelling

- CKLA teaches sounds and spellings using the most frequent or least ambiguous sounds first.
- CKLA begins phonics instruction by starting with sounds first, then attaching those sounds to spellings.
- Lesson segments must be taught in order to allow students to build foundational skills in a developmentally appropriate order.
- Correct sound pronunciation is critical to promote student success in decoding (reading) and encoding (spelling).

Introducing Sound and Spelling Practice Lessons

Kindergarten: Unit 3, Lesson 1

INTRODUCE THE SOUND /M/ (25 MIN.)

Mirror, Mirror

- Tell students the first sound they will learn is the /m/ sound.
- Explain that we make sounds by putting parts of our mouth like our lips and our tongue into special positions while breathing out air.
- Distribute a handheld mirror to each student.
- Tell students to use the mirrors to watch the shape of their mouths as they say the sound /m/, drawing it out.
- Ask students if their mouths are open or closed when they make this sound. (*closed*)
- Ask what their lips do when they say the /m/ sound. (*Lips are pressed together.*)
- Have students say the words printed below while looking into the mirrors.
- Ask them to focus on the shape of their mouths.

- | | |
|--------|----------|
| 1. me | 5. mouse |
| 2. mat | 6. mud |
| 3. man | 7. mad |
| 4. map | 8. mom |

Hear Initial Sounds

- Tell students you are going to say a number of words. Some of the words will begin with the /m/ sound and some will not.
- Have students close their eyes and listen carefully.
- Tell students to raise their hands when they hear a word beginning with the /m/ sound.

- | | | |
|---------|----------|----------|
| 1. mad | 5. cat | 9. milk |
| 2. bad | 6. mat | 10. mom |
| 3. pail | 7. match | 11. noon |
| 4. mail | 8. silk | 12. Tom |



Check for Understanding

As students close their eyes, check to see that they are raising their hands when you say a word that begins with the /m/ sound.

Support

If students have trouble hearing a word's initial sound, say the word in a segmented fashion: /m/ ... /a/ ... /d/. Then repeat the word in its blended form: *mad*.

Challenge

For students who can readily identify words beginning with /m/, ask them to try to identify words that end with /m/.

INTRODUCE THE SPELLING /M/ › 'M' (25 MIN.)

Teacher Modeling

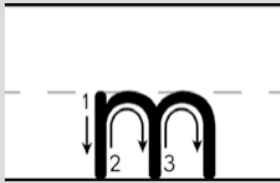
Note: Avoid using the letter name “em” during this activity. Instead, refer to the sound /m/.

- Tell students you are going to show them how to draw a picture of the /m/ sound.
- Draw a large lowercase ‘m’ on the board and describe what you are doing using the phrases provided. (“Start on . . . 1. short line down 2. hump 3. hump.”) Then, say the sound /m/.
- Repeat several times, saying the steps and phrases as you create the letter, and the sound when you finish.
- Tell students you are going to use your entire arm to draw a very large letter in the air. Model this with your back to students, encouraging them to copy the motions and repeat the steps and phrases with you. Say the /m/ sound when you finish.

Meet the Spelling Activity Page

➤ Digital Component 1.1

- Distribute and display Activity Page 1.1. Tell students they will practice drawing pictures of the /m/ sound.
- Point to the letter ‘m’ at the top of the page, and ask students to say the sound, /m/.
- Have students follow your example as you model the writing process.
- Tell students to use the black dots as starting points, then trace the gray dotted letters in the first row, following your example.
- Be sure to say, and prompt students to say, the steps and phrases as you complete each letter: “Start on . . . 1. short line down 2. hump 3. hump.” As you finish each letter, say the sound, /m/.
- Working as a group, guide students to complete each item in the rows of letters as you continue to model the writing process.
- Turn to the back of the activity page. Ask students to name the items shown, and write ‘m’ under the pictures of the items beginning with the /m/ sound.



Start on the dotted line.

1. short line down
2. hump
3. hump

Introducing Sound and Spelling Practice Lessons

First Grade: Unit 3, Lesson 1



Foundational Skills

Foundational Literacy Skills

Make sure students feel the difference in articulation between /oo/ and /ue/. Practice saying the sounds together. Have students feel their mouths as they say the two sounds. Talk about what their mouths are doing and how it feels different. Have students look in a mirror to see the difference as they say the sounds /oo/ and /ue/. Students can also look at each other's mouths as they say the two sounds.

Talk about how their mouths look different when they say the sounds /oo/ and /ue/.

MINIMAL PAIRS /OO/ AND /UE/ (5 MIN.)

Note: This first activity is a listening only activity that focuses on the sound differences between /oo/ and /ue/. Many of the word pairs on the next page use spellings that have not been taught. Do not write these words for students to read.

- Tell students that today they will learn a new sound—/oo/ as in *soon*.
- Have students say the /oo/ sound several times, stretching it out.
- Ask students if they can think of words that have the /oo/ sound in the middle (*spoon, loop, root, hoop, boot*). Have the class repeat the words and verify that the sound /oo/ is in the middle.
- Ask students if they can think of words that have the /oo/ sound at the end (*zoo, two, blue, moo, shoe*). Have the class repeat each word and verify that the /oo/ sound is at the end.
- Ask students whether /oo/ is a vowel sound or a consonant sound. (It is a vowel sound, made with an open mouth and an unobstructed airflow.)
- Explain that when listening to words, it can be hard to hear the difference between the /oo/ sound as in *soon* and the /ue/ sound as in *cute*, which they learned to read and spell in Unit 2.
- Ask students to say /oo/ several times.
- Ask them to say /ue/ several times.
- Tell students that you are going to say word pairs. The words may sound similar, but only one word will contain the /oo/ sound and the other word will contain the /ue/ sound.

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- Have students close their eyes and listen as you say the first word pair.
- Ask students which word contains the /oo/ sound.
- Have students repeat both words to hear and feel the difference in articulation.

- | | |
|--------------|--------------|
| 1. food—feud | 4. ooze—use |
| 2. pooh—pew | 5. fool—fuel |
| 3. ooh—you | |

Note: Many of these words may be unfamiliar to students. The purpose of this activity is for students to listen for the different sounds in each word, not to learn new vocabulary. However it may be helpful to pause after each word and use it in a sentence so students understand that two different words are being said.



Check for Understanding

Say the word pair *moon—boots*. Ask students if they hear the /oo/ sound in both words. Have the class use **Thumbs-Up/Thumbs-Down** to indicate if they hear the /oo/ sound in both words. Discuss the correct answer with the class. (*thumbs-up*) Then, say the word pair *cube—room*. Ask students if they hear the /oo/ sound in both words. Have the class use **Thumbs-Up/Thumbs-Down** to indicate if they hear the /oo/ sound in both words. Discuss the correct answer with the class (*thumbs-down*), as well as which word has the /oo/ sound (*room*).

INTRODUCE THE SPELLING /OO/ > 'OO' (15 MIN.)

- Tell students that you are going to show them how to write the vowel sound /oo/.
- Write 'oo' on handwriting guidelines and describe what you are doing.
- State that the /oo/ sound is spelled as a vowel team, 'oo'. Model writing and saying the spelling two or three times.
- Have students trace the spelling on their desk with a pointed finger while saying the sound.

Support

To help students understand the sound /oo/, say the following word pairs aloud, one pair at a time: *moon—man*; *boot—bet*; *lip—loop*; *rim—room*. Ask students to repeat the words. Then, have students choose the word in each pair with the /oo/ sound.

Challenge

Ask students to think of other word pairs with /oo/ and /ue/. Have individual students say the word pairs to the class and ask which word has the /oo/ sound.



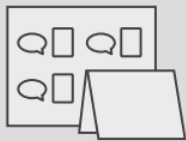
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Check for Understanding

Walk around as students trace the 'oo' on their desks and listen to make sure that students are making the correct /oo/ sound.

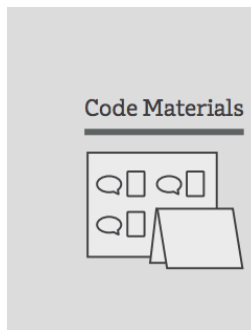
Code Materials



- Write 'f' and 'ff' on the board/chart paper, and explain that 'f' and 'ff' are pronounced the same way. Write the words *if* and *stiff*, asking students to read both words to confirm that 'f' and 'ff' are both pronounced as /f/.
- Explain that the spellings for vowel sounds are different. Write 'o' and 'oo' on the board/chart paper.
- Point to the 'o' spelling and explain that when they see one 'o', they should say the /o/ sound as in *pop*.
- Point to the 'oo' spelling and explain that when they see the double-letter spelling 'oo', they should say the /oo/ sound as in *soon*.
- Turn to **Vowel Code Flip Book page 11**. Show students the Spelling Card for /oo/ > 'oo' (*soon*). Discuss the power bar and have a student read the example word. Attach the Spelling Card to the appropriate space.
- Have students turn to **Individual Code Chart page 4**. Have them locate and trace the code information for /oo/ > 'oo' in green marker. Make sure students are outlining the card with *soon* as the example word.
- Tell students that whenever the spelling 'oo' appears on an activity page or in a story for the next few lessons, it will be printed in darker, bolder ink to remind them that the two letters stand for a single sound.

Introducing Sound and Spelling Practice Lessons

Second Grade: Unit 3, Lesson 2



INTRODUCE /AE/ > 'AI' AND 'AY' (20 MIN.)

- Point to the /ae/ Spelling Tree. Tell students today they will focus on two spellings for the /ae/ sound.
- Explain the first spelling is 'ai' as in *wait*.
- Read the 'ai' words aloud from the Spelling Tree.
- The spellings can be found on the following pages in the Vowel Code Flip Book and in students' Individual Code Charts.

Vowel Code Flip Book	Individual Code Chart
1. /ae/ > 'ai' (<i>wait</i>) page 8	3. /ae/ > 'ai' (<i>wait</i>) page 8
2. /ae/ > 'ay' (<i>day</i>) page 8	4. /ae/ > 'ay' (<i>day</i>) page 8

- Turn to **Vowel Code Flip Book page 8** and put the Spelling Card for 'ai' on the appropriate space. Discuss the power bar.
- Distribute the green markers.
- Have students turn to **Individual Code Chart page 8**. Guide students in outlining the appropriate card for 'ai' on the chart as well as the spelling.
- Write the following words on the board/chart paper one at a time, underlining the spellings. Read each word aloud as a class.

- | | |
|---------|---------|
| 1. aim | 4. sail |
| 2. pain | 5. mail |
| 3. aid | 6. paid |

- Explain the second spelling is 'ay' as in *day*.
- Read the 'ay' words from the previous lesson located on the Spelling Tree.
- Turn to **Vowel Code Flip Book page 8** and put the Spelling Card for 'ay' on the appropriate space. Discuss the power bar.
- Have students turn to **Individual Code Chart page 8**. Guide students in outlining the appropriate card for 'ay' on the chart as well as the spelling.
- Write the following words on the board/chart paper one at a time, underlining the spellings. Read each word aloud as a class.

- | | |
|--------|---------|
| 1. may | 4. play |
| 2. pay | 5. way |
| 3. say | 6. tray |

- Shuffle the leaves you have prepared with the 'ai' and 'ay' spellings.
- Hold up one of the leaves you prepared, and ask students to read the word. Then select a student to tape the leaf to the appropriate branch.

(continued on next page)

Challenge

Ask students to write different one- and two-syllable words with the 'ai' and 'ay' spelling patterns to include on the Spelling Trees.

Challenge

Ask students to write different one- and two-syllable words with the 'ai' and 'ay' spelling patterns to include on the Spelling Trees.

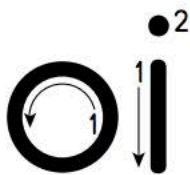
- Ask students to look at the Individual Code Chart. Ask students which of the three spellings they have learned for /ae/ has the longest power bar. Explain that 'a_e' is used as a spelling for /ae/ in more words than 'ai', and 'ai' in more words than 'ay'.



Observation: Spelling Alternatives

Ask as many students as possible to read a word and place the leaf on the Spelling Tree. Make note of their individual ability to decode words with /ae/ and /a/ in the Spelling Alternatives Observation Record.

Directions: Have students trace and copy the digraphs and words. Students should say the sounds while writing the letters.



oi

oi

oi

oil

oil

oil

boil

boil

boil

coin

coin

coin

In the box are six words. Print them on the lines where they fit best.

coin

point

soil

boil

oil

coil



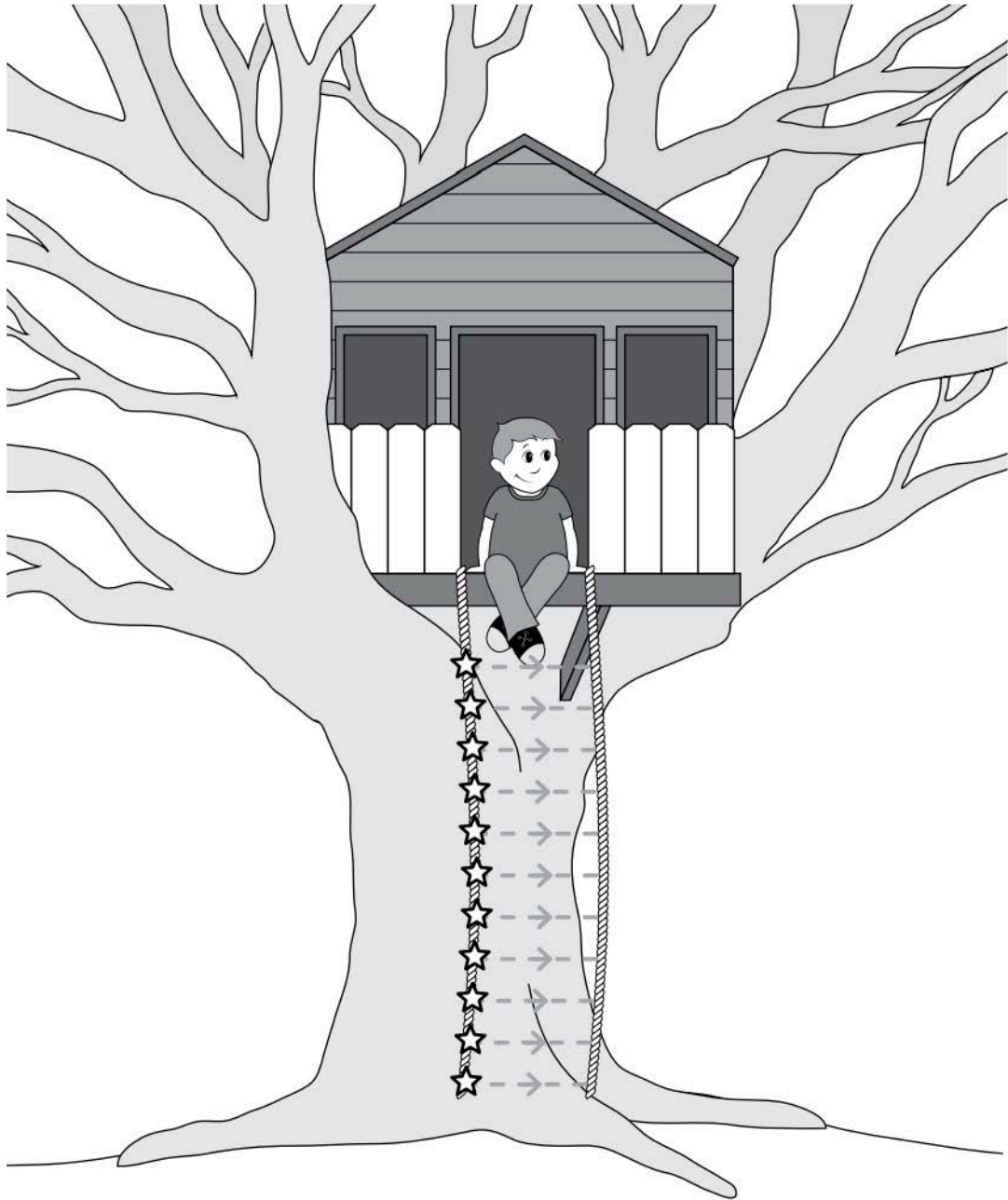
Directions: Have students trace the dotted horizontal lines, starting at the stars and moving to the right. (There are more on the back.) Students may color the pictures (optional).



What are students being asked to do?

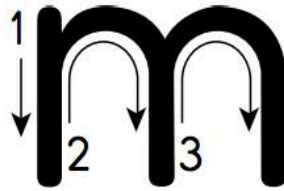
What foundational skills are students practicing?

Kindergarten



What are students being asked to do?

Directions: Have students trace and copy the letter. The motion can be described as 1. short line down, 2. hump, 3. hump. Student should say the sound as he or she writes the letter.



What are students being asked to do?

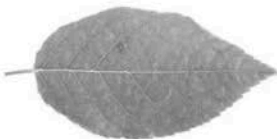
What foundational skills are students practicing?

What are students being asked to do?

Kindergarten

What foundational skills are students practicing?

Directions: Have students write 'm' under the pictures of items beginning with the /m/ sound.

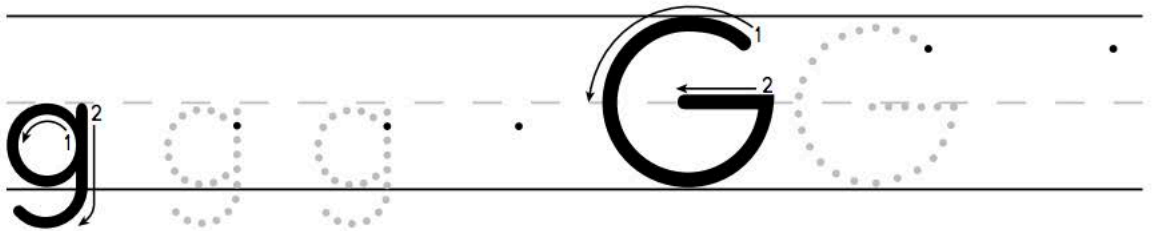
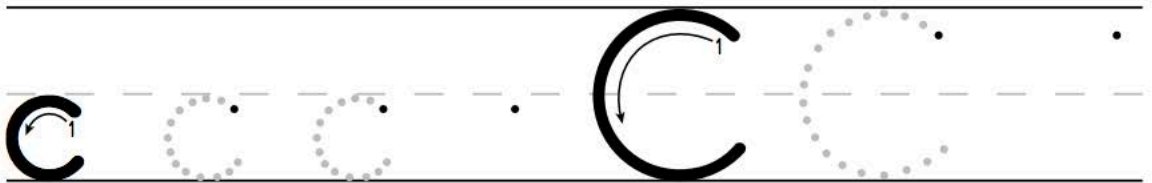
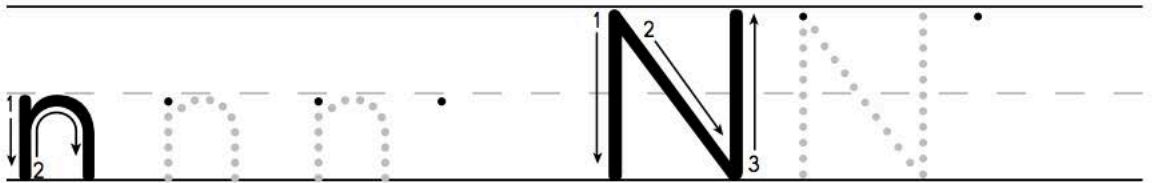
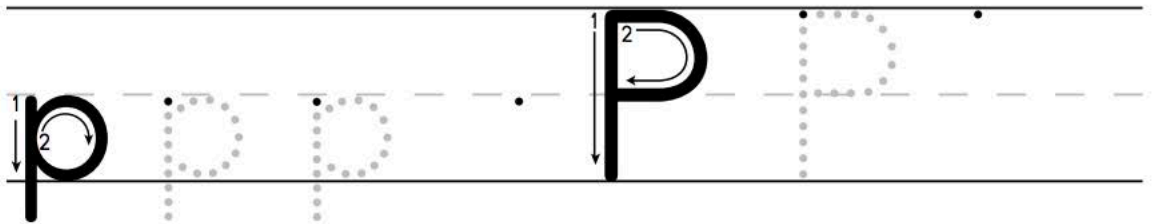
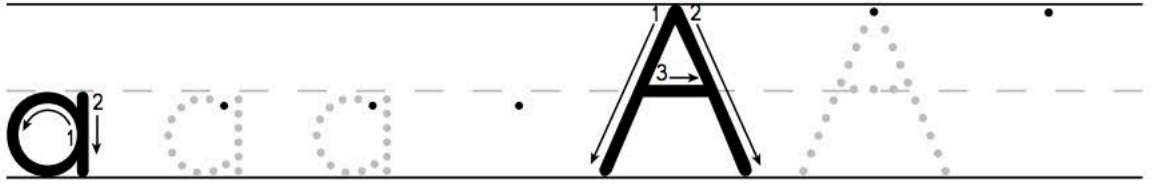


DATE: _____

What are students being asked to do?

What foundational skills are students practicing?

Directions: Have the student trace and copy the letters. The student should say the sounds while writing the letters.



What are students being asked to do?

First Grade

What foundational skills are students practicing?

pan

cap

nap

can





Directions: Have the student write each word under its matching picture.

Kate Visits Nan

What are students being asked to do?

What foundational skills are students practicing?

I'm Kate Skipp-er and last summ-er, when I was nine, my mom and dad took me to vis-it my Nan. Nan is my mom's mom. She is an art-ist and she has a **cab-in** out in the West.

At the start of my vis-it with Nan, I was sad. It seemed like it would be a dull summ-er. But in the end, I had a lot of fun.

I was sitt-ing in the kitch-en, patt-ing the cat that was sitt-ing on my lap, when Nan came in.

"I just spoke with Jake," she said. "He made us an **off-er**."

"What sort of off-er?"

"He asked if we would like to camp with him and Max."

"Who is Max?"

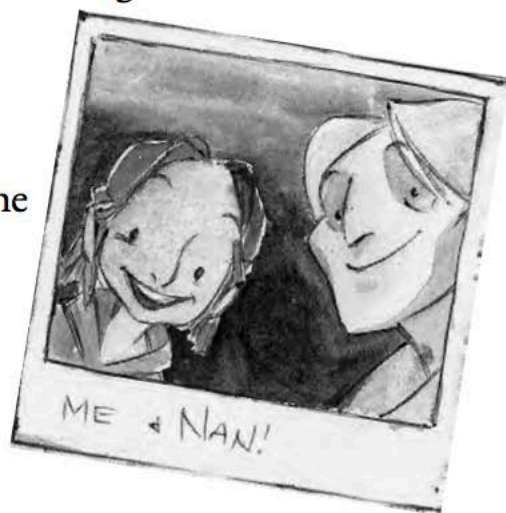
"Max is a kid. He's nine, like you. Jake is his grand-dad."

"What would we do?" I asked.

"Well, we would hike, look at rocks, cook lunch and dinn-er out-side, look at the stars, and sleep in a tent."

"Gee," I said, "that sounds like fun! When can we start?"

"To-morr-ow morn-ing!" Nan said.



Kate Visits Nan

1. What is the story about?
 - A. The story is about Kate visiting Mom and Dad.
 - B. The story is about Kate visiting her granddad.
 - C. The story is about Kate visiting Nan.
2. Where does Nan live?
 - A. Nan lives in the glade.
 - B. Nan lives out in the West.
 - C. Nan lives by the pond.
3. What did Jake offer?
 - A. Jake offered a plane ride.
 - B. Jake offered a bike ride.
 - C. Jake offered a camping trip.
4. What will Kate do on the trip?
 - A. Kate will swing, slide, and run.
 - B. Kate will hike, cook outside, and sleep in a tent.
 - C. Kate will fly a kite.

What are students being asked to do?

What foundational skills are students practicing?

Skills: Lesson Components

Practice

Important Points to Remember: Practice

- While practicing, students will deepen their skill in writing the spelling associated with the sound and using this spelling to form words and sentences.
- Systematic practice and reinforcement of code-related skills is necessary for building automaticity.

Big Book



Page 40

Lesson 12: “The Bag of Coins”
Reading



Primary Focus: Students will read “The Bag of Coins” with purpose and understanding, and will answer literal, inferential, and evaluative questions about key details in the text. [RF.1.4a; RL.1.1; RL.1.3]

INTRODUCE THE STORY (5 MIN.)

- Load the digital version of the story “The Bag of Coins” or use the *Fables* Big Book.
- Tell students that the title of today’s story is “The Bag of Coins.” It is about two people who go on a trip together and find a bag of coins.

Preview Spellings

- Please preview the following spellings using the chart you created or the digital version before reading today’s story.

➤ Digital Component 12.1

/ou/ > ‘ou’	/oi/ > ‘oi’	Tricky Words
found	coins	who
loud		what
shout		my
count		all

Preview Core Vocabulary

- Please preview the following vocabulary before reading today’s story. Note that today’s vocabulary includes phrases that may be unfamiliar or confusing to students.

Sayings and Phrases

foot of a tree—the bottom of the tree (40)
Example: We sat at the foot of a tree and read a book.

a bad spot—in trouble; a bad situation (46)
Example: The girl was in a bad spot after taking the baby’s toy.

Vocabulary Chart for "The Bag of Coins"

Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words	Tier 1 Everyday Speech Words
Core Vocabulary			
Multiple-Meaning Core Vocabulary Words			
Sayings and Phrases	foot of a tree a bad spot		

Purpose for Reading

- Ask students, "What do you think might happen when two people on a trip find one bag of coins?" Tell students to read to find out what happens.

READ "THE BAG OF COINS" (15 MIN.)

Small Group

Group 1: Read the story and guide students in completing Activity Page 12.2.

Group 2: Have students read the story with a partner and complete Activity Page 12.2. If students finish early, have them reread previous stories.



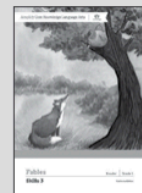
Observation: Anecdotal Reading Record

As you listen to students in Group 1 read "The Bag of Coins" make notes regarding their individual reading ability in the Anecdotal Reading Record.

Wrap-Up

- Use the following discussion questions to guide your conversation about the story with the whole group. Remember to encourage students to answer in complete sentences. When answering each question, ask students to cite the part of the story that guided their answer. Use students' answers to these questions to fill out the Fables chart for "The Bag of Coins."

Reader



Page 40

Activity Page 12.2



Challenge

Students can also summarize the story with a partner if they finish early. Remind students that when we summarize, we retell just the important parts of the story and not every single detail. A summary tells who was in the story and the main events.

Skills: Lesson Components

Reading

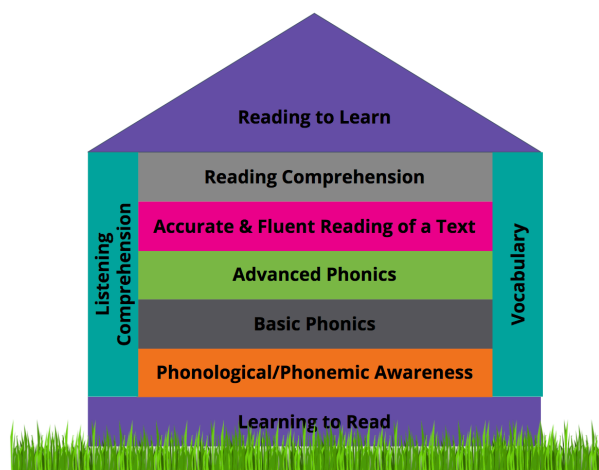
Video Notes

As you watch the *Reading* video, please respond to the following questions:

1. Which design principle(s) is/are demonstrated in this lesson component? Circle the principle(s) below.
 - Teaches distinction between sounds and spellings using the most frequent or least ambiguous sounds first.
 - Systematic practice and reinforcement of code-related skills is necessary for building automaticity.
 - Directly instruct in the oral language skills (blending & segmenting) that underlie and parallel reading and writing skills.

How do you know?

2. What foundational skill(s) is/are being practiced in this lesson component? Circle the skill(s) below.



How do you know?

3. What materials do you see the teacher and students using?

The King of Kites

“What’s that?” Dave asks.

“It’s a kite I made,” says Scott.

“Can I help you test it?” Dave asks.

“Yes,” says Scott.

The kids take the kite close to the lake to test it. Scott grabs the string. Then he runs as fast as he can.



The King of Kites

“What’s that?” Dave asks.

“It’s a kite I made,” says Scott.

“Can I help you test it?” Dave asks.

“Yes,” says Scott.

The kids **take** the kite **close** to the **lake** to test it. Scott grabs the string. Then he runs as fast as he can.



Skills: Lesson Components

Reading

Important Points to Remember: Reading

-
-
-
-

CKLA Tricky Words

Directions: Circle all the decodable words below.

All 220 Dolch words in alphabetical order

a	better	don't	get	I	many	out	she	these	wash
about	big	done	give	if	may	over	show	they	we
after	black	down	go	in	me	own	sing	think	well
again	blue	draw	goes	into	much	pick	sit	this	went
all	both	drink	going	is	must	play	six	those	were
always	bring	eat	good	it	my	please	sleep	three	what
am	brown	eight	got	its	myself	pretty	small	to	when
an	but	every	green	jump	never	pull	so	today	where
and	buy	fall	grow	just	new	put	some	together	which
any	by	far	had	keep	no	ran	soon	too	white
are	call	fast	has	kind	not	read	start	try	who
around	came	find	have	know	now	red	stop	two	why
as	can	first	he	laugh	of	ride	take	under	will
ask	carry	five	help	let	off	right	tell	up	wish
at	clean	fly	her	light	old	round	ten	upon	with
ate	cold	for	here	like	on	run	thank	us	work
away	come	found	him	little	once	said	that	use	would
be	could	four	his	live	one	saw	the	very	write
because	cut	from	hold	long	only	say	their	walk	yellow
been	did	full	hot	look	open	see	them	want	yes
before	do	funny	how	made	or	seven	then	warm	you
best	does	gave	hurt	make	our	shall	there	was	your

Dolch Sight Word List and CKLA Tricky Words

Kindergarten

Unit	Dolch Words decodable at end of unit	Dolch Words taught as Tricky Words	Tricky Words taught not on Dolch List
1	--	--	--
2	--	--	--
3	am, at, did, got, it	one, two, three	--
4	an, and, can, get, had, him, hot, if, its, in, on, not, sit, ten	the, a, and	--
5	ask, big, but, cut, let, ran, red, run, six, us, up, yes	blue, yellow, look	--
6	as, best, fast, has, help, his, is, jump, just, must, stop, went	I, are, little	--
7	bring, long, much, sing, that, them, then, this, wish, with	down, out, of	--
8	black, off, pick, shall, tell, well, will	funny, all, from, was	--
9	--	when, why, to, where, no, what, so, which, once, said, were, here, there	word, says
10	ate, came, five, gave, green, keep, like, make, made, ride, see, sleep, take, those, three, use	he, she, we, be, me, they, their, my, by, you, your	--

By the end of Kindergarten, children can read 109 of the 220 Dolch Words (either because they are decodable or have been taught as Tricky Words.)

First Grade

Unit	Dolch Words decodable at end of unit	Dolch Words taught as Tricky Words	Tricky Words taught not on Dolch List
1	am, an, and, ask, at, ate, best, big, black, bring, but, came, can, cut, did, fast, five, gave, get, got, green, had, has, help, here, him, his, hot, if, in, is, it, its, jump, just, let, long, much, must, off, on, not, pick, ran, red, run, shall, sing, sit, six, stop, tell, ten, that, them, then, this, up, us, went, will, well, wish, with, yes	(Review of Kindergarten words) one, two, three, the, a, and, blue, yellow, look, I, are, little, down, out, of, funny, all, from, was, when, why, to, where, no, what, so, which, once, said, were, here, there, my, by is, who, some	word, says
2	ate, came, five, gave, green, keep, like, make, made, ride, see, sleep, take, those, three, use	(Review of Kindergarten words) he, she, be, me, we, they, their, you, your	--
3	draw, found, good, look, our, out, round, saw, soon, too	have, down, could, would, because	should
4	after, better, far, for, her, into, myself, never, or, seven, start, under, upon	today	tomorrow, yesterday
5	write	how	picture, stagecoach
6	drink, thank, think, white	--	cow
7	goes, may, play, say	--	Hidalgo, gracias, Carlos, Gomez, Mexico, talk

Second Grade

Unit	Dolch Words decodable at end of unit	Dolch Words taught as Tricky Words	Tricky Words taught not on Dolch List
1	am, an, and, ask, at, ate, best, big, black, bring, but, came, can, cut, did, fast, five, gave, get, got, green, had, has, help, here, him, his, hot, if, in, is, it, its, jump, just, let, long, much, must, off, on, not, pick, ran, red, run, shall, sing, sit, six, stop, tell, ten, that, them, then, this, up, us, went, white, will, well, wish, with, write, yes	(Review of K/1 words) a, be, could, do, down, from, he, how, me, of, once, one, said, she, the, there, to, two, was, we, what, where, why, would	word, says, should
2	ate, came, five, gave, green, keep, like, make, made, ride, see, sleep, take, those, three, use, draw, found, good, look, our, out, round, saw, soon, too, far, are, start, or, for, four, before, better, over, after, never, together, under, her	(Review of K/1 words) all, are, by, my, go, no, have, so, I, their, they, were, who, you, your, some	street
3	go, goes, both, cold, hold, open, over, own, no, so, may, play, say, saw	--	minute
4	hurt, by (becomes decodable), my (becomes decodable), why (becomes decodable), myself, fly, light, right, show, down, own, brown, grow, know, now, yellow, how (becomes decodable), draw, saw, been, funny, many, only, live	walk	building, grownup, people, statue
5	about, again, around, away, because, said	--	against, alphabet, break, bridge, castle, death, edge, eyes, father, kingdom, schwa, sword, water, wizard
6	know, laugh	new	Americans, Andrew, bomb, broad, early, Europe, Fort McHenry, Great Britain, imagine, native, New Orleans, shoe, signature, soldier, special, war, Washington, whose

Skills: Lesson Components Six-Frame

Journal of Accountancy Comprehension Questions

1. Federal government reporting entities will now be required to account for leases in a similar manner to public companies. True or False?
2. Prior to SFFAS 54 taking effect, if current SFFAS standards do not address a lease accounting issue, should the federal government reporting entity immediately adopt the standard? If not, what guidance is available? If not, when should the standard be adopted?

Quick Write

What background knowledge would have made the article easier to understand?

What implications does the importance of background knowledge in reading comprehension have for students?

CKLA Design Principles: Knowledge Strand

- 1. A read-aloud lesson format designed to support language skills is critical to later reading comprehension.**

CKLA Read-Alouds are highly responsive to the reading and language research, as well as applied research on teaching and learning. The structure of the Read-Aloud lessons reflects an emphasis on oral language development through vocabulary work, question asking and answering, open-ended discussions, and integration of oral and written language. Indeed, the Read-Aloud structure emphasizes talk before, during and after the reading, which is consistent with most effective Read-Aloud programs. By hearing and discussing complex texts that the teacher reads aloud, students practice sophisticated conversations using an ever-expanding vocabulary.

- 2. CKLA systematically builds knowledge.**

Becoming a critical and strategic reader depends on having a wide breadth of knowledge and related vocabulary. A child might be able to decode a word but that does not mean the child can infer its meaning. Children must have prior experience with a word to have clarity when reading it. Building knowledge to establish strong comprehension is the core premise of CKLA's Knowledge Strand. During Knowledge lessons, literary and informational teacher Read-Alouds are organized into domains across history, the arts, and science. The domains in the Knowledge Strand were designed to fit the heavily researched and tested Core Knowledge sequence. Content is ordered so that new domains build upon the content and vocabulary in previous domains, both within and across grade levels.

- 3. A knowledge-oriented approach to read-alouds builds vocabulary and supports comprehension skills development, both of which are critical to later reading comprehension.**

CKLA's two-strand approach, based on reading research, ensures that students are both building skills and building the background knowledge in content and vocabulary necessary to comprehend what they read. If students are not building their language comprehension ability in the early grades, their reading scores are likely to begin to fall in Grade 4 and later. Pre-reading activities are focused on prior knowledge built from previous instruction. This review works to set a purpose for learning, extending skills and knowledge in a coherent and connected manner. Comprehension strategies are taught within the context of the text itself.

Students will be asked literal, inferential, and evaluative comprehension questions, responding to what they've read and finding evidence to support their understanding during class discussions and when completing accompanying comprehension activities.

CKLA Design Principles: Knowledge Strand

\$2 Summary

Write a \$2 summary with each word being worth 10 cents.

Knowledge Guiding Principles

Knowledge Lesson Structure

Section	Components	Notes
Introducing the Read-Aloud	What have we already learned?	
	Where are we?	
Read-Aloud	Purpose for Listening	
	Read-Aloud Text	
	Comprehension Questions	
	Word Work	
Application	Application Activity	

Important Points to Remember: Knowledge Guiding Principles

- The Read-Aloud lesson format is designed to support listening comprehension skills, which are critical to later reading comprehension.
- CKLA systematically builds knowledge.
- CKLA Knowledge lessons are structured to support students in comprehending a Read-Aloud that is written two grade levels higher than their current grade level.

Knowledge: Lesson Components

Introducing the Read-Aloud

Video Notes

As you watch the *Introducing the Read-Aloud* video, please respond to the following questions:

1. Which design principle(s) is/are demonstrated in this lesson component? Circle the principle(s) below.
 - A read-aloud lesson format designed to support language skills is critical to later reading comprehension.
 - CKLA systematically builds knowledge.
 - A knowledge-oriented approach to read-alouds builds vocabulary and supports comprehension skills development, both of which are critical to later reading comprehension.

How do you know?

2. How will this component help set students up for success in comprehending the *Read-Aloud*?

Important Points to Remember: Introducing the Read-Aloud

- The *Introducing the Read Aloud* component of the lesson will help to activate students' background knowledge to better understand the text.
- The *Introducing the Read-Aloud* component will also provide students with essential background information and vocabulary needed to comprehend the text.

Knowledge: Lesson Components

Read-Aloud

Video Notes

As you watch the *Read-Aloud* video, please respond to the following questions:

1. Which design principle(s) is/are demonstrated in this lesson component? Circle the principle(s) below.
 - A read-aloud lesson format designed to support language skills is critical to later reading comprehension.
 - CKLA systematically builds knowledge.
 - A knowledge-oriented approach to read-alouds builds vocabulary and supports comprehension skills development, both of which are critical to later reading comprehension.

How do you know?

2. How did the teacher keep the students engaged in the Read-Aloud? What else could the teacher have done to engage students?

Important Points to Remember: Read-Aloud

- *Read-Alouds* should be read as written and quickly paced to keep students' attention.
- Use a variety of quick discussion techniques for comprehension questions during the *Read-Aloud*.
- Add costumes, artifacts and digital media to bring *Read-Alouds* to life!
- The goal of the *Read-Aloud* is to expose students to new content. Students are not expected to fully master content after one text, but rather build an understanding through multiple texts.

Kindergarten Read-Aloud Practice Lesson

Lesson 1A: Roses Are Red

Read-Aloud



Speaking and Listening: Students will use descriptive words to recall details of a nursery rhyme.

[SL.K.2]

Language: Students will demonstrate an understanding of the Tier 2 word *sweet*.

[L.K.5c]

PURPOSE FOR LISTENING

- Listen carefully to find out exactly what things are red and what things are blue in the nursery rhyme.

"ROSES ARE RED" (5 MIN)



Show image 1A-1: Red roses and blue violets

Roses are red,

Violets are blue,

Sugar is sweet,

And so are you.

READ IT AGAIN

[Reread the rhyme with the Guided Listening Support.]



Show image 1A-1: Red roses and blue violets

Roses are red, *Roses are flowers.*

Violets are blue, *Violets are flowers also.*

Sugar is sweet, *Sweet is how sugar tastes.*

And so are you.

ECHO TECHNIQUE

- Teach students the echo technique.
- I am going to say the first line of "Roses Are Red." Then I will stop and give you a chance to echo the words. That means you will say the exact words that I said. We will continue doing this for each line of the rhyme.
- Compliment students for doing this correctly, which means they were listening carefully.
- If time permits, you may move to leaving out key words such as *red* and *blue* for students to fill in, or you may have half of the class say one line and the other half say the next line. Playful repetition will help students learn the rhyme.
- Reciting nursery rhymes is a fun transition activity that can be used throughout the day.



Check for Understanding

One-Word Answer: What is the red flower in the nursery rhyme called? (*rose*)

What is the blue flower in the nursery rhyme called? (*violet*)

Support

Show image 1A-1 again. Ask students which flowers in the image are roses, and which are violets. Ask students how they know.

Lesson 1B: Ring Around the Rosie

Read-Aloud



Reading: Students will use descriptive words to recall details of a nursery rhyme.
[RL.K.2]

Language: Students will demonstrate understanding of the multiple meaning word *ring*.
[L.K.5c]

PURPOSE FOR LISTENING

- Tell students to listen carefully to find out what the nursery rhyme tells the children to do.

“RING AROUND THE ROSIE” (5 MIN)



Show image 1B-1: Children playing “Ring Around the Rosie”

Ring around the rosie,
A pocket full of posies;
Ashes, ashes,
We all fall down.

READ IT AGAIN

[Reread the rhyme with the Guided Listening Support.]



Show image 1B-1: Children playing “Ring Around the Rosie”

Ring around the rosie, *Ring means to make a circle around.*
A pocket full of posies; *Posies are flowers.*
Ashes, ashes, *Ashes are what is left when something burns.*
We all fall down.

Support

A ring can also be a type of jewelry worn on the finger.

ECHO TECHNIQUE

- I am going to say the first line of "Ring Around the Rosie." Then I will stop and give you a chance to echo the words. That means you will say the exact words that I said. We will continue doing this for each line of the rhyme.
- Compliment students for doing this correctly, which means that they were listening carefully.



Check for Understanding

Sit Down/Stand Up: Rhyming words like "rosie" and "posie" make the nursery rhyme fun to sing or say. (*stand up*)

Actions like joining hands and falling down help us remember the rhyme. (*stand up*)

This rhyme uses colors to help us imagine what the flowers look like. (*sit down*)

COMPREHENSION QUESTIONS (5 MIN)

If students have difficulty responding to questions, reread pertinent lines of the nursery rhyme and/or refer to specific images. If students give one-word answers and/or fail to use read-aloud or domain vocabulary in their responses, acknowledge correct responses by expanding the students' responses using richer and more complex language. Ask students to answer in complete sentences by having them restate the question in their responses.

1. **Literal** What does the nursery rhyme describe the children as doing? (*falling down*)
2. **Inferential** What are posies? (*a small bunch of flowers*)
3. **Literal** Where does the nursery rhyme say the posies are? (*in the pockets*)
4. **Evaluative** What do "Roses Are Red" and "Ring Around the Rosie" have in common? (*Answers may vary, but both are about flowers. The second rhyme is different because it has actions and a tune.*)

Support

Show image 1A-1 again. Ask students what they see in the picture, reinforcing that *posies* is another word for *flowers*.



Reading

Exchanging Information and Ideas

Entering/Emerging

Ask students yes/no questions about the similarities and differences between the two nursery rhymes.

Transitioning/Expanding

Encourage students to build on what was said about the two nursery rhymes.

Bridging

Challenge students to say something more about what their classmates have said about the two nursery rhymes.

First Grade Read-Aloud Practice Lesson

Lesson 1: The Boy Who Cried Wolf Read-Aloud



Reading: Students will identify the characters, setting, plot, and moral of a fable.
[RL.1.3]

Language: Students will demonstrate an understanding of the word *startled*.
[L.1.5, L.1.5c]



Speaking and Listening

Listening Actively

Entering/Emerging

Ask students simple yes/no questions (e.g., "Does the shepherd boy feel lonely while tending the sheep?")

Transitioning/Expanding

Provide students with a specific sentence frame (e.g., "The shepherd boy feels lonely because....")

Bridging

Encourage students to use key words from the story in complete sentences (e.g., "The shepherd boy feels lonely while tending the sheep because he doesn't have anyone to keep him company, or talk to.")

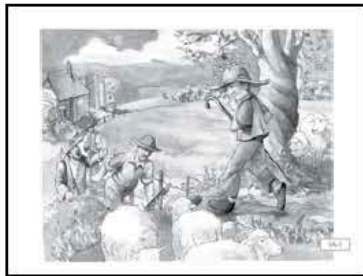
Support

Here, *company* means to have someone to talk to. But *company* can also mean a business. What do you think is the shepherd boy's plan to get some company?

PURPOSE FOR LISTENING

- Tell students to listen carefully to learn the moral, or lesson, of the story.

"THE BOY WHO CRIED WOLF" (10 MIN)



Show image 1A-1: Shepherd boy chuckling

There was once a young **shepherd** boy who **tended** his sheep at the foot of a mountain near a dark forest. *The shepherd boy tended, or took care of, the sheep.* It was lonely for him watching the sheep all day. No one was near, except for three farmers he could sometimes see working in the fields in the valley

below. *How does the shepherd boy feel about tending the sheep? Why might he feel lonely?*

One day the boy thought of a plan that would help him get a little **company** and have some fun.

He ran down toward the valley crying, "Wolf! Wolf!"

The men ran to meet him, and after they found out there was no wolf after all, one man remained to talk with the boy awhile. *If there really wasn't a wolf, why would the boy cry out, "Wolf! Wolf!"?*

The boy enjoyed the company so much that a few days later he tried the same **prank** again, and again the men ran to help him. *A prank is a trick. Why does the shepherd boy play the prank again?*

A few days later, a real wolf came from the forest and began to steal the sheep. The **startled** or *surprised* boy ran toward the valley, and more loudly than ever he cried, "Wolf! Wolf!" *Do you think the men will come and help the shepherd boy? Why or why not?*

But the men, who had been fooled twice before, thought that the boy was tricking them again. So no one came to help the boy save his sheep. *How do you think the shepherd boy feels now?*

Moral: If you often don't tell the truth, people won't believe you even when you are telling the truth. [Have students echo the moral and then discuss its meaning. Remind students that this read-aloud was short because fables are short.]

Support

Point out Greece on a world map.

Challenge

Students may use Activity Page 1.1 to fill in the Story Map independently.

Support

If students have difficulty responding to questions, reread pertinent lines of the read-aloud and/or refer to specific images.

Support

Display a picture of a mountain and valley to show students the setting of the story.

Second Grade Read-Aloud Practice Lesson

Lesson 1: The Fisherman and His Wife

Read-Aloud



Reading: Students will make predictions about a character in “The Fisherman and His Wife.”

[RL.2.3]

Language: Students will demonstrate an understanding of the Tier 2 word *displeases*.

[L.2.5, L.2.5a]

PURPOSE FOR LISTENING

- Remind students that fairy tales often feature a royal character and/or one with supernatural or magical powers. Ask students to predict what type of magical powers the character in this story will have, and whether there will be a royal character. Tell students to listen to see if their predictions are correct.

“THE FISHERMAN AND HIS WIFE” (15 MIN)



Show image 1A-2: The fisherman with a fish on the line

Once there was a fisherman who lived with his wife in a little, old, run-down hut by the sea.

[Point to the hut on the hill.] Every day the fisherman went down to the sea to fish.

One day, as the fisherman sat looking into the clear, shining water, he felt a strong tug on his line. He pulled and pulled with all his **might**, or *strength*, until, at last, out flopped a large golden fish. Then, all of a sudden, the fish spoke.

“Please let me go,” said the fish. “I am not an ordinary fish. I am an **enchanted** prince. Put me back in the water and let me live!” *The fish says he is actually a prince under a magic spell. Do you think the fish is really an enchanted prince?*

“Swim away!” said the fisherman. “I would not eat a fish that can talk!”

At the end of the day, the fisherman went back to his wife in the little, old, run-down hut.



Show image 1A-3 The fisherman arriving home

"Didn't you catch anything today?" she asked.

"No," said the fisherman. "I did catch one fish, but he told me he was an enchanted prince and asked me to throw him back, so I did."

"You fool!" said the wife. "That was a magic fish! You should have asked him for something."

"Like what?" said the fisherman.

"Go back and ask him to change this dinky hut into a **charming** cottage." *Charming means very pleasing. Why does the wife wish for a charming cottage?*

The fisherman did not want to go, but he did not want to argue with his wife, either. So he made his way back to the sea.

When he arrived, the water was no longer clear and shining. It was dull and greenish.



Show image 1A-4: The fisherman and the cottage

The fisherman called:

"Hear me, please, oh magic fish.

My wife has sent me with a wish."

The fish swam up to the surface and asked,

"What does she want?"

"She says she wants to live in a charming cottage," said the fisherman.

"Go home," said the fish. "She has her cottage." *Do you think the wife will really have a charming cottage? Do you think the fish minds granting the wish?*

The fisherman went home. Sure enough, there was his wife, standing in the doorway of a charming cottage. The cottage had a little front yard, with a

garden and some chickens and a goose pecking at the ground. Inside there was a living room, a kitchen, a dining room, and a bedroom. *[Point to the charming cottage, and then show image 1A-2 and point to the hut.] In what ways is the cottage better?*

"Wonderful!" said the fisherman. "This is sure to make you very happy!"

The fisherman's wife was happy—for about a week.



Show image 1A-5: The fisherman's wife

Then she said, "Husband, I am tired of this tiny little cottage. I want to live in a big stone castle. Go and ask the fish to give us a castle."

"But, wife," said the fisherman. "He has just given us this cottage. If I go back again so soon, he may be angry with me."

"Go and ask!" said the wife.

The fisherman shook his head and mumbled to himself, "It's not right." But he did as he was told. *Why does the fisherman think his wife's new wish is not right?*



Show image 1A-6: The fisherman on the dock

When he reached the sea, the water had turned from dull green to dark purple and gray. *[Point to the sea.]* The fisherman called:

"Hear me, please, oh magic fish.

My wife has sent me with a wish."

When the fish swam up, the fisherman said, "My wife wishes to live in a big stone castle."

"Go home," said the fish. "You will find her in a castle." *How do you think the fish feels about granting this wish?*



Show image 1A-7: The fisherman's stone castle

When the fisherman got back, he could hardly believe his eyes. The charming cottage had been replaced by a large stone castle. A servant unrolled a drawbridge for him. The fisherman went across the bridge and into the castle, where he found two servants sweeping

a smooth marble floor. The walls were covered with beautiful tapestries. Crystal chandeliers hung from the ceilings. His wife stood in the center of the room, next to a table piled high with delicious foods.

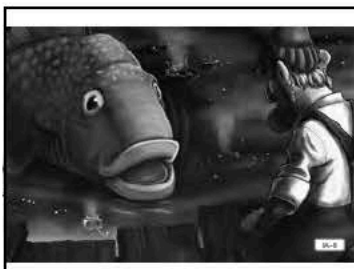
"Now, indeed, you will be content," said the fisherman to his wife. *Do you think the fisherman's wife will be content, or happy?*

And she was—until the next morning.

As the sun rose, the fisherman's wife poked her husband in the side and said, "Husband, get up. Go to the fish at once and tell him that I wish to be queen of all the land."

"Heavens!" cried the fisherman. "I can't ask for that!" *Does the fisherman want to ask the fish for another wish?*

"Go and ask him!" said his wife.



Show image 1A-8: The fisherman and the fish

The dejected fisherman walked to the sea. *Dejected means sad. Why do you think the fisherman is sad?* The water was black. It bubbled and gave off a foul smell. *[Point to the sea.] If the sea was foul-smelling, did it smell good?*

The fisherman **hesitated**, *or waited*, and then called:

"Hear me, please, oh magic fish.

My wife has sent me with a wish."

The fish swam up and asked, "Now what does she want?"

With his head hung low, the fisherman said, "My wife wishes to be queen of all the land."

"Go home," said the fish. "She is already queen."

The fisherman went home and found that the castle had grown even larger. It had tall stone turrets on each corner and a crimson flag flapping in the wind. Two sentries in suits of armor stood at the door. *Do you think the wife will be satisfied now that she is a queen?*



Show image 1A-9: The fisherman's wife on a throne

They escorted the fisherman inside, where he found his wife sitting on a high throne studded with diamonds. She wore a long silk dress and a golden crown. In her hand she held a scepter studded with rubies. On one side of her stood barons, dukes, and duchesses. On the other

side stood a line of ladies-in-waiting, each one shorter than the one before.

"So," said the fisherman, "now you are queen."

"Indeed," said his wife haughtily. *Haughtily means rudely and proudly.*

"Well, then," said the fisherman. "I suppose there is nothing more to wish for." *Do you think the wife will agree that there is nothing more to wish for?*

But that very evening, as the sun went down and the moon began to rise in the sky, the fisherman's wife sent for her husband. *What do you think the wife will ask for? Would you grant her another wish if you were the fish?*



Show image 1A-10: The queen makes another wish

"Husband!" she bellowed, "it **displeases** me that the sun and moon will not rise and set at my command. *If something pleases you, it makes you happy. So, what does displeases mean?* Go to the fish and tell him I must have the power to make the sun and the moon rise

and set whenever I choose. See that it is done immediately!"

Support

Have students predict whether or not the wife will make any more wishes.

The fisherman walked back to the sea. *If you were the fisherman, would you want to make another visit to the sea?* He felt sick all over, and his knees knocked together nervously. At the seaside, thunder roared and lightning flashed. Huge dark waves crashed on the shore. The fisherman had to shout:

"Hear me, please, oh magic fish.

My wife has sent me with a wish."

The fish swam up and asked, "What does she want?"

The fisherman replied, "My wife wants the power to make the sun and the moon rise and set whenever she chooses." *Do you think the fish will grant this wish?*



Show image 1A-11: The wife back in the hut

The fish only said, "Go home." And so he did.

Do you think the fish has granted the woman's wish? There, he found his wife sitting in the old, run-down hut. And there they live to this very day.

Knowledge: Lesson Components

Read-Aloud: Comprehension Questions

Video Notes:

As you watch the *Read-Aloud: Comprehension Questions* video, please take notes on the following questions:

- What discussion techniques does the teacher use? How do these engage her students?
- What additional discussion techniques could the teacher employ to further engage her students?

Important Points to Remember: Comprehension Questions

- Discussion after the *Read-Aloud* is intended to aid students in their comprehension of the key components of the text.
- Use a variety of student engagement strategies to increase student-to-student discourse during discussion, such as Think-Pair-Share, small group discussion and Socratic Seminar.
- Comprehension questions include a variety of literal, inferential and evaluative questions.

Knowledge: Lesson Components

Word Work

WORD WORK: CURIOUS (5 MIN)

1. In the read-aloud you heard, “After a few days, the emperor grew curious to see the cloth.”
2. Say the word *curious* with me.
3. *Curious* means having a desire to learn more about something.
4. Reed was very curious about the bug on his front door; it had a purple body and bright orange legs.
5. Have you ever been curious about something or seen an animal that was curious about something? Try to use the word *curious* when you describe it and tell about it. [Ask two or three students. If necessary, guide and/or rephrase students’ responses: “I was once curious about . . .”]
6. What’s the word we’ve been talking about?

Use a Discussion activity for follow-up. Turn to your partner and talk about something that you might be curious about. Be sure to use the word *curious* in your discussion.

Important Points to Remember: Word Work

- *Word Work* activities are an opportunity for students to practice the correct use of a key vocabulary word.
- As much as possible, make this lesson component an opportunity for students to stand up and move around the room.

Application Activity

Somebody	
Wanted	
But	
So	
Then	

Kindergarten

Lesson 1B: Ring Around the Rosie

Application



Reading: Students will identify characteristics of a nursery rhyme.
[RL.K.2]

ON STAGE

- Tell students that many nursery rhymes, like this one, are fun to act out. You may also want to remind students that this nursery rhyme is often sung.
- Stand up, form a large circle, and join hands. [This may be done inside or outside.] I am going to sing the rhyme this time. Walk around in a circle until you hear, "We all fall down!" When you hear these words, sit down gently and quickly.
- Repeat the rhyme and group actions, and invite students to join you in singing the nursery rhyme.
- Compliment students for doing this correctly, which means they were listening carefully.



Exit Pass

Students will draw a picture on a notecard to answer the following question: "How are 'Roses Are Red' and 'Ring Around the Rosie' similar?"

End of Lesson



Speaking and Listening

Listening Actively

Entering/Emerging

Ask students simple yes/no questions (e.g., "When the rhyme says 'fall down,' will we sit down?").

Transitioning/Expanding

Provide students with a specific sentence frame (e.g., "When the rhyme says 'ring around,' we will ...").

Bridging

Encourage students to use content-related words in complete sentences (e.g., "When the rhyme says 'we all fall down,' we will all sit down quickly.").

First Grade

Support

This activity may require additional instruction on topics such as timing and voice.

Support

Students may refer to the Story Map to determine the characters and settings.

Challenge

You may also have the characters create some of their own dialogue that goes along with the story.



Speaking and Listening

Presenting

Entering/Emerging

Have students act out big events, such as the men running to the shepherd, as indicated.

Transitioning/Expanding

Have students act out big actions and use facial expressions when indicated.

Bridging

Have students act out all actions and use facial expressions to show characters' feelings.

Lesson 1: The Boy Who Cried Wolf

Application



Reading: Students will act out the main events of a fable.

[RL.1.2]

ON STAGE

- Tell students that you are going to read "The Boy Who Cried Wolf" again, and this time students will act out the fable. Ask students what characters will be needed. (*shepherd/shepherdess, men/women, wolf, sheep*) Designate students to be the various characters as you prepared in advance.
- Ask students what settings will be needed. (*grassy field for shepherd and sheep, another field for men*) Designate locations in the classroom for the two settings as you prepared in advance.
- Read the story and encourage "characters" to act out scenes in the story, such as the men running to the shepherd.
- Encourage students to use facial expressions to show how the characters are feeling, such as the shepherd being startled.



Check for Understanding

Turn and Talk: The moral of the story is "If you often don't tell the truth, people won't believe you even when you are telling the truth." Turn to a partner and talk about one thing you should do and one thing you shouldn't do so that people will always believe you. [Ask several students to share and record their answers on the board/chart paper.]

- Ask students to repeat the moral of the story, "If you often don't tell the truth, people won't believe you even when you are telling the truth."

Second Grade

Lesson 1: The Fisherman and His Wife

Application



Writing: Students will change one element of “The Fisherman and His Wife” and describe how it changes the original text.

[W.2.8]

Activity Page 1.1



Writing

Writing Literary Text

Entering/Emerging

Allow students to dictate the details of their story to an adult.

Transitioning/Expanding

Allow students to work collaboratively with an adult or peers to create the details of their story.

Bridging

Have students create the details of their story independently.

REWRITING THE READ-ALOUD (20 MIN)

- Explain that students will create their own version of “The Fisherman and His Wife.”
- Display the enlarged version of Activity Page 1.1, and, as a class, identify the characters, setting, and plot (the wishes) of “The Fisherman and His Wife.”
Note: Save this for use during the Pausing Point.
- Tell students that they will create their own version of the story by changing one element of the story. For example, they can change the occupation of the fisherman, the setting, or his wife’s wishes. They can also change the fish (enchanted prince) into any kind of creature they wish.
- Explain that in this new version, the wife will make only three wishes. Using Activity Page 1.1, have students rewrite the fairy tale, filling in the appropriate boxes with new characters, settings, and wishes.



Check for Understanding

Turn and Talk: Turn to your partner and explain what element of the story you changed and how it changed the original story. Then have your partner describe the change he or she made, and how that changed the story.

Knowledge: Lesson Components Six-Frame

CKLA Assessment Overview

Strand	Assessment	Purpose	How Data is Used
Knowledge	Formative Assessment	Identified at the beginning of the lesson, used to determine individual student and class progress towards mastery of identified primary focus objective(s)	<ul style="list-style-type: none"> • Informs future whole group instruction
	Checks for Understanding	Monitors individual student and class progress towards mastery of primary focus objectives	<ul style="list-style-type: none"> • Informs in-the-moment and future whole group instruction
	Exit Pass	Completed at the end of a lesson, used to determine individual student and class progress towards mastery of identified primary focus objective(s)	<ul style="list-style-type: none"> • Informs future whole group instruction
	Pausing Point	Assess all students' mastery of literacy skills, knowledge, and vocabulary covered in the first half of a domain	<ul style="list-style-type: none"> • Informs teacher choice of Pausing Point Activities • Can be used as a grade
	Domain Assessment	Assess all students' mastery of literacy skills, knowledge, and vocabulary covered in a domain	<ul style="list-style-type: none"> • Informs teacher choice of Culminating Activities • Can be used as a grade

Skills	Formative Assessment	Identified at the beginning of the lesson, used to determine individual student and class progress towards mastery of identified primary focus objective(s)	<ul style="list-style-type: none"> • Informs future whole group instruction
	Checks for Understanding	Monitors individual student and class progress towards mastery of primary focus objectives	<ul style="list-style-type: none"> • Informs in-the-moment and future whole group instruction • Informs small group instruction
	Unit Assessments	Assess all students' mastery of foundational literacy skills that have been explicitly taught in a unit	<ul style="list-style-type: none"> • Informs teacher choice of Pausing Point Activities • Informs small group instruction • Can be used as a grade
	BOY Assessment	Assess all students for grade level readiness for CKLA	<ul style="list-style-type: none"> • Identifies gaps in student learning/understanding • Provides guidance for student groupings • Informs small group instruction
	MOY Assessment	Assess all students on grade level content taught to mid-year	<ul style="list-style-type: none"> • Identifies gaps in student learning/understanding • Informs small group instruction
	EOY Assessment	Assess all students on grade level content taught throughout the entire year	<ul style="list-style-type: none"> • Identifies gaps in student learning/understanding • Informs small group instruction

Supporting All Learners: Skills Strand



Check for Understanding

Walk around as students trace the 'er' on their desks and listen to make sure students are making the correct /er/ sound.

Support

It can be hard to say the /r/ sound in isolation. Tell students to try not to add a vowel sound before /r/ because this will make it difficult to distinguish the difference between /r/ and /er/. To say /r/, start saying the word *red* and stop before saying the vowel sound.

- Explain that the vowel sound /er/ is not the same as the consonant sound /r/ that they learned earlier.
- Write the words *red* and *her* on the board/chart paper and read both words. Have students listen carefully to the difference between the sound /r/ in the word *red* and the sound /er/ in *her*. Say the /r/ sound rapidly, but stretch out the /er/ sound. This will emphasize the difference between the clipped consonant sound /r/ and the vowel sound /er/.
- Explain that the sound /er/ is not the same as the vowel sound /e/ followed by the sound /r/.
- Write the words *hem* and *her* on the board/chart paper and read both words. Have students listen carefully to the difference between the sound /e/ in the word *hem* and the sound /er/ in the word *her*.

Individual Code Chart

1. /er/ > 'er' (her) page 5

- Have students find the 'er' spelling on **Individual Code Chart page 5** and trace the code information in blue marker. Tell students that they are using a blue marker instead of green because the /er/ sound has both a consonant and a vowel sound. Remind students that when they see 'er' when reading, they can look at the Individual Code Chart if they need help remembering how to sound out this spelling.
- Tell students that whenever the spelling 'er' appears on an activity page or in the Reader for the next few lessons, it will be printed in darker, bolder ink to remind them that the two letters stand for a single sound.

Note: You may have students who know that some of the words they listened to earlier, such as *nurse*, are written with spellings other than 'er'. If students point this out, congratulate them for recognizing this and already knowing other spellings for the /er/ sound. Tell them that they will learn these spellings for /er/ at a later time, and for now they just have to focus on the 'er' spelling.

provide ideas to support all learners in understanding challenging concepts from the lesson

Supports are provided for English Learners for students considered *Entering/Emerging*, *Transitioning/Expanding* and *Bridging*.



Reading

Exchanging Information and Ideas

Entering/Emerging

Ask yes/no questions using simple phrases: "Is today's story about dogs?" "Is today's story about reptiles like snakes and lizards?" "Is a rattler different than a garter snake?" "Are rattlesnakes harmless?"

Transitioning/Expanding

After asking each question provide students with a specific sentence frame: "Garter snakes will not hurt us so they are . . ." Or ask a question that requires a one- or two-word answer: "What might the rattler be ready to do when he is coiling up?"

Bridging

Encourage students to expand and/or build upon other students' responses.






Group 1: Meet with students needing more direct support. Have students take turns reading aloud "The Reptile Room." If time permits, you may reread other chapters from the Reader.

Group 2: Tell students to take turns reading "The Reptile Room" with a partner. Tell them if they finish early, they can illustrate one of the vocabulary words or phrases on the board/chart paper, or reread a previous chapter in the Reader.

Wrap-Up

- Show students the Five Senses chart you have created to record descriptions of the animals at the Green Fern Zoo. Tell them they will now record describing words, or adjectives, about the animals of Green Fern Zoo.

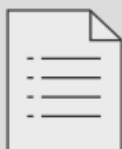
Digital Component 17.2

Critt-ers					

- Tell students that the first column is where you will record the type of critter, or animal, that they have read about. Ask students to name a specific animal that they read about in today's chapter. Write either *garter snake* or *rattler*, depending on students' choice; if time permits, you could describe both snakes.
- Point to the top row with the sense icons. Prompt students to come up with one or more describing words under each sense icon. Point out that they may not be able to provide information for all of the senses, such as smelling and tasting.
- Please save this chart for reference in future lessons.

End Lesson

Activity Page 17.2



Take-Home Material

READ TWO-SYLLABLE WORDS

- Have students take home Activity Page 17.2 to practice reading and writing two-syllable words with their families.

Challenge

Ask students to scan the chapter titles to see if they can predict the name of the chapter that has information about the animal on the cover. ("Things with Wings")

Challenge sidebars provide ideas to engage students in more rigorous thinking, when appropriate

- Tell students they will learn facts and details about all different types of animals. Because *The Green Fern Zoo* provides information and facts about animals, it is called informational text.
- Explain that informational text provides factual, or real, information about a topic. The facts are not made up, so this Reader is not fiction.
- Remind students that the previous Reader, *Fables*, was fiction and not real because it contained stories about talking animals.
- Tell students that the setting for this Reader is the zoo. Write *zoo* on the board/chart paper, and ask students if this is a noun or a verb. (*noun*) Ask if any students have visited a zoo, and explain that a zoo is a place people can go to see many different types of animals usually in some type of enclosed area or cage. The kinds of animals that live at a zoo are generally unusual animals that you would not easily be able to find or see in your neighborhood. For example, you would probably not see animals that people keep as pets, such as dogs or cats, in a zoo. Usually the animals you will see in a zoo are wild animals.
- Write *Green Fern Zoo* and tell students that this is the name of a particular zoo. Ask students what type of noun this is. (*proper noun*)
- Tell students that Vern works at the Green Fern Zoo.
- Have students look at the cover of the book and describe the animal depicted on the cover. Tell students that this is one of the animals at Green Fern Zoo that they will learn about in this Reader.
- Ask students what they think Vern might be saying in the picture. (*He might be saying, "Let's go into the Green Fern Zoo!"*)
- Write the word *chapter* on the board/chart paper. Point to the 'er' spelling at the end of the word, asking students what sound this spelling represents. (*/er/*) Guide students in sounding out and pronouncing the word.
- Now have students turn to the table of contents. Point out the word *chapter* preceding each title. Read the titles of the chapters, noting that these chapters are all about different types of animals. Tell students that today they will read the first chapter, "Meet Vern."

Preview Spellings

- Review the following spellings before reading today's chapter.

- Tell students that the words are the days of the week, plus one other Tricky Word they have already learned.
- Say the days of the week together as a class. Point out that all of the days of the week end with the word *day*. Write *day* on the board/chart paper and tell students that the 'd' is pronounced as they would expect, /d/, but 'ay' is a spelling they have not learned yet, and it is pronounced /ae/.
- Read and write each spelling word and have students repeat the word after you. Tell students that the names of the days of the week are proper nouns, and ask them, "What do we do to the first letter of proper nouns?" (*We capitalize the first letter of proper nouns.*)

- | | |
|--------------|-------------|
| 1. Sunday | 5. Thursday |
| 2. Monday | 6. Friday |
| 3. Tuesday | 7. Saturday |
| 4. Wednesday | 8. would |

Note: Add the new Tricky Words to the Tricky Word wall.

End Lesson

Take-Home Material

SPELLING WORDS

- Have students take home Activity Page 1.2 and remind them to practice the spelling words throughout the week.

Activity Page 1.2



Lesson 1: Foundational Skills Remediation

Additional Support

PHRASES AND SENTENCES

Note: Throughout this unit, phrases and sentences are included that you may copy on index cards and ask students to read. Phrases and sentences are meant to be read by students. Use any of these at your discretion throughout the school day for a quick break and extra reading practice.

Additional Support activities exist at the end of each lesson to provide additional practice opportunities for students who have not mastered the lesson objectives (see next page)

- | | |
|--------------------------|------------------------------------|
| 1. Perch on a branch. | 6. Her mom is at home. |
| 2. herd of sheep | 7. Give him a dime. |
| 3. one big task per week | 8. Perk up! |
| 4. shop clerk | 9. This term will last five weeks. |
| 5. green fern | 10. Is this word a verb? |

MORE HELP WITH R-CONTROLLED VOWELS

Sound Riddles

Note: This is a listening exercise, so do not ask students to read or spell the word answers.

- Gather pictures of *sister*, *brother*, *fern*, *circus*, *burn*, *nurse*, and *earth*.
- Tell students you will read some riddles and that the answers to the riddles contain /er/. Show the pictures as needed for each riddle.
- Ask students to raise their hands if they think they know an answer.

Sister

1. This is a sibling that is not a boy.

Fern

2. This is a type of plant.

Later

3. If you don't have time to do something now, you may do it _____.

Circus

4. This is a fun place to go where you might see clowns or elephants.

Burn (or Hurt)

5. If you touch a hot stove, this might happen to your hand.

Earth

6. This is the planet on which we live.

Nurse

7. This is a person who sometimes works with a doctor.

Brother

8. This is a sibling that is not a girl.

Supporting All Learners: Knowledge Strand

The Knowledge Strand also contains *Support*, *Challenge* and *English Learner* sidebars. The Knowledge Strand does not contain additional activities for students.

Support

This activity may require additional instruction on topics such as timing and voice.

Support

Students may refer to the Story Map to determine the characters and settings.

Challenge

You may also have the characters create some of their own dialogue that goes along with the story.



Speaking and Listening

Presenting

Entering/Emerging

Have students act out big events, such as the men running to the shepherd, as indicated.

Transitioning/Expanding

Have students act out big actions and use facial expressions when indicated.

Bridging

Have students act out all actions and use facial expressions to show characters' feelings.

Lesson 1: The Boy Who Cried Wolf

Application



Reading: Students will act out the main events of a fable.
[RL.1.2]

ON STAGE

- Tell students that you are going to read "The Boy Who Cried Wolf" again, and this time students will act out the fable. Ask students what characters will be needed. (*shepherd/shepherdess, men/women, wolf, sheep*) Designate students to be the various characters as you prepared in advance.
- Ask students what settings will be needed. (*grassy field for shepherd and sheep, another field for men*) Designate locations in the classroom for the two settings as you prepared in advance.
- Read the story and encourage "characters" to act out scenes in the story, such as the men running to the shepherd.
- Encourage students to use facial expressions to show how the characters are feeling, such as the shepherd being startled.



Check for Understanding

Turn and Talk: The moral of the story is "If you often don't tell the truth, people won't believe you even when you are telling the truth." Turn to a partner and talk about one thing you should do and one thing you shouldn't do so that people will always believe you. [Ask several students to share and record their answers on the board/chart paper.]

- Ask students to repeat the moral of the story, "If you often don't tell the truth, people won't believe you even when you are telling the truth."

CKLA Elevator Speech

(Who)

(What)

(When)

(What)

(Why)

Example: Teachers use the CKLA curriculum with their students for 120 minutes of literacy instruction daily. The Knowledge Strand provides students with background knowledge and speaking and listening skills that will improve reading comprehension. The Skills Strand provides students with the foundational skills necessary to becoming accurate and fluent readers.

Re-Visit Objectives

- √ Identify key 'look fors' and practice implementation of critical components and routines in Skills lessons
- √ Identify key 'look fors' and practice implementation of critical components and routines in Knowledge lessons
- √ Define the CKLA design principles behind the Skills and Knowledge Strands

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- Small Group Instruction & Remediation, K-2 Teachers (½ Day Onsite)
- Writing, K-2 Teachers (½ Day Onsite)

3-5 Teachers

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- Enhancing Planning & Practice, 3-5 Teachers (½ Day Remote)
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- Writing, 3-5 Teachers (½ Day Onsite)

K-5 Teachers

- Enhancing Planning & Instruction for English Language Learners, K-5 Teachers (½ Day Onsite)
- Enhancing Planning & Instruction for Students with Special Needs, K-5 Teachers (½ Day Onsite)

Session Survey

<https://www.surveymonkey.com/r/CKLAInitialTraining>

Appendix A: Overview of the Skills Strand

THE CORE KNOWLEDGE LANGUAGE ARTS PROGRAM

The Core Knowledge Language Arts program is unlike most reading programs with which you are familiar. It has been developed by the Core Knowledge Foundation, a nonprofit, nonpartisan educational foundation based in Charlottesville, Virginia. The foundation's mission is *to offer all children a better chance in life and create a fairer and more literate society by educating America's youth in a solid, specific, sequenced, and shared curriculum*. This program is an attempt to realize that mission. Specifically, the program aims to combine excellent decoding instruction with frequent oral reading in order to ensure that students can translate letters into words and make sense of the words they are decoding.

ABOUT CORE KNOWLEDGE

Core Knowledge was founded in the late 1980s by E. D. Hirsch, Jr., a professor at the University of Virginia. In the 1980s, Hirsch's research focused on the question of why one piece of writing is easier to read than another. As part of this research, he created two versions of the same passage for college students to read. One version was considered well written because it followed principles of clarity and style laid out in style books such as Strunk and White's *Elements of Style*. The other version did not follow those principles and was considered poorly written. Hirsch then asked a large number of college students to read the passages. He recorded the time it took them to read the passages and how well they were able to answer comprehension questions about the passages. He wanted to see if the well-written passages would be read more rapidly and understood more fully than the poorly written ones. He found that they were, but he also found another factor that was even more important for comprehension than the clarity of the writing. *He found that readers who possessed a wide base of background knowledge were able to make sense of a wide range of passages, whereas students who lacked this knowledge were not.*

Hirsch conducted his tests at the University of Virginia and a nearby community college. He found that students at the community college could decode well enough and could read and understand passages on everyday topics like roommates and manners. Many of the community college students struggled when the passages treated historical and scientific subjects. One passage on two Civil War generals, Ulysses S. Grant and Robert E. Lee, was especially difficult for many of them. It turned out that many of the community college students tested knew little about the Civil War. They did not know who Grant and Lee were, and, as a result, they struggled to make sense of the passage, even though they could decode the words *Grant* and *Lee*. Hirsch realized these students were struggling to make sense of the passages, even though their decoding skills were good. It was obvious, then, that reading comprehension required something more than just basic decoding skills.

Hirsch wrote about his insights in a 1987 bestseller, *Cultural Literacy*. He argued that full literacy requires not just decoding skills but also knowledge of words, concepts, persons, places, and ideas writers tend to take for granted. Schools must take the responsibility of imparting this body of knowledge, which Hirsch called “cultural literacy.” Hirsch went on to found the Cultural Literacy Foundation in order to promote the teaching of cultural literacy in American elementary schools. The foundation later changed its name to the Core Knowledge Foundation (CKF), but its mission has never changed. CKF publishes curriculum materials for Pre-K through Grade 8, provides teacher training, and hosts conferences for educators teaching in Core Knowledge schools across the country.

The Core Knowledge Language Arts (CKLA) program is an early reading program based on the work of E. D. Hirsch. It combines his insights with 50 years of reading research, as summarized in the report of the National Reading Panel.

THE SIMPLE VIEW OF READING

Hirsch’s insight about the necessity of background knowledge has been confirmed in many experiments. Virtually everyone who writes about reading now recognizes that reading comprehension requires more than just decoding ability. Many reading researchers now subscribe to a view of reading that is known as “the simple view of reading.” This view, which is associated with reading researchers Philip Gough and William Tunmer, holds that there are two chief elements that are crucially important to reading comprehension: *decoding skills* and *language comprehension ability*.

To achieve reading comprehension, a person needs to be able to decode the words on the page and then make sense of those words. The first task is made possible by decoding skills and the second by language comprehension ability. If the person cannot decode the words on the page, she will not be able to achieve reading comprehension, no matter how much oral language she can understand. Even if the person *can* decode the words on the page, that in and of itself is still no guarantee of reading comprehension (as Hirsch discovered in his experiments). If the sentences the person is attempting to read are sentences she could not understand if they were read aloud to her, then there is not much hope that she will understand them during independent reading.

Supporters of the simple view—and there are a growing number of them among reading researchers—argue that a person’s reading comprehension ability can be predicted, with a high degree of accuracy, based on two basic measures. The first is a measure of decoding skills (e.g., a test of single-word reading or pseudoword reading). The second is a measure of listening comprehension. Researchers who hold to the simple view say, “Tell me a person’s decoding ability, as ascertained by a word-reading task, and tell me that person’s language comprehension ability, as ascertained by a listening comprehension task, and I can make a very accurate prediction of that person’s reading comprehension ability.” If the person is a rapid and accurate decoder and also able to understand a wide range of oral language—for instance, classroom presentations, news items on the radio or TV, books on tape, etc.—then it is a safe bet the person will also do well on tests of reading comprehension.

An interesting thing about the simple view of reading is that it can be expressed as an equation:

$$R = D \times C$$

In this equation, each of the letters is a variable that stands for a specific skill:

R is a measure of reading comprehension ability.

D is a measure of decoding skills.

C is a measure of language comprehension ability as measured using a listening task.

Each of these skills can be quantified as a numerical value between 0 and 1, where zero stands for no ability whatsoever and 1 stands for perfect, not-to-be-improved-upon ability. Obviously most people have a skill level that falls somewhere between these two extremes.

The equation says that if you have some decoding ability ($D > 0$) and you also have some language comprehension ability ($C > 0$), you will probably also have some reading comprehension ability ($R > 0$). How much reading comprehension ability you have will depend on the exact values of D and C .

What does it mean to have no decoding ability ($D = 0$)? It means you cannot turn printed words into spoken words. A person who cannot decode letters on a page cannot read. The person is illiterate.

What does it mean to have no language comprehension ability ($C = 0$)? Basically, it means you do not know the language, and you cannot understand any of it when you hear other people speaking or reading aloud in that language.

It is not very common for a person to have decoding ability ($D > 0$) but not language comprehension ability ($C = 0$). Why would you learn to read and write a language you cannot understand? It does happen. One famous example involves the English poet John Milton, the author of *Paradise Lost* and other well-known poems. Milton went blind late in life. Since Braille had not yet been invented, this meant he could not read for himself. Nevertheless, Milton found a way to keep learning from books: he had friends and relatives read the books aloud for him. However, he was not always able to find a scholar who had the free time and the ability needed to read to him in Hebrew, Greek, Latin, and other ancient languages. The solution? Milton taught his daughters to decode these languages so they could read books in those languages aloud to him. Milton did not teach his daughters the actual languages—the thousands of words and tens of thousands of meanings. That would have been a difficult, time-consuming task. He only taught them the rules they would need to turn letters into sounds. Thus, his daughters acquired solid decoding skills for these languages ($D > 0$), but they would have scored a zero on any measure of language comprehension ($C = 0$). They could turn symbols into sounds, but they had no idea what the sounds meant. Milton, on the other hand, due to his blindness, had no functional decoding skills ($D = 0$). However, by virtue of his great learning,

he was able to understand Hebrew, Latin, and Greek when they were read aloud to him ($C > 0$). Between Milton and his daughters, you might say, there was reading comprehension (R), but the younger generation brought the decoding skills (D) and the elderly poet brought the language comprehension (C).

The Milton example is an unusual one, but it is possible to give a less unusual one. A decent teacher can teach you to decode Russian letters (or the letters used in many other writing systems) in the course of a couple days of intensive work. Since you already know a lot about reading, all you would need to learn is which sound values the unfamiliar letters stand for. Once you learned that, you would be able to sound out most of the words in the language, but nobody would claim that you are *reading* Russian. You would have some rudimentary decoding skills ($D > 0$), but you would be lacking language comprehension ($C = 0$). You would be able to pronounce words, but you would not be able to make sense of them. Essentially, you would be doing what Milton's daughters did.

HOW THESE IDEAS INFORM THIS PROGRAM

Although this may seem very abstract and theoretical, there are two ideas here that are very important for reading instruction and for understanding this program. The first important idea is that reading comprehension depends crucially on both decoding skills (D) and language comprehension ability (C); the second is that language comprehension ability takes much longer to acquire than decoding skills.

Milton chose to teach his daughters decoding skills because he could teach those relatively quickly. It would have taken him much, much longer to build up their language comprehension abilities. Likewise, in the hypothetical example just given, a decent teacher could teach you to decode Russian print in a few days of intensive instruction, but he or she would need to keep working with you for many weeks—possibly even many years—to teach you enough Russian words and phrases to understand a movie, make sense of a radio report, or read a short story.

You are facing a similar situation as a teacher in the early grades. You want your students to learn to read. A crucial first step is to teach them decoding skills. Strong decoding skills can be taught to most young children over the course of Grades K–2. It takes longer to teach decoding skills to young children who are learning to read for the first time than it does to teach the same skills to adults who have already learned to read in another language, and it takes longer to teach decoding skills in English-speaking countries because English spelling is rather complex; but even so, most students can acquire basic decoding ability in the early grades. The children will continue to automatize their decoding skills, learn new spelling patterns, and build fluency for many more years, but the basics can be taught in Grades K–2.

That is not the case with language comprehension ability. It is going to take you and your school system a long time to build up your students' language comprehension ability because this is not a job you can accomplish in the course of a single school year. Rather, language comprehension ability is acquired over many years. Your students began to develop a rudimentary ability to understand

language even before they could speak and continued to increase their language comprehension abilities throughout the preschool years. They will make even more gains in your classroom and the classrooms they join after yours. With each new sentence they read or hear, and each new subject they study in school, they will be building up background knowledge, vocabulary, and cultural literacy, and thus increasing the range of materials they are equipped to understand; first orally and later via reading. The more you teach them and the more you expose them to, the more they will be able to understand. It takes a long time to build up the vocabulary and knowledge needed to make sense of most stories in a newspaper or magazine, but this buildup is crucial for your students' reading abilities: for no matter how good their decoding skills may be, they will not understand what they read unless they have the language comprehension ability to make sense of the words they decode.

The Core Knowledge Language Arts program includes two strands of instruction, and these strands correspond with the elements of reading isolated in the simple view of reading. The Skills Strand is meant to build students' decoding skills (D), while the Knowledge Strand is meant to build students' language comprehension ability (C) by exposing them to vocabulary, concepts, and ideas through frequent reading aloud. It is important to understand that *both strands are crucial for reading comprehension in later grades*. You may feel the decoding skills taught in the Skills Strand are more important to teach in the early grades, and certainly this is the area where you can expect to have the most immediate impact, but it is important that you not neglect language comprehension ability. Remember, it takes many years to build up enough vocabulary and general knowledge to understand a wide range of printed materials. The building of background knowledge needs to begin in Kindergarten (if not before) and continue throughout the elementary and middle school years.

If students are not building their language comprehension ability in the early grades, their reading scores are likely to begin to fall off in Grade 4 and later. This has been called the "fourth-grade slump," and it occurs because material assessed on reading tests changes over time. As students progress through the grades, test questions focus less on rudimentary decoding skills and more on comprehension—and comprehension depends on having sufficient vocabulary, background knowledge, and cultural literacy to understand the words you are decoding. Thus, the importance of language comprehension ability increases with time. A weakness in this area may not show up on tests in early grades, but it will show up in later elementary grades.

This has been well documented in research. In one very interesting study, researchers at the University of Kansas looked at measurements of reading comprehension (R), decoding/word recognition (D), and listening comprehension (C) for the same 570 students in second, fourth, and eighth grades. They found the two factors D and C accurately predicted R in each grade, but that C became more important, in the sense that it explained more of the variation among students over time. The measure of decoding (D) was extremely important in the second-grade results. Twenty-seven percent of the variance in reading comprehension in second grade could be explained by decoding skills (D) alone. Only 9 percent of the variance could be explained by listening comprehension (C) alone. By fourth grade, however, the measure of listening comprehension had begun to account for more variance: the unique contribution of C rose to 21 percent while the equivalent number for D fell. By eighth grade, fully 36 percent of the variance in reading

comprehension scores could be explained with reference to the children's listening comprehension ability. The unique contribution of D sank even further. In other words, while reading comprehension depended on D and C at every stage, as the simple view would predict, C explained more and more of the variation among students as time went by. What this tells us is that, once the intricacies of decoding are mastered (and in English this takes some time), reading comprehension depends more and more heavily on language comprehension. Language comprehension depends on background knowledge, vocabulary, and cultural literacy.

If you understand Hirsch's insight into the importance of background knowledge, and you understand the simple view of reading, you can understand why this program has two strands of instruction, and why both strands are very important. The next several sections of this appendix will tell you about the Skills Strand of CKLA.

TWO MISCONCEPTIONS ABOUT READING AND WRITING

The Skills Strand of CKLA teaches the mechanics of both reading and writing. It is based on the most current research on reading and writing, but at the same time it has been written in opposition to some ideas that have been very influential in elementary education in recent decades. Two of those ideas are:

- Learning to read and write is natural.
- Learning to read and write is easy.

Both of these ideas have great emotional appeal. Unfortunately, both of them are wrong.

LEARNING TO READ AND WRITE IS NOT NATURAL

Many scholars have argued that spoken language is natural for human beings. The cognitive scientist Stephen Pinker, for example, has argued that human beings have a language instinct, meaning that humans are born with an innate capacity for learning language. This may turn out to be true. It is at least a plausible theory since historians, linguists, and anthropologists have never found a human culture that does not use language. When something is universal, it may turn out to be natural.

What is true of oral language is not necessarily true of written language. In fact, with written language, we know we are dealing with something that is not natural or innate because we know when and where writing was invented, and we know that, even today, not all languages have a system of writing. There are still hundreds of languages in the world that are spoken, but not written or read.

Ten thousand years ago this was the norm, rather than an exception. At that time, there were probably no human beings who knew how to read or write. According to the linguist Florian Coulmas, the idea of writing down language was probably developed independently by three ancient

cultures: the Egyptians, the Phoenicians, and the Chinese. Each used a slightly different system, and the mechanisms these pioneers developed for recording speech then spread from one culture to another, evolving as they went. If these initial inventors had not come up with schemes for writing down speech, we might all be illiterate today.

Writing is many things. It is an art that can be taught and learned. It is an invention—one of the greatest inventions in human history. It is a technology enabling us to do things we could not do without it—a technology every bit as exciting and amazing as airplane flight or electric power. But it is not natural. The same is true of reading, which is simply the process of unpacking, or decoding, what somebody else has written.

Reading and writing are both highly artificial. We tend to recoil at that word. We have internalized the idea that natural is good and artificial is bad. Therefore, we think, reading must be natural. In fact, as the reading researcher Philip Gough has written, reading is a highly unnatural act.

The first step toward good reading and writing instruction is to understand that reading and writing are artificial—but not necessarily in a bad sense. We need to remind ourselves the word *artificial* derives from the word *art*. To say reading and writing are forms of art that had to be invented and need to be taught to children does not make reading and writing any less wonderful or important. On the contrary, it makes these things more wonderful and precious, and it also emphasizes the importance of your job as a teacher. There is no job more important than teaching young children the magnificent, valuable, and highly unnatural arts of reading and writing.

LEARNING TO READ AND WRITE IS NOT EASY

The second idea noted earlier, that learning to read and write is easy, is also mistaken. Reading and writing are complex behaviors, and they are more complex in English than in many other languages because English has a fairly complicated spelling system. In Spanish, for example, the relationships between letters and sounds are mostly one to one, meaning each sound is usually written with one spelling, and each spelling unit is usually pronounced one way. This is not the case in English. In order to read and write English with a high degree of accuracy, there is quite a lot that students need to learn.

As a way of demonstrating the complexity involved in learning to read and write in English, suppose we attempted to list all of the discrete bits of information a person needs to know in order to be able to read and write in English. As a starting point, we might begin with the 26 letters and argue that these are the 26 things one really needs to learn to read and write English. However, for each letter, one eventually needs to learn not only the letter shape but also the letter name (in order to be able to read abbreviations and initials). So that is 52 bits of information.

That is a good start, but we must not stop there. In English, all letters can be written in uppercase and lowercase forms, and the uppercase forms are not always the same as the lowercase forms. Compare B to b, D to d, H to h, R to r, Q to q. At least 16 uppercase letters have a slightly different

form than the matching lowercase letters. So we must raise our estimate of the complexity of the English writing system to 68 bits of information.

We are not done yet. Students must also know the 44 sounds these letters stand for. That raises our estimate of the complexity to 112.

If there were a simple one-to-one relationship between letters and sounds, that might be a fairly good estimate of the complexity of the code. Unfortunately, the relationships between sounds and letters in English are quite complicated. The 44 sounds of English can be spelled many different ways. In our work on this program we have identified 150 spellings that are frequent enough to be worth teaching in the early grades. That boosts our estimate of the complexity of the code to 262.

In addition, students need to learn to track from left to right, to blend sounds into words (when reading), and segment words into sounds (when writing and spelling). They need to learn a handful of symbols used in writing, including the period, comma, exclamation point, question mark, quotation mark, and apostrophe. That raises our estimate of code complexity to about 270 bits of information.

We could boost the estimate even higher by adding Tricky Words and unusual spellings or by pointing out that there are many letters in English that can be pronounced different ways. We could also point out that reading a word like *thin* requires students to group the first two letters and attach them to one sound, and reading a word like *cake* requires students to scan ahead, see the 'e', and realize it controls the pronunciation of the 'a' earlier.

Even without these additions it is clear that the English writing system is quite complicated.

THE PROBLEM WITH WHOLE LANGUAGE

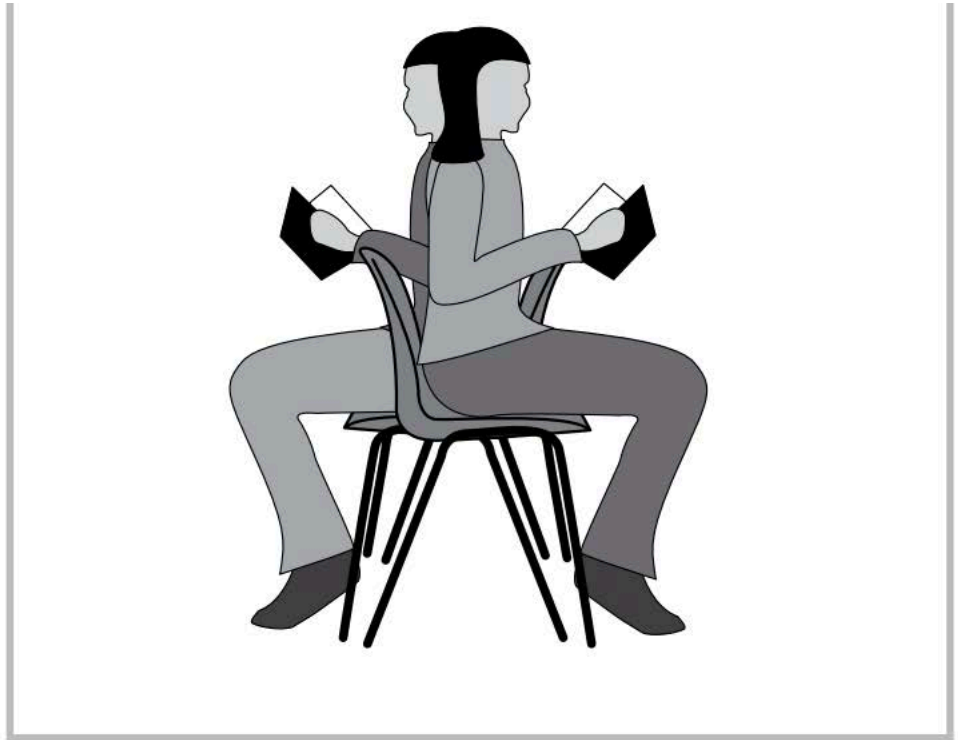
On a conservative estimate, there are 270 bits of knowledge a person needs to be able to read and write English. It is unwise to ask students to tackle all of this complexity at once and hope they will figure it out. Yet that is precisely what is done in so-called "Whole Language" approaches. Whole Language instruction is based on the assumption that learning to read is natural, and not difficult, so reading skills can be allowed to develop gradually, without much explicit instruction. Lots of students in Whole Language classrooms do manage to figure out the English writing system, but many others do not. Whole Language ideas have tremendous emotional appeal, but the Whole Language approach is actually a recipe for *leaving many children behind*. It is an especially risky strategy for disadvantaged children.

A much better strategy is to introduce the English spelling code explicitly, beginning with the easiest, least ambiguous, and most frequently used parts of the code and then adding complexity gradually. That is the central strategy on which this program is based.

The strategy adopted in this program is the same strategy that successful coaches use when teaching children a sport such as tennis. The successful coach does not ask students to learn "Whole Tennis" and soak up the necessary skills all at once by trying to hit all different kinds of shots the first day on the court. Instead, the successful coach teaches the student to hit a forehand ground stroke and provides lots of practice hitting forehands. Then the coach moves on to teach a backhand ground stroke, then a forehand volley, then a backhand volley, then a serve, then an overhead smash, then a drop shot, etc. With each element taught, the student becomes a stronger and more complete player. In the same way, this program begins by teaching the most common and least ambiguous spellings for sounds and then moves on to introduce the more complex parts of the writing system

Partner Reading

- Call one student to the front of the room to act as your partner. Model for students the correct seating position for partner reading as shown in the illustration. Ensure students are sitting shoulder to shoulder to facilitate voices directed at the partner's ear.



- Demonstrate partner reading using student Readers, taking turns reading aloud from the previous story.
- Model running your finger under the printed text on each page, both when you are reading aloud and when you are listening to your partner; explicitly prompt your partner to do the same. You may also want to demonstrate making a mistake when reading and encourage your partner to assist and correct you.
- Review any other rules for partner reading, such as reading just loud enough so only your own partner hears you and the locations in the classroom partners are permitted to use to read together, etc.
- Divide students into pairs, distributing a copy of the Reader to each student.

Lesson 10: The Lion and the Mouse

Introducing the Read-Aloud



Reading: Students will identify the characteristics of a fable.

[RL.K.5]



Speaking and Listening

Exchanging Information and Ideas

Entering/Emerging

Reframe questions as simple yes/no questions (e.g., "Do fables usually have a lesson at the end?").

Transitioning/Expanding

Provide students with a specific sentence frame (e.g., "A moral is . . .").

Bridging

Encourage students to use key details in complete sentences (e.g., "Fables often have morals, or lessons, at the end.").

ESSENTIAL BACKGROUND INFORMATION OR TERMS (10 MIN)

- Remind students that they have been hearing many nursery rhymes over the past several days. Ask them to describe some things that lots of nursery rhymes have in common. (*they are short; they have rhyming words; characters are often animals; etc.*)
- Tell students they are going to listen to a different type of story called a fable. Have them say the word *fable* out loud.
- Explain that, like many nursery rhymes, fables are fun to listen to and have been around for hundreds or thousands of years. However, fables are also very different from nursery rhymes. Sometimes nursery rhymes are just fun to say but they don't have much of a story.
- Fables always have a story and a lesson to be learned, which is called a moral. Have students say the word *moral* out loud.
- Tell them that the characters in fables are often, but not always, animals. Often these animal characters have a problem, and as they go about trying to fix their problem, they learn a lesson.

Lesson 10: The Lion and the Mouse

Read-Aloud



Reading: Students will identify main characters in a fable.

[RL.K.3]

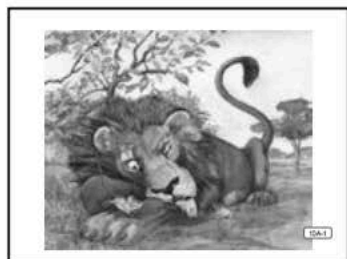
Language: Students will demonstrate an understanding of the Tier 2 word *disturbed*.

[L.K.5c]

PURPOSE FOR LISTENING

- Tell students to listen carefully to identify the main characters in this fable.

"THE LION AND THE MOUSE" (15 MIN)



Show image 10A-1: Mouse scurrying on sleeping lion

One day a little mouse was scampering along when he came upon a great sleeping lion. At first, the mouse did not know it was a lion. He ran up the lion's tail and jogged along the lion's back. When he realized he was climbing on a lion, the mouse turned to run away. But by that

time, it was too late. The lion had woken up.



Show image 10A-2: Mouse in lion's paw

The lion was very angry at being **disturbed**. *Disturbed means bothered.* He gave a ferocious roar and scooped the mouse up with his big paw.

"How dare you wake me up!" bellowed the lion. "Don't you know I am the king of beasts?" *What do you think will happen next?*

The lion was just about to swallow the mouse when the tiny animal cried out, "Please, your majesty! I didn't mean to disturb you. If you will let me go, I will be **grateful** to you forever. *Grateful means thankful.* And if I can, I will do you a **favor** someday." *Doing a favor is doing something nice for someone.*

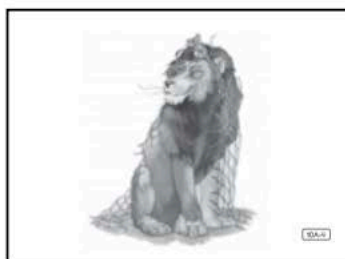
The lion laughed a big laugh. He could not imagine any way in which a tiny mouse could help a big, strong lion like himself. But since the very thought of a mouse helping a lion had made him laugh and had put him in a better mood, he decided to let the mouse go.



Show image 10A-3: Lion in net

Not long after, the mouse was running along in the jungle when he heard a terrible roaring nearby. He went closer to see what the trouble was, and there he saw the lion. The lion was caught in a hunter's net and could not get out.

The mouse remembered his promise to the lion, and he began **gnawing** the ropes of the net with his sharp little teeth. **Gnawing means chewing.** He kept gnawing until he had made a hole in the net big enough for the lion to get free.



Show image 10A-4: Lion is free

"You laughed when I said I would repay you for letting me go," said the mouse. "But now you see that even a little mouse can help a lion."

So, the moral of the story is: "Little friends may be great friends."



Check for Understanding

Recall: Who are the characters in the fable? (*lion, mouse*)

COMPREHENSION QUESTIONS (10 MIN)

1. **Literal** Are the main characters in the fable animals or people? (*Animals are the characters in this fable.*)
2. **Inferential** How does the lion feel at the beginning of the story when the mouse is jogging across his back? Why? What does the lion plan to do? (*He's angry because his sleep is disturbed. The lion plans to swallow, or eat, the mouse.*)
3. **Inferential** Why does the lion decide not to swallow the mouse? (*The mouse talks the lion out of it by saying that he might help the lion someday. This makes the lion laugh and puts him in a better mood.*)
4. **Inferential** How does the mouse help the lion later? (*He gnaws the net to free the lion.*)

[Please continue to model the *Think Pair Share* process for students, as necessary, and scaffold students in their use of the process.]

I am going to ask a question. I will give you a minute to think about the question, and then I will ask you to turn to your neighbor and discuss the question. Finally, I will call on several of you to share what you discussed with your partner.

5. **Evaluative** What is the moral of this fable? (*"Little friends may be great friends."*)
 - Who is the little friend? (*The mouse is the little friend.*)
 - Why is he a great friend? (*He helps the lion escape.*)
 - Who learns the lesson? (*The lion learns the lesson.*)



Speaking and Listening

Exchanging Information and Ideas

Entering/Emerging

Reframe questions as simple yes/no questions (e.g., "Is the moral of the story 'Little friends can not help those bigger than them'"?).

Transitioning/Expanding

Provide students with a specific sentence frame (e.g., "The moral of the fable is . . .").

Bridging

Encourage students to use key details in complete sentences (e.g., "The moral of the fable is that little friends may be great friends.").

WORD WORK: DISTURBED (5 MIN)

1. In the fable you heard, "The lion was very angry at being disturbed."
2. Say the word *disturbed* with me.
3. If something disturbed you, it bothered you.
4. The loud music disturbed my nap.
5. Tell about something that has disturbed you. Try to use the word *disturbed* when you tell about it. [Ask two or three students. If necessary, guide and/or rephrase the students' responses: "I was disturbed when . . ."]
6. What's the word we've been talking about?

Use a Making Choices activity for follow-up. I am going to name some situations. If what I name might disturb you, say, "That would disturb me." If what I say would not disturb you, say, "That would not disturb me."

- a dog barking while you are trying to sleep (*That would disturb me.*)
- raining cats and dogs while you are playing outside (*That would disturb me.*)
- your mother giving you a piece of fruit when you are hungry (*That would not disturb me.*)
- someone talking to you while you are watching TV (*That would disturb me.*)
- your friends giving you birthday presents at your party (*That would not disturb me.*)
- a fly buzzing around your head (*That would disturb me.*)
- someone whistling while you are drawing a picture (*That would disturb me.*)

Lesson 10: The Lion and the Mouse

Application



Reading: Students will identify the main events in a fable.

[RL.K.3]

IMAGE REVIEW (5 MIN)

Show images 10A-1 through 10A-4.

- Ask students to explain what is happening in each picture. Help them to create a continuous narrative retelling the fable.
- As students discuss each image, remember to repeat and expand upon each response using richer and more complex language, including, if possible, any read-aloud vocabulary.
- Encourage the use of temporal vocabulary to help in introducing and sequencing events: *first, then, next, later, finally*, etc.
- Ask students which of the images they think best shows the moral of the fable. Have them explain why they chose a particular image.

ON STAGE (15 MIN)

- Use Image Cards 1–4 for retelling and sequencing the events of this fable.
- Divide students into pairs, assigning one student the role of the lion and the other student the role of the mouse.
- Ask students to act out the fable while you narrate.
- Give students an opportunity to narrate as well.
- You may want to explain that the narrator is someone who tells or reads a story.
- Ask students what a conversation between two characters is called. (*a dialogue*)
- Ask them who is having a dialogue in this fable. (*the lion and the mouse*)

Flip Book 10A-1–10A-4

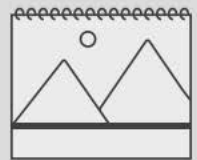


Image Cards 1–4





Exit Pass

Have students draw the main events in "The Lion and the Mouse" on notecards.

End of Lesson

Lesson 10: The Lion and the Mouse

Take-Home Material

FAMILY LETTER

- Send home Activity Page 10.1.