



Charter Schools Institute  
State University of New York

*Charter*

# HARLEM LINK CHARTER SCHOOL

**FINAL CHARTERED AGREEMENT**  
Section 2852(5) Submission to the Board of Regents

**Volume 3 of 3**

**REDACTED COPY**

# ON SOLID GROUND

STRATEGIES FOR TEACHING READING K-3



Harlem Link  
Exhibit H-42

**Taberski** Foreword by Shelley Harwayne

list of strategies I demonstrate and remind the children to use as they read.)

The children in my class understand that becoming a strategic reader is a long-range goal within their reach. When I confer with children, I explain that I'm trying to determine what they do when they read and show them other things to try. As they read independently, they know to refer to the reminder notes I've made in their assessment notebooks for strategies to practice.

During read aloud, shared reading, and guided reading, I demonstrate strategies and encourage children to practice them as they read independently. And at the end of the reading workshop, the children share what worked for them that day.

I remember a time I visited Lorraine Shapiro's first-grade classroom to watch her teach. It's always a thrill to see her at work. Although she's a veteran teacher, Lorraine is always celebrat-

**FIGURE 2-1A Some Strategies for Figuring Out Words**

Look at the beginning letters. What sound do you hear?	Skip the word read on the page. Read the sentence and then read the word. How does what you know about the words in the words?
Look at the pictures. Do they help?	Think about what the word is supposed to make sense and match it to the letters in the word.
Look through the word to see what sounds you hear in the middle. What letters?	Look for similar words you know. Think of where you may have seen the word before.
Think of what word would make sense. Sound words and match the letters.	
Read the sentence over making your mouth move as you say the word.	

**FIGURE 2-1B Some Strategies for Understanding Text**

Stop to think about the text. Predict what you think is going to happen. Why do you think that? Read on to see your prediction.	Select a book that you are interested in. You read one book for the other. Will be said.
Make a story map. How does knowing the story elements help characters solving problem, main events, and solutions help you think about the whole story?	Select a book of your own to read. Read it.
Make a character map. How does the way the character usually acts help you know if it's the one you're reading?	Read a book about a character you're reading. Discuss it.
Write about what you're reading. How do you understand it?	Review the front and back cover. Look at the pictures. How do they help you understand the book you're reading?
Use your own experiences to understand what you're reading.	When reading, read to find out what the author is saying. How do you know? How do you know? How do you know?
Read the sentences, paragraphs, or chapters.	Read a book about a character you're reading. Discuss it.
Read a little and then come back to the end of the book.	Read a book about a character you're reading. Discuss it.



tracking down hard to find items. Many parents even send thank-you notes.

Those of you who prefer not to purchase school supplies yourselves, or who work in school districts that don't permit it, might want to be more specific with parents about what to buy and even where to shop. You might make arrangements with a local stationery store to stock the materials and then ask parents to buy in those stores.

I purchase the following items for each child:

- a red plastic double-pocket reading folder
- a blue plastic double-pocket writing folder
- a four-sectioned pressed board spelling/poetry folder
- a 4" x 6" assessment notebook for reading
- a 4" x 6" assessment notebook for writing
- a reading response notebook (sixty-leaf)
- a handwriting notebook

### The Reading Folder and Its Contents

Each child has a reading folder containing the assessment notebook, the reading response notebook, a Weekly Reading Log, and any response (Appendix F) or strategy sheets she may be using (see Appendixes G, H, and I and Chap-

ter 8 for a description of how they're used). Figure 3-5 illustrates the contents of a reading folder.

I use red plastic folders for reading and blue plastic folders for writing. Unlike the paper folders that fall apart after a few weeks, these plastic folders last all year. Having a different color folder for reading and writing helps keep them organized. I store the folders in a bin alongside my rocking chair in the meeting area.

### THE ASSESSMENT NOTEBOOK

I almost feel like there should be bells ringing and lights flashing as I describe my assessment notebooks. For without a doubt, they're my most important teaching tool. During reading conferences, I use the child's personal assessment notebook to record running records (i.e. notations of the child's oral reading), her retellings of stories, and entries summarizing discussions we've had about her reading. (See Figure 2-5 on page 15 for a sample notebook page and Chapters 5 and 6 for how the notebooks are used.)

At the end of the conference, I return the notebook to the child's folder where she can refer to it for strategies she should practice

**FIGURE 3-5**  
Reading Folder  
Contents

The diagram illustrates the contents of a reading folder, divided into two main sections. The left section is titled 'Weekly Reading Log' and contains three entries for the days of the week. The right section is titled 'Story Map of Gator Girls' and contains a 'Response Notebook'.

**Weekly Reading Log**

Name Elisa Week # 10

**MONDAY**  
Title: Facts about Rivers  
Author: Donna Bailey

**TUESDAY**  
Title: \_\_\_\_\_  
Author: \_\_\_\_\_

**WEDNESDAY**  
Title: \_\_\_\_\_

**Story Map of Gator Girls**

Name Elisa Date 11/3

Ch \_\_\_\_\_

Mail \_\_\_\_\_

**Response Notebook**

le reading independently, or until I use it  
ing guided reading to record the title of the  
ng book and the strategy the group is  
king on.

Over the years, I've tried several other meth-  
of keeping track of my assessment notes,  
none of them worked for me. I wrote notes  
adhesive labels with the intention of later  
isferring them to each child's tabbed section  
a looseleaf binder. But most of the time, I  
er got around to attaching the labels, or I  
placed them altogether. Then I tried record-  
my notes directly onto pages of a large note-  
k, but the notebook became too awkward  
carry around and eventually disappeared  
ler a pile of papers.

The assessment notebooks I use now do just  
at I need them to do. Each notebook pro-  
s enough space for me to document a  
d's reading growth from the beginning of  
school year to the end, complete with:

strategies she's using well and others she  
needs to use more effectively  
unning records, retellings, and reading  
discussions

guided reading groups in which she's partic-  
pated

le titles of some books she's read  
eminder notes to the child of what strate-  
gies she should practice

: notebooks fit neatly into the children's  
ding folders, which are returned to the stor-  
bin at the end of each reading workshop. I  
er lose or misplace them, and neither do the  
dren.

#### READING RESPONSE NOTEBOOK

: reading response notebooks are composi-  
i notebooks the children use to respond to  
e of the books they read. Transitional and  
nt readers begin using these notebooks early  
he year, while emergent and early readers  
t the year with response sheets (described in  
following sections), and then later move  
o the response notebooks as their skills  
elop.

I prefer these thinner sixty-leaf notebooks,  
ich I buy at a teacher supply store, to the  
ker notebooks found in most neighborhood  
es, because they fit better in the children's  
ding folders. Most children don't need more  
120 pages (two pages per leaf) to respond  
books, and if they do, they're probably re-  
nding too frequently and not devoting  
ugh workshop time to reading.

#### RESPONSE SHEETS AND STRATEGY SHEETS

In designing the separate response sheets for  
emergent and early readers (Appendix F), I  
leave the top half of the sheet for a picture and  
give them a few lines at the bottom to write a  
sentence or two about the book. Children at  
these early stages of development can take a  
long time to write a lengthy response and it's  
often a challenge for them to try. The response  
sheets allow them to convey their ideas about a  
book through their drawings and one or two  
sentences (see Teddy's response sheet in Figure  
13-3 on page 168.

A child might use any of the variety of read-  
ing strategy sheets I make available as the year  
unfolds to help him focus on a specific strategy  
(Appendixes G, H, and I). While response  
sheets are used *after* the child has completed  
reading the text, strategy sheets are used *as* he  
reads. (I discuss strategy sheets at length in  
Chapter 12, "Independent Reading.") Copies  
of blank response sheets and strategy sheets are  
stored in metal filing shelves for the children to  
take as needed.

#### WEEKLY READING LOG

Each Monday, when I pass out the children's  
reading folders at the start of the second inde-  
pendent reading session, I give every child a new  
Weekly Reading Log. On it, he records the title  
and author of the main book he's read each day  
during the reading workshop and indicates  
whether it is fiction, factual, or poetry by color-  
coding the corner box (described in the following  
section). Children reading longer books might  
only read part of a book each day, and record the  
same title and author for several days. Others  
may read several shorter books in a day. (See Fig-  
ure 3-6 for Alexis' Weekly Reading Log.)

Kindergarten children just starting out  
would have a hard time doing this, so I recom-  
mend waiting to introduce this log. But in my  
combined first and second grade, I start the year  
with this log and ask the children to fill in the  
parts they can. Sometimes all they do is record  
the title of a book and draw a picture—and  
that's fine. It's a tool they'll grow into.

The children indicate whether their books  
are fiction, factual, or poetry by coloring the  
box at the upper right-hand corner of each  
day's record red, blue, or yellow. Red means  
the book is fiction; blue means it's factual; and  
yellow means it's poetry. As the year proceeds,  
the children and I can see at a glance whether  
they're reading a variety of genres. One day  
when I asked which children needed to meet,

Children, especially younger ones, don't always know for sure if their books are fiction or factual. They realize that fairy tales and other fanciful stories are "not true," but get confused with realistic fiction, where the story "could have happened, but didn't." This leads to discussions about the difference between fiction and factual text throughout the year until they grasp this distinction more fully.

## Managing Reading Conferences

The predictability of the workshop structure underpins both the children's work and mine. The children know that if they're not having a conference, they should read independently. They know that at the end of each workshop, I'll ask a couple of them to share with the class what they learned that day about themselves as readers. Because they know the routines, they settle right into their reading and stay on task longer.

Likewise, the workshop structure—in fact, the organization of my total literacy program—helps me remain focused on assessing children's strengths and needs during reading conferences. Since I design my teaching to include opportunities to assess children's reading and address their needs, I can more adeptly attend to the assessment issues at hand, confident that I've also built in additional times for demonstration, practice, and response. I'm constantly striving to become more aware of how each part of my teaching supports and extends the others.

### *Distributing the Reading Folders and Settling In*

At 9:30, at the end of the meeting, I begin the transition to the reading workshop. I remind the children to find a quiet spot to sit, alongside someone who won't distract them from their reading. I also remind them to check the reminder notes in their assessment notebooks.

Before I hand out the reading folders, I select one folder to check. (See Chapter 3 for more information on reading folders.) I always ask

"And who's the lucky one today?" I "think aloud" as I check how well the child has kept up his Weekly Reading Logs and whether or not he's reading a variety of genres. I also check that he's responding as frequently as he should, but not too much, at the expense of reading. Looking through one folder and commenting on what I find serves as a gentle reminder to the other children of what they, too, should work on during the reading workshop.

Then I take the first three folders and read off the child's name on the front of each. The child whose name I read first takes all three folders from me—while the other two children leave the meeting area. He distributes their folders. I continue to give out the rest of the folders, three at a time, until each child has his.

I wait a minute or two for the children to settle into their reading. Since the workshop structure is set in September, and the children are matched with books for independent reading, I can hold thoughtful, focused conferences while the rest of the children read books that appropriately support, interest, and challenge them.

### *Orchestrating the Conferences*

The children bring their reading folders and book bags to the conference table. With four or five children sitting around a table awaiting their turn, I'm compelled to move through each conference quickly, and there are immediate consequences if I don't. Who wants a disappointed child complaining that he didn't get the help he needed finding new books, or that I broke my promise to meet with him? This system helps to ensure that I carry out the conferences I've scheduled.

As I confer with the child to my left, the others practice reading their books as they await their turns. At the end of the conference, the child with whom I've already conferred changes seats with the child directly to his left (see Figure 4-5). Then, that child takes his assessment notebook from his folder, opens it to the next page, and sets it facing me to signal the start of the conference.

Once reading conferences begin, I don't allow interruptions. Barring an emergency, the rest of the class works independent of my help.

## ing Explicit Throughout e Conference

### START OF THE CONFERENCE

egin each conference by asking the child why wanted a conference or explaining why I wanted one. By establishing the purpose at the set, I'm better able to focus on the child's specific needs and my goals, making our meet-; more productive.

I explain to Amelia that I want to see if she's self-correcting when what she reads doesn't make sense or match the letters. I'll pay close attention to this as I take a running record of her reading.

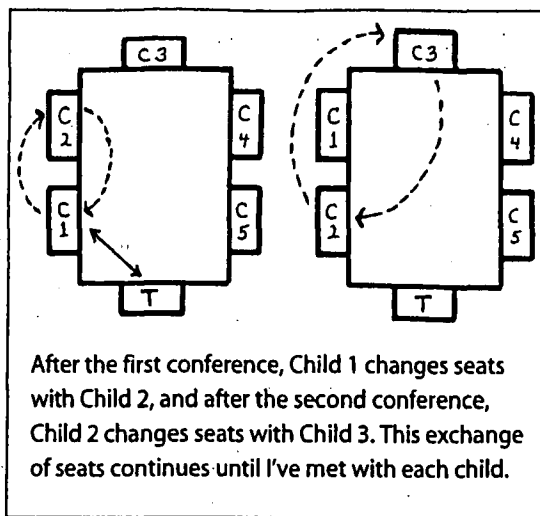
Samantha asked for a conference because she wants help finding a new series of books. She finished the "New Kids of the Polk Street School" series, reading four of the six books. She started the other two, but didn't like them.

### RING THE CONFERENCE

ring each conference, I share with the child at I'm noticing about her oral reading, how she seems to be understanding what she and her reading habits in general. I try to her what she did well and which practices improvement.

show Amelia her running record and point out the times she self-corrected to make and match the letters. By circling her self-corrections, I highlight her effective use of this strategy, encouraging her to use it

Although I keep in mind Samantha's re- of a new series and eventually help one, her comment at the start of the conference led me to wonder why she finish two of the six books she could it be that she didn't under- as well as the others? Or that give them enough of a chance? because, as she said, she gen- like the stories, which is a enough reason for any reader to book? When I'm convinced that to understand the stories, but enjoy them, I help her find a new note that my children aren't read every book in a series be- a new one.)



After the first conference, Child 1 changes seats with Child 2, and after the second conference, Child 2 changes seats with Child 3. This exchange of seats continues until I've met with each child.

FIGURE 4-5  
Diagram of How  
Children Rotate Their  
Seats for Reading  
Conferences

### THE END OF THE CONFERENCE

At the end of each reading conference, I'm explicit with children about what they are to do when they return to their independent reading.

- I remind Amelia to continue monitoring her reading so that it makes sense and matches the letters, and self-correct when necessary. I write a reminder note in her assessment notebook.
- I ask Samantha to request a conference when she has finished the first book in the new series. I want to make sure she understands it. I remind her that—while she's excited to finally be reading chapter books—reading without comprehending is not really reading at all. The most important thing is that she understand and enjoy what she reads. The note I leave reminds her to ask for a conference.

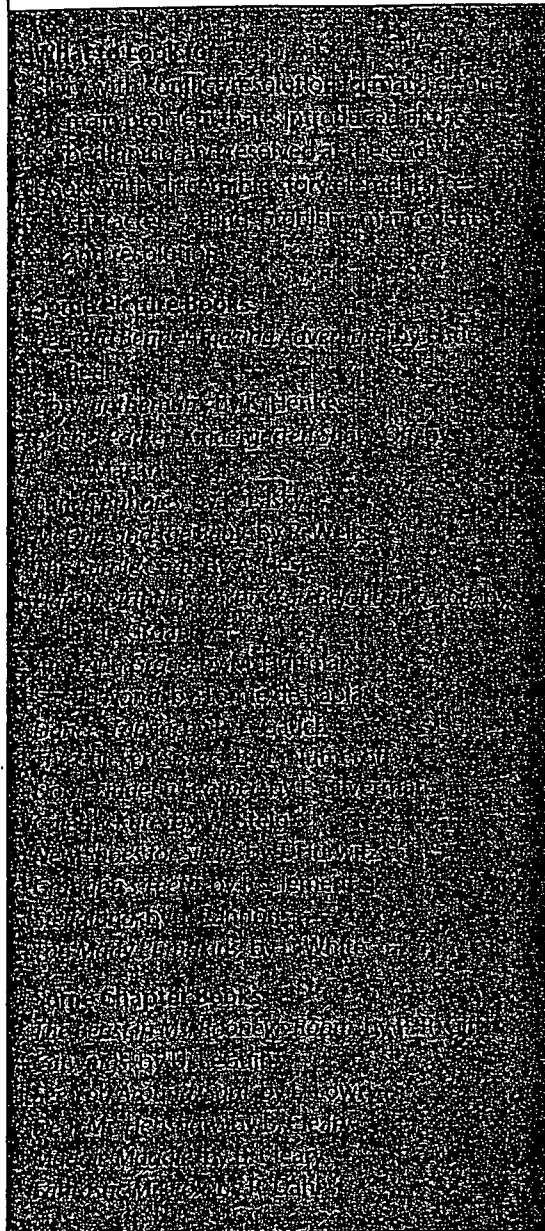
## Conclusion

Our resolve to assess children's reading must be coupled with an environment and structures that make it possible. In Chapter 3, I described how I create a supportive environment, and in this chapter, I outlined the schedules and routines of successful conferences.

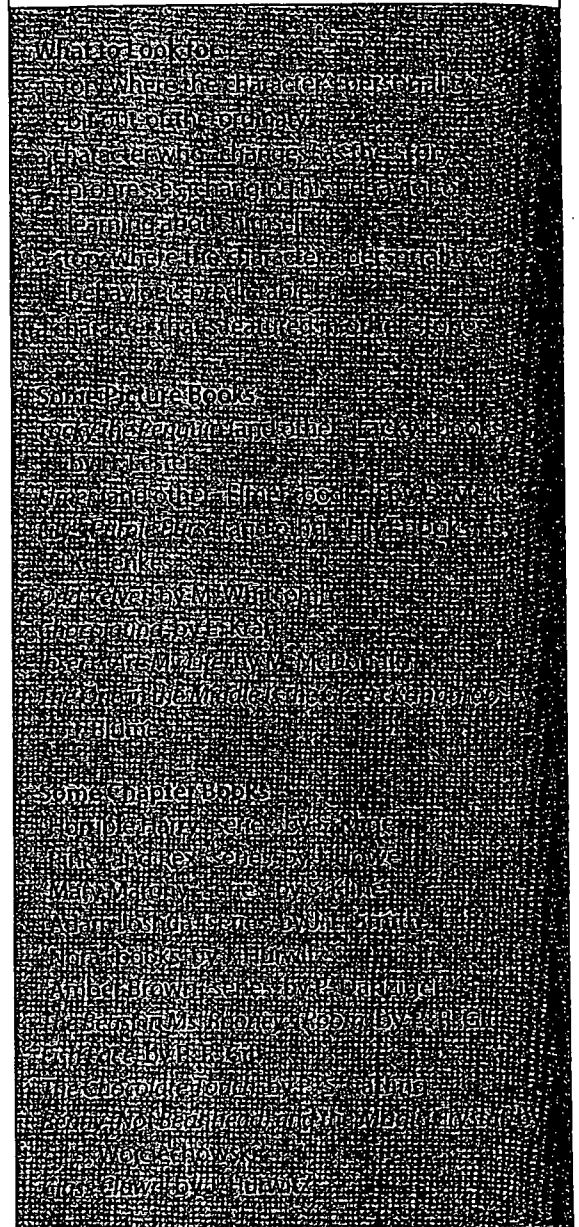
Most important to me are having assessment notebooks and set times and places to confer with children. These allow me to take running records of their reading to learn more about strategies they use and find ways to help them



**FIGURE 7-3B Books to Read Aloud That Support Demonstrations of Story Mapping**



**FIGURE 7-3C Books to Read Aloud That Support Demonstrations of Character Mapping**



First, I ask the children to think about how the title and cover illustrations might help them predict what the book is about. With so little to go on, they thought that perhaps Chester always wanted to get his own way, and that's why he was standing alone without any playmates. But once I started reading, they learned about Chester's best friend Wilson, disproving their initial prediction. Chester and Wilson, it turns out, were like "two peas in a pod," like "two mittens on a string."

When Lily came into the picture (they remembered her from when I read them *Julius: The Baby of the World* by Kevin Henkes), they predicted that Chester and Wilson were not going to like her and why they thought so. Here's how our conversation went:

*Alexis:* Chester and Wilson aren't going to like Lily because she's kind of mean.

*Teacher:* Why do you say that? (As I asked this question I pointed to number "2"—Why do



FIGURE 8-7A Some Books and Strategies for Emergent Readers

Strategies to Demonstrate	Text and Book Features That Support Reading and My Demonstrations
Tracing	Consistent placement of text
Pointing to letters	Sound and spelling between words and lines that help children transition to print
Beginning to read with a book	Pictures that closely match the text
Beginning to read with a book	Book language that matches children's spoken language
Beginning to read with a book	Predictable text and language in a book
Some books to use in guided reading	That's No One by Mary Jane Woron
Tiger Is a Scaredy Cat by Joan Phillips	How Many Feet in the Monkey by Sandra
Karl the Worm by David Wiesner	Who Lives in the Sea by Susan H. Jordan
The Rainy Day by John Schoenherr	Tigers by E. Shonka
The Snow Day by John Schoenherr	Who Can Fly? by Monty Montgomery
The Snow Day by John Schoenherr	Who Animals Eat? by Nancy Clear
The Snow Day by John Schoenherr	The Breakfast by Ursula St. George
The Snow Day by John Schoenherr	Language as Spoken by L. Elaine Mondo
The Snow Day by John Schoenherr	Clever Little Bird by Donald Story Miller
The Snow Day by John Schoenherr	Who's on First? by Swanson Narsop
The Snow Day by John Schoenherr	Mondo
The Snow Day by John Schoenherr	Animal Habitat by Sandra Barber

my demonstration. See Figure 8-7A, B, C, and D for some strategies to demonstrate, some book and text features supporting my demonstrations and the children's reading of the text, and some suggestions of books to use at different developmental stages.

**Identifying a Book and a Strategy**

The following are the books I selected for each guided reading group in Figure 8-6, and the thinking that went into my decisions. I consider how well the book will promote the children's overall reading, and if it will help them acquire the strategy I want to demonstrate. In most instances, I select the strategy from those listed at the top of the Guided Reading-Planning Sheet that best fits the needs of each group of readers.

**For the emergent group: *Tiger Is a Scaredy Cat*/Looking Through the Word to the End**

I wanted to encourage Sasha, Tiffany, Mikey, and Taha to look from the beginning of

the word to the end to make sure that what they say matches the letters. Although the pictures in *Tiger Is a Scaredy Cat* by Joan Phillips were supportive of the text, the children couldn't predict what the text said from the pictures alone.

They needed to pay close attention to the letters and the sounds they represent, looking all the way through the word to the end. They couldn't say "steps" for "stairs" or "sad" for "sorry," just because they make sense and start with the same letters.

This group of emergent readers was "advanced" enough so I could demonstrate only one strategy at a time. Often, at the beginning of the emergent stage when children are new to reading, it's difficult for me and them to isolate one strategy from all the others they need to acquire. They're just learning about reading, and so they need to become conscious of doing it all—looking at the pictures, trying the initial and ending sounds, pointing with their fingers. Readers at other stages "do it all"

**FIGURE 8-7B Some Books and Strategies for Early Readers**

too, but they're more able to focus on one strategy while applying the others with less deliberation.

**For the first early group: *Norma Jean, Jumping Bean!* "Skip and Return"**

Daniel, Scott, Brittany, and Jack needed to continue learning new strategies to figure out unfamiliar words, such as reading past a word they don't know after attempting it and then coming back for another try. Children just beginning to acquire reading skills often resist "skipping" words, insisting on a word-by-word progression. This works fine when they can figure out each word, but when they can't, their reading may come to a halt. "Skip and Return" is a helpful strategy for this group to try.

Although any book that meets the criteria I described earlier would help the children

practice this strategy, I selected *Norma Jean, Jumping Bean* by Joanna Cole for this group because they'd enjoy the story and have a lot to say about Norma Jean's unusual situation.

**For the second early group: *Beavers/Monitoring and Self-Correcting***

Chelsea, Fanny, Iana, Thomas, Alexis, and Nick needed to become better at monitoring their reading for sense and accuracy, and self-correcting as needed. They needed to "listen to themselves read" to make sure they were indeed reading what the author wrote. I felt *Beavers* by Helen M. Moore would be particularly appropriate since we had learned so much about beavers in our study of New York City, enabling the children to bring this background knowledge to their reading. Although this book is listed in Figure 8-7C as a book for transi-



**FIGURE 8-7D Some Books and Strategies for Fluent Readers**

Strategies to Demonstrate	Text and Book Features That Support Reading and/or Demonstration
Preview and Predict	Book cover and/or title or illustrations
Use context clues to infer comprehension	Story line and illustrations as multiple starting points
Use context clues to infer meaning of words	Words' location in context
Read fluently and accurately	Book length and/or illustrations
Analyze what is known and what is not known	Book length and/or illustrations, illustrations, and illustrations
<b>Some Books Used in Guided Reading</b>	
<i>The Cat in the Hat</i> by Dr. Seuss	<i>Charlotte's Web</i> by E. B. White
<i>Charlotte's Web</i> by E. B. White	<i>The Story of the Little Boy Who Was Afraid of the Dark</i> by E. B. White
<i>The Story of the Little Boy Who Was Afraid of the Dark</i> by E. B. White	<i>The Story of the Little Boy Who Was Afraid of the Dark</i> by E. B. White
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**Leading the Group**

On "guided reading group days," I announce the two groups with whom I'll be working at the end of the morning meeting. As a reminder, I record the name of one child in the group on our dry-erase schedule board, e.g., "Daniel's group."

The children know that if their group is meeting first, they should come directly to the meeting area with their reading folders and bag of books. If their group is second, they should read independently while the first group meets. Children who are not in either group have their independent reading and other reading-related work to do (see Chapter 12).

The children and I sit in a circle. They take their assessment notebooks out of their folders and place them in the center of the circle so that, once the group gets underway and it's convenient, I can record in each of their notebooks: the date, the title of the book, and the strategy they're practicing. The children put their reading folders and book bags behind them so they're not in the way.

**Guidelines for Conducting Guided Reading Groups**

During each session, I guide the children through the text and encourage them to try the

Guided Reading Planning Sheet (\_\_\_\_) for (\_\_\_\_)

Emergent Stage

*Some Strategies to Demonstrate:*

- tracking print
- noting patterns in text
- using pictures to predict the story and words
- attending to graphophonic cues (especially the beginning and ending letters)
- looking through the word to the end

Guided Reading Planning Sheet (\_\_\_\_) for (\_\_\_\_)

Early Stage

*Some Strategies to Demonstrate:*

- noting spelling patterns
- monitoring and self-correcting
- using meaning, structure, and graphophonic cues together
- chunking words into phrases
- “Skip and Return”



Guided Reading Planning Sheet (\_\_\_\_) for (\_\_\_\_)

Transitional Stage

*Some Strategies to Demonstrate:*

- “Stopping to Think”
- making a Story Map
- making a Character Map
- using a “Before and After” Chart
- retelling chapters in writing
- rereading to clarify meaning

Guided Reading Planning Sheet (\_\_\_\_) for (\_\_\_\_)

Fluent Stage

*Some Strategies to Demonstrate:*

- “Preview and Predict”
- using text features to aid comprehension
- researching—taking notes—making data charts
- writing to deepen understanding of stories, factual texts, and poetry
- webbing “What I Knew/What I Know Now”

Guided Reading Groups

Month of \_\_\_\_\_

<p>Book: _____ _____</p> <p>Strategy: _____ _____</p> <p>Dates: _____</p> <p>Children:</p> <ol style="list-style-type: none"><li>1.</li><li>2.</li><li>3.</li><li>4.</li><li>5.</li><li>6.</li></ol>	<p>Book: _____ _____</p> <p>Strategy: _____ _____</p> <p>Dates: _____</p> <p>Children:</p> <ol style="list-style-type: none"><li>1.</li><li>2.</li><li>3.</li><li>4.</li><li>5.</li><li>6.</li></ol>
<p>Book: _____ _____</p> <p>Strategy: _____ _____</p> <p>Dates: _____</p> <p>Children:</p> <ol style="list-style-type: none"><li>1.</li><li>2.</li><li>3.</li><li>4.</li><li>5.</li><li>6.</li></ol>	<p>Book: _____ _____</p> <p>Strategy: _____ _____</p> <p>Dates: _____</p> <p>Children:</p> <ol style="list-style-type: none"><li>1.</li><li>2.</li><li>3.</li><li>4.</li><li>5.</li><li>6.</li></ol>

# Appendix A Weekly Reading Log

Name \_\_\_\_\_ Week # \_\_\_\_\_

## MONDAY

Title: \_\_\_\_\_  
\_\_\_\_\_

Author: \_\_\_\_\_

## TUESDAY

Title: \_\_\_\_\_  
\_\_\_\_\_

Author: \_\_\_\_\_

## WEDNESDAY

Title: \_\_\_\_\_  
\_\_\_\_\_

Author: \_\_\_\_\_

## THURSDAY

Title: \_\_\_\_\_  
\_\_\_\_\_

Author: \_\_\_\_\_

## FRIDAY

Title: \_\_\_\_\_  
\_\_\_\_\_

Author: \_\_\_\_\_

Key: Poetry • Yellow

Fiction • Red

Non-Fiction • Blue

FIGURE 13-4C

Fiona Summarizes  
Little Swan

Little Swan Adèle Geras
Well there is a girl, her real name is Louise except everyone calls her Weezer. She longs to be a ballerina and she's a very good nagger. They have a next door neighbor named Mrs. Posnansky. Her mother was a ballerina. Weezer goes to ballet class. She puts on a play called LITTLE SWAN. She does great! In the dressing room Mrs. Posnansky gave Weezer a real ballet head dress and I guess that did the trick. After she changed her name back to Louisa.

FIGURE 13-4D

Jack Compares "Mary Marony" and "Annabelle"

Jack 6-11-99
Annabelle and Mary are a little the same because they both are mischievous, honest, and when they did something wrong they both told the truth. But they didn't want to. But they were nice so they did. Mary and Annabelle both like their teacher.

*Appendix F* Response Sheet

Name \_\_\_\_\_ Date \_\_\_\_\_

**Response Sheet**

Title: \_\_\_\_\_

Author: \_\_\_\_\_

Name \_\_\_\_\_ Date \_\_\_\_\_

If I can spell

\_\_\_\_\_

I can spell

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

If I can spell

\_\_\_\_\_

I can spell

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

If I can spell

\_\_\_\_\_

I can spell

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

If I can spell

\_\_\_\_\_

I can spell

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

Name \_\_\_\_\_ Date \_\_\_\_\_

Title \_\_\_\_\_ Author \_\_\_\_\_

**Story Map**

**Characters:**

**Setting:**

**Problem:**

**Main Events:**

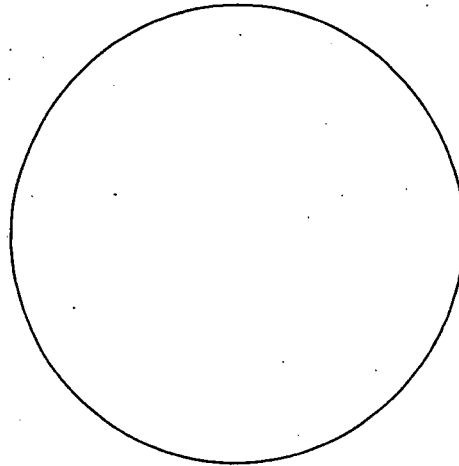
**Resolution:**



Name \_\_\_\_\_ Date \_\_\_\_\_

Title \_\_\_\_\_ Author \_\_\_\_\_

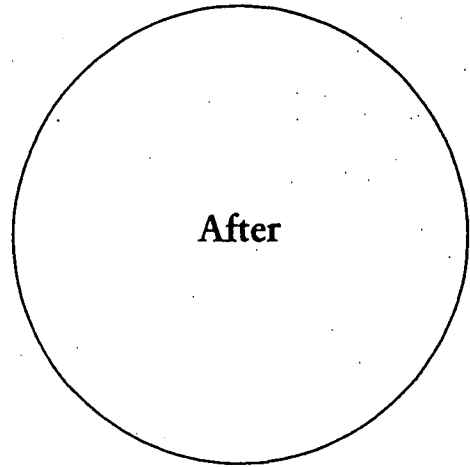
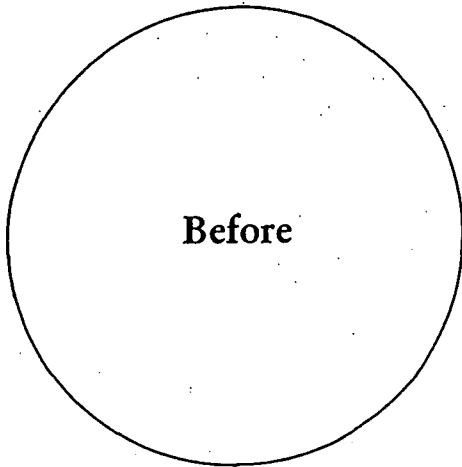
**Character Map**



Name \_\_\_\_\_ Date \_\_\_\_\_

Title \_\_\_\_\_ Author \_\_\_\_\_

**"Before and After" Chart**





835

Irene C. Fountas  
Gay Su Pinnell

# Guiding Readers and Writers Grades 3-6

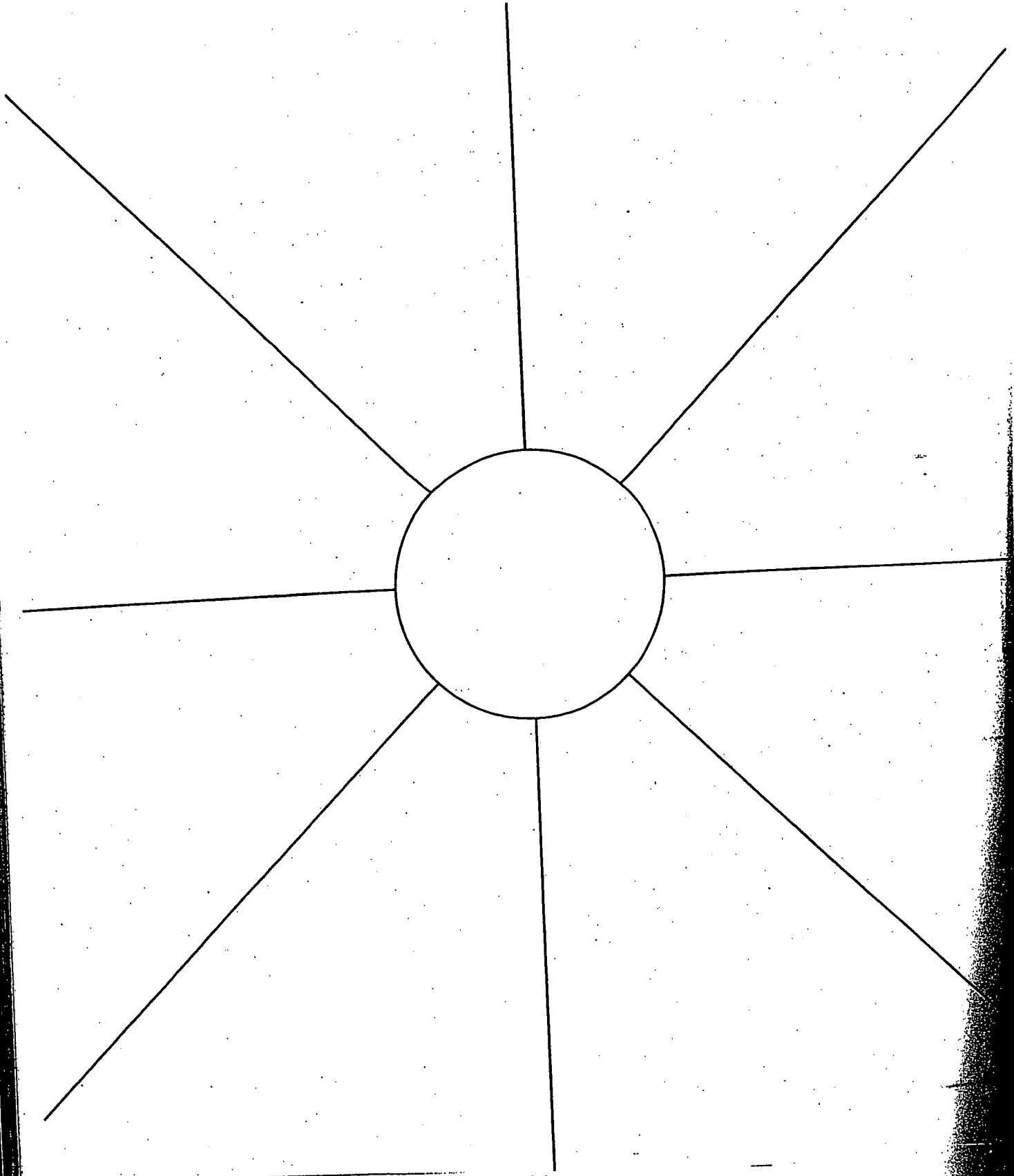
TEACHING  
COMPREHENSION,  
GENRE, AND  
CONTENT LITERACY



Featuring 1,000 leveled books

Harlem Link  
Exhibit H-66

# Character Web



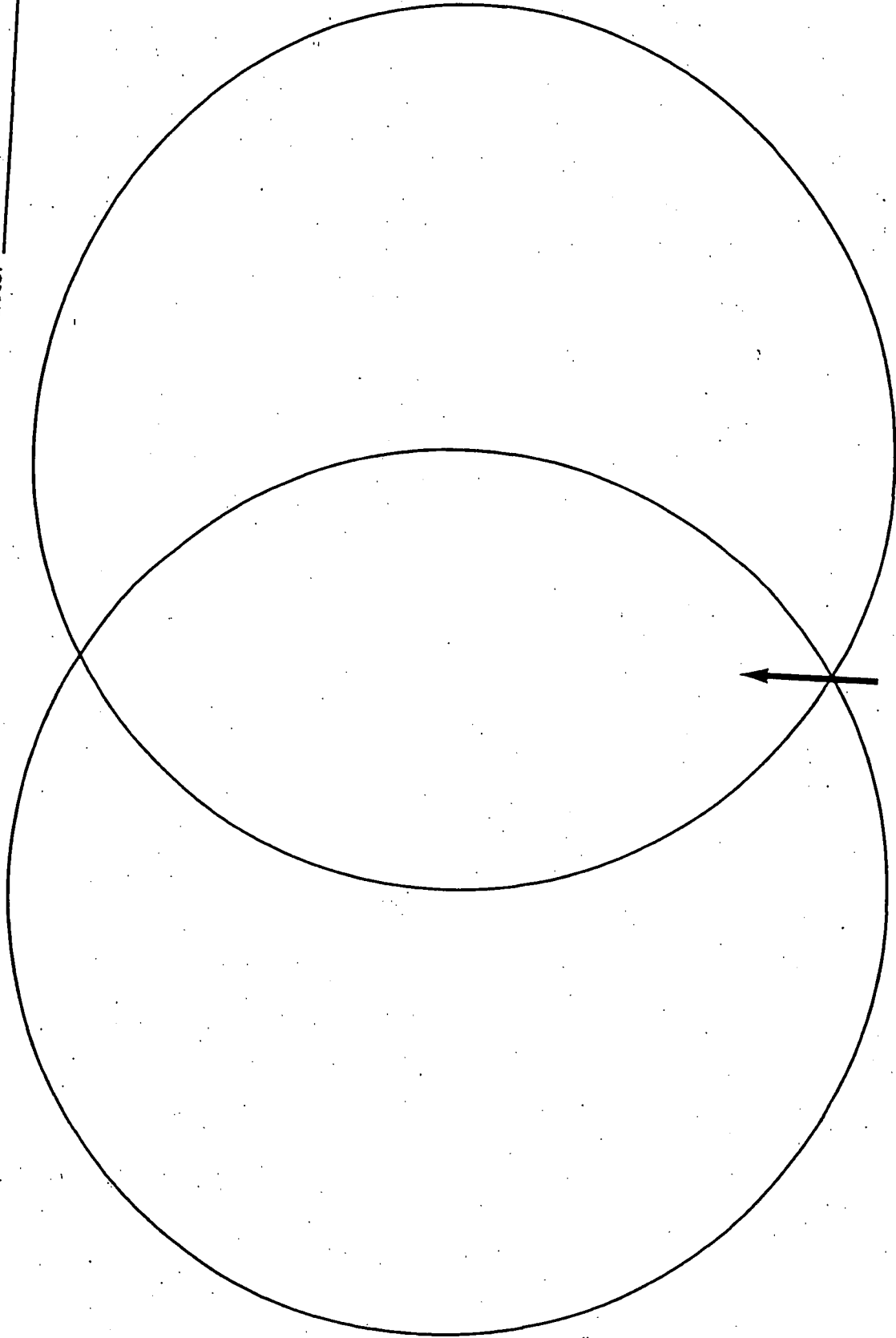
Harlem Link  
Exhibit H-67

names/s

# Character Comparison

Character \_\_\_\_\_

Character \_\_\_\_\_



Similarities

Name/s

Says/Thinks	Looks	Does	Others Say/Think
Character:			

Says/Thinks	Looks	Does	Others Say/Think
-------------	-------	------	------------------



# Story Map

Book Title \_\_\_\_\_ Author \_\_\_\_\_

**Setting**

**Characters**

**Problem**

**Goal**

**Event 1**

**Event 2**

**Event 2**

Harlem Link  
Exhibit H-71



### Biography: Summary and Comparison Chart

Book Title & Author	Famous Person	Accomplishments

Harlem Link  
Exhibit H-72

Name/s \_\_\_\_\_

### Ideas/Details

#### Important Idea

#### Details

page \_\_\_\_\_

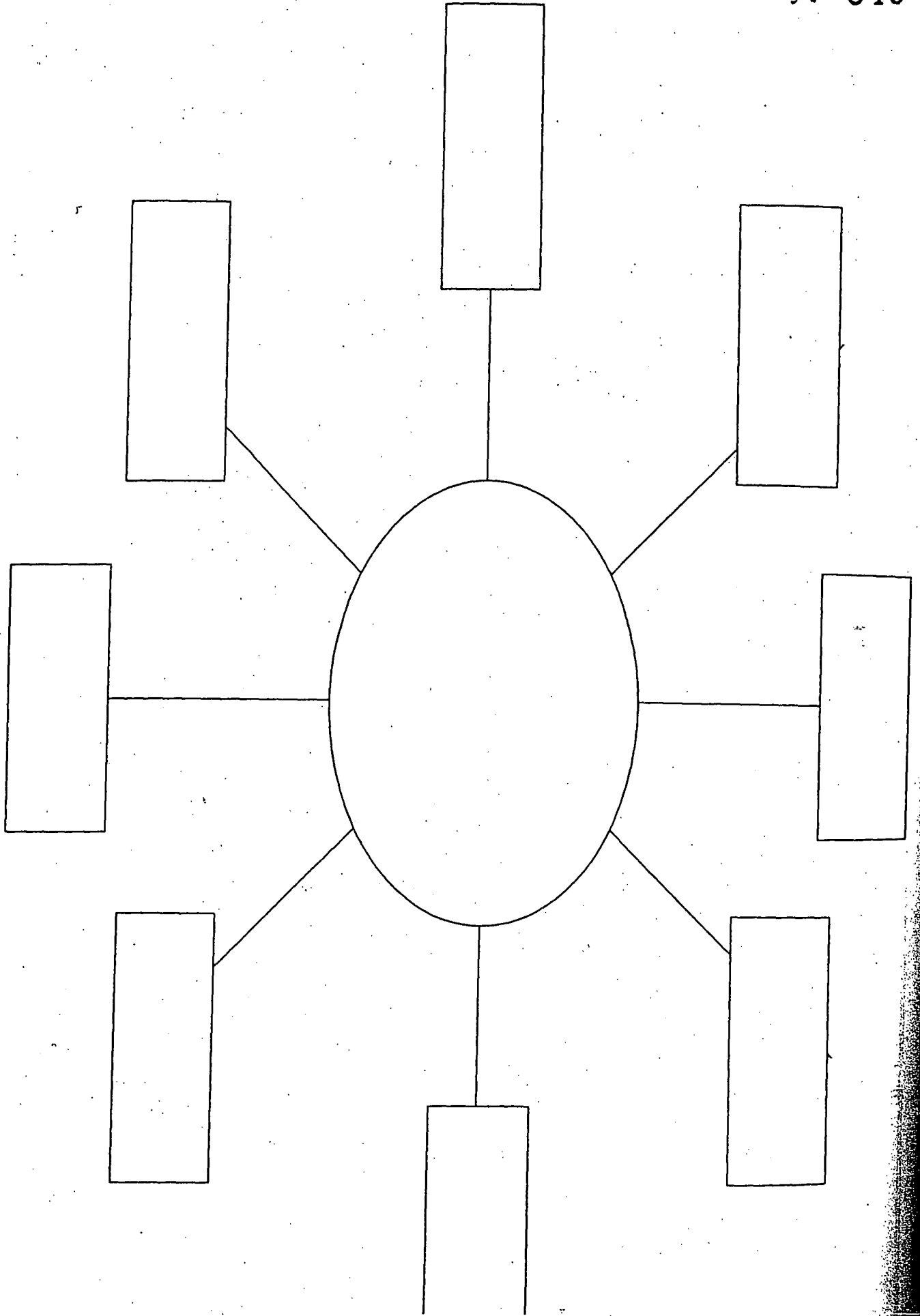
page \_\_\_\_\_

page \_\_\_\_\_

page \_\_\_\_\_

Name/s \_\_\_\_\_

**Information Web**



Harlem Link  
Exhibit H-74

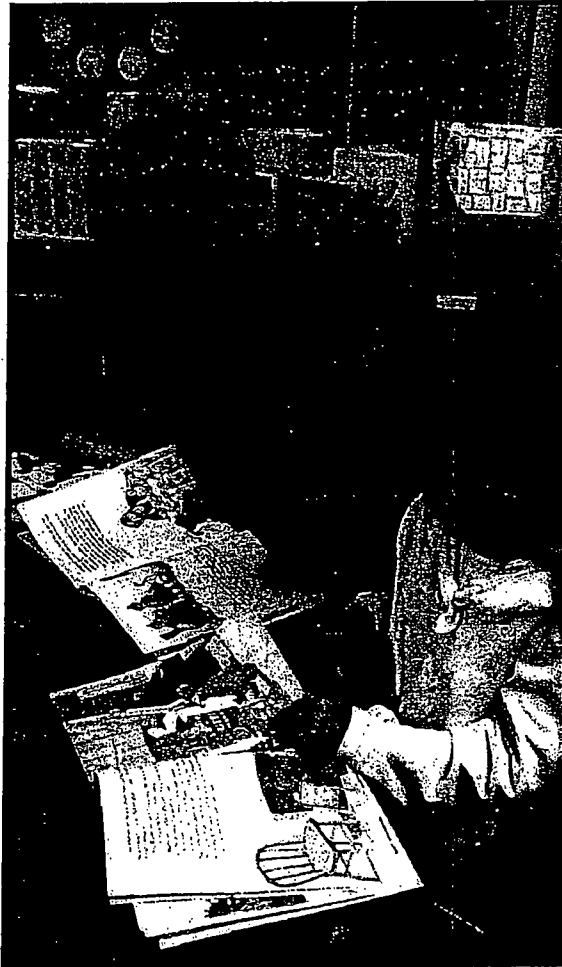
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Irene C. Fountas & Gay Su Pinnell

# Guided Reading

Good First Teaching for All Children



*Foreword by Mary Ellen Giacobbe*

JUL 02 2004

# Harlem Link Charter School

LINKING ACADEMICS, VALUES AND COMMUNITY

APPLICATION FOR CHARTER

March 1, 2004

Submitted to

THE CHARTER SCHOOLS INSTITUTE  
STATE UNIVERSITY OF NEW YORK

Submitted by

Jonathan Barrett, David Brown, Kathy Egmont,  
Steven Evangelista, Susan Goetz-Haver, Kate Grossman,  
Taj Moteelall, John Reddick, Margaret Ryan

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MAR 01 2004

Charter Schools Institute

Volume II: Exhibits

**PART 2**

Four Kinds of Reading	Levels of Support	Materials
<ul style="list-style-type: none"> <li>The teacher selects and reads a book or other text to the children. Texts rich in meaning or language and class favorites are read again and again, and are used as a base for other activities.</li> </ul>	<ul style="list-style-type: none"> <li>Teacher provides full support for children to access the text.</li> <li>Children respond to pictures, meaning, and language.</li> <li>They may join in but usually do not focus on features of print.</li> </ul>	<ul style="list-style-type: none"> <li>Individual book for teacher.</li> </ul>
<ul style="list-style-type: none"> <li>The teacher introduces and reads an enlarged text or a small text of which each child has a copy. On refrains and in multiple readings, children join in, reading in unison.</li> </ul>	<ul style="list-style-type: none"> <li>Teacher provides high level of support.</li> <li>There is some group problem-solving and a lot of conversation about the meaning of the story.</li> <li>Readers support each other.</li> </ul>	<ul style="list-style-type: none"> <li>Large-print charts.</li> <li>Big books.</li> <li>Individual copies.</li> <li>Easel.</li> <li>Pointers.</li> </ul>
<ul style="list-style-type: none"> <li>The teacher selects and introduces a new text.</li> <li>Children read the whole text to themselves.</li> </ul>	<ul style="list-style-type: none"> <li>Some teacher support is needed.</li> <li>Reader problem-solves a new text in a way that is mostly independent.</li> </ul>	<ul style="list-style-type: none"> <li>Individual books.</li> <li>Easel and chart paper.</li> </ul>
<ul style="list-style-type: none"> <li>The children read to themselves or with partners.</li> </ul>	<ul style="list-style-type: none"> <li>Little or no teacher support is needed.</li> <li>The reader independently solves problems while reading for meaning.</li> </ul>	<ul style="list-style-type: none"> <li>Big and little books.</li> <li>Large-print charts.</li> <li>Writing displayed in the room.</li> <li>Classroom library.</li> <li>Pointers.</li> </ul>

FIGURE 3-3 Four kinds of reading/four levels of support

older children develop in-depth knowledge of characterization and complex plots. Reading aloud makes available rich content so that children can analyze texts and compare them. It allows the teacher to demonstrate ways to make personal connections and comparisons with books that children use for interactions in literature circles and forms a foundation for other reading and writing activities.

**Shared reading**

In shared reading, students join the teacher to read aloud in unison from an enlarged text—a

big book, a poem, or any enlarged message or story. Texts enlarged on an overhead projector can also be used. The children must be able to see the print clearly so they can engage in the group reading process.

During the reading, the teacher or another student guides the readers by pointing to (or sliding below) each word of the text with a dowel rod or other long slender object. The technique was originally developed in New Zealand (Holdaway 1979) as a way to involve young children intensively in a story while inviting them to attend to print. As in the lap story, the text is initially read

## Four Kinds of Writing / Four Levels of Support

Four Kinds of Writing	Levels of Support	Materials
<b>Shared Writing</b> <ul style="list-style-type: none"> <li>The teacher guides children to compose messages and acts as their scribe. The message is reread many times.</li> <li>Teachers may use a combination of writing for children and interactive writing, being aware of time and pacing.</li> </ul>	<ul style="list-style-type: none"> <li>The teacher provides full support.</li> <li>The teacher models and demonstrates the process of putting children's ideas into written language.</li> </ul>	<ul style="list-style-type: none"> <li>Large charts and markers.</li> <li>Materials for making big books.</li> <li>Individual slates (optional).</li> <li>Magnadoodle or slate for the teacher.</li> <li>White tape for making corrections.</li> <li>Pointers for rereading.</li> <li>Letter chart or letters for use as a model for formation.</li> </ul>
<b>Interactive Writing</b> <ul style="list-style-type: none"> <li>The teacher guides group writing of a large-print piece, which can be a list, a chart, pages of a book, or another form of writing.</li> <li>All children participate in composing and constructing various aspects of the writing.</li> <li>The piece of writing is read many times by the group during the process and as shared reading.</li> </ul>	<ul style="list-style-type: none"> <li>There is a high level of teacher support.</li> <li>The teacher models and demonstrates writing processes but also involves individual children.</li> <li>The teacher selects letters, words, or other writing actions for individual children to do; the pen or marker is shared.</li> <li>The message or story is composed by the group and then constructed word by word.</li> </ul>	<ul style="list-style-type: none"> <li>Large charts and markers.</li> <li>Materials for making big books.</li> <li>Individual slates (optional).</li> <li>Magnadoodle or slate for the teacher.</li> <li>White tape for making corrections.</li> <li>Pointers for rereading.</li> <li>Letter chart or letters for use as a model for formation.</li> </ul>
<b>Guided Writing or Writing Workshop</b> <ul style="list-style-type: none"> <li>The teacher has individual conferences with writers, giving selected feedback.</li> <li>The teacher may work with the whole class or a small group to provide general guidance and mini-lessons on any aspect of writing.</li> </ul>	<ul style="list-style-type: none"> <li>Some teacher support is needed.</li> <li>Children generally select their own topics and pieces but the teacher sets the scene and gives specific guidance and/or feedback as needed.</li> <li>Children solve their own problems in writing with teacher assistance and/or feedback.</li> <li>The teacher provides specific instruction in mini-lessons and conferences.</li> </ul>	<ul style="list-style-type: none"> <li>Word wall, dictionaries, or other resources.</li> <li>Paper, pencils, markers, staples, pre-made plain books, and art materials.</li> <li>Print-rich environment as a resource.</li> </ul>
<b>Independent Writing</b> <ul style="list-style-type: none"> <li>Children write their own messages and stories, sometimes helping each other.</li> </ul>	<ul style="list-style-type: none"> <li>Little or no teacher support is needed.</li> <li>The reader independently composes and writes, using known words and constructing the spelling of unknown words.</li> <li>Children know how to use the resources in the room to get words they cannot write independently.</li> </ul>	<ul style="list-style-type: none"> <li>Paper, pencils, markers, staples, pre-made plain books, and art materials.</li> <li>Resources children use on their own such as the word wall or dictionaries.</li> <li>Print-rich environment as a resource.</li> </ul>

Harlem Link  
Exhibit H-77

FIGURE 3-4 Four kinds of writing/four levels of support



## ■ APPENDIX M ■

### Guided reading book list organized by title

Title	Level	Author/Series	Publisher/Distributor
1, 2, Kangaroo	C	Reading Corners	Dominie Press
Abracadabra	L	Reading Unlimited	Celebration Press
Accident, The	H	Foundations	Wright Group
Acid Rain	L	Wonder World	Wright Group
Across the Stream	F	Ginsburg, Mirra	Morrow
Adventures of Ali Baba Bernstein	O	Hurwitz, Johanna	Avon Books
Adventures of Ratman	M	Weiss & Freidman	Random House
Adventures of Snail at School	J	Stadler, John	HarperTrophy
Afternoon on the Amazon	L	Osborne, M. Pope	Random House
Airplane, The	B	Sunshine	Wright Group
Albert the Albatross	I	Hoff, Syd	HarperCollins
Aldo Ice Cream	O	Hurwitz, Johanna	Puffin Books
Aldo Peanut Butter	O	Hurwitz, Johanna	Puffin Books
Alexander and the Wind-Up Mouse	L	Lionni, Leo	Scholastic
Alfie's Gift	L	Literacy 2000	Rigby
Ali's Story	D	Sunshine	Wright Group
Alien at the Zoo	E	Sunshine	Wright Group
Aliens Don't Wear Brasés	M	Dadey, D. & Jones, M.	Scholastic
Alison Wendlebury	J	Literacy 2000	Rigby
All About Stacy	L	Giff, Patricia Reilly	Dell Publishing
All By Myself	E	Mayer, Mercer	Golden
All Fall Down	C	Wildsmith, Brian	Oxford
All Join In	D	Literacy 2000	Rigby
All Kinds of Food	D	Carousel Readers	Dominie Press
All of Me	B	Literacy 2000	Rigby
All Through the Week with Cat and Dog	C	Learn to Read	Creative Teaching Press
All Tutus Should Be Pink	I	Brownrigg, Sheri	Scholastic
Alligator Shoes	G	Dorros, Arthur	Dutton
Alligators All Around	I	Sendak, Maurice	HarperCollins
Along Comes Jake	D	Sunshine	Wright Group
Amanda's Bear	G	Reading Corners	Dominie Press
Amazing Maze, The	J	Foundations	Wright Group
Amazing Popple Seed, The	G	Read Alongs	Rigby
Amazing Race, The	A	Smart Start	Rigby
Amber Brown Goes Forth	N	Danziger, Paula	Putnam
Amber Brown Is Not a Crayon	N	Danziger, Paula	Scholastic
Amber Brown Wants Extra Credit	N	Danziger, Paula	Putnam
Amelia Bedelia	L	Parish, Peggy	Harper & Row
Amelia Bedelia and the Surprise Shower	L	Parish, Peggy	HarperTrophy
Amelia Bedelia Goes Camping	L	Parish, Peggy	Avon Camelot
Amelia Bedelia Helps Out	L	Parish, Peggy	Avon Camelot
Amelia Bedelia's Family Album	L	Parish, Peggy	Avon Books
Amelia Earhart	P	Parlin, John	Dell Publishing
Amy Loves the Snow	F	Hoban, Julia	Scholastic
Amy Loves the Sun	F	Hoban, Julia	Scholastic
Amy Loves the Wind	F	Hoban, Julia	Scholastic
Anansi's 1		Harlem Link	bration Press
And Grai		Exhibit H-78	McGraw Hill

Title

And Mean It Stanley  
 Angus and the Cat  
 Angus Thought He Was Big  
 Animal Babies  
 Animal Builders  
 Animal Habitats  
 Animal Homes  
 Animal Reports  
 Animal Stretches  
 Animal Tracks  
 Animal Tricks  
 Animals  
 Animals at Night  
 Animals at the Zoo  
 Animals in the Desert  
 Animals Went to Bed, The  
 Annie's Pet  
 Another Day, Another Challenge  
 Ants Love Picnics Too  
 Apple Tree Apple Tree  
 Applebird  
 Apples and Pumpkins  
 Are You a Ladybug?  
 Are You My Mommy?  
 Are You My Mother?  
 Are You There, Bear?  
 Arguments  
 Armando Asked, "Why?"  
 Armies of Ants  
 Around My School  
  
 Arthur's Christmas Cookies  
 Arthur's Honey Bear  
 Arthur's Loose Tooth  
 Arthur's Pen Pal  
 Arthur's Prize Reader  
 Ashes for Gold  
 Ask Mr. Bear  
 Astronauts, The  
 At School  
 At the Beach  
 At the Doctor  
 At the Fair  
 At the Fair  
 At the Farm  
 At the Library  
 At the Park  
 At the Playground  
 At the Pool  
 At the Seaside  
 At the Water Hole  
 At the Wildlife Park  
 At the Zoo  
 At the Zoo

J Bonsall, Crosby  
 I Flack, Marjorie  
 G Giant Step Readers  
 E Rookie Reader  
 I Little Celebrations  
 C Little Red Readers  
 B Little Red Readers  
 L Little Red Readers  
 C Little Celebrations  
 L Dorros, Arthur  
 H Wildsmith, Brian  
 A Smart Starts  
 I First Start  
 F First Start  
 D Carousel Readers  
 B Smart Starts  
 J Brenner, Barbara  
 L Literacy 2000  
 B Literacy 2000  
 G Blocksma, Mary  
 A Wildsmith, Brian  
 I Rockwell, Anne  
 F Sunshine  
 F Dijs  
 I Eastman, P. D.  
 F Maris, Ron  
 K Read Alongs  
 I Ready Set Read  
 O Retani, Walter  
 E Exploring History &  
     Geography  
 K Hoban, Lillian  
 K Hoban, Lillian  
 K Hoban, Lillian  
 K Hoban, Lillian  
 L Folktales  
 J Flack, Marjorie  
 F Foundations  
 B Sunshine  
 E Oxford Reading Tree  
 J Story Starter  
 D Little Red Readers  
 D Sunshine  
 C Little Red Readers  
 C PM Starters  
 D Little Red Readers  
 C Little Red Readers  
 C Foundations  
 E Oxford Reading Tree  
 K Foundations  
 B Little Red Readers  
 B Little Readers  
 A Kloes, Carol

HarperCollins  
 Viking  
 Educ. Insights  
 Children's Press  
 Celebration Press  
 Sundance  
 Sundance  
 Sundance  
 Celebration Press  
 Scholastic  
 Merrimack  
 Rigby  
 Troll  
 Troll  
 Dominie  
 Rigby  
 Bantam Doubleday Dell  
 Rigby  
 Rigby  
 Children's Press  
 Oxford  
 Scholastic  
 Wright Group  
 Simon & Schuster  
 Random House  
 Greenwillow  
 Rigby  
 Steck-Vaughn  
 Scholastic  
 Rigby  
  
 HarperTrophy  
 HarperCollins  
 HarperCollins  
 HarperCollins  
 HarperTrophy  
 Mondo  
 Macmillan  
 Wright Group  
 Wright Group  
 Oxford University Press  
 Wright Group  
 Sundance  
 Wright Group  
 Sundance  
 Sundance  
 Rigby  
 Sundance  
 Sundance  
 Wright Group  
 Oxford University Press  
 Wright Group  
 Sundance  
 Houghton Mifflin  
 Kaeden Books

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## ■ APPENDIX M ■

Title	Level	Author/Series	Publisher/Distributor
I Am Thankful	A	Carousel Earlybirds	Dominie Press
I Can Fly	A	Sunshine	Wright Group
I Can Hear	A	TOTTS	TOTTS
I Can Paint	A	Book Bank	Wright Group
I Can Read	A	Learn to Read	Creative Teaching Press
I Can See	A	Carousel Earlybirds	Dominie Press
I Can Write	A	Learn to Read	Creative Teaching Press
I Like	A	Sunshine	Wright Group
I Like Balloons	A	Reading Corners	Dominie Press
I Like Me	A	Visions	Wright Group
I Like to Eat	A	Reading Corners	Dominie Press
I Like to Paint	A	Reading Corners	Dominie Press
I Paint	A	Literacy 2000	Rigby
I Read	A	Reading Corners	Dominie Press
In the Shopping Cart	A	PM Starters	Rigby
In the Supermarket	A	Smart Start	Rigby
Iron Horse, The	A	Smart Start	Rigby
James Is Hiding	A	Windmill-Look & Listen	Wright Group
Just Look at You	A	Sunshine	Wright Group
Legs	A	Twig	Wright Group
Let's Go	A	Reading Corners	Dominie Press
Light	A	Twig	Wright Group
Little Brother	A	Sunshine	Wright Group
Little Things	A	PM Starters	Rigby
Look	A	Sunshine	Wright Group
Look What I Can Do	A	Aruego, Jose	Macmillan
Lost	A	TOTTS	TOTTS
Lots of Things	A	Reading Corners	Dominie Press
Magic	A	Twig	Wright Group
Me	A	PM Starters	Rigby
Miss Poppie's Pets	A	Literacy 2000	Rigby
Moccasins	A	Twig	Wright Group
Mom	A	PM Starters	Rigby
Moms and Dads	A	PM Starters	Rigby
Monster Party	A	Literacy 2000	Rigby
My Birthday Party	A	Little Readers	Houghton Mifflin
My Book	A	Maris, Ron	Viking
My Box	A	Literacy 2000	Rigby
My Class	A	Stewart, J. & Salem, L.	Seedling
My Family	A	Sunshine	Wright Group
My Home	A	Literacy 2000	Rigby
My House	A	Carousel Earlybirds	Dominie Press
My Planet	A	Smart Start	Rigby
My Room	A	Carousel Earlybirds	Dominie Press
My Shadow	A	Book Bank	Wright Group
My Story	A	Wonder World	Wright Group
My Tower	A	Windmill-Look & Listen	Wright Group
Naughty Kitten!	A	Smart Start	Rigby
On Safari	A	Smart Start	Rigby
One Hunter	A	Hutchins, Pat	Greenwillow
Ouch!	A	Literacy 2000	Rigby
Painters	A	Twig	Wright Group
Party, The		Harlem Link	oup
Pets		Exhibit H-80	

Title	Level	Author/Series	Publisher/Distributor
Wood	B	Twig	Wright Group
Yellow	B	Literacy 2000	Rigby
Yuk Soup	B	Sunshine	Wright Group
Zoo	B	Wonder World	Wright Group
1, 2, Kangaroo	C	Reading Corners	Dominie Press
All Fall Down	C	Wildsmith, Brian	Oxford
All Through the Week with Cat and Dog	C	Learn to Read	Creative Teaching Press
Animal Habitats	C	Little Red Readers	Sundance
Animal Stretches	C	Little Celebrations	Celebration Press
At the Farm	C	Little Red Readers	Sundance
At the Library	C	PM Starters	Rigby
At the Playground	C	Little Red Readers	Sundance
At the Pool	C	Foundations	Wright Group
At the Zoo	C	Little Red Readers	Sundance
B-I-N-G-O	C	Tiger Cub	Peguis
Baby in the Cart	C	Foundations	Wright Group
Baby Lamb's First Drink	C	PM Books	Rigby
Baby Says	C	Steptoe, John	Morrow
Banana Shake	C	Book Bank	Wright Group
Bay Run, The	C	Foundations	Wright Group
Beds	C	Interaction	Rigby
Bee, The	C	Storybox	Wright Group
Ben the Bold	C	Literacy 2000	Rigby
Ben's Banana	C	Foundations	Wright Group
Bicycle, The	C	Storybox	Wright Group
Big and Little	C	Sunshine	Wright Group
Big Kick, The	C	PM Books	Rigby
Bird Talk	C	Little Celebrations	Celebration Press
Birthday, A	C	New Way	Steck-Vaughn
Birthday Candles	C	Carousel Readers	Dominie Press
Blue Day	C	Literacy 2000	Rigby
Bo and Peter	C	Beginning Literacy	Scholastic
Boots	C	Beginning Literacy	Scholastic
Boots for Toots	C	Ready to Read	Richard C. Owen/ Celebration Press
Boss	C	Foundations	Wright Group
Breakfast	C	Foundations	Wright Group
Brown Bear, Brown Bear	C	Martin, Bill	Henry Holt & Co.
Bubbles	C	Sunshine	Wright Group
Bubbles	C	Literacy 2000	Rigby
Bus Ride, The	C	Reading Unlimited	Celebration Press
Bus Ride, The	C	Little Celebrations	Celebration Press
Busy Mosquito, The	C	Foundations	Wright Group
Buzzing Flies	C	Sunshine	Wright Group
Call 911	C	Twig	Wright Group
Can I Have a Lick?	C	Carousel Readers	Dominie Press
Can You See the Eggs?	C	PM Starters	Rigby
Caring	C	Interaction	Rigby
Cat, The	C	Smart Start	Rigby
Cat and Dog	C	Learn to Read	Creative Teaching Press
Cave	C	Book Bank	Wright Group
Circus, The	C	Literacy 2000	Rigby

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Title	Level	Author/Series	Publisher/Distributor
We Like Fish	D	PM Starters	Rigby
What Can You Hear?	D	Tiger Cub	Peguis
What Fell Out?	D	Carousel Readers	Dominie Press
What Is It Called?	D	Reading Unlimited	Celebration Press
What Would the Zoo Do?	D	Salem, Lynn	Seedling
What Would You Like?	D	Sunshine	Wright Group
Where Are My Socks?	D	Ready to Read	Richard C. Owen/ Celebration Press
Where Are the Sunhats?	D	PM Books	Rigby
Where Are You Going?	D	Learn to Read	Creative Teaching Press
Where Are You Going, Aja Rose?	D	Sunshine	Wright Group
Where Is It?	D	Rookie Reader	Children's Press
Where Is Miss Pool?	D	Ready to Read	Richard C. Owen/ Celebration Press
Where Is the Milk?	D	Foundations	Wright Group
Where Is the School Bus?	D	Carousel Readers	Dominie Press
Where's Al?	D	Barton, Byron	Houghton Mifflin
Where's Baby Tom?	D	Book Bank	Wright Group
Where's Cupcake?	D	Little Readers	Houghton Mifflin
Who Cried for Pie?	D	First Start	Troll
Who Is Who?	D	Rookie Reader	Children's Press
Who Wants to Live in My House?	D	Book Bank	Wright Group
Who Will Help?	D	Learn to Read	Creative Teaching Press
Who's Hiding?	D	Learn to Read	Creative Teaching Press
Willy the Helper	D	Little Readers	Houghton Mifflin
Wind Surfing	D	Sunshine	Wright Group
Worms	D	Literacy 2000	Rigby
Alien at the Zoo	E	Sunshine	Wright Group
All By Myself	E	Mayer, Mercer	Golden
Animal Babies	E	Rookie Reader	Children's Press
Around My School	E	Exploring History	Rigby
At the Beach	E	Oxford Reading Tree	Oxford University Press
At the Seaside	E	Oxford Reading Tree	Oxford
Baby, The	E	Burningham, John	Crowell
Baby Bear Goes Fishing	E	PM Books	Rigby
Baseball Fun	E	Geddes, Diana	Kaeden Books
Bath for Patches, A	E	Carousel Readers	Dominie Press
Ben's Dad	E	PM Books	Rigby
Biff's Aeroplane	E	Oxford Reading Tree	Oxford
Big Brown Box	E	Voyages	SRA/McGraw Hill
Big Friend, Little Friend	E	Greenfield, Eloise	Houghton Mifflin
Big Toe, The	E	Storybox	Wright Group
Big Toe, The	E	Read-Togethers	Wright Group
Bill's Baby	E	Tadpoles	Rigby
Blanket, The	E	Burningham, John	Crowell
Blue Bug's Book of Colors	E	Poulet, Virginia	Children's Press
Boo-Hoo	E	Read-Togethers	Wright Group
Boogly, The	E	Literacy 2000	Rigby
Boots and Shoes	E	Cooper, Ann	Kaeden Books
Brave Father Mouse	E	PM Books	Rigby
Brothers	E	Talk About Books	Dominie Press
Buster McCluster	E	Wonder World	Wright Group
Buster the Balloon	E	Mathtales	Mimosa

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Title	Level	Author/Series	Publisher/Distributor
Washing	F	Foundations	Wright Group
Water Boatman, The	F	Ready to Read	Richard C. Owen/ Celebration Press
What a Dog	F	First Start	Troll
What a School	F	Salem, L. & Stewart, J.	Seedling
What Am I?	F	Just Beginning	Modern Curriculum
What Are You Going to Buy?	F	Read Alongs	Rigby
Wheels on the Bus	F	Ziefert, Harriet	Random House
When Goldilocks Went to the House of the Bears	F	Rendall, Jenny	Mondo
When I Was Sick	F	Literacy 2000	Rigby
When It Rains	F	Frankford, Marilyn	Kaeden Books
When Lana Was Absent	F	Tadpoles	Rigby
Where Is It?	F	Tiger Cub	Peguis
Where's My Daddy?	F	Watanabe, Shigeo	Putnam
William, Where Are You?	F	Gerstein, Mordicai	Crown
Winter Sleeps	F	Reading Corners	Dominie Press
Yummy, Yummy	F	Grey, Judith	Troll
Zoo Babies	F	Little Celebrations	Celebration Press
Alligator Shoes	G	Dorros, Arthur	Dutton
Amanda's Bear	G	Reading Corners	Dominie Press
Amazing Popple Seed, The	G	Read Alongs	Rigby
Angus Thought He Was Big	G	Giant Step Readers	Educ. Insights
Apple Tree Apple Tree	G	Blocksmas, Mary	Children's Press
Baby Elephant's New Bike	G	Foundations	Wright Group
Big Fat Worm, The	G	Van Laan, Nancy	Random House
Big Red Fire Engine	G	First Start	Troll
Black Swan's Breakfast	G	Book Bank	Wright Group
Blackbird's Nest	G	Ready to Read	Richard C. Owen/ Celebration Press
Blue Lollipops	G	Stepping Stones	Nelson/Michaels Assoc.
Boats	G	Rockwell, Anne	Penguin
Boris Bad Enough	G	Kraus, Robert	Simon & Schuster
Brave Triceratops	G	PM Books	Rigby
Breakfast in Bed	G	Tadpoles	Rigby
Buffy's Tricks	G	Literacy 2000	Rigby
Bus Stop, The	G	Hellen, Nancy	Orchard
Buzzzzzz Said the Bee	G	Hello Reader	Scholastic
Candle-Light	G	PM Books	Rigby
Captain B's Boat	G	Sunshine	Wright Group
Carla's Breakfast	G	Harper, Leslie	Kaeden Books
Carla's Ribbons	G	Harper, Leslie	Kaeden Books
Carrot Seed, The	G	Krauss, Ruth	Harper & Row
Cat and Dog	G	Minarik, E. H.	HarperCollins
Cement Tent	G	First Start	Troll
Chickens	G	Snowball, Diane	Mondo
Clever Penguins, The	G	PM Books	Rigby
Click	G	Foundations	Wright Group
Come On, Tim	G	PM Books	Rigby
Cows in the Garden	G	PM Books	Rigby
Crazy Quilt, The	G	Little Celebrations	Celebration Press
Critter Race	G	Reese, Bob	Children's Press
Day Buzzy Stopped Being Busy	G	First Start	Troll

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## ■ APPENDIX M ■

Title	Level	Author/Series	Publisher/Distributor
Wibble Wobble Albatross	H	Ready to Read	Richard C. Owen/ Celebration Press
Yes Ma'am	H	Read Together	Wright Group
You Might Fall	H	Stepping Stones	Nelson/Michaels Assoc.
You'll Soon Grow into Them Titch	H	Hutchins, Pat	Morrow
You're So Clever	H	Voyages	SRA/McGraw Hill
Zithers	H	Little Celebrations	Celebration Press
Zoo Party, A	H	Book Bank	Wright Group
Albert the Albatross	I	Hoff, Syd	HarperCollins
All Tutus Should Be Pink	I	Hello Reader	Scholastic
Alligators All Around	I	Sendak, Maurice	HarperCollins
Anansi's Narrow Waist	I	Little Celebrations	Celebration Press
Angus and the Cat	I	Flack, Marjorie	Viking
Animal Builders	I	Little Celebrations	Celebration Press
Animals at Night	I	First Start	Troll
Apples and Pumpkins	I	Rockwell, Anne	Scholastic
Are You My Mother?	I	Eastman, P. D.	Random House
Armando Asked, "Why?"	I	Ready Set Read	Steck-Vaughn
Baby Monkey, The	I	Reading Unlimited	Celebration Press
Barney's Horse	I	Syd Hoff	HarperTrophy
Bean Bag That Mom Made	I	Tadpoles	Rigby
Bear's Bicycle, The	I	McLeod, Emilie	Little, Brown
Because a Little Bug Went Ka-Choo	I	Stone, Rosetta	Random House
Ben and the Bear	I	Riddell, Chris	Harper & Row
Benny Bakes a Cake	I	Rice, Eve	Greenwillow
Bertie the Bear	I	Allen, Pamela	Coward
Big Dog, Little Dog	I	Eastman, P. D.	Random House
Big or Little?	I	Stinson, Kathy	Dominie Press
Bike Lesson	I	Berenstain, Stan & Jan	Random House
Birthdays	I	Sunshine	Wright Group
Boggywooga, The	I	Sunshine	Wright Group
Bogle's Feet	I	Sunshine	Wright Group
Boring Old Bed	I	Sunshine	Wright Group
Bunny Hop, The	I	Hello Reader	Scholastic
Cats	I	Wonder World	Wright Group
Clyde Klutter's Room	I	Sunshine	Wright Group
Come and Have Fun	I	Hurd, Edith Thacher	HarperCollins
Coyote Plants a Peachtree	I	Books for Young Learners	Richard C. Owen
Dippy Dinner Drippers	I	Sunshine	Wright Group
Don't Touch!	I	Kline, Suzy	Penguin
Dragon	I	Storybox	Wright Group
Dragon Feet	I	Books for Young Learners	Richard C. Owen
Eat Up, Gemma	I	Hayes, S.	Sundance
Eency Weency Spider	I	Bank Street	Bantam
Fasi Sings/Fasi's Fish	I	Ready to Read	Richard C. Owen/ Celebration Press
Fat Cat	I	Kent, Jack	Scholastic
Fat Cat Tomkin	I	Voyages	SRA/McGraw Hill
Fat Pig, The	I	Tiger Cub	Peguis
Father Bear Comes Home	I	Minarik, E. H.	HarperCollins
Feed Me!	I	Bank Street	General
Fishy Scales			
Fix-It		Harlem Link Exhibit H-84	

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Title	Level	Author/Series	Publisher/Distributor
You Can't Catch Me	J	Oppenheim, Joanne	Houghton Mifflin
Zoe at the Fancy Dress Ball	J	Literacy 2000	Rigby
Zunid	J	Stepping Stones	Nelson/Michaels Assoc.
And Grandpa Sat on Friday	K	Marshall & Tester	SRA/McGraw Hill
Arguments	K	Read Alongs	Rigby
Arthur's Christmas Cookies	K	Read Alongs	Rigby
Arthur's Christmas Cookies	K	Hoban, Lillian	HarperTrophy
Arthur's Honey Bear	K	Hoban, Lillian	HarperCollins
Arthur's Loose Tooth	K	Hoban, Lillian	HarperCollins
Arthur's Pen Pal	K	Hoban, Lillian	HarperCollins
Arthur's Prize Reader	K	Hoban, Lillian	HarperTrophy
At the Water Hole	K	Foundations	Wright Group
Baba Yaga	K	Literacy 2000	Rigby
Baby Sister for Frances, A	K	Hoban, Russell	Scholastic
Barrel of Gold	K	Storybox	Wright Group
Bear Goes to Town	K	Browne, Anthony	Doubleday
Beavers Beware!	K	Bank Street	Bantam
Best Birthday Present, The	K	Literacy 2000	Rigby
Best Teacher in the World, The	K	Chardiet & Maccarone	Scholastic
Big Balloon Race, The	K	Coerr, Eleanor	HarperTrophy
Big Fish Little Fish	K	Folk Tales	Wright Group
Big Sneeze, The	K	Brown, Ruth	Lothrop
Birthday Bike for Brimhall, A	K	Delton, Judy	Dell Publishing
Birthdays	K	Purkis, Sallie	Nelson/Michaels Assoc.
Blind Men and the Elephant, The	K	Backstein, Karen	Scholastic
Bony-Legs	K	Cole, Joanna	Scholastic
Boy and His Donkey, A	K	Literacy 2000	Rigby
Bremen Town Musicians, The	K	Gross & Kent	Scholastic
Bubbling Crocodile	K	Ready to Read	Richard C. Owen/ Celebration Press
Bunny Runs Away	K	Chardiet & Maccarone	Scholastic
Button Soup	K	Bank Street	Bantam Doubleday Dell
Cabbage Princess, The	K	Literacy 2000	Rigby
Camping with Claudine	K	Literacy 2000	Rigby
Caps for Sale	K	Slobodkina, Esphyr	Harper & Row
Case of the Two Masked Robbers, The	K	Hoban, Lillian	HarperTrophy
Cinderella	K	Once Upon a Time	Wright Group
Clever Mr. Brown	K	Storybox	Wright Group
Clifford, the Big Red Dog	K	Bridwell, Norman	Scholastic
Clifford, the Small Red Puppy	K	Bridwell, Norman	Scholastic
Concert Night	K	Literacy 2000	Rigby
Corduroy	K	Freeman, Don	Scholastic
Crosby Crocodile's Disguise	K	Literacy 2000	Rigby
Dabble Duck	K	Leo Ellis, Anne	HarperTrophy
Daniel's Dog	K	Bogart, Jo Ellen	Scholastic
Darcy and Gran Don't Like Babies	K	Cutler, Jane	Scholastic
Day Jimmy's Boa Ate the Wash, The	K	Hakes Noble, T.	Scholastic
Dinosaur Time	K	Parish, Peggy	Harper & Row
Dinosaurs	K	Collins, Michael	Mondo
Dinosaurs on the Motorway	K	Wesley & the Dinosaurs	Wright Group
Diplodocus in the Garden, A	K	Wesley & the Dinosaurs	Wright Group
Do You Like Cats?	K	Bank Street	Bantam
Donald's Garden	K	Reading Unlimited	Celebration Press

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## ■ APPENDIX M ■

Title	Level	Author/Series	Publisher/Distributor
Three Little Pigs	L	Once Upon a Time	Wright Group
Three Little Pigs, The	L	Marshall, James	Scholastic
Three Sillies, The	L	Literacy 2000	Rigby
Three Smart Pals	L	Rocklin, Joanne	Scholastic
Through Grandpa's Eyes	L	MacLachlan, P.	HarperTrophy
Tongues Are for Tasting, Licking, Tricking	L	Literacy 2000	Rigby
Trees Belong to Everyone	L	Literacy 2000	Rigby
Triceratops on the Farm	L	Wesley & the Dinosaurs	Wright Group
Triplet Trouble and the Field Day Disaster	L	Dadey, D. & Jones, M.	Scholastic
Triplet Trouble and the Red Heart Race	L	Dadey, D. & Jones, M.	Scholastic
Triplet Trouble and the Runaway Reindeer	L	Dadey, D. & Jones, M.	Scholastic
Triplet Trouble and the Talent Show Mess	L	Dadey, D. & Jones, M.	Scholastic
Tyrannosaurus the Terrible	L	Wesley & the Dinosaurs	Wright Group
Very Thin Cat of Alloway Road, The	L	Literacy 2000	Rigby
Walk with Grandpa	L	Read Alongs	Rigby
Watching the Whales	L	Foundations	Wright Group
Whales—The Gentle Giants	L	Milton, Joyce	Random House
What Kind of Babysitter Is This?	L	Johnson, Dolores	Scholastic
What Next, Baby Bear?	L	Murphy, Jill	Dial
When the Giants Came to Town	L	Leonard, Marcia	Scholastic
Whistle for Willie	L	Keats, Ezra Jack	Penguin
Why the Sea Is Salty	L	Literacy 2000	Rigby
Wind Blew, The	L	Hutchins, Pat	Puffin Books
Yellow Overalls	L	Literacy 2000	Rigby
Young Jackie Robinson: Baseball Hero	L	First Start Biography	Troll
Adventures of Ratman	M	Weiss & Friedman	Random House
Aliens Don't Wear Braces	M	Dadey, D. & Jones, M.	Scholastic
Ballad of Robin Hood, The	M	Literacy 2000	Rigby
Bats	M	Literacy 2000	Rigby
Bears on Hemlock Mountain	M	Dalglish, Alice	Aladdin
Beast in Ms. Rooney's Room	M	Giff, Patricia Reilly	Yearling
Beekeeper, The	M	Literacy 2000	Rigby
Blueberries for Sal	M	McCloskey, Robert	Scholastic
Book About Your Skeleton, A	M	Belov Gross, Ruth	Scholastic
Brave Maddie Egg	M	Standiford, Natalie	Random House
Brith the Terrible	M	Literacy 2000	Rigby
Can Do, Jenny Archer	M	Conford, Ellen	Random House
Case for Jenny Archer, A	M	Conford, Ellen	Random House
Case of the Elevator Duck, The	M	Berrien Berends, P.	Random House
Centerfield Ballhawk	M	Christopher, Matt	Little, Brown
Chair for My Mother, A	M	Williams, Vera B.	Scholastic
Chalk Box Kid, The	M	Bulla, Clyde Robert	Random House
Cherries and Cherry Pits	M	Williams, Vera B.	Houghton Mifflin
Chester the Wizard	M	Reading Unlimited	Celebration Press
Clouds	M	Literacy 2000	Rigby
Cloudy with a Chance of Meatballs	M	Barrett, Judi	Atheneum
Crabs	M	Wonder World	Wright Group
Crinkum Crankum	M	Ready to Read	Richard C. Owen

Title	Level	Author/Series	Publisher/Distributor
Teacher's Pet	O	Hurwitz, Johanna	Scholastic
Whales	O	Wonder World	Wright Group
Whipping Boy	O	Fleischman, Sid	Troll
Wrong Way Around Magic	O	Chew, Ruth	Scholastic
Amelia Earhart	P	Parlin, John	Dell Publishing
Baseball's Best, Five True Stories	P	Gutelle, Andrew	Random House
Baseball's Greatest Pitchers	P	Kramer, S. A.	Random House
Bunnicula	P	Howe, D. & J.	Avon Books
Fantastic Mr. Fox	P	Dahl, Roald	Puffin Books
Five Brave Explorers	P	Hudson, Wade	Scholastic
George's Marvelous Medicine	P	Dahl, Roald	Puffin Books
Giraffe and the Pelly and Me, The	P	Dahl, Roald	Puffin Books
Helen Keller	P	Graff, S. & P.	Dell Publishing
Jesse Owens: Olympic Hero	P	Sabin, Francene	Troll
Lucky Stone, The	P	Clifton, Lucille	Dell Publishing
One Day in the Tropical Rain Forest	P	Craighead George, Jean	HarperTrophy
One Day in the Woods	P	Craighead George, Jean	HarperTrophy
Potter in Fiji, A	P	Wonder World	Wright Group
Story of Harriet Tubman, Conductor of the Underground Railroad	P	McMullan, Kate	Dell Publishing
Story of Jackie Robinson, Bravest Man in Baseball	P	Davidson, Margaret	Dell Publishing
Story of Walt Disney, Maker of Magical Worlds	P	Selden, Bernice	Dell Publishing
Twits, The	P	Dahl, Roald	Puffin Books
Barney	Q	Literacy 2000	Rigby
Birthday Disaster	Q	Literacy 2000	Rigby
Brian's Brilliant Career	Q	Literacy 2000	Rigby
Cassidy's Magic	Q	Literacy 2000	Rigby
Errol the Peril	Q	Literacy 2000	Rigby
Fortune's Friend	Q	Literacy 2000	Rigby
Get a Grip, Pip!	Q	Literacy 2000	Rigby
Glumly	Q	Literacy 2000	Rigby
Rupert and the Griffin	Q	Literacy 2000	Rigby
Second Grade Star	Q	Alberts, Nancy	Scholastic
Strange Meetings	Q	Literacy 2000	Rigby
Television Drama	Q	Literacy 2000	Rigby
Time for Sale	Q	Literacy 2000	Rigby
To JJ From CC	Q	Literacy 2000	Rigby
Tree, the Trunk and the Tuba, The	Q	Literacy 2000	Rigby
Wayside School Is Falling Down	Q	Sachar, Louis	Avon Books
Wing High, Goofah	Q	Literacy 2000	Rigby
Babe the Gallant Pig	R	King-Smith, Dick	Random House
Canada Geese Quilt. The	R	Kinsey-Warnock, Leslie	Dell Publishing
Laura Ingalls Wilder, Pioneer Girl	R	Stine, Megan	Dell Publishing

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## Sample Writing Units of Study for Third Grade

	Writing Project	Mentor Texts	Craft	Conventions	Rubric	Project
6 Weeks	Memoir	<i>Owl Moon</i> <i>Everything Will be Okay</i> <i>Rat Hunt</i> <i>Ma Dear's Apron</i>	1. Using sensory details 2. Leads 3. Endings 4. Dialogue	1. Capitalization 2. Punctuation 3. Word wall edits 4. Paragraph structure	1. Stretching with sensory details. 2. Leads 3. Endings 4. Used editing 5. Sticks to topic	Students will write a short memoir
4 Weeks	Procedural	<i>The Perfect Sandwich</i> , <i>How to put up a tent</i>	1. Elaborating in your steps 2. Using transitional "time" words 3. Using Paragraphs	1. Using second person 2. Verb tense (present)	1. Steps in order 2. Makes sense 3. Details for each step 4. Uses transition words	Write a procedure: What is something you are really good at doing?
4 weeks	Poetry	<i>Hopscotch Love</i> <i>Poems for Fathers</i> <i>Gingerbread Days</i> <i>It's Raining Laughter</i> <i>Sky Words</i>	1. Repetition 2. Simile 3. Metaphor 4. Strengthening vocabulary through sensory details.	1. Spelling homophones 2. Using stanzas 3. Strong adjectives	1. 3 skills represented 2. focused on sub/verb agreement	Students create poetry books with a selection of poems that reflect the skills learned.
6 Weeks	Research Report	<i>If you Find a Rock</i> <i>Everybody Needs a Rock</i> <i>A Look At Rocks: from Coal to Timberlite</i> <i>Rocks and Minerals</i>	1. Sequencing information from note taking. 2. Only using details about main idea. 3. Use details 4. Picture and captions 5. Glossary 6. Uses topic sentence and ending	1. Using paragraphs 2. Varying sentence length	1. Uses paragraphs 2. Uses main idea and details 3. Includes glossary, captions and pictures 4. Varies sentence length 5. Uses topic sentence and ending	Students write a research report.
4 Weeks	Response to literature	<i>Third Grade Bullies</i> <i>The Secret of Platform 13</i> <i>Through My Eyes</i> <i>Ever Clever Alisa</i> <i>Book reviews</i>	1. Use transitional words between paragraphs 2. State opinion and use details 3. Fact vs. Opinion 4. Lead sentence	1. Combining sentences 2. Using commas	focused on all three elements of a response, used transitional words, used paragraphs and combined sentences, used a lead and an interesting ending.	Students write a short book report based on a chapter book they have read.
4 Weeks	Punctuation Study	<i>My Rotten Redheaded Brother</i> <i>Owl Moon</i> <i>Jacqueline Wilson excerpt</i>		1. Periods 2. Commas 3. Dashes 4. Quotation Marks 5. Exclamation 6. Mark Ellipses 7. Apostrophes 8. Question Marks 9. Parentheses	1. Uses correct end punctuation. 2. Uses a variety of punctuation marks 3. Punctuation makes writing clearer 4. Uses marks like apostrophes and ellipses correctly.	Write a piece in any genre that show proper use of punctuation.
4 Weeks	Realistic Fiction	<i>Germey Blew It</i> <i>Spike It</i> <i>Wanted....Mud</i> <i>Blossom and Others</i> <i>Dew Drop Dead</i>	1. Realistic Characters 2. Beginning, middle, and end 3. Dialogue	1. Pronouns 2. Homophones	beg, mid, end, characters real. realistic setting used dialogue correctly story makes sense	Students write a realistic fiction story.

## Immersion

Day 1 – Writing partners- What do you know about Punctuation?

Day 2 – Noticing Punctuation – “What a mark means?”

Day 3 – Chart noticings – Find New Noticings

Day 4 – Look at punctuation in our own writing

Day 5 – Model punctuating another piece

Day 6 – One mark used in many different ways

Day 7 – Choose a mark to study

Day 8 - Use marks in our own writing

Day 9 - More Research on Marks

## Choose a Seed and Nurture

Day 10 – Pick a Seed Idea – Nurture it

## Draft

Day 11 – Rubric

Day 12 – Draft

## Edit/Revision

Day 13 – Partner Feedback – Revision

Day 14 – Partner Feedback – Revision

## Publish

Day 15 – Publish

## Reflection

Day 16 – Reflection

<b>Connection</b>	
<b>Give or Gather Information</b>	
<b>Active Involvement</b>	
<b>Off you go</b>  (Conference ?'s)	
<b>Share out</b>	

## Materials

- Patricia Polacco's *My Rotten Redheaded Older Brother*
- Class copies of the first two pages of *My Rotten Redheaded Older Brother*
- Chart (Good Writing Partners . . .)
- Way to pick partners – teacher selected, draw names, students choose
- Chart paper\* or Overhead of the first two pages of *My Rotten Redheaded Older Brother*
- Chart of (What we noticed/What it meant/Example)
- An overhead or chart of your own piece or a class shared writing piece – w/o punctuation in it
- A copy of a text that is unpunctuated on overhead from either a book or from a student's notebook
- Chart with punctuation marks from the (What we noticed/What it meant/Example) chart and space below for students to sign up for a mark to study
- Charts for groups to post it during their study (Example from text/What work it does)
- Chart on different ways to nurture a seed idea (Ways to Nurture Seed Ideas)
- Punctuation Rubric -- chart paper (4, 3, 2, 1)
- Copies of Self Reflection page

Day 1 – Writing partners- What do you know about Punctuation?

**Connect:** It can be helpful to work with a partner to share ideas about good writing. Today, we're going to be looking at how to be a good writing partner.

**Give:**

Model with a student and fishbowl what it is like to work as partners  
(Task is to write down everything you and your partner knows about punctuation)  
Then chart what students noticed about how the partners worked together

**Off you go:**

Pull sticks to pick partners and send partners off to write everything they know about punctuation

Teacher conferences with partners about the choices they made while working together

**Share out:**

Come back together as a whole class and share out  
Can anyone share something that worked well with your partner?  
Can anyone share how he/she solved a problem with his/her partner?  
Teacher shares out noticings of good partner practices from conferencing

[When you meet for writer's workshop each day, you will want writing partners sitting near each other so that they can turn and talk when needed.]

Day 2 – Noticing Punctuation – “What it meant?”

**Connect:** “Yesterday, we talked about what we know about punctuation. Today, we're going to look at what we notice about how good writers use punctuation.”

**Give/Gather:**

Model w/ a shared text on an overhead or chart paper -- think aloud about a punctuation mark you notice and think about “What it meant?” Write your thoughts in the margin.

Have partners turn to each other on the rug and talk about the punctuation mark they notice and what they think it means? Have one or two share out.

(Patricia Polacco's *My Rotten Redheaded Older Brother*)

**Off you go:**

Send partners off to finish the noticings on the rest of the page of text – have it Xeroxed  
Conference with partners about their noticings and what they think the mark means.

**Share out:**

Come back together –have students share noticings and add them to the charted text

**Day 3 – Chart noticings – Find New Noticings****Connect:**

Yesterday we noticed different punctuation marks and what they mean. Today, we're going to start a chart so that we can keep track of the different marks we find. I've started by adding the marks from the page we read yesterday.

**Give/Gather:**

Go over the chart and the findings from yesterday.

**Off you go:**

Today, I want you and your partner to continue looking for new marks and thinking about what they mean. Make note of your noticings in the margin of the text. Be prepared to come back and share what you found so that we can add to our chart.

[Pass out the second page of *My Rotten Redheaded Older Brother* by Patricia Polacco and have students make noticings with their partner.]

Teacher conferences with pairs asking them to explain their noticings.

**Share out:**

Share out new noticings and add to chart.



What we noticed	What it meant	Example
period .	<ul style="list-style-type: none"> <li>*the sentence has ended</li> <li>*stop and breathe</li> <li>*lower your voice</li> </ul>	She knew just how to tell a good story.
comma ,	<ul style="list-style-type: none"> <li>*pause while you are reading</li> </ul>	on their farm in Union City, Michigan.
Dash -	<ul style="list-style-type: none"> <li>*pause</li> <li>*continues a sentence or a word on the next line or page</li> </ul>	Outside were birds, trees, and sky – and so ten days passed quickly.
quotation marks “ ”	<ul style="list-style-type: none"> <li>*change your voice to sound like the character</li> <li>*dialogue – someone’s talking</li> </ul>	we’d always ask, “Bubbie, is that true?”
exclamation mark !	<ul style="list-style-type: none"> <li>*to show emotion</li> <li>*raise your voice at the end of a sentence</li> </ul>	She’d answer, “Of course it’s true, but it may not have happened!”
ellipses . . .	<ul style="list-style-type: none"> <li>*the sentence pauses and then continues</li> <li>*to surprise you</li> <li>*to stretch your voice</li> </ul>	It is . . . an ant!
apostrophe ’	<ul style="list-style-type: none"> <li>*contraction</li> <li>*middle of a word for missing letters</li> </ul>	She’d answer
question mark ?	<ul style="list-style-type: none"> <li>*at end of a question</li> <li>*voice raises at the end</li> </ul>	Bubbie is that true?
Parenthesis ( )	<ul style="list-style-type: none"> <li>*extra idea or piece of Information</li> </ul>	And the one remaining squirrel (obviously the leader of them all) climbed up on to her shoulder.

Day 4 – Look at punctuation in our own writing

**Connect:**

The last two days, we've been looking at how Patricia Polacco uses punctuation in her writing. Today, we're going to be looking at how we want to use punctuation in our own writing.

**Give/Gather:**

I have typed up a piece from my notebook without any punctuation in it. I'm going to read it as it is without punctuation. I want you to listen and be prepared to share out what you notice about how my piece sounds. "How does it sound?"

Read your piece and take noticings from class afterwards – (i.e., it doesn't make sense, you can't breathe, it all sounds the same, it doesn't sound right)

Punctuation makes a piece sound right and make sense. Now, I'm going to think aloud about where I want to punctuate my piece.

[Model thinking aloud about punctuation on half the page and add them in on the overhead.]

Now, I want you to turn to your partner and talk about where else you think I should place a punctuation mark in this piece and why.

Have partners share out about their thinking and mark the text. Remember that there can be more than one way to punctuate a piece.

**Off you go:**

Today when you go to your seats, I want you to think very carefully about where to punctuate your writing so that it makes sense

You may either go back and edit an old entry or write a new entry thinking about where to punctuate.

Teacher conferences with students about their thinking in choosing how to punctuate their writing.

**Share out:**

At the end share out, some of the good thinking noticed in the conferences.

**Day 5 – Model punctuating another piece****Connect**

Yesterday, we all looked at our own work and thought deeply about where to punctuate the piece so that it makes sense. Remember, there can be more than one way to punctuate a piece. And punctuation changes the way the piece sounds. Today, we're going to be thinking more about where to place punctuation in writing.

**Give/Gather:**

I want you to look at a piece of writing by Jacqueline Woodson that I've typed up without punctuation. I want you to think about the first few lines with your partner and notice what punctuation is needed.

Share out and punctuate the piece. Remember there can be more than one way to punctuate a piece.

[Alternative lesson could be taking a piece from a student's notebook (with his/her permission), typing it up, and using it to model.]

**Off you go:**

Again, today when you go off to your notebook, I want you to think very carefully about where you want to punctuate your writing so that it makes sense. When I come around to conference, I will be asking you to explain your thinking about your punctuation.

Students go off to write a new entry in their notebooks thinking about how to best punctuate their writing.

**Share out:**

Teacher shares out some good thinking noticed during conferencing.

**Day 6 – One mark used in many different ways – What work does it do?**

**Connect:**

Over the last few days, we've been looking at all the different marks you can use in your writing. Today, we're going to look at how you can use one mark in many different ways.

[Students should have three independent reading books at their desk before the writing workshop starts. Have them keep them out after the reading workshop.]

**Give/Gather:**

Today, we're going to look at the different ways a comma can be used. We'll be thinking about the work it does. Model reading the first page of *My Rotten Redheaded Older Brother* by Patricia Polacco and think aloud about what kind of work the comma is doing. Write it on a post it, and place it on a big chart.

When you find the mark, read around it and think about what work it does.

Comma ,	
Example from Text	What work it does
January 4, 1990	separates the date
Cat, dog, mouse	separates a list
Johnny, the youngest kid on the block, always gets left out of our games	adding extra information
Johnny said, "I hate being left out!"	to pause before dialogue
I went to the store, and I bought some Clothes.	pause between two complete thoughts
The big orange cat, Sylvester, was lying near the window	to pause before and after a name is given as an extra piece of information

**Share out:**

Come back and share out examples of a comma being used and what work it does. Can we find all the ways that a comma is used?

Day 7 – Choose a mark to study**Connect:**

Yesterday, we all studied the comma and how it can be used in different ways. Today, I want you to think about which punctuation mark you'd like to choose and study. You will be looking at all the different ways it can be used.

**Give/Gather:**

Have a chart ready for students to sign up for a mark. Choose sticks with students' names and let them choose a mark. No more than about three to a mark so that groups are equal. Marks are the ones that the class has come up with on the (What we noticed/What it meant/Example) chart.

<u>Punctuation Mark Study</u>		
<u>Comma ,</u>	<u>Exclamation mark !</u>	<u>Semicolon ;</u>
Tatyana	Kiara	Trivante
Rashaad	Daron	Keaira
Chad	Murray	Lizzette
<u>Dash --</u>	<u>Parenthesis ( )</u>	<u>Apostrophe '</u>
Taylor	Vicky	Princess
Justin	Asenath	Kindaya
Isaac	Fayzohn	
<u>Ellipses ...</u>	<u>Dash</u>	
Terrell	Julien	
Akira	Rhondell	

**Off you go:**

Once they've signed up for a mark to study. Send groups off with a chart to place their post its on.

Exclamation mark !	
Example from text	What work it does

**Share out:**

Come back together and share out findings.

Day 8 - Use marks in our own writing

**Connect:**

Yesterday you studied a punctuation mark and all the ways it can do work in your writing. Let's go over some of the things you discovered. Review findings on the chart. Today, you're going to be working in your notebooks. I want you to think about how you might use some of the marks we've studied in your writing. Be prepared to share out your thinking about which marks you chose.

**Give/Gather:**

Conference with students about how and why they chose certain marks to punctuate their writing.

**Share out:**

Share good thinking by students that you observed during conferencing about choosing the right mark.

Day 9 - More Research on Marks

**Connect:**

Yesterday, you used some of what you learned from your research to help you with your own writing. Today, we're going to do some more research to see if we can find new ways your mark can be used.

**Give/Gather:**

Let's look at what we've already found out in studying each mark. Review the charts. T

**Off you go:**

Send groups off to do research in their independent reading books on their punctuation mark. Emphasize that they're trying to find different ways they've been used. For example, if the group found out that a comma can be used to separate a date. They will be looking for a new and different way to use a comma today.

[Extension – may want to encourage students to look at different authors' styles of punctuating or how genres may differ in their use of punctuation. A nonfiction book may use punctuation differently than a fiction piece. Some students may be ready to explore these differences.]

**Share out:**

Come back together -- share out info on charts.

Day 10 – Pick a Seed Idea – Nurture it

**Connect:**

For the last two weeks, you’ve been doing a lot of thinking, noticing, and researching of punctuation marks. You’ve learned a lot. Now, we’re going to get ready to produce a piece that will show what you’ve learned. Remember punctuation helps to make a piece make sense and sound right.

**Give/Gather:**

Today, you’re going to be starting toward producing a piece that makes sense and sounds right, by picking your seed idea and nurturing it.

You are responsible for two things today – 1. picking a seed idea and writing it on a post-it with your name and the date 2. nurturing your seed idea at least once in your writer’s notebook.

Let’s talk about some of the ways you might nurture your seed idea. We’ve nurtured our seeds in many ways this year. Who can tell me one way someone might nurture his/her seed idea?

Ways to Nurture a Seed Idea

- Senses box
- Write through one sense (smell, sight, hearing, touch, taste)
- Write everything you know about your seed idea
- Stretch a moment from your seed
- Lift a line from an entry that you’ve already written about your seed
- Write small about your seed
- Talk it out with a partner and then write what you talked about

Note: You may want students to keep a list of ways to nurture in their writer’s notebook so that they can refer to it when they’re working independently on pieces.

[If your students don’t have background knowledge on ways to nurture, just show them one way to nurture and have everyone nurture their seed that way.]

**Off you go:**

Students are sent off with a post it to write their seed idea, name and date. This will be collected and put on a chart paper. (Seed ideas)

They will also have their writers’ notebooks to nurture their seed idea. This may take a lot of time for some students. Try to use most of the period for “off you go.”

**Share out:** You might want to just check in and make sure that everyone completed choosing their seed idea and nurturing. If not, assign as homework.

**Day 11 – Rubric**

**Connect:** We've done a lot of thinking about how to use punctuation. Today, we're going to create a rubric to guide us to write a piece that uses punctuation well.

**Give/Gather:**

Have students help you to fill in what a four looks like. You can go back and finish the chart for the 3, 2, and 1.

Punctuation Rubric			
4	3	2	1
<ul style="list-style-type: none"> <li>*uses the correct ending punctuation</li> <li>*uses a variety of punctuation marks to make the piece sound right</li> <li>*punctuation helps to make writing clear, understandable, exciting</li> <li>*uses marks correctly: apostrophes, dashes, semicolons, quotes, ellipses</li> </ul>	<ul style="list-style-type: none"> <li>*uses correct ending punctuation</li> <li>*uses marks other than ending punctuation</li> <li>*piece sounds right</li> <li>*punctuation helps to make writing clear, understandable</li> <li>*uses marks correctly</li> </ul>	<ul style="list-style-type: none"> <li>*uses correct ending punctuation</li> <li>*may use marks other than ending punctuation</li> <li>*piece mostly sounds clear and understandable</li> </ul>	<ul style="list-style-type: none"> <li>*doesn't make sense</li> <li>*uses some end punctuation</li> <li>*unclear</li> </ul>

[Note: When we finish a rubric, I usually type up the rubric and give each child a copy of it to keep in their writer's folder to refer to and they eventually will use it to assess their final piece.]



**Day 12 – Draft****Connect:**

Now that you have a seed idea and have done a little bit of nurturing around your seed idea, I want you to write a draft today.

**Give/Gather:**

While you're writing your draft, I want you to think about all the things you've learned about how to make punctuation work in your writing. When I'm walking around today, I want to see evidence of good thinking going on while you're drafting. I might see someone stop and thinking in the middle of his or her draft. I might see someone cross out one punctuation mark and change it to a better one. I might see someone reading back over parts of their draft as they're going to see if it sounds right and makes sense. I might see someone looking back at the chart we made to think about which mark he or she need to work for him/her or looking at the rubric we made yesterday.

You might want to give each student a copy of the rubric as well.

**Off you go:**

Okay, start drafting, and think deeply about the punctuation.

**Share out:**

You may want to take this time to check in to see who needs more time and who is finished. You may want to check in with how students might feel differently writing a draft and thinking about punctuation. Do they feel different about this piece than say their memoir or poem? How did they approach the task differently? Does anyone need extra help? Create support for those who might need extra time or help.

**Day 13 – Partner Feedback - Revision****Connect:**

We've been using our writing partners to help us think more deeply about punctuation. Today, you and your partner are going to help each other think about the punctuation in your draft. You will be looking at one of your pieces today and the other one tomorrow.

**Give/Gather:**

Teacher model how to work with a partner and discuss a child's piece. Fishbowl -- teacher partners with one child and his/her draft. Work on a small part of the piece modeling how to talk to each other about the punctuation. Volunteer to read the child's piece aloud to him/her - - stopping to ask him/her if that's the way they want it to sound. At times, stop and ask why a mark was used or to suggest using a different or additional mark. Give positive feedback for marks you enjoy. When it doesn't make sense say so.

**Off you go:**

When you go off you'll have to first decide whose draft you will work on today. I want you to spend the whole time working on that one draft to make sure that the best punctuation is in that piece and is used correctly.

Be prepared to share out at the end how you worked with your partner and what some of the thinking was that went on in your conferencing.  
Come back and quickly share some good partner practices.

### Day 14 – Partner Feedback - Revision

#### **Connect:**

Yesterday, you worked with your partner on one of your pieces. Today you will be switching to work on the other piece.

#### **Give/Gather:**

Let's review some of what we learned yesterday about working well with a partner. Share out some good practices.

#### **Off you go:**

Students go off to work on the other partner's draft.

#### **Share out:**

Share out about good practices.

### Day 15 – Publish

Students will publish their piece – schedule for the computer lab  
May want to talk about how to access different marks on the keyboard.

### Day 16 – Reflection

**Connect:** Now that you've finished your piece, we're going to take time to reflect on what went well and what you could do better as a writer. Good writers reflect about what goes well and what doesn't go well in their writing. This helps them to improve as writers.

#### **Give/Gather:**

Go over the reflection page with students.

#### **Off you go:**

Students go off and reflect on their piece and fill out the self-reflection as well as grading themselves on the rubric.

Teacher conferences with students about their reflections.

#### **Share out:**

Share out thoughts about how to improve writing for the next pieces. What do we work on?

### **Publishing Party**

Name \_\_\_\_\_

Date \_\_\_\_\_

**Self Reflection Form – Punctuation Piece**

**Title of writing:** \_\_\_\_\_

**One place where I used punctuation as I wrote to help me shape meaning:**

---

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**One way I used punctuation well:**

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**One way I tried to use punctuation in a new way for me:**

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**One aspect of punctuation that I want to work on:**

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# CRAFT LESSONS

Teaching Writing K-8

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## FEATURED TITLES

- Any Kind of Dog* by Lynn Reiser p. 42  
*A Chair for My Mother* by Vera B. Williams p. 25  
*Day Breaks* by Bethea verDorn p. 40  
*The Doorbell Rang* by Pat Hutchins p. 42  
*Fireflies!* by Julie Brinckloe pp. 19, 33  
*Fireflies in the Night* by Judy Hawes p. 33  
*The Friend* by John Burningham p. 27  
*The Gardener* by Sarah Stewart p. 21  
*Ghost Eye* by Marion Dane Bauer p. 38  
*Gifts* by JoEllen Bogart p. 42  
*Goose* by Molly Bang p. 28  
*Great Days of a Country House* by John S. Goodall p. 25  
*I Am the Ocean* by Suzanna Marshak p. 39  
*I'll Fix Anthony* by Judith Viorst p. 27  
*The Important Book* by Margaret Wise Brown p. 22  
*Just Like Daddy* by Frank Asch p. 43  
*Lilly's Purple Plastic Purse* by Kevin Henkes p. 37  
*Little Nino's Pizzeria* by Karen Barbour p. 28  
*The Magic School Bus* series by Joanna Cole pp. 19, 32  
*A Medieval Feast* by Alike p. 25  
*My Five Senses* by Alike p. 27  
*My Little Island* by Frane Lessac p. 35  
*My Mom Travels a Lot* by Caroline Feller Bauer p. 40  
*Officer Buckle and Gloria* by Peggy Rathmann p. 21  
*Old Henry* by Joan W. Blos p. 37  
*On Call Back Mountain* by Eve Bunting p. 34  
*The Popcorn Book* by Tomie de Paola p. 32  
*Shrek!* by William Steig p. 29  
*Sierra* by Diane Siebert p. 39  
*Sitti's Secrets* by Naomi Shihab Nye p. 29  
*Tar Beach* by Faith Ringgold p. 34  
"Things" from *Honey, I Love* by Eloise Greenfield p. 41  
*Up North at the Cabin* by Marsha Wilson Chall p. 34  
*Where Are You Going, Little Mouse?* by Robert Kraus p. 22  
*Whose Mouse Are You?* by Robert Kraus p. 22  
*Willy the Wimp* by Anthony Browne p. 29

# Beginning, Middle, and End (1)

RESOURCE MATERIAL

Large chart

Staple, ribbon

Paper

Story

Begin with your own life

Fireflies! by Julie Brinckloe

The Magic

Copy this book

by Madama Cole

demonstrate this

method well in

each book they

class or later for

the field and

make a journey

the return to the

group

## DISCUSSION

Some primary children find writing so difficult they eke out no more than a single sentence. Young children often write "attribute stories"—exploring a topic by adding one descriptive attribute: "I love my Mom." Or: "Flowers are pretty." Most children go through this stage but some seem to fixate on it, unable or unwilling to write longer, more complex stories. How do we maintain a safe, supportive environment for these writers while at the same time nudging them to wade into deeper water?

One way of extending the range of young writers is to remind them that good writing needs to have a beginning, a middle, and an end. We can introduce this idea by drawing on children's sense of story and inviting them to apply it to their own work.

## HOW TO TEACH IT

(During a mini-lesson sit in front of your students with a large chart. On the chart draw three large boxes side by side labeled BEGINNING, MIDDLE, and END.)

We have talked about how a good story has a beginning, a middle, and an end. Now I'm going to tell you a story. I want you to listen carefully. When I'm finished, I want you to tell me which part was the beginning, which part was the middle, and which part was the end.

(Tell a story from your own life. You can teach the same craft lesson by reading a picture book like *Fireflies!* by Julie Brinckloe. Then invite students to retell each part of the story, paying particular attention to beginning, middle, and end. As they do, write the parts in the appropriate boxes.)

Today I want you to think about this when you write. I want you to read over your story and ask yourself, Does my story have a beginning, a middle, and an end? If you want to add a beginning or an end to your story, you can staple another page. Or you can tape a piece of paper onto the bottom.

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# Match Words with the Picture



## DISCUSSION

In both reading and writing, we want students to appreciate that there are layers of meaning. Picture books, with illustrations and text on each page, provide a good introduction to this idea.

This is a simple but important craft lesson that builds on the “tongue-and-groove” relationship between text and illustrations. It asks students to go back, reread their stories, and check for consistency between these two symbolic worlds.

## HOW TO TEACH IT

Let's revisit a book we all read and loved earlier in the year. I know you remember *Officer Buckle and Gloria*. Let's take a look at some of the pages. Do you remember how important those pictures were to the story?

You'll notice in this picture book that the pictures match the words. (Show examples from the picture book.)

If the author writes on one page about Officer Buckle watching himself on TV, you can be sure that the illustrations on that page will show the same thing. That's true about almost every picture book you read. The words and the pictures work together like a good team.

That's also true about the stories you write. A boy named Rob wrote a story that went like this: “One day I was going to the dentist.” That's a perfectly good thing to write about. But when he looked underneath the words, he saw that he had drawn a picture of a dog. What's wrong with that?

(Discuss.)

When Rob noticed that his words and his picture didn't match, he wanted to fix it. He could change his story in two ways. First, he could draw a picture that went with his story. He might draw a picture of the dentist, or the dentist's building, or maybe even show some of the dentist's tools—like the drill!

Or, if he really wanted to write about the dog, he could go back and write words about the dog picture.

Whenever you write you need to ask yourself, Does my picture match my words? Do my words match my picture? It's important to check this if you're writing a story on one page. If you're writing a book with different pages, you'll want to make sure that on each page the words and the pictures work together like a good team.

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Craft Lessons: Teaching Writing K-8

# Nudging Students to Move Beyond "List" and "Love" Stories

880

## RESOURCE MATERIAL

*Where Are You Going, Little Mouse?* by Robert Kraus

*Whose Mouse Are You?* by Robert Kraus

*The Important Book* by Margaret Wise Brown

## DISCUSSION

The stories we see in primary classrooms are often sketchy. Students tell one thing about their topic, and then they're finished. One of the challenges for primary teachers is to show their students how to embellish stories and add more details. Here's how Randy Methven, a first-grade teacher in New York, describes it:

"Sometimes I realize that my kids are all writing family love stories ('I love my mother. I love my father.') and list stories ('I have a dog. My dog runs. My dog eats.'). all of which are great first writings. But I realize that the usual conference dialogue questions (What's your dog's name? What do you like to do with your mother?) aren't moving the kids beyond their simple beginnings."

## HOW TO TEACH IT

Randy Methven addresses this issue in the following way:

"I begin looking for books that demonstrate answering the questions a reader might ask. A simple text like *Where Are You Going, Little Mouse?* literally demonstrates this question-and-answer process within the frame of the story:

Whose mouse are you? Nobody's mouse.  
Where's your mother? Inside the cat . . .

"I remind the kids to think about answering in their own writing the kind of questions the mouse was asked. During writing conferences I may ask things like, Whose dog are you? Where's your boy? Asking questions like those in the story reactivates the idea of telling more and answering the readers' questions ahead of time."

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Craft Lessons: Teaching Writing, K-8

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# How to Pace a Story

## RESOURCE MATERIAL

• Three or four page stapled blank books

• *Little Nino's Pizzeria* by Karen Barbour

• *Goose* by Molly Bang

## DISCUSSION

Primary writing teachers work hard so their students can get into a groove and find a nice writing flow. We try hard to defuse issues of spelling, saying, "When in doubt, sound it out!" or simply "Guess and go."

But at the same time we often need to slow these writers down. Otherwise they tell everything on the very first page. It's helpful for young writers to see ways that they can slow down their stories, to reveal the story bit by bit instead of blurting it all out at one time.

## HOW TO TEACH IT

I could write, "My father came to visit and repaired ten broken things the very first day! I told him he can come to visit whenever he wants!"

But if I write it that way, I'm telling the whole story on the very first page. My story might sound better if I slowed it down and stretched it out over several pages. On the first page I could write about how he fixed the doorbell. On the second page, I could write about how he fixed the dripping faucet.

Let's look at a book you all know, *Little Nino's Pizzeria*. I'm going to read it again. I want you to notice how Karen Barbour tells a little bit of the story on each page.

(Read. Discuss.)

I want you to notice something about this book. Sometimes this author writes one sentence on a page. But sometimes she takes one sentence and stretches it out over several pages.

(Show.)

The same thing happens with *Goose*. Look at how the first part of this sentence—"On a dreadfully dark and stormy night"—goes on the first page. And then the second part of the sentence—"an egg was blown right out of its nest"—goes on the second page.

I want you to think about this today when you write. You don't have to jam your whole story into the very first page. You can slow down, spread out. Think about feeding your story to the reader bit by bit. I've made up some books if you want to use them in your writing.

## RESOURCE MATERIAL

• "His mother was ugly. His father was ugly. But Shrek was uglier than the two of them together." *Shrek* by William Steig

• "My grandmother on the other side of the earth." *Sitt's Secrets* by Naomi Shihab Nye

• "Willy won't hurt a fly." *Willy the Wimp* by Anthony Browne

# Using Details (General vs. Specific)



## DISCUSSION

Donald Murray (1993) points out that good writing begins with honest, specific, accurate information. In other words, believable details. That is why many teachers encourage students to begin by writing true stories based on real experiences from their own lives. Young children put in plenty of authentic details when they *tell* stories. But when they write, those details seem to disappear.

It takes a lifetime for a writer to master the effective use of details. If young writers are going to begin using details in their writing, they first need to clearly understand the difference between the general and the specific.

## HOW TO TEACH IT

(Make up a large chart with two columns headed General and Specific. Under the first heading, list the general words you often see in student writing: *nice, good, fun, things.*)

I have made a list of words. These are perfectly fine words, but in a piece of writing they don't give the reader much of a picture. I might write, "My Grandpa is very nice." But when you close your eyes it's hard to picture "nice." Right? But what if I write, "My Grandpa takes me up to the attic. He opens a big trunk and takes out his Army stuff. Sometimes he lets me wear the uniform he wore when he was a soldier." That gives you a much clearer picture, doesn't it? That's because I used details you could picture.

(Go back to the chart and list several concrete details—attic, old trunk, Army uniform—under Specific.)

Here's a challenge when you go back to your writing. Reread what you have written so far. Do you use any of these general words? Could you have used a more specific word? See if you can add some details to your story so we can picture exactly what's going on.

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# Use Your Voice When You Write

K-2



## DISCUSSION

Let's face it: even the idea of writing scares some kids to death. Faced with pencils, tiny symbols, impossible-to-spell words, many children simply freeze up. Writing teachers know that *risk taking* and *fluency* form the bedrock of a strong writer's workshop, particularly for children at this age. It's important to do whatever you can to make writing seem less threatening and more manageable.

This craft lesson builds on the natural link between spoken and written language. It gives primary children an introduction to the idea of voice in writing.

While children tend to use the "I" in their writing, most picture books for kids of this age are written in the third person. Books written in the first person provide strong models for kids to use their own voices. We suggest three such books, but you might have other favorite texts written in the first person that your children are already familiar with. If so, you can use those.

## HOW TO TEACH IT

Imagine that you just had a sleep-over with a really good friend. You are sitting at the kitchen table, talking to your friend.

Well, that's what writing is. Think of writing as chatting on paper. You use your voice but instead of speaking out loud you let your voice speak on the paper. You talk to the reader when you write down words.

Most of you know *I'll Fix Anthony*. I'm going to read a few pages from this book. Listen carefully because I want you to notice how it sounds as if the author is talking to us. You can hear her speaking.

(Read a few pages. Discuss.)

You can do the same thing that Judith Viorst did in her book. Today when you write you can try to make your words sound just the way you sound when you talk to a friend. Let's say that I talk like this:

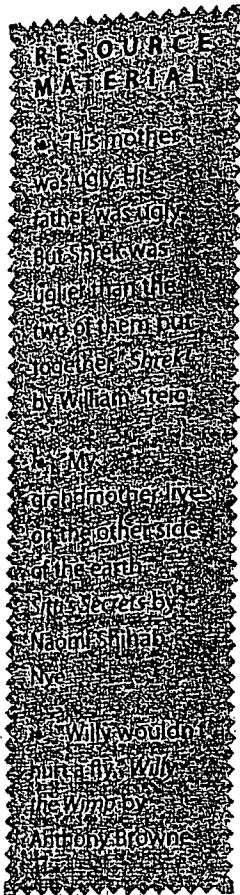
"I always forget something important when I go to the store. Well, last Saturday I came home with ten bags of groceries and—disaster! Wouldn't you know it? I forgot the cake mix for my son's birthday party!"

When I write about this, I can write the same words that I just said to you.

(You might model this by writing it down on a big chart.)

Try to use your talking voice today when you're writing words. You might even want to talk softly out loud as you're writing down the words.

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## DISCUSSION

Trying out various leads for a piece of writing would seem like a strategy perhaps more suited to upper-grade students. But teachers can help even emerging writers become aware of how a lead can strengthen a piece of writing. Here Lisa Siemens, a primary teacher in Canada, explains how she teaches it.

## HOW TO TEACH IT

"I print out several particularly strong leads on paper cut in the shape of an arrow. I make sure to use leads written by professionally published writers as well as writers from the class. I try to pick books that they already know and love, as well as leads written in the first, second, or third person. Many of the children are writing in the first person, yet most of the literature they read tends to be written the third person.

"I hold the arrows up one at a time, explaining that the first line in a story is often the line that makes the reader decide whether he is interested in a particular book. Then I tell them that the first line or two is called the lead.

"What does lead mean?" I ask. Usually someone says it is something you want to follow. 'Exactly,' I respond. 'A good lead makes you want to follow it. When you read a good lead, you know it. When you write a good lead you know it.'

"When I send them off to write, I simply ask that they read their lead to themselves and see whether it leads them on. We post our arrows on our classroom door, and they become invitations to enter our classroom, invitations to literature. Then, as the days pass, we print out other strong leads we notice in either our writing or our reading."

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# Using Details to Describe the Setting



## DISCUSSION

Young children often draw the main elements of their stories without situating them in a larger context. Maria writes a story about losing a tooth and draws a frontal picture of herself smiling to reveal the new gap in her teeth. She tells us she was in music class when her tooth fell out, but we can't see that from the words or the illustration. In fact, she's floating in the middle of the page—the main character in an otherwise empty landscape.

It's common for a beginning writer like Maria to ignore the setting of her story. It may be years before she develops the skill to integrate information about setting into her text. But it's not too early for her to learn about this necessary element of writing. In a good picture book, illustrations do much of the work of establishing the setting of the story. We can begin talking with young children about setting by observing the way illustrators include this information in their art work.

## HOW TO TEACH IT

Every story takes place somewhere. Some of you are writing stories that take place at your house or here at school. Others are writing stories that take place in faraway settings like the beach or the mountains. No matter where a story takes place, writers like to help readers feel like they are there. Writers do this by including information about place in the words and also in the pictures. Today we're going to read a story and then think about what the author/illustrator does to help us learn about where her story takes place.

(Read *My Little Island*. Make sure students are gathered close enough to see the pictures. You may want to project the illustrations using an opaque projector or color transparencies. In discussion, talk about the many details included in the drawings that help describe the setting of the island. Note how Lessac uses color and detailed illustrations to show the homes and clothing of the people as well as the various plants that grow there.)

When you go back to your writing today, I'd like you to think about the setting of your story. Take some time to look carefully at your pictures. Ask yourself if there is anything you might add to help the reader learn about where the story is taking place.

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# Focus: Staying on the Topic



## DISCUSSION

Have you ever seen a group of young children play softball or whiffleball? At first the game may bear some resemblance to how adults play the game. But suddenly a dog snatches the ball and the children start chasing it across the yard. The softball game fluidly flows into chase-the-dog.

This is similar to the way primary children write. Kids at this age are notoriously unfaithful to their subjects. How many times have we seen a child begin describing something and suddenly, with no warning, start writing about something completely new? This is the nature of writers at this age, but we can begin making them aware of focus and its importance.

## HOW TO TEACH IT

Sometimes we start writing but we wander off the topic. Often we're writing along and don't even realize that this happened. When you go back and reread what you've written, you can find out whether or not you stayed on the topic.

I'm going to read you a little story. I think you'll find a few places where this author wandered off the topic and started writing about something that has nothing to do with what the story is really about. After I read this we can talk about it.

(Read "Changing a Tire" and discuss. You might put the story on a large chart or overhead.)

Where are the places where this author got off the topic? I'm going to cross out these parts.

This is one of the most important writer's questions you can ask yourself: Did I stay on this topic? I want you to pay attention to this, especially if you have finished your piece of writing. The only way to know for sure is to go back and reread what you've written. You might even want to read it to a friend. Then you can both listen. If you find parts where you got off the topic, you can cross them out just like we did today.

# Cause and Effect

K-2



## DISCUSSION

There's a wonderful spontaneity about primary-grade writing. Writers at this age rarely do much planning, happy to make it up as they go along. As a result, their writing often has a carefree, almost random feel to it. Monsters appear out of nowhere, then vanish. A story begins one way, turns, and bolts in a completely different direction. Teachers who work with primary writers learn to make peace with this developmental stage. But at the same time we can make young writers aware of certain expectations—sense, plausibility, sequence—that readers bring to a piece of writing.

Cause and effect falls into this category. This is another way to help students flesh out skeletal writing by sketching in the connections between events.

## HOW TO TEACH IT

Most things happen for a reason. In other words, one thing causes another. If you throw a rock into a beehive, that will probably cause the bees to get angry and start swarming out. And there's a good chance that might cause you to get stung. The three things are connected:

A → B → C.

It's no different in the books we read. If something happens in a book, it usually causes something else to happen. Remember *Lilly's Purple Plastic Purse*? Lilly loves her teacher until Mr. Slinger takes away her purple plastic purse. When he does that, she gets really mad. Now that she's mad, she goes home and writes a mean note about her teacher. The next day she gives it to him. You know what happens next.

Lots of events are connected by cause and effect. Today when you write I want you to think about this. If something happens in your story, think about what caused it to happen. Maybe your little brother was acting extra-hyper one day and he knocked over a lamp and broke it. What caused him to act extra-hyper? Maybe it was the day after Halloween and he had eaten too much candy!

If something happens in your story, you need to ask yourself, Will this cause something else to happen later in my story?



# Physical Description of a Character

K-2

Writi

## RESOURCE MATERIAL

• *Ghost Eye* by Marion Dane Bauer

• *Chap with* printed

description of Popcorn

• Post-it notes

## DISCUSSION

Bringing characters alive is hard for writers of every age. Perhaps the easiest way for young writers to begin developing the characters in their writing is to attend to the physical traits of those characters. Because physical characteristics are external, a student can act as a reporter by writing down what he sees when he visualizes a character in his mind's eye.

## HOW TO TEACH IT

When we think back on a story it's often the characters we remember most. This happens because the writer has made them seem real in our minds. One way a writer does this is by providing details that help us picture what the character looks like. Let's take a look at how Marion Dane Bauer did that in her book *Ghost Eye*. In her book the main characters are cats. Close your eyes while I read the description of Popcorn:

... a unique cat, a white Cornish Rex with one eye of brilliant blue and one of shining gold. His short, soft coat formed deep waves all over his sleek body. His head was chiseled to a fine wedge. His delicately veined ears were enormous. His tail was long, so long that, when sitting, he could wrap it across both front ankles and still have an inch left over to curl or twitch as he chose. (p. 1)

You may have noticed that the writer is describing what she sees when she looks at Popcorn. What are some of the descriptions she writes that help you picture Popcorn?

(As students point out specific phrases, highlight or circle them on the chart.)

Many of you have stories with one or more characters in them. Do you have a character you could describe so we could really picture him or her?

(Invite students to imagine the character in their mind's eye, and to talk aloud about what they see. You might record some of their language on a Post-it note, and give it to them to have when they return to their drafts.)

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Craft Lessons: Teaching Writing K-8

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*Childhood Literacy*  
IN THE ELEMENTARY SCHOOL

Seventh Edition

Charlotte S. Huck • Susan Hepler • Janet Hickman • Barbara Z. Kiefer

Harlem Link  
Exhibit H-119

## RESOURCES FOR TEACHING

### Books for Ages and Stages can't

#### PRESCHOOL AND KINDERGARTEN—AGES 3, 4, AND 5 cont.

Characteristics	Implications	Examples
Very active; short attention span.	Requires books that can be completed in one sitting. Enjoys participation such as naming, pointing, singing, and identifying hidden pictures. Should have a chance to hear stories several times each day.	<i>The Very Hungry Caterpillar</i> (Carle) <i>Each Peach Pear Plum</i> (Ahlberg and Ahlberg) <i>Wheels on the Bus</i> (Raffi) <i>Mama Cat Has 3 Kittens</i> (D. Fleming) <i>Hush Little Baby</i> (Frazee) <i>Trashy Town</i> (Zimmerman)
Child is center of own world. Interest, behavior, and thinking are egocentric.	Likes characters that are easy to identify with. Normally sees only one point of view.	<i>Bunny Cakes</i> (Wells) <i>Fix-It</i> (McPhail) <i>A Baby Sister for Frances</i> (R. Hoban) <i>No David!</i> (Shannon)
Curious about own world.	Enjoys stories about everyday experiences, pets, playthings, home, people in the immediate environment.	<i>The Snowy Day</i> (Keats) <i>What Baby Wants</i> (Root) <i>Feast for Ten</i> (Falwell) <i>Cowboy Baby</i> (Heap)
Beginning interest in how things work and the wider world.	Books feed curiosity and introduce new topics.	<i>My Visit to the Dinosaurs</i> (Alike) <i>What Is a Scientist?</i> (Lehn) <i>Bashi, Elephant Baby</i> (Radcliffe) <i>Mom and Me</i> (Ford)
Building concepts through many firsthand experiences.	Books extend and reinforce child's developing concepts.	<i>Eating the Alphabet</i> (Ehler) <i>Freight Train</i> (Crews) <i>Let's Count</i> (T. Hoban) <i>Trucks Trucks Trucks</i> (Sis)
Has little sense of time. Time is "before now," "now," and "not yet."	Books can help children begin to understand the sequence of time.	<i>Telling Time with Mama Cat</i> (Harper) <i>A Year of Beasts</i> (Wolf) <i>The Little House</i> (Burton) <i>When You Were a Baby</i> (Jonas) <i>Clocks and More Clocks</i> (Hutchins)
Learns through imaginative play; make-believe world of talking animals and magic seems very real.	Enjoys stories that involve imaginative play. Likes personification of toys and animals.	<i>10 Minutes Till Bedtime</i> (Rathman) <i>May I Bring a Friend?</i> (DeRegnier) <i>We're Going on a Bear Hunt</i> (Rose) <i>Corduroy</i> (Freeman) <i>Bark, George</i> (Feiffer)
Seeks warmth and security in relationships with family and others.	Likes to hear stories that provide reassurance. Bedtime stories and other read-aloud rituals provide positive literature experiences.	<i>The Runaway Bunny</i> (M. W. Brown) <i>How Do Dinosaurs Say Goodnight?</i> (Yolen) <i>Like Likes Like</i> (Raschka) <i>Little Bear</i> (Minarik) <i>Ten, Nine, Eight</i> (Bang) <i>Edward, Unready for School</i> (Wells) <i>The Grannyman</i> (Schachner)

## RESOURCES FOR TEACHING

### Books for Ages and Stages con't

#### PRIMARY—AGES 6 AND 7 con't

Characteristics	Implications	Examples
More able to separate fantasy from reality; more aware of own imagination.	Enjoys fantasy. Likes to dramatize simple stories or use feltboard, puppets.	<i>Where the Wild Things Are</i> (Sendak) <i>Tops and Bottoms</i> (Stevens) <i>Pete's a Pizza</i> (Steig) <i>I Know an Old Lady</i> (Taback) <i>Fly Away Home</i> (Bunting) <i>Crow Boy</i> (Yashima) <i>Running the Road to ABC</i> (Lauture) <i>The Wild Boy</i> (Gerstein) <i>Don't Fidget a Feather</i> (Silverman) <i>Flossie and the Fox</i> (McKissack) <i>Once a Mouse</i> (M. Brown) <i>Too Many Tamales</i> (Soto) <i>Zelda and Ivy and the Boy Next Door</i> (Kvasnosky)
Beginning to develop empathy for others.	Adults can ask such questions as "What would you have done?" "How would you have felt?"	<i>The Seven Silly Eaters</i> (Hoberman) <i>The Stupids Have a Ball</i> (Allard) <i>Horace and Morris But Mostly Dolores</i> (Howe) <i>Dragon's Fat Cat</i> (Pilkey) <i>Insectlopedia</i> (Florian) <i>How I Was Born</i> (Wabbes) <i>How You Were Born</i> (J. Cole) <i>The New Baby at Our House</i> (J. Cole) <i>You'll Soon Grow into Them, Titch</i> (Hutchins) <i>One Morning in Maine</i> (McCloskey) <i>Whistle for Willie</i> (Keats) <i>Hue Boy</i> (Phillips) <i>Galimoto</i> (K. Williams) <i>Ira Sleeps Over</i> (Waber) <i>The Adventures of Sparrowboy</i> (Pinkney) <i>Once Upon a Company</i> (Halperin) <i>My Rows and Piles of Coins</i> (Mollel) <i>A Bear for Miguel</i> (Alphin) <i>A Chair for My Mother</i> (V. Williams) <i>Elizabeth's Doll</i> (Stuve-Bodeen) <i>Will I Have a Friend?</i> (M. Cohen) <i>Lottie's New Friend</i> (Mathers) <i>Alfie Gets in First</i> (Hughes) <i>Julius</i> (Johnson) <i>When Sophie Gets Angry—Really, Really Angry</i> (Bang)
Has a growing sense of justice. Demands application of rules, regardless of circumstances.	Expects poetic justice in books.	
Humor is developing.	Needs to hear many books read aloud for pure fun. Enjoys books and poems that have surprise endings; plays on words, incongruous situations, and slapstick comedy. Likes to be in on the joke.	
Shows curiosity about gender differences and reproduction.	Teachers need to accept and be ready to answer children's questions about sex.	
Physical contour of the body is changing; permanent teeth appear; learning to whistle and developing other fine motor skills.	Books can help the child accept physical changes in self and differences in others.	
Continues to seek independence from adults and to develop initiative.	Needs opportunities to select own books and activities. Enjoys stories of responsibility and successful ventures.	
Continues to need warmth and security in family relationships.	Books may emphasize universal human characteristics in a variety of lifestyles.	
Beginning to assert independence. Takes delight in own accomplishments.	Books can reflect emotions. Enjoys stories where small characters show initiative.	

## RESOURCES FOR TEACHING

## Books for Ages and Stages con't

## PRESCHOOL AND KINDERGARTEN—AGES 3, 4, AND 5 con't

Characteristics	Implications	Examples
Makes absolute judgments about right and wrong.	Expects bad behavior to be punished and good behavior to be rewarded. Requires poetic justice and happy endings.	<i>The Three Billy Goats Gruff</i> (Asbjørnsen and Moe) <i>The Little Red Hen</i> (Barton) <i>The Tale of Peter Rabbit</i> (Potter) <i>The Gingerbread Man</i> (Aylesworth)

## PRIMARY—AGES 6 AND 7

Characteristics	Implications	Examples
Continued development and expansion of language.	Frequent story times during the day provide opportunity to hear the rich and varied language of literature. Wordless books and simple tales encourage storytelling.	<i>Sylvester and the Magic Pebble</i> (Steig) <i>When Agnes Caws</i> (C. Fleming) <i>Chicka Chicka Boom Boom</i> (B. Martin and Archambault) <i>The Clown</i> (Blake) <i>Frog and Toad Together</i> (Lobel) <i>The Stories Julian Tells</i> (Cameron) <i>Mary on Horseback</i> (Wells) <i>My Brother Ant</i> (Byars) <i>It's My Birthday, Too!</i> (Jonell)
Attention span increasing.	Prefers short stories; may enjoy a continued story, provided each chapter is a complete episode.	<i>The Day of Ahmed's Secret</i> (Heide and Gilliland) <i>The Bee Tree</i> (Polacco) <i>Brown Bear, Brown Bear, What Do You See?</i> (B. Martin) <i>The Beastly Feast</i> (Goldstone)
Striving to accomplish skills expected by adults.	Proud of accomplishments in reading and writing. Needs reassurance that everyone progresses at own rate. First reading experiences should be enjoyable, using familiar or predictable stories.	<i>My Puppy Is Born</i> (J. Cole) <i>I Took a Walk</i> (H. Cole) <i>What Do You Do With Something That Wants to Eat You?</i> (Jenkins) <i>A Log's Life</i> (Pfeffer)
Learning still based on immediate perception and direct experiences.	Uses information books to verify as well as extend experience. Much value in watching guinea pigs or tadpoles before reading a book about them.	<i>Fish Is Fish</i> (Lionni) <i>How My Parents Learned to Eat</i> (Friedman) <i>Here Is the Coral Reef</i> (Dunphy) <i>Red-Eyed Tree Frog</i> (Cowley) <i>The Grouchy Ladybug</i> (Carle) <i>Ox-Cart Man</i> (D. Hall)
Continued interest in own world; more curious about a wider range of things. Still sees world from an egocentric point of view.	Needs wide variety of books. TV has expanded interests beyond home and neighborhood.	<i>The House on Maple Street</i> (Pryor) <i>Grandmother Bryant's Pocket</i> (J. B. Martin) <i>When I Was Young in the Mountains</i> (Rylant)
Concrete concepts of time.	Needs to learn basics of telling time and the calendar. Simple biographies and historical fiction may give a feeling for the past, but accurate understanding of chronology is beyond this age group.	

continued

## RESOURCES FOR TEACHING

### Books for Ages and Stages con't

#### MIDDLE ELEMENTARY—AGES 8 AND 9 con't

##### Characteristics

Enjoys tall tales, slapstick humor in everyday situations. Appreciates imaginary adventure.

Cognitive growth and language development increase capacity for problem solving and word play.

Improved coordination makes proficiency in sports and games possible and encourages interest in crafts and hobbies.

Sees categories and classifications with new clarity; interest in collecting is high.

Seeks specific information to answer questions; might go to books beyond own reading ability to search out answers.

##### Implications

Teachers need to recognize the importance of literature for laughter, releasing tension, and providing enjoyment.

Likes the challenge of solving puzzles and mysteries. High interest in twists of plot, secret codes, riddles, and other language play.

Interest in sports books; wants specific knowledge about sports. Enjoys how-to-do-it books.

Likes to collect and trade paperback books. Begins to look for books of one author, series books.

Enjoys books that collect facts, informational identification books. Requires guidance in locating information within a book and in using the library.

##### Examples

*Summer Reading Is Killing Me* (Scieszka)

*Skinnybones* (Park)

*Some Smug Slug* (Edwards)

*Get Well, Gators!* (Calmenson and J. Cole)

*I Was a Rat* (Pullman)

*The Amber Cat* (McKay)

*Cam Jansen and the Catnapping Mystery* (Adler)

*I Spy Gold Challenger* (Marzollo)

*A Ghost in the Family* (Wright)

*The Lost Flower Children* (Lisle)

*The Young Baseball Player* (Smyth)

*Shaquille O'Neal* (Stewart)

*In the Paint* (Ewing and Louis)

*The Little House Cookbook* (B. Walker)

*Ramona Forever* (Cleary)

*The Dog Called the Action* (M. Christopher)

*Horrible Harry Moves Up to Third Grade* (Kline)

*Meet Addy* (the American Girl Collection) (Porter)

*The Magic Schoolbus Explores the Senses* (J. Cole)

*Destination Rain Forest* (Grupper)

*Snowflake Bentley* (J. B. Martin)

*George Washington's Breakfast* (Fritz)

#### LATER ELEMENTARY—AGES 10 AND 11

##### Characteristics

Rate of physical development varies widely. Rapid growth precedes beginning of puberty. Girls are about two years ahead of boys in development; both increasingly curious about all aspects of sex.

Understanding of sex role is developing; boys and girls form ideas about their own and each other's identity.

##### Implications

Guide understanding of growth process and help children meet personal problems. Continued differentiation in reading preferences of boys and girls.

Books can provide identification with gender roles and impetus for discussion of stereotypes.

##### Examples

*Asking About Sex and Growing Up* (J. Cole)

*Are You There God? It's Me, Margaret* (Blume)

*Llama in the Library* (Hurwitz)

*It's So Amazing* (Harris)

*Belle Prater's Boy* (White)

*Reaching Dustin* (Grove)

*Flour Babies* (Fine)

*When Zachary Beaver Came to Town* (Holt)

## RESOURCES FOR TEACHING

895

## ABC Books

## WORD/PICTURE IDENTIFICATION

Author, Illustrator	Illustrator	Age Level	Unique Features
John Burningham	<i>John Burningham's ABC</i>	2-4	One clear picture for each letter. Unusual choices: T is for tractor; V shows a volcano.
Tana Hoban	<i>A, B, See!</i>	2-4	Black-and-white photograms illustrate familiar objects.
C. B. Falls	<i>ABC Book</i>	2-4	A reissue of a classic originally published in 1923.
Bert Kitchen	<i>Animal Alphabet</i>	2-5	See text.
Flora MacDonald	<i>Flora MacDonald's ABC</i>	2-5	Large format and bright pictures give at least two words for each letter.
Suse MacDonald	<i>Alphabatics</i>	3-6	See text.
Helen Oxenbury	<i>Helen Oxenbury's ABC of Things</i>	3-6	Provides a small vignette for each letter. H is represented by a very funny picture of a hare and a hippopotamus lying in bed in a hospital.

## SIMPLE NARRATIVE

Author, Illustrator	Illustrator	Age Level	Unique Features
Deborah Chandra, Keiko Narahashi	<i>A Is for Amos</i>	4-7	Poetic text and lovely watercolors show a little girl taking an imaginary ride on her rocking horse.
Crescent Dragonwagon, Jose Aruego, and Ariane Dewey	<i>Alligator Arrived with Apples</i>	6-10	See text.
Wanda Gag	<i>The ABC Bunny</i>	2-4	A little rabbit provides the story line for each letter.
Shirley Hughes	<i>Alfie's ABC</i>	3-6	Story shows favorite character Alfie and his family in their daily activities.
Anita Lobel, Arnold Lobel	<i>On Market Street</i>	5-7	See text.
Anne Shelby, Irene Trivas	<i>Potluck</i>	6-10	See text.
Glyde Watson, Wendy Watson	<i>Applebet</i>	5-7	A farmer and her daughter take a cart full of apples to the country fair. The accompanying verse asks the child to find the apple hidden in each picture.

## RIDDLES OR PUZZLES

Author, Illustrator	Illustrator	Age Level	Unique Features
Mitsumasa Anno	<i>Anno's Alphabet</i>	5-10	See text.
Jan Garten	<i>The Alphabet Tale</i>	5-7	Each letter is introduced on the preceding page by showing just the tail of an animal; turn the page and you see the whole animal.
Georg Mickelwait	<i>I Spy: An Alphabet in Art</i>	5-10	Children are invited to play "I Spy" and find objects in famous paintings.
David Pellitier	<i>The Graphic Alphabet</i>	7-14	Letters turn into art in stunning visual designs.
Steve Schnur	<i>Fall: An Alphabet Acrostic and Spring: An Alphabet Acrostic</i>	7-12	The word representing each alphabet letter becomes an acrostic poem and invites children to try their own versions.
John Van Allsburg	<i>The Z Was Zapped</i>	7-12	See text.

continued

## RESOURCES FOR TEACHING

## ABC Books con't

## TOPICAL THEMES

Author/Illustrator	Illustrator	Age Level	Unique Features
Ada Alma Flor	Gathering the Sun: An Alphabet in Spanish and English	6-10	See text
Jim Aylesworth Stephen Gammell	Old Black Fly	6-10	Marvelously funny illustrations portray this tiresome fly as he buzzes around the alphabet.
Mary Azarian	A Farmer's Alphabet	5-12	A handsome book that celebrates rural life in Vermont. Striking black and white woodcuts portray a barn, a quilt, and a wood stove, for example.
Betsy Bowen	Antler, Bear, Canoe	6-10	Hand-colored woodcuts show the four seasons in the North woods. Compare to Azarian's Vermont woodcuts.
Jo Bannatyne Cugnet Yvette Moore	A Prairie Alphabet	6-14	Highly detailed paintings provide a tour of the seasons and people of the northern prairie.
Lois Ehlert	Eating the Alphabet	4-7	See text
Muriel Feelings Tom Feelings	Jambo Means Hello	6-14	Muriel Feelings gives children a simple lesson in Swahili while introducing some important aspects of the geography and culture of East Africa.
Nikki Grimes Pat Cummings	C's for City	6-10	See text
Lee Bennett Hopkins Barry Root	April, Bubbles, Chocolate	6-10	Favorite poems to highlight the alphabet. Selections include "Foghorns" by Lilian Moore and Richard Brautigan's "Xerox Candy Bar."
Ted Harrison	A Northern Alphabet	7-14	This striking book about northern Canada and Alaska describes people, places, animals, and objects for each letter.
Peter Hunt	Bestiary	8-14	See text
Peter Hunt	Illuminations	8-14	See text
Rachel Isadora	City Seen from A to Z	6-9	This book captures the action of the city through body postures and storytelling vignettes.
Stephen Johnson	Alphabet City	6-10	Photo-realistic paintings capture the lines, shapes, and textures of the city.
Ann Jonas	Aardvarks Disembark!	7-12	See text
Anita Lobel	Alison's Zinnia	7-12	See text
Anita Lobel	Away from Home	7-12	Children travel to the far corners of the earth beginning with Adam, who arrived in Amsterdam, and ending with Zachary, who zigzagged in Zaandam.
Michael McCurdy	The Sailor's Alphabet	7-12	This text is based on a sea chantey and introduces readers to the world of 18th century sailing vessels.
Patricia Mullins	V is for Vanishing	7-14	See text
Margaret Musgrove Leo and Diane Dillon	Ashanti to Zulu: African Traditions	7-14	This is the only alphabet book to have won the Caldecott Medal. The illustrations picture people, their homes, and an artifact and animal each of 26 African tribes.



## RESOURCES FOR TEACHING

## ABC Books cont.

## PICTURE THEMES cont.

Author/Illustrator	Illustrator	Age Level	Unique Features
Uma Onyeofu	<i>A Is for Africa</i>	6-12	Striking photographs and pleasing page design introduce African culture and customs.
By Beth Owens	<i>A Garden Alphabet</i>	7-14	See text.
Anna Pomeroy	<i>Wildflower ABC</i>	6-12	Pomeroy has created illustrations to teach wildflower using potato prints and inviting similar efforts by children.
Eric Provensen	<i>A Peaceable Kingdom</i>	6-12	The Provensens illustrated this old 1882 alphabet verse of the Shakers in a way that depicts the theme of the animals but also provides much information about the way the Shakers lived.
Eric Provensen	<i>The Shaker ABCEDARILUS</i>	6-12	
Arlin Sanders	<i>What's Your Name From A to Z</i>	6-10	Twenty-six children from a variety of cultures talk about their names. Each class will want to create their own name alphabet book.
John Tapanonso	<i>Navajo ABC</i>	7-14	Beginning with Aron Arroyo, lovely realistic illustrations give information about the Navajo or Dine' culture.
Robert Schick			
Erin Tobias	<i>A World of Words</i>	7-14	A beautifully illustrated collection of quotations accompany each letter.
Shirley Tucker	<i>A Is for Annabelle</i>	5-7	Delicate watercolors portray an old-fashioned doll with her different belongings representing different letters.
Walter Wilbur	<i>The Disappearing Alphabet</i>	7-11	See text.
Vic Diaz			
Harold Yorkin	<i>The Alphabet Atlas</i>	7-12	Beautiful calligraphy and stitchery pictures provide an introduction to countries and continents.
Freddie Yorinks			
John Jean Yee Wong			

that letter. Turn the book around and you have other concepts with photos of magnetic numbers, all the possible sets of coins to make up that number. Although the number section is far more difficult than the alphabet section, primary children who are learning to count lunch money would find it very useful.

A watery theme can be found in Lois Ehlert's *Fish Is a Book You Can Count On*, illustrated with vibrant colored graphics. A little black fish takes the lead on a journey through the ocean to discover "one green fish, two jumping fish, three smiling fish." Says the black fish adds himself to the group: "three smiling fish plus me makes 4." Children describe the spots and stripes of these gleaming fish and their big eyes.

Captivating language characterizes Charlotte Huck's *A Creepy Countdown*, illustrated by Jos. A. Smith. The tension mounts deliciously as Huck's fearsome creatures—scarecrows, toads, jack o'lanterns, owls, bats, witches, ghosts, cats, skeletons, and mice—gather together, say "boo to you!" and then disperse again until only "two lumpy toads hid beneath a stone, one tall scarecrow stood all alone." Smith's black-and-white scratchboard illustrations are wonderfully spooky, with touches of yellow and red that add to the supernatural atmosphere.

Many mathematical concepts are developed in one of the most inventive and perfect counting books of recent years, *Anno's Counting Book* by Mitsumasa Anno. Delicate watercolors portray a landscape changing with the various times of day, seasons, and

## RESOURCES FOR TEACHING

### Counting Books

#### ONE-TO-ONE CORRESPONDENCE

Author/Illustrator	Title	Age Level	Unique Features
Arlene Alda	<i>Arlene Alda's 123: What Do You See?</i>	3-6	Photos of everyday objects invite child's participation in finding hidden numerals.
Keith Baker	<i>Big Fat Hen</i>	4-6	See text.
Molly Bang	<i>Ten, Nine, Eight</i>	4-6	Starting with her ten toes, a father begins a countdown until his daughter is in bed.
Eric Carle	<i>1, 2, 3, to the Zoo</i>	4-6	A circus train serves as the vehicle for this counting book as each passing car contains an increasing number of animals.
Cathryn Falwell	<i>Feast for Ten</i>	4-7	Beginning with one grocery cart, these bold, textured collages show an African American family shopping, preparing, and eating a feast for ten.
Muriel Feelings Tom Feelings	<i>Moja Means One</i>	7-12	This is as much an informational book on East Africa and the Swahili language as a counting book.
Tana Hoban	<i>Let's Count</i>	1-6	Clear, bright pictures of everyday objects from 1 to 20, 50, and 100 are accompanied by large numerals and schematics.
S. T. Garner Lisa Ette	<i>One White Sail</i>	6-8	Rhyming text and vivid watercolors reflect the climate and culture of the Caribbean.
Arthur Geisert	<i>Pigs from 1 to 10</i>	5-9	Detailed etchings hide pigs to count and adventures to follow.
Tana Hoban	<i>1, 2, 3</i>	1-3	See text.
Bert Kitchen	<i>Animal Numbers</i>	5-9	A stunning counting book that begins with one baby kangaroo in its mother's pouch and ends with a hundred baby tadpoles and frog eggs.
Diana Ramey	<i>One Potato, a Book of Potato Prints</i>	4-7	Objects from the garden are created through lovely potato prints. Directions for making prints are included.
John J. Reiss	<i>Numbers</i>	3-5	Clear drawings of such common objects as shoes, kites, baseball players, etc., make this well within the young child's experience.
Ann Herbert Scott	<i>One Good Horse, A Cowpuncher's Counting Book</i>	5-9	From one good horse to a hundred cattle, this book provides a unique territory for a counting book.
Peter Sis	<i>Waving: A Counting Book</i>	5-7	Mary's mother waved to a taxi. Two bicyclists waved back to her while three boys waved to the bicyclists. A city background provides even more things to count.

#### OTHER MATHEMATICAL CONCEPTS

Author/Illustrator	Title	Age Level	Unique Features
Mitsumasa Anno	<i>Anno's Counting Book</i>	4-7	See text.
Donald Crews	<i>Ten Black Dots</i>	4-8	A graphic counting book that shows what you can do with ten black dots. One can make a sun, two become fox's eyes, or eight the wheels of a train.

## RESOURCES FOR TEACHING

## Counting Books

## OTHER MATHEMATICAL CONCEPTS con't

Author, Illustrator	Title	Age Level	Unique Features
Chris Ehlers	<i>Fish Eyes: A Book You Can Count On</i>	6-8	See text.
J. Giganti, Jr., Donald Crews	<i>How Many Snails</i>	4-8	A counting book that asks increasingly difficult questions: not only how many snails, but how many snails with stripes? how many striped snails with their head stuck out?
Ma Hoban	<i>26 Letters and 99 Cents</i>	6-8	See text.
Jonas	<i>Splash!</i>	6-10	See text.
Merriam, Nile Karlin	<i>12 Ways to Get to 11</i>	5-7	In an imaginative introduction to sets, eleven different combinations of things add up to twelve.
Grace McMillan	<i>Eating Fractions</i>	6-10	Photographs show food divided into parts, and children are having a wonderful time eating up the parts.
David Moss, Dorrie Priceman	<i>Zin! Zin! Zin! A Violin</i>	6-10	Musical instruments come together to count to ten through musical groups, from solo to nonet to a chamber group that performs a stellar concert.
Pat Muñoz Ryan, Irene Huang	<i>One Hundred Is a Family</i>	5-8	The rhyming text first counts to ten, illustrated with pictures of families from many cultures. Then counting by tens shows families as larger communities working together for a better world.

## NUMBER STORIES AND PUZZLES

Author, Illustrator	Title	Age Level	Unique Features
Carle	<i>The Very Hungry Caterpillar</i>	5-7	See text.
John Hayes	<i>Nine Ducks Nine</i>	5-7	Nine ducks go for a walk, followed by a fox. One by one, the ducks take off for the rickety bridge where Mr. Fox receives his comeuppance. A wonderful story that helps children count down.
Dotte Huck, A. Smith	<i>A Creepy Countdown</i>	5-7	See text.
Hutchins	<i>1 Hunter</i>	5-7	See text.
Hutchins	<i>The Doorbell Rang</i>	5-7	See text.
George Ella Lyon, W. Olson	<i>Counting on the Woods</i>	6-10	Lovely poem illustrated with vivid photographs celebrates the woods.
Chimamanda Ngozi Adichie, Onyefulu	<i>Emeka's Gift</i>	6-10	Beautiful photographs celebrate family and community in a Nigerian village.
Dotte Pomerantz, Aruego and Brewer	<i>One Duck, Another Duck</i>	5-7	A grandmother owl teaches her grandson to count to ten. Easy and entertaining story.

## RESOURCES FOR TEACHING

## Predictable Books

## LANGUAGE PATTERNS: REPETITIVE WORDS, PHRASES, QUESTIONS

- Jill Bennett, *Teeny Tiny*  
 Ruth Brown, *A Dark Dark Tale*  
 Rod Campbell, *Dear Zoo*  
 Eric Carle, *Do You Want to Be My Friend?*  
 ———, *Have You Seen My Cat?*  
 ———, *The Very Busy Spider*  
 ———, *The Very Quiet Cricket*  
 ———, *The Very Lonely Firefly*  
 Denise Fleming, *Mama Cat Has Three Kittens*  
 ———, *In the Tall Tall Grass*  
 ———, *In the Small Small Pond*  
 ———, *Barnyard Banter*  
 Phillis Gershator, *Greetings Sun*  
 Mirra Ginsburg, *The Chick and the Duckling*  
 ———, *Good Morning, Chick*  
 Laura Godwin, *Little White Dog*  
 Eric Hill, *Where's Spot?*  
 Robert Kraus, *Where Are You Going, Little Mouse?*  
 ———, *Whose Mouse Are You?*  
 Bill Martin, Jr., *Brown Bear, Brown Bear, What Do You See?*  
 Bernard Most, *Z-Z-Zoink!*  
 Charlotte Pomerantz, *Here Comes Henry*  
 ———, *The Piggy in a Puddle*  
 Nancy Shaw, *Sheep in a Jeep*  
 Nancy Tafuri, *Have You Seen My Duckling?*  
 Martin Waddell, *Farmer Duck*  
 Sue Williams, *I Went Walking*  
 ———, *Let's Go Visiting*

## FAMILIAR SEQUENCES: NUMBERS, DAYS OF WEEK, MONTHS, HIERARCHIES

- Eric Carle, *The Very Hungry Caterpillar*  
 ———, *Today Is Monday*  
 Ileen Christelow, *Five Little Monkeys Jumping on the Bed*  
 Paul Galdone, *The Three Bears*  
 ———, *The Three Billy Goats Gruff*  
 Pat Hutchins, *Titch*  
 Eve Merriam, *Ten Rosy Roses*  
 Phyllis Root, *One Duck Stuck*  
 Maurice Sendak, *Chicken Soup with Rice*  
 Uri Shulevitz, *One Monday Morning*  
 Cindy Ward, *Cookie's Week*

## REPETITIVE STORY PATTERNS

- Byron Barton, *Buzz Buzz Buzz*  
 Glen Rounds, *The Three Billy Goats Gruff*  
 Margaret Wise Brown, *Four Fur Feet*  
 Stephanie Calmenson, *The Teeny Tiny Teacher: A Teeny Tiny Ghost Story, Adapted a Teeny Tiny Bit*  
 Paul Galdone, *The Three Bears*  
 ———, *The Little Red Hen*  
 ———, *The Three Little Pigs*  
 Deborah Guarino, *Is Your Mama a Llama?*  
 Pat Hutchins, *Little Pink Pig*  
 Ruth Krauss, *The Carrot Seed*  
 Phyllis Root, *What Baby Wants*  
 Jeff Sheppard, *Splash Splash*

## PREDICTABLE PLOTS

- Verdi Beaumont-Alarcón, *Louella Mae, She's Run Away!*  
 Margaret Wise Brown, *Goodnight Moon*  
 John Bunningham, *Mr. Gumpy's Outing*  
 Pat Hutchins, *Good-Night, Owl*  
 ———, *Happy Birthday, Sam*  
 ———, *Rosie's Walk*  
 ———, *You'll Soon Grow Into Them, Titch*  
 Eve Rice, *Benny Bakes a Cake*  
 ———, *Sam Who Never Forgets*

continued

## RESOURCES FOR TEACHING

## Predictable Books can't

## CUMULATIVE TALES

Alissa Gapucilli, *Inside a House That Is Haunted*  
Barbara Emberley, *Drummer Hoff*

Paul Galdone, *The Gingerbread Boy*

Sarah Hayes, *This Is the Bear*

Elizabeth MacDonald, *The Wolf Is Coming*

Shirley Neitzel, *The House I'll Build for the Wrens*

Rose Robart, *The Cake That Mack Ate*

Patricia Polacco, *In Enzo's Splendid Garden*

Cyndy Szerkeres, *The Mouse That Jack Built*

Linda Williams, *The Little Old Lady Who Was Not Afraid of Anything*

Audrey Wood, *The Napping House*

## FAMILIAR SONGS AND RHYMES

Alan Ahlberg, *Mockingbird*

Alki, *Go Tell Aunt Rhody*

Marla Frazee, *Hush Little Baby*

Colin Hawkins and Jacqui Hawkins, *I Know an Old Lady Who Swallowed a Fly*

Eric Hill, *Nursery Rhyme Peek-a-Book*

Mary Ann Hoberman, *Miss Mary Mack*

Carol Jones, *Old MacDonald Had a Farm*

\_\_\_\_\_, *This Old Man*

Merle Peek, *Mary Wore Her Red Dress and Henry Wore His Green Sneakers*

\_\_\_\_\_, *Roll Over! A Counting Song*

Raffi, *Down by the Bay Songs to Read*

\_\_\_\_\_, *Five Little Ducks*

Simms Taback, *Joseph Had a Little Overcoat*

Alexandra Wallner, *The Farmer in the Dell*

Nadine Bernard Westcott, *Peanut Butter and Jelly: A Play Rhyme*

\_\_\_\_\_, *Skip to My Lou*

## ARTISTIC USE OF PRINT

Katya Arnold, *Meow!*

Molly Bang, *When Sophie Gets Angry—Really, Really Angry*

Donald Crews, *Night At the Fair*

\_\_\_\_\_, *School Bus*

\_\_\_\_\_, *Truck*

Tibba Moore Gray, *Small Green Snake*

Anna Grossnickle Hines, *Rumble Thumble Boom*

Tana Hoban, *I Read Symbols*

\_\_\_\_\_, *I Read Signs*

Pat Hutchins, *Little Pink Pig*

Gail Jorgensen, *Crocodile Beat*

Karla Kuskin, *Roar and More*

Jonathon London, *Wiggle Waggle*

Phyllis Root, *One Windy Wednesday*

and do not provide the same sense of ownership that comes with the classmade books. This cost needs to be balanced against the number of trade books that can be purchased with the money. Some of the commercial big books use the same illustrations as the trade books; others have new illustrations. Almost all of the traditional tales, such as "The Three Bears," are available in big books. Teachers need to ask if this is the version they want to share with their class, or if

Also, they must evaluate the text for ease of reading. Is this a version that helps students read the text? Does the placement of the text show the repetitive phrases, for example? Do the illustrations help the children read the story? Big books need to be evaluated before their purchase. The best of the commercial ones are those that replicate good, predictable trade books exactly; examples are *The Chick and the Duckling* by Mirra Ginsburg and *Rosie's Walk* by Pat Hutchins.

## RESOURCES FOR TEACHING



### Picture Books About the Child's Everyday World con't

#### FAMILIAR EXPERIENCES con't

Author, Illustrator	Title	Description
Ezra Jack Keats	<i>The Snowy Day, Whistle for Willie, and others</i>	See text.
Robert McCloskey	<i>One Morning in Maine</i>	Sai announces her loose tooth to anyone who will listen. Story and illustrations show how important such changes are to young children.
Isaac Millman	<i>Moses Goes to a Concert</i>	Moses and his other deaf classmates go to a concert where they hold balloons on their laps to feel the vibrations and are introduced to the orchestra's deaf percussionist.
John Steptoe	<i>Stevie</i>	Robert resents Stevie, who stays at his house every day while his mother goes to work, but he realizes that he misses him after he goes back to his family.
Judith Viorst, Ray Cruz	<i>Alexander and the Terrible, Horrible, No Good, Very Bad Day, and others</i>	Cruz's illustrations add to the wonderfully funny stories about the frustrations of being a kid.
Judith Viorst, Erik Blegvad	<i>The Tenth Good Thing About Barney</i>	The little black-and-white ink sketches by Erik Blegvad underscore the sincerity of this story of a boy's first experience with death.
Bernard Waber	<i>Ira Sleeps Over</i>	Illustrations reflect Ira's dilemma as he tries to decide if he will take his teddy bear to his first sleep-over.
Vera Williams	<i>Something Special for Me, A Chair for My Mother, Music, Music for Everyone</i>	See text.

#### APPRECIATING CULTURAL DIVERSITY

Author, Illustrator	Title	Description
Jan Andrews, Jan Wallace	<i>Very Last First Time</i>	Andrews gives us a picture of life in the Inuit village of Ungava Bay in northern Canada.
Eve Bunting, Beth Peck	<i>How Many Days to America? A Thanksgiving Story</i>	See text.
Michelle Edwards	<i>Chicken Man</i>	A lighthearted story about the rotation of work at a kibbutz in Israel.
Nigel Gray, Philippe Dupasquier	<i>A Country Far Away</i>	See text.
Ann Grifalconi	<i>Darkness and the Butterfly</i>	A wise woman helps Osa learn to overcome her fear of the dark.
Ann Grifalconi	<i>Osa's Pride</i>	Osa is too proud to make friends with the children in her Cameroon Village.
Florence Parry Heide, Judith Heide Gilliland, Ted Lewin	<i>The Day of Ahmed's Secret</i>	See text.
Florence Parry Heide, Judith Heide Gilliland, Ted Lewin	<i>Samir in the Time of the Troubles</i>	See text.
Rachel Isadora	<i>At the Crossroads</i>	After children wait all day and all night for their fathers to come home after ten months of working in the mines in Africa, they share a joyful reunion.

## RESOURCES FOR TEACHING

### Picture Books About the Child's Everyday World, con't

#### CELEBRATING CULTURAL DIVERSITY, con't

Author, Illustrator	Title	Description
Keller	<i>Grandfather's Dream</i>	See text
Miss LaFure	<i>Running the Road to ABC</i>	See text
Old Ruffins		
Evinson	<i>Our Home Is the Sea</i>	A serious story of the families who lived on the boats in Hong Kong harbor.
Ali-Shihab Nye	<i>Sitti's Secret</i>	See text
Young Rak and Kathleen Lind	<i>dear juno</i>	A young Korean American boy draws picture letters to stay in touch with his Korean grandmother.
Charlotte Pomerantz	<i>The Chalk Doll</i>	A mother shares stories of her growing up in Jamaica with her little daughter, Rose.
Lesac		
Ernie Stock	<i>Where Do You Think You're Going, Manyoni?</i>	See text
Janie Stuve	<i>Elizabeth's Doll</i>	See text
Ken Christy Hale		
Williams	<i>Galimoto</i>	See text
Ernie Stock		
Williams	<i>Fainted Dreams</i>	See text
Ernie Stock		

#### ABOUT OLDER PEOPLE

Author, Illustrator	Title	Description
White	<i>Blow Me a Kiss, Miss Lilly</i>	Small, precise illustrations add to the appeal of this story of a friendship between a young child and a very old lady. After Lilly's death, young Sara remembers her in a special way.
Tom Amy		
Artz		
Fox, Terry	<i>Night Noises</i>	Strange noises can't wake Lily Laceby, who has drifted off to sleep! Finally the commotion wakes her, and she discovers that her family has come to wish her a happy birthday.
Fox, Julie Vivas	<i>Wilfrid Gordon McDonald Partridge</i>	See text
Houston	<i>My Great Aunt Arizona</i>	See text
Condie Lamb		
Ly Kesselman	<i>Emma</i>	See text
ra Cooney		
ra Cooney	<i>Miss Rumphius</i>	See text
aret Wild, Julie	<i>Oar Granny</i>	See text
aret Wild, Julie	<i>The Very Best of Friends</i>	A poignant story of the loving friendship between James and Jessie, and James and his cat, William.

#### CHILD'S WORLD OF NATURE

Author, Illustrator	Title	Description
in Bailey Beard	<i>Twister</i>	See text
Carpenter		

continued


**RESOURCES FOR TEACHING**
**Picture Books About the Child's Everyday World con't**
**THE CHILD'S WORLD OF NATURE con't**

Author, Illustrator	Title	Description
Byrd Baylor, Peter Parnall	<i>Everybody Needs a Rock, Your Own Best Secret Place, The Other Way to Listen, The Way to Start a Day</i>	All of Baylor's books develop sensitivity to all aspects of the natural world.
Henry Cole	<i>I Took a Walk, Jack's Garden</i>	See text.
Sheila Cole, Virginia Wright-Frierson	<i>When the Tide Is Low</i>	The illustrations provide watery seascapes and accurate pictures of sea animals and shells for this quiet story of a mother and daughter's delightful day.
Karen Hesse, Jon Muth	<i>Come On Rain</i>	See text.
Katherine Lasky, Mike Bostock	<i>Pond Year</i>	This story details the changes that occur in the ecology of a backyard pond and describes the rich playground it provides for two friends.
Allen Say	<i>The Lost Lake</i>	Glowing watercolors portray the wilderness trip a Japanese American father and his son take to a lost lake.
Mary Serfozo, Keiko Narahashi	<i>Rain Talk</i>	The various sounds the rain makes are explored in the poetic picture book portray the child's delight in this summer rain.
Uri Shulevitz	<i>Rain Rain Rivers</i>	Watercolors in greens and blues are the appropriate medium and colors for a book that expresses the mood of a rainy day in the city and the country.
Peter Spier	<i>Peter Spier's Rain</i>	All the dimensions of a rainstorm are included here—children's and animals' reactions, indoor and outdoor fun in the rain.
Alvin Tresselt, Roger Duvoisin	<i>White Snow, Bright Snow, Hide and Seek Fog</i>	See text.
David Wiesner	<i>Hurricane</i>	Detailed watercolors capture all of the excitement of two boys waiting out a hurricane in their snug home.
Taro Yashima	<i>Umbrella</i>	A little Japanese American girl is impatient for rain because she wants to wear her new red rubber boots and carry her new umbrella to nursery school.

Rosemary Wells creates many lovable animal characters that mirror the behavior of young children. *Shy Charles* is the interesting tale of a shy mouse who doesn't want to take ballet lessons or play football. He just wants to stay home and play by himself. However, in an emergency Charles comes through as a real hero, but still a shy one.

Kevin Henkes is the creator of a remarkable mouse child named Lilly,

rival of her baby brother in *Julius, the Baby of the World*. Lilly thinks he is disgusting and hopes he will go away; she hates Julius and the way her parents fawn over him. When no one is looking, Lilly pinches his tail, teaches him his numbers backward, and tells him, "If he was a number, he would be zero." Lilly spends a great deal of time in what her parents call "the uncooperative chair." But then Cousin Garland Julius is disgusting. Suddenly



## RESOURCES FOR TEACHING

### Connections between Poetry and Prose

Subject/Theme	Age Level	Poems	Prose
Bears	5-7	<p>"Algy Met a Bear" Anon. in <i>I Never Saw a Purple Cow</i>, ed. E. Clark</p> <p>"The Bear with Golden Hair" by Karla Kuskin, in <i>Dogs &amp; Dragons, Trees &amp; Dreams</i></p> <p>"Oh, Teddy Bear" by Jack Prelutsky, in <i>New Kid on the Block</i></p> <p>"Grandpa Bear's Lullaby" by Jane Yolen, in <i>Sing a Song of Popcorn</i>, ed. de Regniers et al.</p> <p>"Koala" by Karla Kuskin, in <i>Dogs &amp; Dragons, Trees &amp; Dreams</i></p> <p><i>Bear in Mind</i> by Bobbye Goldstein</p> <p><i>The Three Bears Rhyme Book</i> by Jane Yolen</p>	<p><i>The Bear's Toothache</i> (David McRhair)</p> <p><i>Corduroy</i> (Don Freeman)</p> <p><i>Ira Sleeps Over</i> (Bernard Waber)</p> <p><i>Where's My Teddy?</i> (Jez Alborough)</p> <p><i>Koala Lou</i> (Mem Fox)</p> <p><i>Cinderella and the Three Bears</i> (Jan Brett)</p> <p><i>Jamberry</i> (Bruce Degen)</p>
Family	5-7	<p>"Little" by Dorothy Aldis, in <i>Jemie de Paola's Book of Poems</i></p> <p>"My Brother" by Marcel Ridlon, in <i>The Random House Book of Poetry for Children</i>, ed. Jack Prelutsky</p> <p>"My Father's Words" by Claudia Lewis, in <i>Poems for Fathers</i>, ed. Myra Cohn Livingston</p> <p>"All Kinds of Grands" by Lucille Clifton, in <i>Sing a Song of Popcorn</i>, ed. Beatrice Shenk de Regniers et al.</p>	<p><i>A Chair for My Mother</i> (Vera Williams)</p> <p><i>Dodger</i> (Shirley Hughes)</p> <p><i>Mr. Rabbit and the Lovely Present</i> (Charlotte Zolotow)</p> <p><i>The Whales' Song</i> (Dyan Sheldon)</p> <p><i>The Stories Julian Tells</i> (Ann Cameron)</p>
Feelings	6-8	<p>"When I Woke Up This Morning" by Karla Kuskin, in <i>Dogs &amp; Dragons, Trees &amp; Dreams</i></p> <p>"When I Was Lost" by Dorothy Aldis, in <i>The Random House Book of Poetry for Children</i>, ed. Jack Prelutsky</p> <p>"Wrong Start" by Marchette Chute, in <i>The Random House Book of Poetry for Children</i>, ed. Jack Prelutsky</p> <p>"Sometimes I Feel this Way" by John Giardi, in <i>A Jar of Tiny Stars</i>, ed. Bernice Cullinan</p> <p>"A Small Discovery" by James Emmanuel, in <i>Jemie de Paola's Book of Poetry</i></p> <p>"I'm in a Rotten Mood" by Jack Prelutsky, in <i>The New Kid on the Block</i></p>	<p><i>Alexander and the Terrible, Horrible, No Good, Very Bad Day</i> (Judith Viorst)</p> <p><i>The Hating Book</i> (Charlotte Zolotow)</p> <p><i>Lost in the Museum</i> (Miriam Cohen)</p> <p><i>Will I Have a Friend?</i> (Miriam Cohen)</p> <p><i>Osa's Pride</i> (Ann Grifalconi)</p> <p><i>When Sophie Gets Angry—Really, Really Angry</i> (Bang)</p> <p><i>Lilly's Purple Plastic Purse</i> (Kevin Henkes)</p>

## RESOURCES FOR TEACHING



### Fact and Fiction: Books to Use Together

#### EGGS (GRADES K-2)

Egg (Burton) Nonfiction  
 A Nestful of Eggs (Jenkins) Nonfiction  
 The Talking Eggs (San Souci) Traditional  
 Chicken Man (Edwards) Picture Book  
 Hilda Hen's Search (Wormell) Picture Book  
 The Extraordinary Egg (Lionni) Picture Book

Just Plain Fancy (Polacco) Picture Book  
 When Chickens Grow Teeth (DeMaupasant) Picture Book  
 Cook-a-Doodle-Do! (Stevens) Picture Book  
 Big Fat Hen (Baker) Counting Book

#### BUGS (GRADES 2-3)

Bugs (Parker and Wright) Nonfiction  
 Ladybug (Bernhard) Nonfiction  
 Monarch Butterfly (Gibbons) Nonfiction  
 The Big Bug Book (Facklam) Nonfiction  
 Flit, Flutter, Fly (Hopkins) Poetry

Joyful Noise (Fleischman) Poetry  
 Little Buggers (Lewis) Poetry  
 Bugs! (Greenberg) Poetry  
 James and the Giant Peach (Dahl) Fantasy

#### WET WEATHER (GRADES 1-3)

Down Comes the Rain (Branley) Nonfiction  
 The Science Book of Weather (Ardley) Nonfiction  
 A Rainy Day (Markle) Nonfiction  
 Flash, Crash, Rumble and Roll (Branley) Nonfiction  
 Thunderstorms (Sipiera) Nonfiction  
 Storms (Simon) Nonfiction  
 The Tree That Rains (Bernhard) Traditional  
 The Magic Bean Tree (Van Laan) Traditional

Come a Tide (Lyon) Picture Book  
 Peter Spier's Rain (Spier) Picture Book  
 Hurricane! (London) Picture Book  
 Twister (Beard) Picture Book  
 In the Rain with Baby Duck (Hest) Picture Book  
 Where Does the Butterfly Go When It Rains? (Garelick) Picture Book  
 Rain Talk (Serfozo) Picture Book

#### NATIVE AMERICANS ON THE PLAINS (GRADES 3-5)

An Indian Winter (Freedman) Nonfiction  
 Indian Chiefs (Freedman) Nonfiction  
 Children of the Wild West (Freedman) Nonfiction  
 If You Lived with the Sioux Indians (McGovern) Nonfiction  
 Buffalo Hunt (Freedman) Nonfiction  
 Follow the Stars (Rodanas) Traditional

Iktomi and the Boulder (Goble) Traditional  
 Shingebiss, An Ojibwe Legend (Van Laan) Traditional  
 Sootface: An Ojibwa Cinderella (San Souci) Traditional  
 Dancing with the Indians (Medearis) Picture Book  
 The Birchbark House (Erdrich) Historical Fiction

#### ONCE UPON THE PRAIRIE (GRADES 3-6)

Sod Houses on the Prairie (Rounds) Nonfiction  
 Fossil Feud (Holmes) Nonfiction  
 Children of the Wild West (Freedman) Nonfiction  
 Pioneer Girl: Growing Up on the Prairie (Warren) Biography  
 Dandelions (Bunting) Picture Book  
 Dakota Dugout (Turner) Picture Book

Three Names (MacLachlan) Picture Book  
 My Prairie Christmas (Harvey) Picture Book  
 Sarah, Plain and Tall (MacLachlan) Historical Fiction  
 Prairie Willow (Trotter) Picture Book  
 Prairie Songs (Conrad) Historical Fiction  
 My Daniel (Conrad) Historical Fiction  
 Calling Me Home (Hermes) Historical Fiction



# RESOURCES FOR TEACHING

## Fact and Fiction: Books to Use Together cont.

### SLAVERY AND FREEDOM (GRADES 4-6)

- Escape from Slavery (Rappaport) Nonfiction
- To Be a Slave (Lester) Nonfiction
- Christmas in the Big House, Christmas in the Quarters (McKissack) Nonfiction
- Amistad Rising: The Story of Freedom (Chambers) Nonfiction
- From Slave Ship to Freedom Road (Lester) Nonfiction
- Lincoln: A Photobiography (Freedman) Biography
- Harriet Beecher Stowe and the Beecher Preachers (Fritz) Biography
- Anthony Burns: The Defeat and Triumph of a Fugitive Slave (Hamilton) Biography
- Neine's Trip South (Turner) Picture Book
- The Middle Passage (Feelings) Picture Book
- Sky, Sash, So Blue (Hawthorne) Picture Book
- In the Time of the Drums (Siegelson) Picture Book
- Pink and Say (Polacco) Picture Book
- The Captive (Hansen) Historical Fiction
- Steal Away Home (Raby) Historical Fiction

- Lessons from a Slave Girl (Evans) Historical Fiction
- Up to His Story (Barerson) Historical Fiction
- I Thought My Soul Would Rise and Fly (Hansen) Historical Fiction
- Sarah (Paulsen) Historical Fiction
- Steal Away Home (Carbone) Historical Fiction
- Night John (Paulsen) Historical Fiction
- Silent Hunter (Pinkney) Historical Fiction
- By Hawk and Beaver (Fitzgerald) Historical Fiction
- With Every Drop of Blood (Collier and Collier) Historical Fiction
- Early Acres and Maybe a Mule (Robnett) Historical Fiction
- North by Night: A Story on the Underground Railroad (Ayres) Historical Fiction
- Aleemah and His Son (Berry) Historical Fiction
- The House of Dies Drear (Hamilton) Fiction
- Jobo Sing America: Three Centuries of African American Poetry (Clinton) Poetry

### HIGHER JOURNEYS (GRADES 5-8)

- World War II: Asian American
- I Am an American (Stanley) Nonfiction
- The Journey (Hamanaka) Picture Book
- Baseball Saved Us (Mochizuki) Picture Book
- The Bracelet (Uchida) Picture Book
- Journey to Topaz (Uchida) Historical Fiction
- Under the Blood-Red Sun (Salsbury) Historical Fiction
- World War II: Europe and Asia
- The Hidden Children (Greenfeld) Nonfiction
- Rescue (Meltzer) Nonfiction
- One More Border: The True Story of One Family's Escape from War-Torn Europe (Kaplan) Nonfiction
- No Penny Picture: A Child of War (Lobel) Memoir
- Rose Blanche (Gallaz and Innocent) Picture Book
- The Lily Cypriote (Oppenheim) Picture Book
- Number the Stars (Lowy) Historical Fiction
- The Man from the Other Side (Orlov) Historical Fiction
- Greenham Angels (Matas) Historical Fiction
- My Grandmother (Park) Historical Fiction

- The Endless Steppe (Hautzig) Historical Fiction
- Years of Impossible Goodbyes (Gao) Historical Fiction
- So Far from the Bamboo Grove (Watkins) Historical Fiction
- War and the City of War (Phillip) Poetry
- Modern-Day Refugees
- A Haitian Family (Greenberg) Nonfiction
- A Nicaraguan Family (Malone) Nonfiction
- The Lost Boys of Natinga: A School for Sudan's Young Refugees (Waldren) Nonfiction
- On the Wings of Eagles: An Ethiopian Boy's Story (Sennel) Picture Book
- How Many Days to America? (Bunting) Picture Book
- My Name Is Marie Isabel (Adas) Fiction
- Kiss the Dust (Lard) Fiction
- Tonight by Sea (Temple) Fiction
- Grab Heads and Run (Temple) Fiction
- Goodbye Vietnam (Whelan) Fiction
- The Frozen Waterfall (Ovillana) Fiction

# APRIL

908

## SPRING INTO THE MONTH

### Every Day Calendar

April

Monday Mon.	Tuesday Tues.	Wednesday Wed.	Thursday Thur.	Friday Fri.
			1	2
3	4	5	6	7
8	9	10	11	12
13	14	15	16	17
18	19	20	21	

### Daily Depositor

### Every Day Measurement

### Computations and Connections

**RECORD**  
Four friends shared 21 cookies. We each got 5. There was 1 left. We gave it to the teacher.  
 $21 \div 5 = 4 R 1$

### Every Day Clock

Go Back In Time Clock

1:00 PM  
APRIL 20  
I would have been at recess.

Today's Time

10:00 AM  
APRIL 21  
The time right now.

Go Ahead In Time Clock

7:00 AM  
APRIL 22  
I will be getting up for school.

### Counting Tape

## ◀ ADDITIONS FOR APRIL ▶

April brings spring additions to Calendar Math. The Calendar Pieces highlight multiples of three and six as well as shapes that are symmetrical and those that are not. The Counting Tape focuses on multiples of six, and the Daily Depositor gives students the opportunity to reexamine their end-of-the-year estimates. Computations and Connections has students engaged in dividing by sharing objects, and the Every Day Clock is focused on the passage of time, ahead and back. Finally, Measurement activities provide experience with estimating and measuring weight in ounces and pounds.

## FOCUS

- ▶ Analyzing and predicting patterns
- ▶ Recognizing symmetrical and asymmetrical figures
- ▶ Exploring multiples of six
- ▶ Solving problems

## MATERIALS

Every Day Calendar, April Month Strip, April Calendar Pieces, or square, rectangle, trapezoid, and heart shapes from Calendar Cutouts (TR1); Calendar Record (TR17)

## SUGGESTED PATTERN FOR APRIL

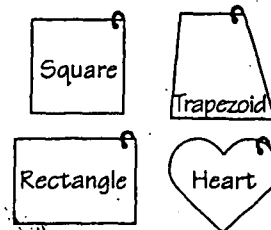
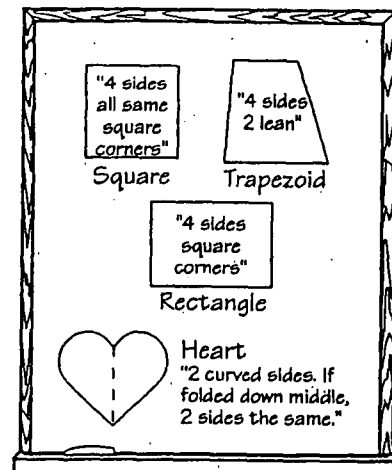
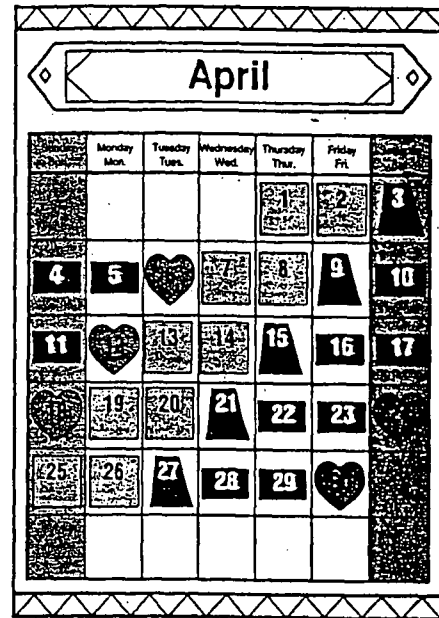
The April Calendar Pieces create an AABCCD pattern in the order yellow square, yellow square, blue asymmetrical trapezoid, green rectangle, green rectangle, pink heart. If you choose to use the square, rectangle, asymmetrical trapezoid, and heart shapes from the Calendar Cutouts (TR1), color the pieces to create the same pattern. In the overlapping AABAAA pattern, A represents a symmetrical figure and B represents an asymmetrical figure.

The FREQUENCY and UPDATE PROCEDURE for the Every Day Calendar continue from September. See page 2 for a detailed description.

## DISCUSSION FOR THE BEGINNING OF THE MONTH

To prepare for this activity, use the April Calendar Pieces, cut the shapes out of construction paper, or draw them on the chalkboard. Display the pieces and identify them by name. Asking questions like those that follow will help students make observations about the shapes:

- ▶ How are these shapes alike? (They are all closed figures. The rectangle and square look like boxes. The square, rectangle, and trapezoid all have four sides.)
- ▶ What is different about them?
- ▶ When you look at the rectangle, what do you see? (It is a four-sided figure with two sets of equal sides. A square would fit in the corners. The opposite sides are parallel.)
- ▶ When you look at the square what do you notice? (It is a four-sided figure. All the sides are equal. It has four square corners. The opposite sides are parallel.)
- ▶ Do you think that squares are rectangles? (Some students may respond by saying that a square is a special kind of rectangle—one with equal sides.)
- ▶ What are the two remaining shapes? (One is a trapezoid.)
- ▶ What do you observe about it? (It has four sides. Two of the sides lean toward one another. It has only two parallel sides.)
- ▶ How is that shape different from the square and the rectangle? (Each of them have two sets of parallel sides.)
- ▶ Which shape is left? (The last shape is a heart.)
- ▶ What do you observe about it? (It has two parts that are curved. One half is the same as the other half. If you fold it down the middle, the two parts are the same.)



Because students usually say right away that one half of the heart is the same as the other half, it is a great time to talk about symmetry. Demonstrate how folding the heart down the center can be a test for symmetry. If the two halves match exactly, the fold is a line of symmetry. Let students experiment with the square, the rectangle, and the trapezoid to see whether they can fold them to find some lines of symmetry. (This particular trapezoid is not symmetrical.)

Now that each shape has been named, you can begin posting them on the Calendar. Each day as you post a new Calendar Piece, ask students to think about how that day's shape is different from the others and to determine any lines of symmetry.

**DISCUSSION AFTER THE SECOND WEEK**

After the second week of the month, the pattern is beginning to emerge. Ask questions similar to these:

**Questions to foster thinking about patterns:**

- ▶ Can you tell me any patterns that you see?
- ▶ What is the color pattern? The shape pattern?
- ▶ Can you find any number patterns on this Calendar?
- ▶ Looking at the pattern, can you predict what shape will be on Day 19? Day 21? Day 24?
- ▶ What will the date be on the last trapezoid? The last heart?

**Questions to foster thinking about multiples and addition patterns:**

- ▶ What dates are on the trapezoids? The hearts?
- ▶ If I say the numbers on the trapezoids and the hearts in order, what number pattern will that be?
- ▶ Do the squares have a number pattern?

**Questions to foster thinking about symmetry:**

- ▶ Which shapes have at least one line of symmetry?
- ▶ Which shapes have no line of symmetry and therefore are asymmetrical? How do you know? How can you show us?
- ▶ Which shapes have more than one line of symmetry?
- ▶ Is there a pattern on the Calendar using symmetrical and asymmetrical figures?

**DISCUSSION FOR THE END OF THE MONTH**

Ask students to tell some of the things they have noticed about the Calendar this month. You may want to record their responses on a chart. Some of their response might include:

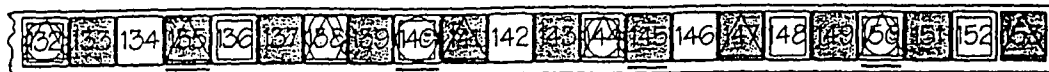
- ▶ "The trapezoids form a diagonal."
- ▶ "The numbers on the trapezoids increase by six each time."
- ▶ "The hearts form a diagonal that increases by six each time too."
- ▶ "The pattern goes yellow, yellow, blue, green, green, pink."
- ▶ "The only piece that doesn't have a line of symmetry is the trapezoid."
- ▶ "The pattern of the figures is symmetrical, symmetrical, asymmetrical, symmetrical, symmetrical, symmetrical."

**HELPFUL HINT**

- ▶ This is a good time to write number sentences. Repeated exposure helps students develop skill in creating them. (See January, page 49.)

Number Sentences for the 17th Day:	
$17 \times 1 = 17$	$23 - 6 = 17$
$7 + 10 = 17$	$24 - 7 = 17$
$20 - 3 = 17$	$25 - 8 = 17$
$30 - 13 = 17$	$26 - 9 = 17$
$40 - 23 = 17$	$27 - 10 = 17$
$100 - 83 = 17$	$8 + 8 + 1 = 17$
$1000 - 983 = 17$	$9 + 7 + 1 = 17$
$1,000,000 - 999,983 = 17$	$9 + 6 + 2 = 17$
$(3 \times 5) + 2 = 17$	$9 + 5 + 3 = 17$
$(2 \times 8) + 1 = 17$	$\frac{1}{2} \text{ of } 34 = 17$
$(3 \times 6) - 1 = 17$	$(20 + 2) + 7 = 17$
$(2 \times 10) - 3 = 17$	$(100 + 10) + 7 = 17$
	$34 + 2 = 17$

## FOCUS



Exploring multiples of six

- ▶ Understanding number sense
- ▶ Grouping and counting by 10's, 6's, 5's, 4's, 3's, and 1's
- ▶ Understanding place value
- ▶ Recognizing number and multiple patterns
- ▶ Practicing mental math
- ▶ Solving problems

The MATERIALS and FREQUENCY for the Counting Tape continue from September. See pages 4 and 5 for a detailed description.

## OVERVIEW

This month, we begin drawing hexagons around the multiples of six and counting by sixes on the Counting Tape as an additional part of the Update Procedure.

## UPDATE PROCEDURE





The UPDATE PROCEDURE continues from February. See page 63 for a detailed description. This month add to the routine by drawing a hexagon around each multiple of six on the Tape. This requires going back to the beginning and drawing hexagons around the numbers from the first days of school that are multiples of six (6, 12, 18, 24, and so on). After you update to the current day in school, continue marking every multiple of six along with the multiples of three, four, five, and ten.

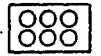

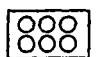
## DISCUSSION THROUGHOUT THE MONTH

- ▶ How many school days since Day 100? Day 87?
- ▶ How many school days until Day 150? Day 167?
- ▶ What odd-numbered days have come since Day 100?
- ▶ How many triangles marking the multiples of three are above 100? What numbers are inside the triangles?
- ▶ How many squares marking the multiples of four are above 100? What numbers are inside the squares?
- ▶ How many hexagons marking the multiples of six are above 100? What numbers are inside the hexagons?
- ▶ How many circled numbers marking the multiples of ten are there in all so far? What numbers are circled?
- ▶ What is a quick way to tell how many 10's are in this number?

## HELPFUL HINT

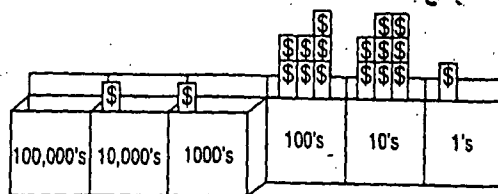
- ▶ You might want to add picture posters for times six facts to the class collection. If some pictures show two groups of three within each six, use them to show how some people see the times six facts as the times three facts doubled. For example, 4 threes are 12, so 4 sixes are twice as much—24.

PICTURE POSTERS	
x = "groups of "	
	$1 \times 6 = 6$
	$2 \times 6 = 12$
	$3 \times 6 = 18$
	$4 \times 6 = 24$

PICTURE POSTERS	
x = "groups of "	
	$1 \times 6 = 6$
	$2 \times 6 = 12$
	$3 \times 6 = 18$

## FOCUS

- ▶ Studying place value of large numbers
- ▶ Regrouping
- ▶ Using estimation and mental math
- ▶ Solving problems
- ▶ Expressing large numbers in various notations



The MATERIALS, FREQUENCY, and UPDATE PROCEDURE for the Daily Depositor continue from September. See pages 6 and 7 for a detailed description.

## DISCUSSION THROUGHOUT THE MONTH

Remind students that the end of the school year is near, and re-estimate the final amount in the Depositor. Ask for estimates. Remind students that there are about 180 days in school and that we have studied the following strategies:

- ▶ Matching the first and last numbers in a sequence.
- ▶ Using an odd sequence of numbers to find the total.
- ▶ Addition. (We confirmed \$5050 as of Day 100. Students may find it helpful to start with this number and add on from here.)

11,025	11,175	11,325	11,476	11,628
+ 149	+ 150	+ 151	+ 152	+ 153
11,175	11,325	11,476	11,628	11,781

After students have had time to work on this for a couple of days, ask them for their estimations of how much will be in the Depositor at the end of the school year. Here is an example of a possible conversation:

## SAMPLE DISCUSSION

*Teacher:* How much money do you think will be collected in the Depositor by the end of the year?

*Student:* I figured \$18,000.

*Student:* I got \$16,290.

*Student:* I think it is \$16,471.

*Teacher:* Well, does anyone else want to give me another answer and say how you figured it out?

*Student:* I used the partner method. I figured that  $180 + 1 = 181$ , and so did  $179 + 2$ , so I figured there would be 90 partners like these.

*Teacher:* Can someone help out with a next step?

*Student:* Multiply  $90 \times 181$  on a calculator or add up 181 ninety times.

*Teacher:* That was great. You have done very well in using one of the strategies we explored with the Depositor.

This discussion could go on much longer, but the main point is the communication of ideas and solutions. Conversations about strategies and problem-solving approaches are ways for students to communicate mathematical ideas to each other. This strengthens students' thinking and their ability to approach large problems.



## FOCUS

- ▶ Exploring division as sharing equally among groups
- ▶ Investigating number relationships
- ▶ Providing strategies for computing number facts
- ▶ Creating number stories

## MATERIALS

Six 3" x 6" clear pockets, small countable objects: beans, stamps, shells, etc. (See Helpful Hints.). Computations and Connections Record (TR27), Division Story Book made from 24" x 18" paper

## OVERVIEW

This month, Computations and Connections focuses on introducing the concept of division through language experiences. By experimenting with small objects in the clear pockets, students can share a different amount daily, tell accompanying stories, and later write a division number sentence to reflect what they see. After an initial week of sharing a number of objects between two pockets, students have the option of using up to five pockets on later days. Regardless of the number of pockets used, each pocket must end up with the same number of objects. Sometimes this results in having leftovers. Seldom do we divide things exactly evenly. For this reason, from the beginning of their exposure to division, students should experience problems with and without remainders.

## FREQUENCY

Update daily with brief discussion each school day in April.

## UPDATE PROCEDURE

In the first week, model the storytelling for division using the counters and two pockets attached to the bulletin board, with an extra pocket nearby for remainders. Tell your story. For example, if on the seventh day you are using seven counters, you might tell the following story as you keep dropping the counters into two pockets and have one leftover: "I grew seven flowers. I had enough to give my two favorite teachers each three. I kept the extra one for myself." Each day, empty the pockets so that the new day's number of counters can be shared and students are not confused by the counters from the day before.

In the second week or after a few days of storytelling for division, invite students to create the stories. Allow students to divide the number of objects for the day's date equally among three pockets. Ask students to tell the story they have created with the pockets and the counters to the class. As students tell stories, write them in words in a "Division Story Book" to hang on the bulletin board. Students may want to draw pictures to go with their stories.



RECORD
I grew 7 flowers.
I gave 2 teachers 3 flowers each.
I kept 1 for me.
$7 \div 2 = 3R1$



At the end of the month, when students can demonstrate an understanding of division by telling stories, begin recording accompanying number sentences. Write this story in the "Division Story Book" along with the number sentence—for example,  $8 \div 4 = 2$ . As you did with multiplication, help students to read back the number sentence using everyday language. "Jay shared eight marbles with four friends. They each got two." As students gain confidence in understanding division number sentences, introduce math terms like *divided by* and *equals*.

**DISCUSSION FOR THE BEGINNING OF THE MONTH**

Tell students that this month the focus of Computations and Connections shifts from multiplication stories to division stories. As you mount the three pockets on the bulletin board, explain that they will hold the objects for the division stories just as they have for multiplication stories. However, this month, students must share the number of objects between pockets equally so the number of objects in each pocket is the same even if there are leftovers. Remainder objects are placed in a special pocket. The discussion modeled here is an example of one that might take place many times during the beginning of the month:

**SAMPLE DISCUSSION**

*Teacher:* Today, the seventh of April, I am going to share these seven counters between these two pockets. I think I will end up with three counters in one pocket and three counters in the other pocket. I will have one leftover. How many counters have I shared?

*Student:* You have shared seven.

*Teacher:* How many groups did I put them in?

*Student:* You made two groups.

*Teacher:* How many in each group?

*Student:* Three are in each group with one leftover.

*Teacher:* Listen to my story: I had seven erasers; I shared them with Catherine and Jimmy. They each got three. I kept one eraser.

A little later in the month, on the 12th day when 3 pockets are up, the following conversation about sharing 12 counters might occur:

**SAMPLE DISCUSSION**

*Teacher:* Today is the twelfth of April. Who would like to tell a story to go with sharing 12 counters among three pockets?

*Student:* I will. I had 12 pieces of gum. I gave my gum away to three friends. Each got four pieces.

*Teacher:* Good. Show us using the pockets.

*Student:* I will use 12 empty gum wrappers to put in these three pockets. I can put gum in each of the three pockets four times. That way each pocket will be a friend with four pieces of gum.

*Teacher:* Great!

### DISCUSSION LATER IN THE MONTH

Later in the month, when your students demonstrate understanding of sharing an amount equally, introduce the number sentence to accompany the story. For example, if we are sharing 13 counters to three pockets, we write  $13 \div 3 = 4R1$ . This is the perfect time to explain that the mathematical name for leftovers is *remainder* because it is what remains and can't be shared equally among all the groups. Explain that to keep from writing this long word every time, we just use the *R* to say "remainder."

### SAMPLE DISCUSSION FOR THE END OF THE MONTH

*Teacher:* How many counters do we have to share today?  
*Student:* It is April 23rd, so we must have 23.  
*Teacher:* Who would like to tell a story and show us how to share 23 counters using five pockets?  
*Student:* I've got one. Sam, Maria, Joe, Chris, and I caught 23 fish in the pond. We decided to share them equally. We had enough to each get four fish, and we threw the extra three back in the water. It was a fun day!  
*Teacher:* Thanks, that is great. Now, who wants to come up and show us how to write a number sentence for this story?  
*Student:* I will— $23 \div 5 = 4R3$ .  
*Teacher:* Can anyone read this number sentence back to me?  
*Student:* I can! 23 shared with five groups equals four in each group with three leftover.

**RECORD**

Sam, Maria, Joe, Chris and I caught 23 fish. We each got 4 fish. We threw 3 fish back.  
 $23 \div 5 = 4R3$

## EVERY DAY ELEMENT

### FOCUS

- ▶ Moving ahead and back in time, in hours
- ▶ Understanding analog and digital clocks
- ▶ Knowing how many minutes in an hour
- ▶ Understanding A.M. and P.M.
- ▶ Learning to tell time accurately on digital and analog clocks

### MATERIALS

Three copies of the Every Day Clock (TR21) laminated or covered with acetate, three sets of Every Day Clock Hands from cardstock, two pieces of  $8\frac{1}{2} \times 11$ " paper. Label the clocks *Go Back in Time Clock*, *Today's Time*, and *Go Ahead in Time Clock*.

### OVERVIEW

This month, the Every Day Clock focuses on moving ahead and moving back in time each day. Students are asked to tell what they might have been doing at an earlier time and what they might be doing at a future time.

The FREQUENCY for the Clock continues from October. See page 23 for a detailed description.

### CLOCK

Go Back In Time Clock

Today's Time

Go Ahead In Time Clock

## UPDATE PROCEDURE

Each day ask a student to set the Every Day Clock to reflect the time on the clock in the classroom. Then students add on or take off the number of hours equal to the day's date. For example, if the time is 10:05 A.M. on April 7, students move the time represented on the *Go Ahead in Time Clock* ahead 7 hours to 5:05 P.M. on the same day. If the time is 10:05 A.M. on April 7, students move the time represented on the *Go Back in Time Clock* back 7 hours to 3:05 A.M. Under the *Go Ahead in Time Clock*, students write what they might be doing at 5:05 P.M.—probably getting ready for dinner. Under the *Go Back in Time Clock*, 3:05 A.M., they write what they were doing—probably sleeping then.

## DISCUSSION THROUGHOUT THE MONTH

Here are some sample questions to encourage students to think about time:

- ▶ What is the date today?
- ▶ What is the time right now?
- ▶ What will the time be \_\_\_\_\_ hours from now?
- ▶ How did you figure that out?
- ▶ What will you be doing then?
- ▶ What was the time \_\_\_\_\_ hours ago?
- ▶ How did you figure that out?
- ▶ What were you doing then?

Adding on time and subtracting time is difficult when it involves going from A.M. to P.M. The following discussion is an example of a conversation about moving ahead in time from A.M. to P.M.:

### SAMPLE DISCUSSION

*Teacher:* What is the date today?

*Student:* Today is April 13th.

*Teacher:* What time is it on the clock in the classroom?

*Student:* It is 8:23 A.M.

*Teacher:* Let's think about moving ahead in time 13 hours. What time do you think it will be?

*Student:* Well, I think it will be about 9:23 P.M.

*Teacher:* Do you agree? If so, could someone please share with us how you came to that conclusion?

*Student:* First, I added on four hours to get to 12:23. Then I added on nine more hours to get to 9:23 P.M. I added 13 hours all together.

*Student:* I worked mine out differently. I thought about 13 hours as one more than 12 hours. I know that if 12 hours pass, it's the same time, just P.M. So, I said 8:23 A.M. plus 12 hours is 8:23 P.M. If I add on one more hour, I will have 13 hours. That's how I got 9:23 P.M.

*Teacher:* What are you doing at that time on school nights?

*Student:* I am sleeping.

Repeated conversations like this allow students to talk to each other and share their strategies. This helps students communicate their mathematical thinking, and it helps other students to learn a new strategy or possibly just begin to understand.

## FOCUS

- Converting ounces to pounds
- Developing a sense of how much a pound weighs

## MATERIALS

Two pounds of plasticine or modeling clay; bottom half of a half-gallon plastic milk container; 1 pan balance, if available; Measurement Record (TR19) in a 9" x 12" clear pocket; Inch Squared Paper cardstock or a copy of TR15; plastic knife

## FREQUENCY

Update daily and discuss two or three times per week. Include weekend days and any weekdays away from school.

## UPDATE PROCEDURE

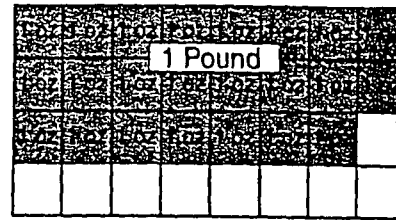
At the beginning of the month, help the class divide a pound of plasticine into 16 equal units of approximately an ounce each. (See Discussion for the First Day.) Thereafter, to update Measurement this month, put one ounce of plasticine in the plastic milk container daily. Allow students to find things in the room that weigh the same as the amount accumulated by using a pan balance if you have one. If a balance scale is unavailable, invite students to lift the container sometime during the week to help them sense the weight of the amount in the container. Each day, using a 2" x 8" grid of Inch Squared Paper cardstock, color in a square to represent one ounce. For each ounce that is put in the container, write "1 oz" on each colored square. At the end of 16 days, when the whole grid is colored, write "1 pound" on the grid and begin a new grid. Twice a week discuss the weight of what has accumulated. Point out the relationship between ounces and pounds.

## DISCUSSION FOR THE FIRST DAY

Show students the plasticine. Tell them that it weighs a pound but that you need to cut it into 16 smaller equal pieces for classroom use with this month's Measurement. Ask students how they think you can divide it evenly into two pieces. Most students will suggest that you make it into a round ball and cut it approximately in half. Do that.

Now tell them you need smaller equal pieces and ask, "How can I cut it into four equal pieces?" Someone may recommend that you cut each half in half, thereby giving you four pieces. Follow that suggestion and ask, "How many pieces do we have now?" Explain that you still need smaller equal pieces. "How can I make these four pieces into eight pieces?" Again, someone may comment that you should divide each of the four pieces in half to yield eight pieces.

After you have counted the eight pieces, tell the class that you need the plasticine to be cut into 16 pieces and ask for assistance. Someone may suggest that you cut the pieces again into two equal parts, yielding 16 equal parts.



Today, we added  to our measurement container. Now, we have  or .

The points covered in the following conversation should be discussed as part of this activity:

### SAMPLE DISCUSSION

*Teacher:* How many equal pieces of clay do we have now?

*Student:* 16.

*Teacher:* We had a pound of clay and now we have 16 pieces of the same clay. Did the weight of the clay change?

*Student:* No.

*Teacher:* We have 16 pieces to make a pound, and each is approximately one ounce. How many ounces are in a pound?

*Student:* 16.

*Teacher:* We will begin today putting an ounce in this plastic container every day. How many days do you suppose it will take us to accumulate a pound?

*Student:* 16.

*Teacher:* That's right. Now how many pounds and ounces do you think we will accumulate by the end of the month?

Record students' estimates.

### DISCUSSION DURING THE MONTH

To focus students on the relationship between ounces and pounds, the following type of discussion should occur two or three times a week throughout the month:

- ▶ What is the weight in ounces today? (23)
- ▶ How many pounds is that? (One pound.)
- ▶ How many extra ounces? (7)
- ▶ Let's count the ounces and see how many we have.
- ▶ Can you think of anything that is about that heavy?

Record this activity by writing on the Measurement Record, "Today, we added an ounce to our measurement container. Now, we have 23 ounces or 1 pound and 7 ounces."

### DISCUSSION FOR THE END OF THE MONTH

At the end of the month, summarize all the relationships that have been observed:

- ▶ Review how many ounces equal a pound, a half pound, and a quarter pound.
- ▶ Examine how many ounces have been collected and ask how many pounds in all.
- ▶ Compare the earlier estimates with the actual weight in the container on the last day of the month.

### HELPFUL HINTS

- ▶ If you have a pan balance in your school, allow students to find things in the room that weigh the same as the amount accumulated. Assign each child a day during the month when he or she can explore weight.
- ▶ Ask students to bring in one pound cans of food. Each day put one can in a box provided for this purpose. Allow students to lift the box with one pound, two pounds, three pounds, and so on, until it is too heavy for one student to lift easily. Ask students to think of things that are the same weight as the box.

JUL 15 1998

## The Number System

# Building Number Sense

**Grade 1**

Bank Street College  
of Education Library

Marlene Kliman  
Susan Jo Russell

*Developed at TERC, Cambridge, Massachusetts*

**Dale Seymour Publications®**

## Visualizing Numbers

### What Happens

**Session 1: Quick Images** In an activity called Quick Images, students are briefly shown images, in this case dot patterns. After the image is removed, students draw or make a copy of what they saw, compare their copy with the original image, and share ways they thought about the image in order to remember it.

**Session 2: Compare Dots** Students play the game Compare Dots, in which they determine which of two dot patterns has more dots.

**Sessions 3 and 4: Copying Cubes** Students are given an object built from 10–15 interlocking cubes. They build a copy and find the number of cubes in the object. For the activity Copying Cubes, students build their own objects, trade with a partner, and copy each other's constructions. The remainder of these sessions is structured as Choice Time; students continue with Copying Cubes and Compare Dots.

**Sessions 5 and 6: Number Shapes** Students repeat the Quick Images activity. In a new activity, Counting Pattern Blocks, they create a picture, pattern, or design from about 20 pattern blocks. They record the total number of blocks they used and the number of each kind of block. The rest of the two sessions is Choice Time, with Counting Pattern Blocks, Copying Cubes, and Compare Dots.

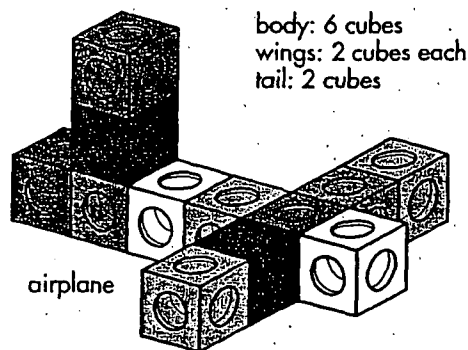
**Sessions 7 and 8: Making Dot Pictures** Students do Quick Images with three dot patterns designed to demonstrate what characteristics of an image make it easy or difficult to find the total number of dots. Students then make their own Quick Image dot pictures, looking for ways to organize the dots so they are easy to count. During Choice Time, they work on this activity and Counting Pattern Blocks.

**Session 9: How Many Dots?** Students use their own Quick Image dot pictures to play a partner version of Quick Images. They explore different ways to show numbers on their fingers, and look at a book about finger-counting methods from Africa.

**Routines** Refer to the section About Classroom Routines (pp. 172–179) for suggestions on integrating into the school day regular practice of mathematical skills in counting, exploring data, and understanding time and changes.

### Mathematical Emphasis

- Counting quantities up to about 20
- Developing strategies for counting and comparing the number of dots in dot patterns
- Developing strategies for organizing collections of objects so that they are easy to count and combine
- Using numerals to record how many, for quantities up to about 20
- Representing quantities with pictures, with a variety of objects, and on fingers
- Exploring different ways to arrange a set of objects, such as rectangular arrays and equal-sized groups
- Using number combinations to describe different arrangements of a set of objects





## What to Plan Ahead of Time

### Materials

- Overhead projector (Sessions 1 and 5–8)
- Interlocking cubes: at least 30 per student (Sessions 3–6)
- Pattern blocks: 1 bucket per 6–8 students (Sessions 5–8)
- *Count on Your Fingers African Style* by Claudia Zaslavsky (Black Butterfly Children's Press, 1996) (Session 9, optional)
- Small resealable plastic bags (25–40)
- Envelopes for storing transparencies
- Counters (such as buttons, bread tabs, or pennies): at least 40 per pair (available)
- Unlined paper (available for student use)
- Chart paper or newsprint (18 by 24 inches): 15–20 sheets (available for use as needed)

### Other Preparation

- Before Session 3, make a three-dimensional object from 10–15 cubes. For example, see the airplane on p. 2. All cubes must be visible so students can easily count them. Make an identical copy for each group of four students. Using cubes of mixed colors will help students count.
- Before Session 5, make a large display version of Student Sheet 3, Counting Pattern Blocks, on chart paper or newsprint.
- Before Session 9, make three or four dot pictures on a copy of Student Sheet 4, Making Quick Images. See p. 29 for ideas.

- Duplicate the following student sheets and teaching resources, located at the end of this unit. If you have Student Activity Booklets, copy only items marked with an asterisk.

#### *For Session 1*

Family letter\* (p. 182): 1 per family (sign and date before duplicating)

Dot Cards, Sets A–D (pp. 187–190): 1 transparency of each card.\* Cut apart. Keep each set in a separate envelope.

Note: Before making all the transparencies, test an image on the overhead. If it seems too small, enlarge on your copier, or draw larger on transparency film.

#### *For Session 2*

Dot Cards, Set A (p. 187): 1 set of 32 cards per pair, plus 1 per student, homework.

Dot Cards, Sets B–D\*: 3 sets of each (If possible, copy on card stock and use a different color for each set.)

Student Sheet 1, Compare Dots (p. 183): 1 per student, homework

#### *For Sessions 3 and 4*

Student Sheet 2, Copying Counters (p. 184): 1 per student, homework

#### *For Sessions 5 and 6*

Student Sheet 3, Counting Pattern Blocks (p. 185): 1 per student

#### *For Sessions 7 and 8*

Student Sheet 4, Making Quick Images (p. 186): 1 per student and a few extras\*  
Easy and Hard Quick Images\* (p. 191): 1 transparency. Cut apart.

## Session 1

# Quick Images

### Materials

- Overhead projector
- Dot card transparencies, Sets A and B
- Family letter (1 per student)

### What Happens

In an activity called Quick Images, students are briefly shown images, in this case dot patterns. After the image is removed, students draw or make a copy of what they saw, compare their copy with the original image, and share ways they thought about the image in order to remember it. Their work focuses on:

- becoming familiar with different ways to arrange a set of objects, such as rectangular arrays and equal-sized groups
- using number combinations to describe different arrangements of a set of objects
- analyzing visual images
- becoming familiar with combinations of numbers up to 10
- describing position of and spatial relationships among objects

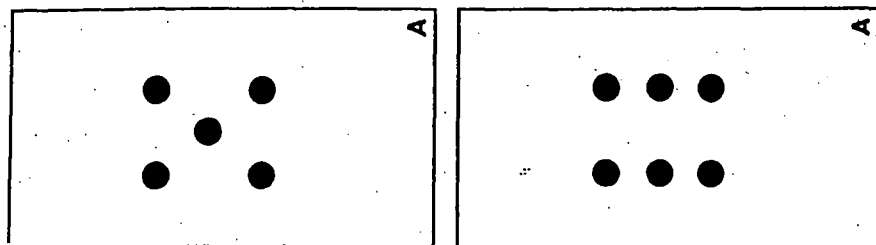
### Activity

## Quick Images

The Quick Images activity is repeated several times in the grade 1 *Investigations* curriculum. As students do Quick Images throughout the year, they gain experience analyzing visual images and using number combinations and number relationships to describe different arrangements of a set of objects. They also become familiar with geometric arrangements, such as rectangular arrays.

**Note:** Quick Images is designed for use with an overhead projector, but if one is not available, you can present each of the images enlarged or drawn on letter-size sheets of paper.

Choose a transparency from Dot Cards, Set A, with either five or six dots. Place the transparency on the overhead projector, but do not turn it on yet. (Whether you orient the cards vertically or horizontally for Quick Images is not important.) Gather students where they will be able to see the image projected on the overhead. Distribute counters and pencil and paper to each student.



In the next few weeks, we'll be doing a lot of different things with numbers. We're going to start by doing an activity called Quick Images. Can anyone tell me what an image is?

If some students say that an "image" is "something that you imagine, something you see in your head," explain that in this activity that's what they'll be doing; they will be imagining a picture, or forming an image of a picture in their mind.

An image is another name for a picture. We'll be looking at some pictures, or images, of little black dots. We call it "Quick" Images because you'll only get to see the picture for a short time. Then I'll cover it up, and you will try to make a copy of the picture you saw.

Before turning on the overhead projector, explain where on the wall the dot image is to appear and remind them to look carefully because they won't have long to get the picture in their mind. To help students concentrate on the image, they should not draw anything or use counters while the image is visible.

**OK. Hands in your laps. No pencils or counters when I'm showing the image. Here it comes!**

Show the dot pattern for 5 seconds and then cover it.

**Note:** You may need to adjust the amount of time you flash the image. If you show the image for too long, you will see students simply copying the image from the screen, rather than building from their mental image; if you show it too briefly, they will not have time to form a mental image and will not be sure what to draw or build.

Students now make a copy of the dot pattern, using counters or pencil and paper. If some students are concerned that they cannot recall the figure exactly, assure them that they will have another chance to see the picture and to revise their work.

When students have completed their first attempts at representing the image, explain that you are going to show it again. Encourage students to study the picture carefully while it is visible.

**Hands in your laps. Here comes the picture again. Look carefully!**

Show the image for another 5 seconds. Then let students revise their arrangement of counters or create new drawings.

Ask for a few volunteers to tell you how many dots they saw in the picture, and how they know.

You might begin by reassuring students that you know it can be difficult to tell the number of dots when you've seen the picture only briefly. As students give their responses, encourage them to explain how they remembered the picture. If it helps them explain to the class, they can show their arrangements of counters on the overhead or copy their drawings on the board or a piece of chart paper. In the Dialogue Box, *Seeing Dot Images* (p. 7), students in one class describe how they thought of the images showing five and ten dots.

After this discussion, show the image again and leave it visible for further revision and for checking the number of dots shown.

Encourage students to talk about any revisions they made in their work. For example, students who drew dots may be willing to share their first drawings.

Repeat the activity, using another transparency from Dot Cards, Set A. If you began with the 6-dot card, you might next show the 4-dot or the 7-dot card. If you use related images, some students may begin relating visual and number patterns.

Continue the activity for the rest of the session, using transparencies from Dot Cards, Set B, which shows a different configuration for 3 to 10 dots. You might show the 5-dot, 6-dot, and 9-dot cards. Follow these steps each time:

1. Briefly show the image.
2. Ask students to make a copy of the dot pattern they saw, using counters or pencil and paper.
3. Show the picture again briefly.
4. Ask for a few volunteers to tell you how many dots they saw in the picture and how they know.
5. Leave the image visible so students can compare their copies with the actual image.

## Session 1 Follow-Up

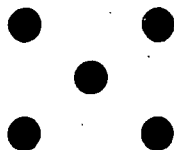


### Homework

**Family Connection** Send home the signed family letter or the *Investigations at Home* booklet to introduce your work in this unit.

## Seeing Dot Images

These students have been doing Quick Images with the 5-dot card from Dot Cards, Set A. They have finished their two attempts at making the image, and now the teacher is showing it so students can compare their work with the actual image. Here students are sharing the different ways they thought of the image; some broke the image into smaller parts, some "translated" the image into numbers, and some saw the image as a whole shape.



How many dots did you see altogether?

Tony: Five.

Anyone else see a different number? *[Pause]* OK, then, what helped you remember what the image looked like?

Nadia: Two dots on each side, and one more in the middle is five.

Tony: Two *[indicates the top row]* plus two *[the bottom row]* is four, and then one is more is five.

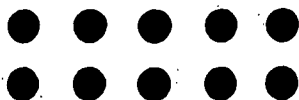
Eva: One diagonal, two diagonals.

And how many in each diagonal?

Eva: There's three in each. They cross in the middle, so it's five.

Donte: It's an X.

*Later in the session, students discuss how they thought of the image on the 10-dot card.*



How did you see this one? What helped you to make your own copy?

Chris: I counted five on the top. And then I looked at both of them *[both rows]* and they were both the same, so I counted five and did five again.

What does it equal, if you have five and five again?

Chris: Ten.

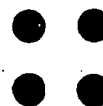
Kaneisha: Kind of like I did, like Chris, but not that much. When I saw up at the top I saw three and two. Then I knew the bottom was the same so I did the same thing. Three plus two for both makes ten.

Both Chris and Kaneisha saw the top row and the bottom row were the same and that really helped them.

Chanthou: It has flowers in it. A lot of the pictures did.

Can you show us what you mean?

*Chanthou comes to the overhead, arranges four counters in a two-by-two array, and explains that this "flower" contains four dots.*



How many flowers in this picture *[the 10-dot image]*?

Chanthou: Two.

How many left over?

Chanthou: Two. So it's ten.

As students work with images containing more dots, they develop ways to break the image into manageable parts, for example, by identifying sections of the image that repeat or by seeing the image as made from component "objects." They also develop strategies for keeping track of and combining all the parts to find the total number of dots.

# Compare Dots

## Materials

- Dot Cards, Set A (1 set per pair, and 1 set per student for homework)
- Dot Cards, Sets B-D (3 sets each)
- Student Sheet 1 (1 per student, homework)

## What Happens

Students play the game Compare Dots, in which they determine which of two dot patterns has more dots. Their work focuses on:

- developing strategies for counting and comparing the number of dots in dot patterns
- using number combinations to describe different arrangements of a set of objects
- becoming familiar with combinations of numbers up to 10
- becoming familiar with different ways to arrange a set of objects, such as rectangular arrays and equal-sized groups

## Activity

### Teacher Checkpoint

### Compare Dots

If you have done the *Investigations* unit *Mathematical Thinking at Grade 1*, your students will be familiar with the game Compare, which involves comparing two number cards to determine which shows a larger number. In that case, students will probably need just a brief introduction to Compare Dots.

Introduce this game to the entire class by gathering students in a circle on the floor to watch a demonstration game. Either enlist two volunteers to play the game, or choose one student to play with you.

Today we're going to play a game called Compare Dots. At the beginning of the game, each player gets half the cards in the deck.

Demonstrate how to deal out the cards evenly between the two players.

Players turn their cards facedown. Then, at the same time, they both turn up their top card. The player who has the card with more dots says "Me."

After this has been done in the demonstration game, hold up the cards that each player turned over.

Libby turned over this card [5 dots], and Nadia turned over this card [7 dots]. Which card has more dots? How do you know?

Ask students to explain their strategies. Some students may count the dots on each card. Others may find the total by mentally grouping the dots on the cards in some way (for example, in 2's), and then combining the groups. Still others may compare the cards without finding the totals, noticing simply that one card has one more row of two dots.

Continue in this way through two or three more turns, or until you think students understand the game.

Sometimes you might each turn up the same card. When that happens, both of you just turn over the next card. Then the player who has the card with the most dots says "Me."

Explain that the game is over when players have turned over all their cards.

Pair up students to play the game for the rest of the session. Give each pair a deck of Dot Cards, Set A.

**Note:** Your students may be familiar with the card game War, a similar game. An important difference is that in Compare Dots, players do not win or lose because they do not capture each other's cards. Students who are familiar with War may naturally want to capture the other card when their number of dots is larger. You can decide how important it is for students to play less competitively; if the competition is distracting students from thinking about the numbers, you may want to insist that they play according to the Compare Dots rules.

### Observing the Students

Teacher Checkpoints are designated times for you to observe students at work. After students have begun playing in pairs, you can observe how they are counting up to 10 objects, comparing numbers up to 10, and using number combinations and number relationships to find the total number of dots on the cards. Circulate to observe and to offer support as needed.

- Can students deal out the cards evenly between two players? (You might suggest that the students repeat "one for you and one for me" while dealing, to help them remember how to distribute the cards.)
- How do students find the number of dots on a card? Do they count each dot? Do they group the dots in some way, such as by rows, and then combine the number in each group? Do they seem to "just know" how many dots are on each card? The Teacher Note, Finding the Number of Dots (p. 11), describes typical strategies students use and suggests how to help students explain their strategies.
- What strategies do students use for determining which card has more dots? Do they "just know" which number is larger?

Some students might try to decide by comparing the size and shape of the dot configurations, rather than by comparing numbers of dots. For example, they might say that a long, thin array of dots has more than a square array of dots. Ask these students to prove to you which card has more dots by finding the number on each card.

- Do students play cooperatively? If you think students are playing too competitively, emphasize that getting the card with more dots is a matter of luck, not a matter of being a "better" player. Explain that good players play cooperatively: they check or help one another; they explain their thinking to one another; they ask one another for help; they wait while the other player takes the time to determine which card has more dots.

**Variations and More Challenge** You can use the Dot Cards, Sets B and C to provide a greater variety of dot patterns for each number. Some (but not all) students will find the Set A cards easiest to work with, because the arrangements are based on rectangular arrays. At some point now or during Choice Time (Sessions 3–4 and 5–6), introduce Sets B and C. You will need to determine when students are ready for these. If some pairs are just beginning to develop strategies for grouping dots on the Set A cards, wait before giving them a new set. On the other hand, if students have good strategies for grouping the dots in Set A, or if they no longer seem challenged, ask them to play with Set B or C. For extra challenge, students can play with Set D, which has 11–20 dots in rectangular arrays.

**Near the End of the Session** Alert students when 5 or 10 minutes remain in the session. Review cleanup procedures, including how to return materials to storage areas and how to double-check the floor for pencils, stray counters, and other materials.

## Session 2 Follow-Up



### Homework

**Compare Dots** Students teach someone at home to play Compare Dots. Send home Student Sheet 1, Compare Dots (the game directions), and four sheets to make Dot Cards, Set A. If students are unlikely to have scissors at home, give them time during the school day to cut apart the cards. Encourage students to keep their cards in a special place at home, because they will be using them for other games at home over the next few weeks. Some teachers give students a Math at Home folder for storing the materials they will be bringing home throughout the year.



### Extension

**Double Compare Dots** For a more difficult variation of Compare Dots, students turn over the top *two* cards in their piles on each turn. They determine the total number of dots on their two cards, and the player with the higher total says "Me."



## Finding the Number of Dots

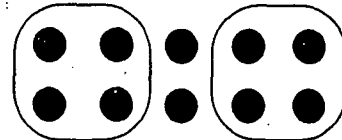
As students play Compare Dots, observe them to find out more about their strategies for determining the number of dots on a card. Following are some strategies students typically use for finding the total number of dots, with suggestions for encouraging students to reflect on and communicate how they are thinking about the dots.

**Counting Dots** Often students count the dots on the card in order to determine or to check the total. Some students count by 1's, touching each dot as they count. Others count by the number of dots in a row, column, or group on the card (2 for the first row, 4 for the second, and so on).

When students first learn to say a particular skip-counting sequence ("2, 4, 6, 8..."), they may not yet recognize that each successive number in the sequence represents the addition of a particular quantity. Activities such as counting dots or other objects arranged in rows or groups of uniform size can help students connect the numbers in a skip-counting sequence to the quantities they represent. However, even as students become comfortable counting by 2's for small quantities, they may return to counting by 1's as quantities increase ("2, 4, 6, um ... 7, 8 ... 9, 10"). Understanding of counting by numbers other than one develops gradually over the early elementary years.

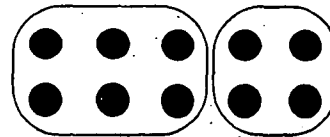
Whether students are counting by 1's or by some other number, you can help them strengthen their understanding of quantity by encouraging them to recount the dots in a different way. Students counting by 1's can check their totals by recounting in a different order (for example, from right to left, instead of from left to right). Students counting by some other number can count again by 1's, or by a different number. This can help them begin to recognize relationships among different ways of counting.

**Breaking the Image into Parts** Some students see the dots on the cards as groups to be combined, rather than individual dots to be counted. They look for ways to break the group of dots into manageable parts, which they can think about separately, then combine. For example, one student explained how he found that there were 10 dots:



"Four [on the left] and four [on the right] is eight, and then two more [in the middle] is ten."

Another student explained that he got ten for the same card by breaking the group into two familiar patterns, a group of six and a group of four, declaring "and I know six and four is ten."

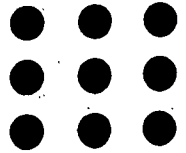


These students are beginning to recognize connections between dot patterns and number combinations: they see the total number of dots as the sum of smaller parts, not just as a collection of single dots. Being able to group numbers in different ways is an important part of developing effective strategies for adding and subtracting numbers. This kind of thinking develops gradually over the early elementary years. Encourage students who are beginning to think in this way to explain their strategies, but expect that they will still count by 1's to find or check the number of dots on many of the cards.

*Continued on next page*

*continued*

**Using Equal Groups** Some students see certain dot patterns as sets of equal-sized groups (or, equal-sized groups with an extra part). When they first look at a card, they might note that it shows “three 3’s,” or “two 4’s,” or “two 2’s and one more.” Students might then combine the groups mentally (“3 and 3 is 6, and one more 3 is 9”), use some combination of mental addition and counting (“two 3’s are 6, and then there’s 7, 8, and 9”) or, they might “just know” the total (“three 3’s are 9”).

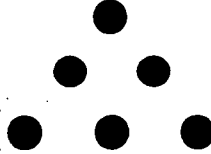


Learning to think about quantities as sets of equal-sized groups is important for situations involving multiplication or division. However, thinking in this way is challenging for most first graders. You will probably find that students take this approach only for a small number of groups of 2 or 3. Encourage students using this approach to explain their thinking, but don’t expect them to see complex configurations as collections of equal-sized groups. Students’ thinking about equal groups will continue to develop over the next few years as they have many opportunities to count and combine groups of different sizes.

**Recognizing Familiar Dot Arrangements** Some students may tell you that they know the number of dots on a particular card because they can tell from “just looking at it” or because they remember from previous work with the card. Even those who have committed a dot pattern to memory can benefit from explaining how it shows how a number can be broken into parts.

If you think a student has committed to memory a dot pattern with at least five or six dots in it, ask that student to look away from the image and describe it. Some students are quite skilled at memorizing images and then analyzing their mental images. When a student insisted that he “just knew” that a 3-by-3 array of dots showed 9, the teacher asked him to prove it, expecting him to do so by counting dots on the card. Instead, he looked away from the dot card and then pointed to each dot in an imaginary 3-by-3 array, saying a number for each “dot” he pointed to.

When another student was asked to explain how she “just knew” that a triangle shape showed six, she shut her eyes and explained that there were 3 dots on the bottom row, 2 in the middle row, bringing the total to 5, and 1 more on the top, so 6 in all.



Analyzing mental images in this way can help students to develop a strong visual sense of the structure of a number—how it can be broken into parts—and to recognize the value of using mental imagery in solving mathematics problems.

# Copying Cubes

## What Happens

Students are given an object built from 10–15 interlocking cubes. They build a copy and find the number of cubes in the object. For the activity Copying Cubes, students build their own objects, trade with a partner, and copy each other's constructions. The remainder of these sessions is structured as Choice Time; students continue with Copying Cubes and Compare Dots. Their work focuses on:

- counting up to about 15 objects
- developing strategies for counting and combining collections of objects that vary by color and by arrangement
- developing strategies for counting and comparing the number of dots in dot patterns
- copying three-dimensional objects made from cubes
- becoming familiar with combinations of numbers up to 10
- becoming familiar with different ways to arrange a set of objects, such as rectangular arrays and equal-sized groups

## Materials

- Interlocking cubes (at least 30 per student)
- Identical objects built from 10–15 cubes (1 object per group of 4)
- Dot Cards, Set A (1 per pair)
- Student Sheet 2 (1 per student, homework)

## Activity

### Copying Cubes

If your students have had frequent opportunities to explore interlocking cubes, they will be more ready to do this activity. If they have not used them recently, provide 10–15 minutes for free exploration with them first. You might also give students the chance to explore the cubes at other times during the day.

Today you're going to copy something I've built out of cubes. *[Hold up one of the cube objects.]* I'll give one of these models to each group, along with a supply of cubes. Each one of you will take cubes and build an exact copy of this model. Your colors don't have to match mine, but you do have to make the exact same size and shape, using the exact same number of cubes.

Students sit in groups of four so that they can share materials. Distribute the class set of interlocking cubes evenly to each group, and distribute the identical cube objects they are to copy. Each student builds a copy of the object. Students may touch the object if it helps them count the number of cubes, but they may not take the object apart.

As students are working, circulate quickly to be sure they understand the task. As necessary, remind them to keep the model object in the center of the group so that everyone can see it.

When students have finished, ask for volunteers to tell how many cubes are in the object and to explain how they know. Some students will count one cube at a time, while others may begin to count in groups: "There are 6 cubes along the body of the airplane, and 2 more, 7, 8, for one wing, then 2 more for the other wing, that's 9, 10, and 2 more for the tail, that's 11, 12."

If some students disagree about the number, encourage them to recount to check the total. (If some disagreement remains, you need not take the time to resolve it.)

**Copying Cubes as a Choice** Explain that sometime over the next few days, students will work in pairs to build and copy other cube objects. Each student builds a model with at least 10 and no more than 15 cubes. Then partners exchange objects, and each copies the other's model. When they finish, they check that each copy is exactly the same size and shape as the original model, and that it uses the same number of cubes.

If it seems necessary, model the activity with a student:

Let's say I built this airplane and Susanna built this flag. Then we switch, and Susanna builds a copy of my airplane, while I build a copy of her flag. When we're done, we have to agree on two things: We must agree that the copies are the same as the originals, and we must agree on the number of cubes in each object.

Explain that students can touch the model object if it helps them to figure out how to build a copy, but they cannot take it apart. As in the whole-class activity, colors may vary.

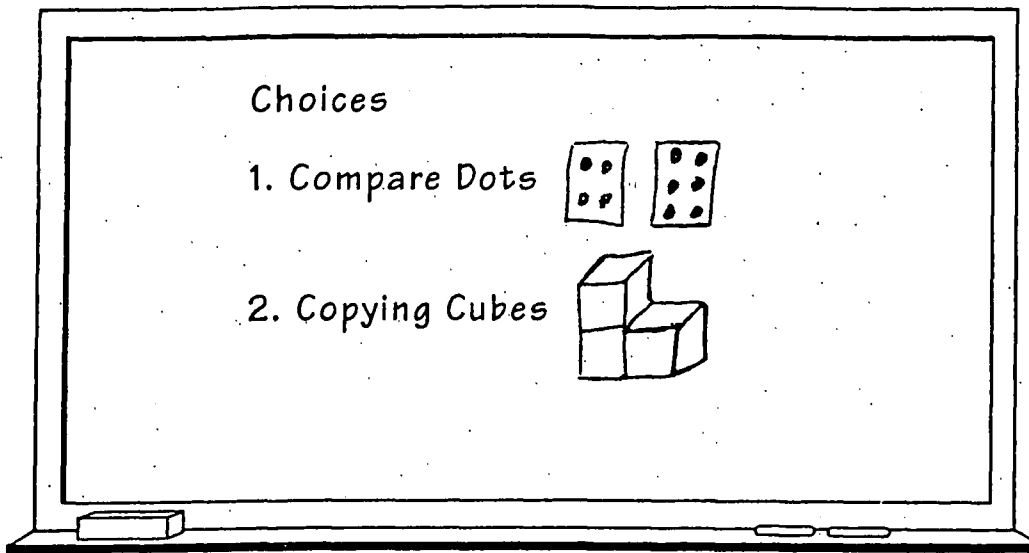
**Note:** If you have established a rule that weapons are not permitted in the classroom, remind students not to build guns, swords, or similar objects.

## Activity

### Introducing Choice Time

If you are using the complete grade 1 sequence of *Investigations*, students will be familiar with Choice Time, when they choose among several activities to work on. The Choice Time format recurs throughout the *Investigations* curriculum. See the Teacher Note, About Choice Time (p. 166), for information about how to set it up and how first grade students can keep track of the choices they have completed.

Harlem Link  
Exhibit H-161



During each day of Choice Time, students choose one or two of the activities they want to participate in. They can select the same activity more than once, but should not choose the same activity every day. List these choices on the board or on a piece of chart paper. Include a simple picture with each choice as a visual reminder.

### **Choice 1: Compare Dots**

**Materials:** Dot Cards, Set A, 1 per pair; Dot Cards, Sets B, C, and D, 3 sets each.

Students are familiar with this game from their work in Session 2. Review the rules as necessary.

If you noticed in Session 2 that some pairs were just beginning to develop strategies for grouping the dots on the cards, suggest that they play again with Set A. Otherwise, ask students to play with Set B or Set C. Remind students not to mix the sets of cards.

For extra challenge, students can play with Dot Cards, Set D. By the end of Choice Time in Sessions 5–6, students should have played with at least two different Dot Card sets.

### **Choice 2: Copying Cubes**

**Materials:** Interlocking cubes (at least 60 per pair)

Students work with a partner. Each builds something with 10–15 interlocking cubes. Then they exchange and build copies of each other's objects. When both students have finished, they check that the copies are identical (except for color) and use the same number of cubes as the original.

Remind students to use no more than 15 cubes, as larger objects can be difficult to copy. Encourage them to keep all the cubes visible in their model and avoid hidden interior cubes.

### Observing the Students

Observe and listen to students while they work on Choice Time activities. Recording your observations will help you keep track of how students are interacting with materials and solving problems. The Teacher Note, *Keeping Track of Students' Work* (p. 168), offers some helpful strategies. During this first Choice Time, watch for the following:

- Do students try each choice, or do they stay with a familiar one? If, after a short time with one activity, students say they're done, ask them to tell you about what they have done and encourage them to investigate further.
- How much do students interact with their partner? Do they share what they have done with others and observe what others are doing? Do they talk to themselves or others about what they are doing?

### Compare Dots

- What strategies do students use to find the number of dots on a card?
- What strategies do they use to determine which card has more dots?

### Copying Cubes

- How do students keep track of the number of cubes they are using to create their objects? Do they recount the entire set from 1 each time they add a cube or two? Do they count up from a previous total? ("I had 10, and I just put on two more, so now I have 11, 12.")



- How accurately do students copy the number of blocks in each part of the object?
- How accurately do they copy the orientation of each component? That is, if a piece sticks out to the left in the original, does it stick out to the left in the copy?
- How do students count the cubes in the object? Do they count by 1's? Do they group the cubes in some way and then count the groups? ("Three for each arm, that's 6, then 4 for the head, that's 7, 8, 9, 10.") How do partners resolve any differences about the number of cubes in an object?
- How do students go about checking that a copy is identical to the original? Do they use counting strategies? Do they compare orientation of different parts? Do they compare size and shape? Do they ignore color differences?

Pairs having difficulty can work with a smaller number of cubes, or they can create simpler objects. For example, suggest they make something flat, or something with only three parts.

**Near the End of Each Session** Five or 10 minutes before the end of each Choice Time session, announce that it's time to stop working, put away the materials, and clean up the work area. If some students are in the middle of Copying Cubes, find a safe place for them to leave their cube objects until the next session. Students will have more time to work on both activities in Sessions 5–6. Once cleanup is complete, remind students to record the choices they completed, including which set of Dot Cards they used for Compare Dots. If you have posted lists, keep them for use again in other Choice Time sessions in this investigation.

## Sessions 3 and 4 Follow-Up

**Copying Counters** Send home Student Sheet 2, Copying Counters. This is a variation of Copying Cubes that students can do at home with common objects like coins, toothpicks, or paper clips. Each of two players makes a pattern or design from about 15 of these counters. Then, each player makes an exact copy of the other player's design. Players check that each copy uses the same number of counters as the original design and is exactly the same size and shape.



# Number Shapes

## Materials

- Overhead projector
- Dot card transparencies
- Interlocking cubes (at least 60 per pair, for about one third of the class)
- Pattern blocks (1 bucket per 6–8 students)
- Student Sheet 3 (1 per student)
- Large display copy of Counting Pattern Blocks
- Dot Cards, Sets A–D

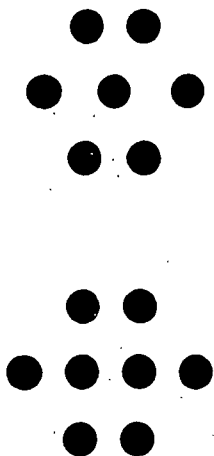
## What Happens

Students repeat the Quick Images activity. In a new activity, Counting Pattern Blocks, they create a picture, pattern, or design from about 20 pattern blocks. They record the total number of blocks they used and the number of each kind of block. The rest of the two sessions is Choice Time, with Counting Pattern Blocks, Copying Cubes, and Compare Dots. Students' work focuses on:

- counting up to about 20 objects
- using numerals to record how many, including none (0)
- developing strategies for counting and combining collections of objects that vary by color and by arrangement
- developing strategies for counting and comparing the number of dots in dot patterns
- copying three-dimensional objects made from cubes
- becoming familiar with combinations of numbers up to 10
- becoming familiar with different ways to arrange a set of objects, such as rectangular arrays and equal-sized groups

## Activity

### Quick Images



Choose a dot card transparency that you have not yet used for Quick Images, such as the 7-dot card in Set B, and place it on the overhead projector. Gather students where they will be able to see the image projected. Distribute counters and pencil and paper to each student. Refer to Quick Images (p. 6) to review the steps of the activity.

Today we're going to do Quick Images again. Who can remind us how we do Quick Images?

Ask for a volunteer to explain the activity. If some students disagree, you might ask another student or two to tell what they remember. Keep this discussion brief and accept that students may remember the activity somewhat differently. If necessary, clarify that you will show a picture of some dots for a very short time, and then they will make a copy of what they saw.

Do the activity two or three times. To help students begin relating visual and number patterns, use related images. For example, if you first used the 7-dot card from Set B, next use the 8-dot card from the same set. Another related pair would be the 6-dot and 10-dot cards from Set C.



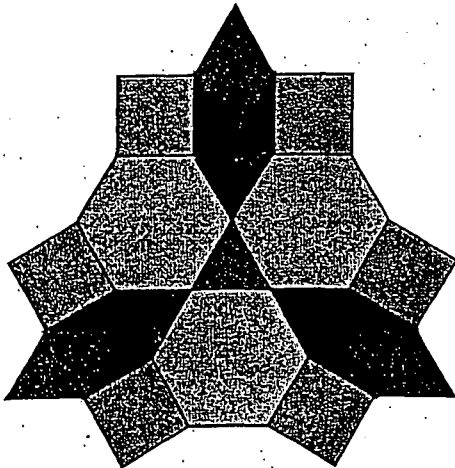
**Activity**

**Counting Pattern Blocks**

If your students have not used pattern blocks recently, provide time for free exploration with them before introducing this activity.

Post your large display copy of Student Sheet 3, Counting Pattern Blocks, in the meeting area. Demonstrate the activity by quickly making a picture, pattern, or design from about 20 pattern blocks. Use all but one or two different types of pattern blocks, so that you can model filling in 0 somewhere on the sheet.

I'm going to show you another activity you'll be doing in Choice Time. You start by making a pattern or design from about 20 pattern blocks. Here's the one I made.



Block	Number
	<u>6</u>
	<u>1</u>
	<u>3</u>
	<u>3</u>
	<u>0</u>
	<u>6</u>

Then, you count the number of each kind of pattern block you used. So, how many yellow hexagons do you see in the design I made? Does anyone see a different number?

Even if someone has given the correct number, ask for another suggestion or two. This encourages students to verify their own solutions and not rely on you to tell them whether their answers are correct.

Ask volunteers to come up count each kind of pattern block in the design you have made, including those shapes you haven't used. Then, model filling in the number on the large recording sheet. Pay particular attention to using zero to record no blocks used.

How many trapezoids did I use in my design? Can anyone find a trapezoid in my design? No? What do you think I should fill in here?

Accept a few ideas. If no one suggests the use of 0, explain that we can use zero to show none of something. Model writing 0 on the sheet.

Let's count the blocks to find out how many in all.... OK, we got 19.  
Is there a way we could check to make sure the count is correct?

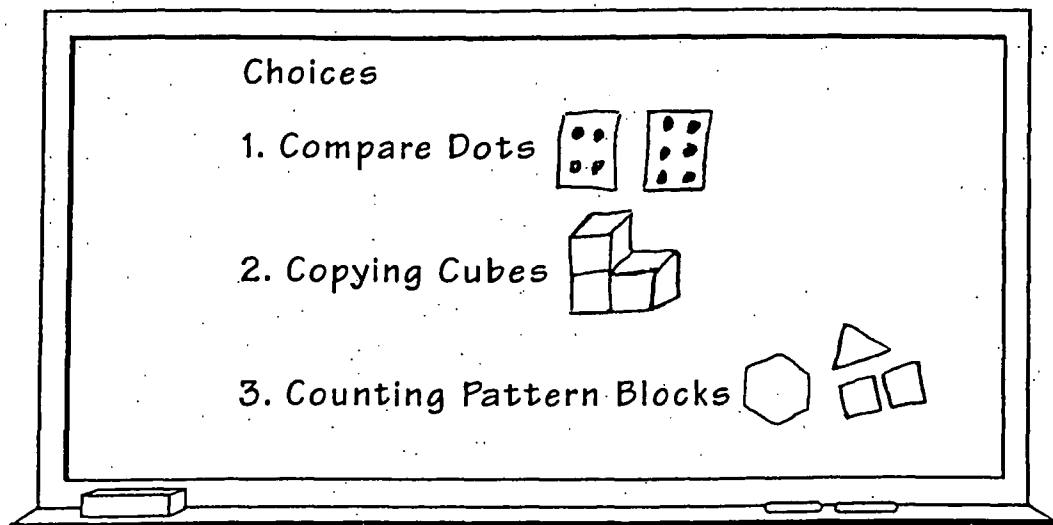
Some students may suggest recounting the blocks, perhaps in a different order. A few students may recognize that the total number of blocks is the sum of the numbers of the different kinds of block. Encourage them to explain their thinking, but accept that some students in the class may have difficulty following their reasoning.

Explain that as a Choice Time activity, each student will do just what you did: make their own design or pattern from about 20 pattern blocks, then find and record the numbers of blocks on Student Sheet 3.

**Activity**

**Choice Time**

Post a list of the choices and briefly describe the options. Explain that students will be working on these choices today and tomorrow. By the end of math time tomorrow, they must have completed Copying Cubes, and they must have played Compare Dots with at least two different sets of Dot Cards. To help them remember what choices they have already completed, refer them to the records from the previous Choice Time (Sessions 3 and 4).



Often when a new choice is added to the list, there is a great deal of interest in trying the new activity first. Sometimes the quantity of materials available limits the number of students that can do an activity at one time. Even when this is not the case, limiting the number of students at each choice helps them make decisions about what they are going to do. It also encourages them to do some choices more than once. At the same time, support students in making decisions and plans for themselves rather than organizing them into groups and circulating the groups. Making choices, planning time, and taking responsibility for their own learning are important aspects of the school experience.

Set up the materials in three different locations in the classroom. You could use tables, clusters of desks, or rug space as places for students to work. Explain how many students can be at each center at one time. Depending on how you've organized your classroom, this could be indicated by the number of chairs at a certain table, or by posting the information on the board. For example:

1. *Compare Dots*                      10 people
2. *Copying Cubes*                      10 people
3. *Counting Pattern Blocks*      10 people

For a review of the Choice 1 and 2 activities, see *Compare Dots* and *Copying Cubes* (p. 15).

### **Choice 3: Counting Pattern Blocks**

**Materials:** Pattern blocks (1 bucket per 6–8 students); Student Sheet 3, *Counting Pattern Blocks* (1 per student)

Each student makes a design or pattern from about 20 pattern blocks, then finds and records the number of blocks used.

### **Observing the Students**

See pp. 16–17 to review what to look for while students are playing *Compare Dots* and *Copying Cubes*. For the new activity, watch for the following:

#### **Counting Pattern Blocks**

- How do students keep track of the number of blocks they are using as they create their pictures? Do they recount the entire set from 1 each time they add a block or two? Do they count on from the last number they counted? ("I had 10, and I added 2 more, so now I have 11, 12.") Do they count accurately?

If some students are having difficulty counting up to 20 pattern blocks accurately, suggest that they work with fewer pattern blocks, perhaps 12. See the *Teacher Note, Observing Students Counting* (p. 23), for information on the range of first graders' counting abilities.

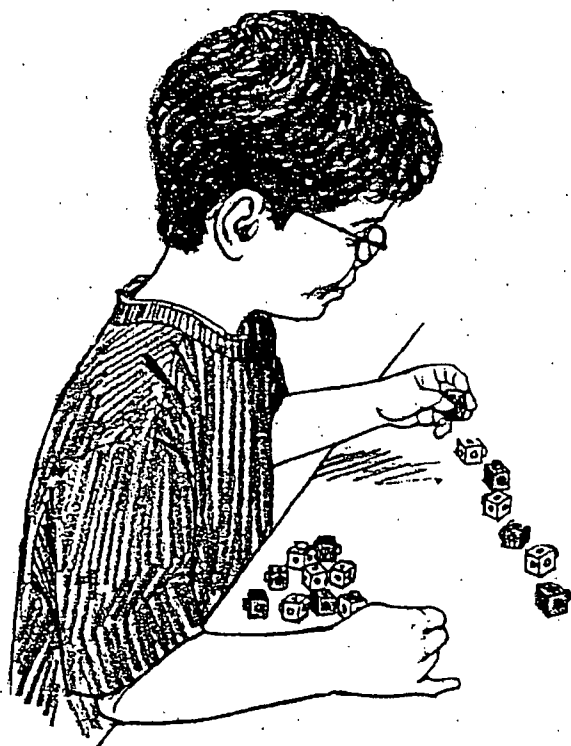
- Do students record the number of each type of block accurately? How do they show that there are none of a type of block? Do they use zero (0)?
- Do students use counting strategies to find the total number of pattern blocks? Do they count each block as they go in order around the picture? Do they count each type of block separately, perhaps counting on from each new type of block? ("There's 7 hexagons, then 4 triangles, that's 8, 9, 10, 11, then 2 trapezoids, that's 12, 13.") If their pictures contain repeated parts, do they count just one part and then repeatedly combine the numbers in that part? ("Each row of the pattern has 5 blocks, so 5 and 5 is 10, then 11, 12, 13, 14, 15 for three rows.") If some students tell you that they know the total because they kept track as they created their pictures, ask them to find a way to check.
- Do students combine the numbers on the recording sheet, rather than counting the pattern blocks? Some students may recognize that the sum of the numbers of each kind of block should equal the total number of blocks, but may be unsure of how to prove this. You might suggest they use a calculator to check. You might also ask them to find the total number of two or three kinds of blocks together, for example, the number of trapezoids and squares. They can then check by counting the blocks.
- What pattern block shapes do students know the names of? Do they recognize any relationships among them?

**At the Start of Session 6** Tell students that this is the last day that the choices Copying Cubes and Compare Dots will be available. Students who have not yet completed their work on Copying Cubes must do so today. Any students who have played Compare Dots only with Set A should spend some of their time today playing with Set B or C.

## Observing Students Counting

Your students will be counting many things during this unit and throughout the year. Counting involves more than knowing the number names, their sequence, and how to write them. It is the basis for understanding our number system and for almost all the number work primary grade students do.

In first grade, expect a great deal of diversity among your students. By the end of the year, many students will have learned the oral counting sequence up to 100 and will begin to recognize patterns in the sequence of numerals from 1 to 100. However, many first graders will not end the year with a grasp of quantities greater than 25 or so. Students develop their understanding of quantity through repeated experiences organizing and counting sets of objects. In first grade, many of the activities that focus on quantity can be adjusted so that students can work at a level of challenge that is appropriate for them. Early in first grade, some students will need repeated experiences with quantities up to 10, while others will be able to work with larger collections. Some students may be inconsistent—successful one time, and having difficulty the next.



Your students will have many opportunities to count and use numbers in this unit and throughout the year. You can learn a lot about what your students understand about counting by observing them as they work. Listen to students as they talk with each other. Observe them as they count objects and as they count orally and in writing. Ask them about their thinking as they work. You may observe some of the following:

- *Counting orally.* Generally students can count orally further than they can count objects or correctly write numbers. For some students, the oral counting sequence is just a song; they don't necessarily know that when they count one more, they are referring to a quantity that has one more. Students need many experiences counting and adding small quantities as they learn about the relationship between the counting words and the quantities they represent.
- *Counting quantities.* Some students may correctly count quantities above 20; others may not consistently count quantities smaller than 10. Some students may count the number of objects correctly when they are spread out in a line but may have difficulty organizing objects for counting themselves. They may need to develop techniques for keeping track of what they are counting.
- *Counting by writing numbers.* Many beginning first grade students are just gaining some competency in writing numerals. Young students frequently reverse numbers or digits. Often this is not a mathematical problem but simply a matter of experience. Throughout the year, students need many opportunities to see and practice the sequence of written numbers.

# Making Dot Pictures

## Materials

- Pattern blocks (1 bucket per 6–8 students)
- Overhead projector
- Easy and Hard Quick Images transparencies A, B, and C
- Student Sheet 4 (1 per student, plus extras)

## What Happens

Students do Quick Images with three dot patterns designed to demonstrate what characteristics of an image make it easy or difficult to find the total number of dots. Students then make their own Quick Image dot pictures, looking for ways to organize the dots so they are easy to count. During Choice Time, they work on this activity and Counting Pattern Blocks. Students' work focuses on:

- finding ways to organize sets of dots so they are easy to count
- counting up to about 20 objects
- using numerals to record how many, including none

## Activity

### Easy and Hard Quick Images

Gather students in an area of the classroom where they will be able to see the images projected on the overhead. Distribute counters and pencil and paper to each student. Place transparency A of the Easy and Hard Quick Images on the overhead projector, but do not turn it on yet.

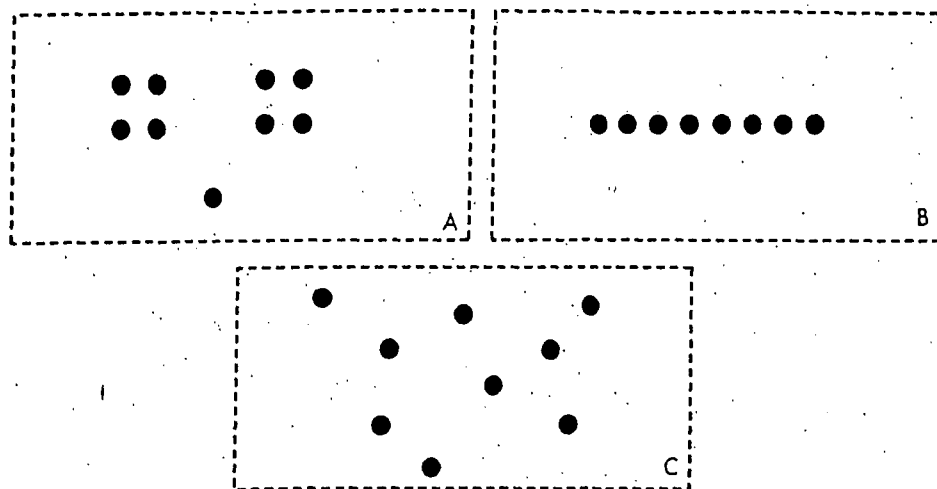
We're going to do Quick Images again. I'll show you a dot picture for a short time, and then you draw or build what you remember seeing. The Quick Images today are special—some are fairly hard. After you try them, we'll talk about what makes some pictures harder to remember than others.

Proceed as usual for Quick Images, first with transparency A, then B, and finally C. (See p. 6 to review the procedure for Quick Images.)

As students are trying to remember and draw the individual images, they may spontaneously offer their ideas about why some images are harder or easier to work with. Remind students that they will have a chance to talk about this more after they have tried all three pictures.

**What's Hard and What's Easy?** Display all three Easy and Hard Quick Images transparencies together on the overhead.

**Did anyone find some of these pictures easier to remember than others? Which one was easiest for you? Why do you think so?**



Encourage students to explain their thinking. Many students will say that image A was easiest because the dots are organized in rows that are easy to count; the dots are broken into small groups; and the dots are arranged in a familiar shape, a 2-by-2 square. Some students may say that they found it easiest to remember the shape of image B, but they found it difficult to actually count the dots.

Which one was hardest to remember? Why do you think so?

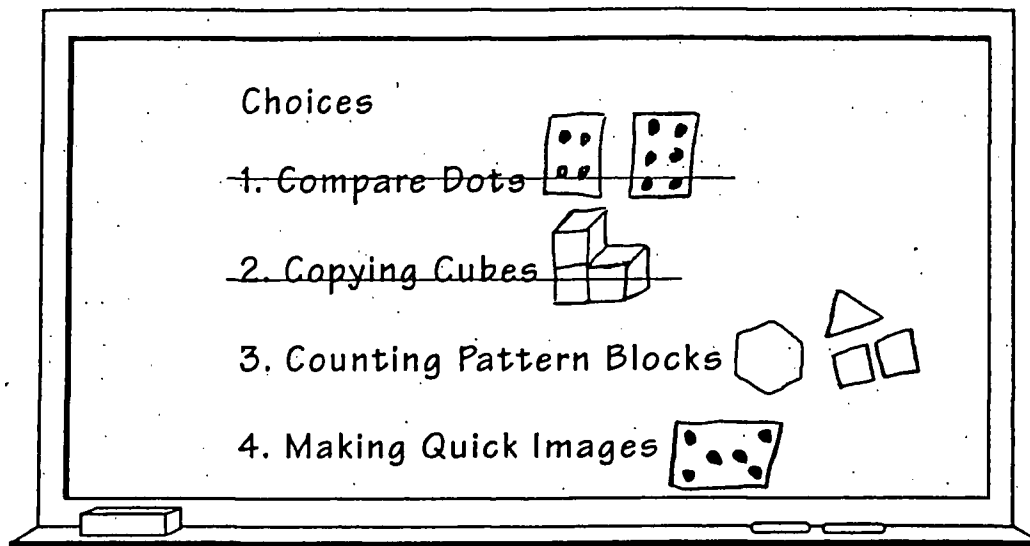
Some students may say that it was hard to count the dots on image B because they are so close together, and because they are not divided into smaller groups. Others will have found it difficult to keep track of the dots on image C. The Dialogue Box, *Easy and Hard Quick Images* (p. 28), shows how students in one class explained their ideas.

**Making Quick Images** Explain that during Choice Time, one of the choices will be to create dot pictures that students will later use to play a game that is similar to Quick Images. Emphasize that they will be designing their pictures in a way that would help someone quickly tell how many dots are in them. In other words, they should try to make *easy* rather than *hard* images.

Show the class a copy of Student Sheet 4, *Making Quick Images*. Point out that students can make four dot pictures, one in each box. They can use 6, 7, 8, 9, or 10 dots. (You might assign particular numbers of dots to particular students, or you might let them choose.) At the top of the sheet, they record the number of dots they are using. They should use the same number in each box. Students may talk to their classmates about which arrangements they think will be easiest to work with.

## Activity

### Choice Time



List the choices students will be working on for the rest of today and tomorrow. By the end of math time tomorrow, they must have completed both of the remaining choices.

To review Choice 3: Counting Pattern Blocks, see page 21.

#### Choice 4: Making Quick Images

**Materials:** Student Sheet 4, Making Quick Images, 1 per student, plus extras; markers or crayons; scissors; counters

On Student Sheet 4, students create dot pictures that they will later use for How Many Dots? (a partner version of Quick Images). Remind them to design *easy* pictures—make them in a way that would help someone quickly see how many dots they contain. Students may want to model different arrangements with counters before actually drawing. They use the same number of dots in each picture and record that number at the top of the sheet. They may use crayons, markers, or pencils to make their pictures.

If you see some students creating dot patterns identical to those they worked with as Quick Images or on dot cards, ask them to think up new images.

Some students may need more than one copy of Student Sheet 4, Making Quick Images; hand out additional copies only as students request them.



When students finish, they choose the picture or pictures they think are easiest to count. They may ask classmates to help them decide. They cut out the box with each picture they have chosen and store in their math folders for use in the next session.

### Observing the Students

For more detail on what to observe as students work on Counting Pattern Blocks, see p. 21; the following questions are a brief reminder.

#### Counting Pattern Blocks

- How do students keep track of the number of blocks they are using as they create their pictures?
- Do they record the numbers of blocks accurately? Do they use zero (0) to show no blocks of a particular type?
- What strategies do students use to find the total number of pattern blocks?

#### Making Quick Images

- How do students arrange the dots? Do they organize them into smaller groups? into rows? Can they explain why they think their arrangement of dots would help someone count how many?
- Do students recognize that the way the dots are organized (not just the total number of dots) can make it easier or more difficult to count them? Encourage students to talk to a partner about which of their arrangements would be easiest to recognize for Quick Images.
- How do students count and keep track of the dots in their pictures? Do they count each dot individually? Do they find the number in different groups (in rows or clusters) and then combine the groups?

## Session 7 and 8 Follow-Up

**Double Compare Dots** Suggest that students return to the game of Compare Dots they took home earlier and play the variation Double Compare Dots with someone in their family.



### Homework

# D I A L O G U E B O X

## Easy and Hard Quick Images

These students are talking about the Easy and Hard Quick Images.

**Michelle:** The first (A) was easy, because it had 2 and 2, and 2 and 2.

**Luis:** It had two 4's and then 1.

**Eva:** The second (B) was easy to remember the shape, but hard because it was a line.

**Iris:** The last one (C) was hard. It was all scrambled out.

**Kaneisha:** I see a pattern! It went easy (A), hard (B), and harder (C).

**William:** The second was the hardest, because it was so straight.

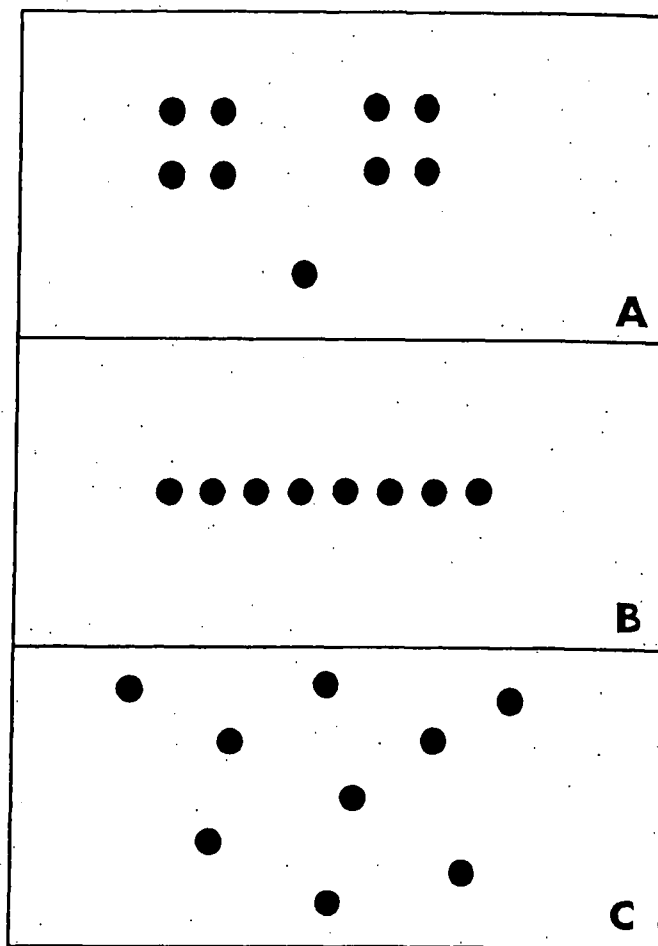
**Kristi Ann:** The second one looked like it was 10, but it really wasn't.

**Luis:** The first was three different parts, so it was easier. It looked like 9, and it was 9!

**Garrett:** I think the third was really hard because it was going all different ways.

**Tamika:** It was all scrambled and not easy to count.

Although the students have different ideas about what made an image easy or hard, nearly *all* their ideas are based on whether or not an image can be broken into countable parts: A is easy because you can "see" the number of dots in each of several parts; B is hard because it's a straight line, so the dots are hard to count; C is hard because there is no obvious way to group and count the dots.



# How Many Dots?

## What Happens

Students use their own Quick Image dot pictures to play a partner version of Quick Images. They explore different ways to show numbers on their fingers, and look at a book about finger-counting methods from Africa. Students' work focuses on:

- using fingers to show combinations of numbers up to 10
- analyzing visual images
- using number combinations to describe different arrangements of a set of objects

## Materials

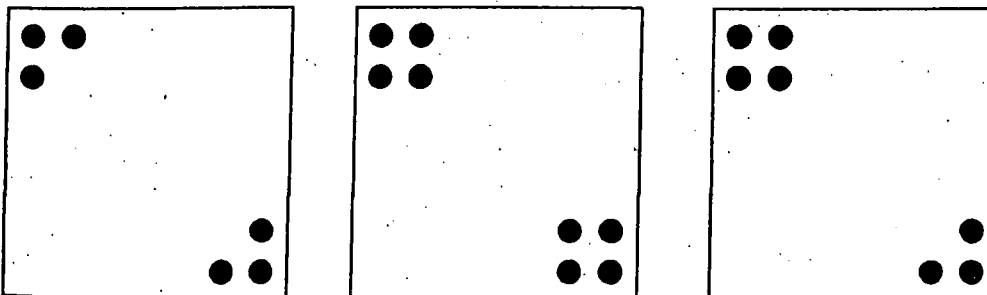
- Demonstration dot pictures
- Students' Quick Image dot pictures (from Sessions 7-8)
- Class sets of Dot Cards, A-C (available)
- *Count on Your Fingers African Style* (optional)

## Activity

This game is similar to the Quick Images activity. One student briefly shows a dot picture to a partner, then hides it, and the other tries to recall the number of dots in the picture. Make counters and pencil and paper available for use as you introduce the game.

**Note:** Some of the dot images students create are difficult for others to copy. In order to keep the focus on developing strategies for finding the total number of dots, students are not required to make a copy of the image. However, they *may* do so if it helps them to recall the number of dots in the picture.

Demonstrate *How Many Dots?* by playing with a student volunteer. Give your volunteer the dot pictures you have made for demonstration. Ask the student to sit across from you and secretly choose a dot picture. If possible, sit so that when the student holds up the picture for you to see, the rest of the class will be able to see it, too.



Sample of teacher's Quick Image dot pictures for demonstration game

## How Many Dots?

Mia secretly chose a dot picture. She's going to show me the picture for 5 seconds, and I'm going to try to figure out how many dots are in the picture. She'll be counting to 5 to herself. For now, I'll help out by showing the count on my fingers.

Demonstrate showing the count on your fingers: one finger for a silent count of 1, two fingers for a silent count of 2, and so on, up to 5 seconds.

While Mia is showing me the picture, you look at it too. Try to see how many dots are in it.

Tell your partner to announce "Here it comes!" before turning over the first picture. Once the picture is visible, begin the count to 5 seconds on your fingers. If necessary, remind your partner when it's time to hide the picture.

Encourage students to think about what they saw. If it helps students to remember, they can draw dots or build with counters, as they did with Quick Images. Allow for time for this, then ask for volunteers to tell the number of dots they saw and to explain how they remember.

Tell your partner when you're ready for the second showing. Again, the student should announce "Here it comes!" before showing the same picture for another silent count to 5.

I'm ready to take a guess. First, who else knows the number of dots in the picture?

After students have explained their ideas, make your guess at the number of dots. Then ask your partner to turn over the picture and hold it up for everyone to see.

Play once or twice more, as needed, until you think students can do the activity on their own.

Before students begin playing in pairs, practice counting out loud up to 5 at a moderate pace with the class two or three times. Then, have students practice silently two or three times. You might count along with them, mouthing the words for the numbers from 1 to 5, but not actually saying anything.

**Playing in Pairs** Each pair needs about 20 counters, paper, pencils, and the Quick Image dot pictures they created in Sessions 7–8. They should use only the picture or pictures they thought would be easiest to count. If some students do not want to use the dot pictures they created, they can use dot cards from one of the class sets.

To help establish an appropriate pace for counting to 5, you could start out with all the Player A's turning over their cards at once. Then you can silently count to 5 along with them, and remind them when to hide the pictures. Circulate to remind pairs of the next steps in the activity. As you observe the pairs, you may need to ask some to adjust the amount of time they show the image. For example, if students count too quickly, they may need to show the image for a count of 10.

Students may show one or more images each. Plan to spend no more than 20 minutes on this game in this session. Students who find this game especially engaging may want to keep playing outside of class time.

If you would like to use some of the students' own dot pictures for doing Quick Images with the whole class some time, duplicate their work on transparencies or enlarge them on letter-size paper.



**Activity**

# Numbers on Our Fingers

Different people have different ways to show numbers on their fingers. Introduce this activity by demonstrating one way to make a number with your fingers.

When we solve problems, a lot of us use our fingers to show numbers and to count. Fingers are really useful ways of showing numbers. If I say I need this many pencils [hold up the five fingers of one hand], you'd all know how many I wanted, wouldn't you?

Ask students for different ways to show numbers on their fingers.

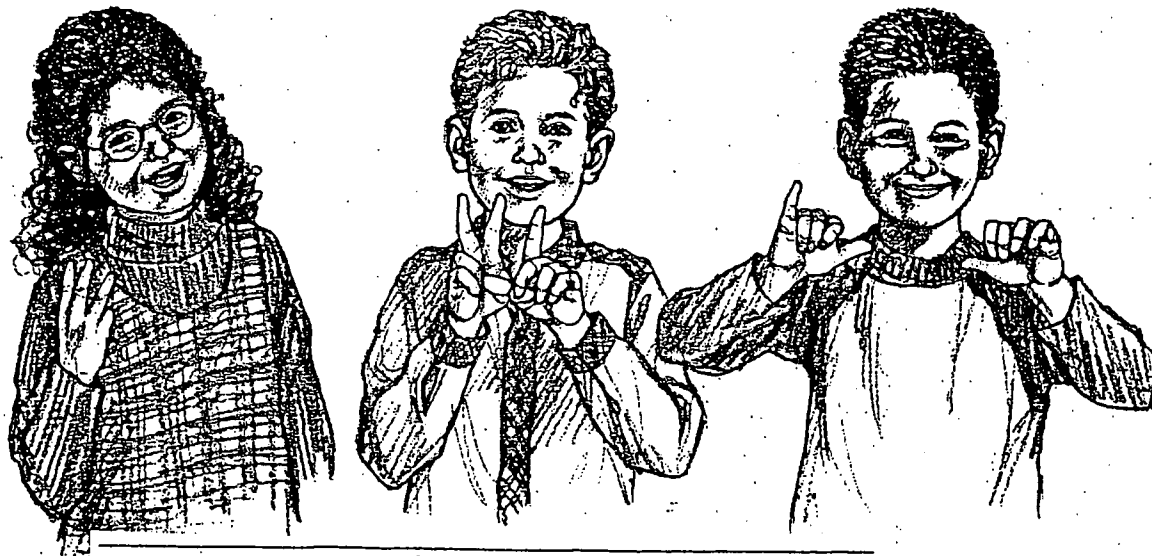
Everyone hold up three fingers.... Take a look around you. I see some different ways to show three. Who wants to tell about their way?... So, Leah held up the middle three fingers on one hand. Did anyone else do something like that, three fingers on one hand? Who wants to tell about a different way?

If students do not describe the number combinations that their fingers represent, model this for them:

William held up two fingers—the pointer and middle finger—on his left hand, and one finger—the pointer—on his right. How do you know that shows three?

Who else showed three with two and one? Who did something else? So, Nathan held up the pinkie and thumb on one hand and the thumb on the other. Did anyone else do three with one and one and one?

Ask students for ways to show several other numbers, such as 6, 7, and 8. See the Dialogue Box, Showing Six on Our Fingers (p. 35), for a discussion that took place in one class.



Harlem Link  
Exhibit H-179

**African Finger Counting** Take a few minutes to demonstrate a method of finger counting used in Africa.

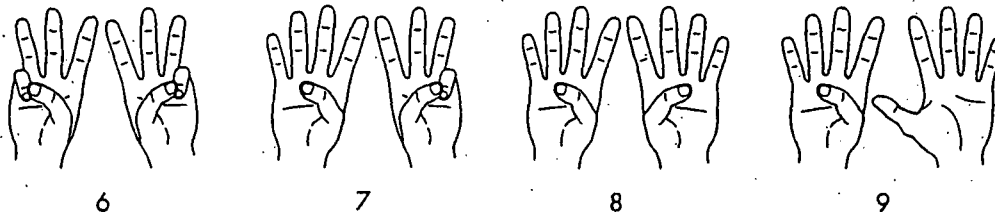
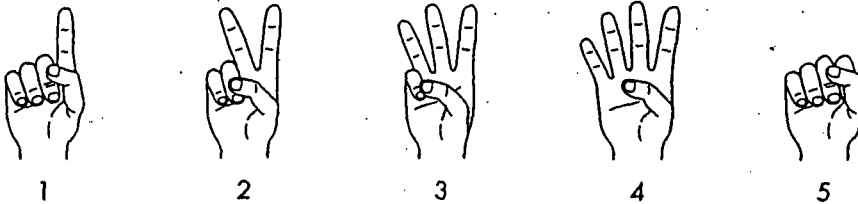
In some places, where people speak lots of different languages, they use finger signs to communicate about numbers with each other. Many different groups in Africa have ways to show numbers with their fingers.

❖ **Tip for the Linguistically Diverse Classroom** Point out Africa on a world map or a globe, and if possible, show pictures of this part of the world and the people who live there.

You can show students how to finger-count according to a method used in parts of Rwanda, Tanzania, and Cameroon. The gestures are as follows:

- 1 pointer finger extended on one hand
- 2 pointer finger and middle finger extended on one hand
- 3 three middle fingers extended on one hand
- 4 all fingers except thumb extended on one hand
- 5 a closed fist
- 6 three middle fingers extended on both hands
- 7 four fingers on one hand, three on the other
- 8 four fingers on each hand
- 9 four fingers on one hand, five on the other

[Source: Claudia Zaslavsky, *Africa Counts: Number and Pattern in African Culture*. Boston: Prindle, Weber & Schmidt, 1973. Paperback edition published by Lawrence Hill & Co., 1979.]



Have students practice the sequence with you a few times. Ask students for their ideas on what they notice about this way of counting:

What does this way of showing 6 tell you about 6? What does this way of showing 9 tell you about 9?

Note: The gesture for 10 is not given in Zaslavsky's book. You could ask students what they think it might be. A case could be made for either two closed fists or all 10 fingers extended, or even for a completely new gesture.

If you can get the wonderful children's book about finger counting, *Count on Your Fingers African Style* by Claudia Zaslavsky (Black Butterfly Children's Press, 1996), read it aloud to your class. The book shows ways to show numbers on fingers used in different parts of Africa, and includes numbers up to 20. Students can practice these ways, talk about what they show about number combinations, and then make up their own ways to show the numbers on their fingers for any numbers they have not yet worked with.



## Showing Six on Our Fingers

For the activity Numbers on Our Fingers (p. 32), the teacher has demonstrated showing 5 by holding up all five fingers on one hand. Now the students are finding ways to show 6 with their fingers. As students share their ideas, the teacher encourages them to relate their ways of showing six to number combinations, and to begin thinking about similarities and differences among the various ways.

*[Several students show six by raising one hand and extending one finger of the other hand.]*

Look, we have some different ways to show 6. What can you say about them?

Kristi Ann: I did hand and ring finger.

William: I did the middle finger.

Nathan: They all did 5 and 1.

Any other ways to show 6 with 5 on one hand and 1 on the other? Keep your hands up so everyone can see the ways we have so far.

Garrett: Pointer.

OK, Garrett showed one hand and the pointer. Anything else? OK, who has a way to mix up the numbers on your fingers, so it's not just 5 and 1?

Max: Yeah, 2 here... no, 3. Then 3. *[He holds up the middle three fingers on each hand.]*

Jamaar: I can do another 3 and 3. *[He holds up both hands, then puts down the thumb and ring finger on each hand.]*

How does that show 6?

Jamaar: Because 2 on one hand, and 1. And then the same thing on the other hand.

And how is that 6?

Jamaar: Because 2 and 1 is 3. Um... and 3 on each hand, and 3 plus 3 is 6.

Nadia: I did something like that. I know 2 plus 2 equals 4. *[Holds up the thumb and pointer on both hands.]* Then I took 1... I did the same thing, so 5 *[raises one pinkie]*, 6 *[raises the other pinkie]*.

So Jamaar thought 2 and 1 and 2 and 1 makes 6, and you thought 2 and 2 and 1 and 1 makes 6.

Kaneisha: I did those fingers, but I started with 2 and 2, and I know that there's 3 left over.

Three left over?

Kaneisha: On each hand. And then I tried to... I had 2 plus 2, and I had 3 left over, and then I... took 1 from the 3. So it would be 3 and 3 on each hand.

So, you ended up with the same fingers but you thought about it a different way. I see some of you have other ways, too. Who wants to tell about another way?

Tamika: Put up 10. *[She holds up both hands.]* Count down 4. *[She puts down both thumbs and pinkies.]*

Why did you count down 4?

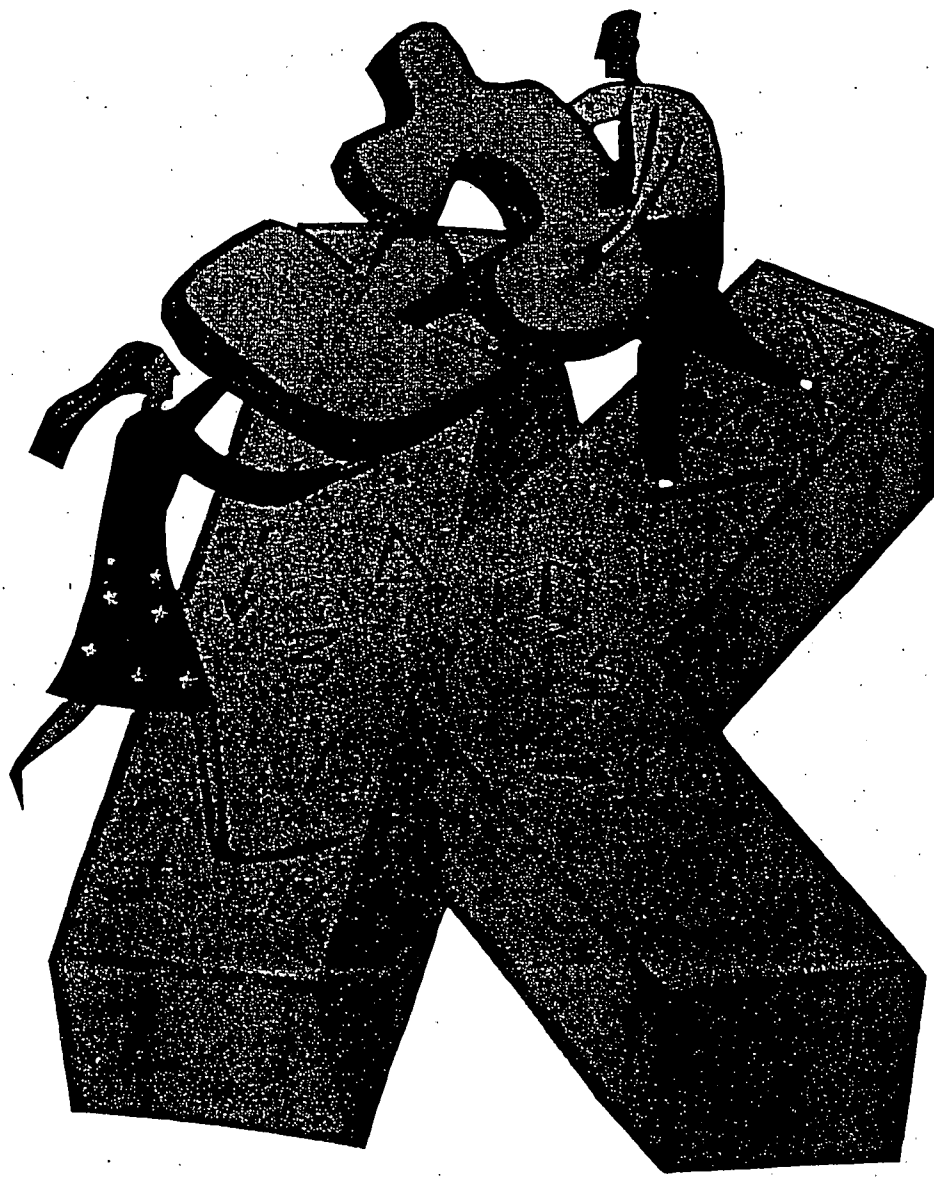
Tamika: Because 10, 9, 8, 7, 6.

Eva: I counted backwards too, but I used different fingers. I went 10 *[all ten fingers]*, 9 *[puts down right pinkie]*, 8 *[puts down right ring finger]*, 7 *[puts down right middle finger]*, 6 *[puts down right pointer]*.

That looks like what some of you did earlier: 5 on one hand, and 1 on the other. But Eva thought of it as 10 minus 4, and some of you thought of it as 5 and 1.

# ● Connect to NCTM Standards 2000

Making the Standards  
Work at Kindergarten



BOOK  
Fennell  
Bamberger  
Rowan  
Sammons  
Suarez

## Connecting Numerals and Dot Patterns

### Introduction

**Objective** → Children will use visual dot patterns to understand the quantities represented by the numerals 1 through 6 without using one-to-one counting.

**Context** → Children have counted groups of objects and have also written some of the numbers these groups represent. They will continue to learn to represent numbers in a variety of ways and combinations.

### NCTM Standards Focus

The emphasis of this lesson is to help children recognize and visualize dot patterns. Rather than just memorizing patterns as is done in many lessons, children develop strategies for using and applying patterns. By focusing on the two process standards of connections and communication, children internalize their own strategies for determining the quantity each dot pattern represents. They begin to use an inventory of patterns that represent quantity rather than rely on one-to-one counting for small numbers.

**Connections** Children make connections between the visual patterns and the quantity a number represents.

**Communication** Children discuss how recognizing patterns of dots helps them figure out the quantity the dots represent. They share their thoughts with partners and with the class and they evaluate the thoughts of their classmates.

### Teaching Plan

**Materials** → Student pages 22–23; number cubes with dots; scissors

**B**EGIN THE LESSON BY SHOWING children a number cube. Count the number of dots on each face with them. Assign children partners and give each pair a number cube with dots.

Explain that one child will toss the number cube and the other will tell how many dots as quickly as possible. Model how to play the game by playing it with one child while the rest of the class watches. Toss the number cube and have the child tell the number of dots showing. Count the dots aloud to verify that the number the child said is correct. Then let the child toss the number cube while you tell the number. Have the child check your answer. Take turns doing this until you are sure that children understand the game.

After children have played for a short while, bring them together. *How does learning to recognize the patterns of dots on the cube make it easier and faster to figure out the number the dots represent?* Have children explain how recognizing the pattern that represents a number helped them to identify the number quickly. This will give children an excellent opportunity to communicate on two levels. First, they will communicate their own strategies and thinking. Second, they will listen to and evaluate the thinking of

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their classmates and incorporate these strategies into their own thinking. Ask students to tell about how they determined the quantity each dot pattern represents.

#### Methods Children Might Use

- They might look at the lines the dots form. For example, a diagonal line is 2 if the dots are far apart or 3 if the dots are closer together.
- They might look at the shapes the dots form. For example, if there is a dot in each corner the number is 4, because the face of the cube is a square.
- They might evaluate the quantity, so that if there are a lot of dots, the number is probably 5 or 6.
- They might look at the combinations of dots. For example, if there is a dot in each corner and one in the middle, the number is 5 because 4 and 1 is 5.

HAVE CHILDREN RETURN TO THE GAME. Observe whether children are trying to recognize the patterns the class discussed rather than trying to count the dots. When one partner has said how many dots are showing, the other partner looks at the pattern and either agrees or disagrees. If the children disagree, they can count the number of dots to determine who has the correct answer.

After a few minutes, change the activity slightly. Give children student page 22 and have them cut out the numeral cards 1 through 6. Then tell them to continue the activity in the same way except that, instead of saying the number, they are to choose the numeral that represents the quantity. Have one child toss the number cube. The other child picks out the numeral that represents the number of dots. Children alternate roles after a few turns.

#### Extension

Use two number cubes. Have one child toss both cubes and the other child say how many dots are on each number cube.

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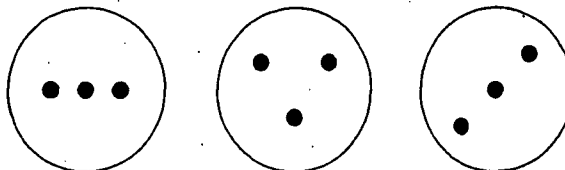
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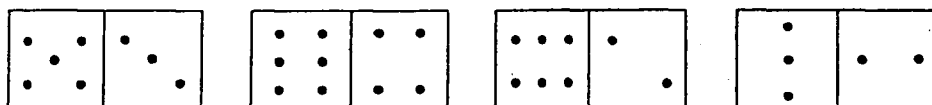
Use two number cubes. Have one child toss both cubes and the other child say how many dots are on each number cube.

The following activities work well with small groups or as math center activities:

**Activity 1: Different dots, same number.** Make different dot formations for the same number using paper plates and self-adhesive stick-on dots. Have children match the different representations of each number and copy them onto a piece of paper. Encourage them to keep all of the patterns for each number on a separate piece of paper.



**Activity 2: Domino match.** Give children several index cards and enough self-adhesive stick-on dots. Have them fold the cards in half and trace the fold line. Ask them to create domino cards by making different dot patterns for the numbers 1 through 6 on each side of each card. They should create at least three patterns for each number and should not use the same dot pattern more than once. Have children play dominoes in pairs. Encourage them to place dominoes with different patterns next to each other.

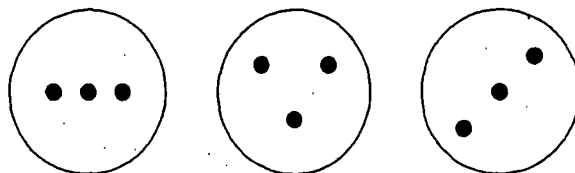


**Activity 3: Dot patterns.** Have children use counters and a sheet of paper. They make a pattern representing each number from 1 through 6 using the counters. They then trace or copy the patterns they made and write the numeral below each pattern.

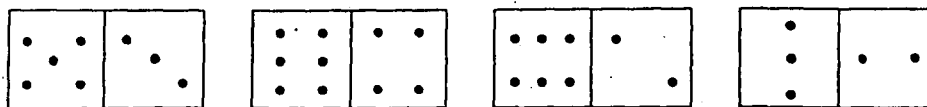
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**Activity 5: Dot pattern chart.** Draw 6 rows of 7 boxes on a poster board. Write the numerals 1 through 6 in the first box of each row. Have children take turns showing different dot patterns in the squares.

1	•	•	•	•	•	•
2	• •	• •	• •	• •	• •	• •

## Student Pages

Student page 22 has the numerals from 1 through 6 printed in rectangular boxes for children to cut out and use as number cards. Student page 23 has several dot patterns. The children write the numeral that matches these patterns. Read the directions aloud to the children before they work on the exercises.

## Assessment

The activities in this lesson gave you the opportunity to observe the processes by which the children learned to recognize dot patterns and associate them with numerals and quantity. As children discussed their strategies with each other and with you, you could assess how well they were integrating pattern recognition into their knowledge and skills base. As you review your observations during the lesson, consider whether the children have begun to develop and use an inventory of patterns that represent quantity rather than using one-to-one counting for small numbers.

## NCTM Standards Summary

In this lesson, children made connections between visual patterns and the corresponding numerals and quantities that the patterns represent. They also matched the patterns with the appropriate written numerals. They discussed how the patterns of dots helped them recognize the quantity the dots represented. They communicated their thoughts and strategies in whole class discussion and evaluated the thoughts and strategies of their classmates. They may have incorporated some of their classmates' strategies into their thinking. They then had an opportunity to apply their revised strategies as they repeated the initial activity of the lesson.

### Answers

#### Page 23

1. 6
2. 4
3. 5
4. 3
5. 1
6. 2

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# Connecting Numerals and Dot Patterns

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1

4

2

5

3

6

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4

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5

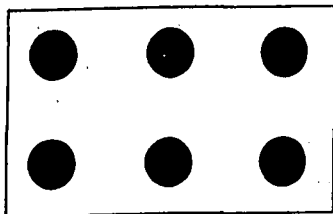
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# Connecting Numerals and Dot Patterns

Write the numeral that matches each dot pattern.

1

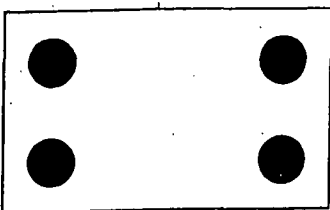


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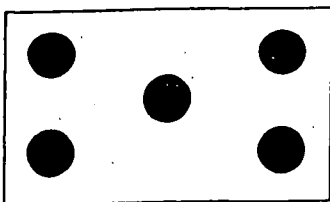


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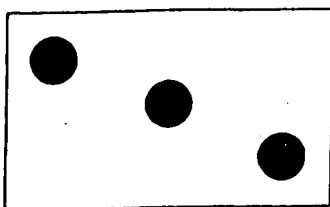


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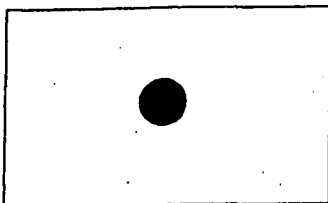


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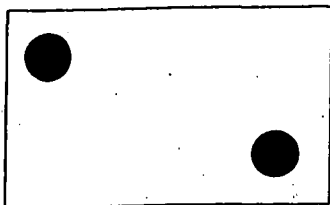


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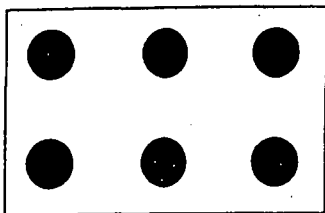
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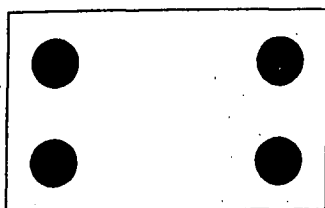


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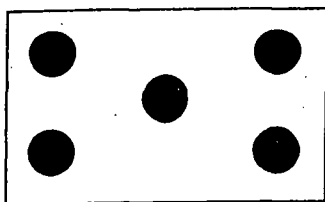


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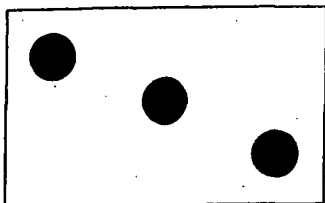


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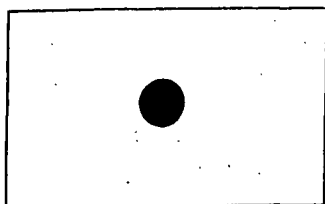


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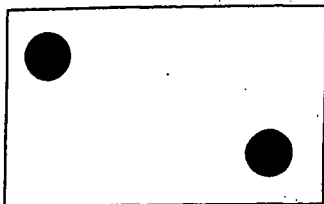


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# Developing Number Sense: Groups of Five

## Introduction

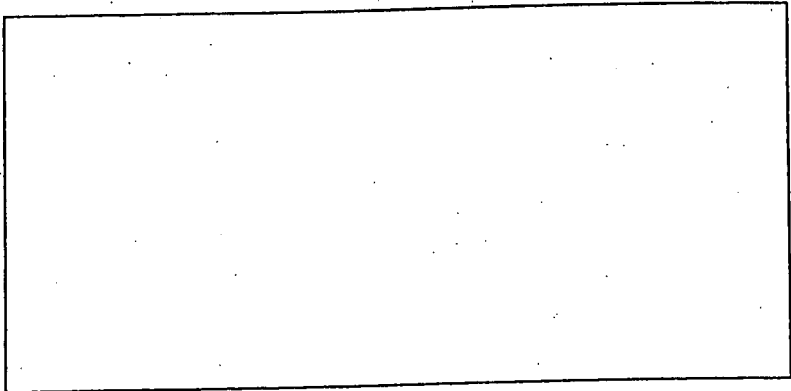
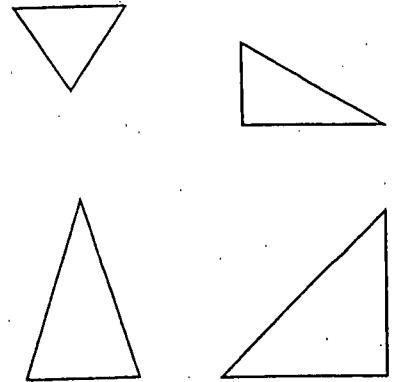
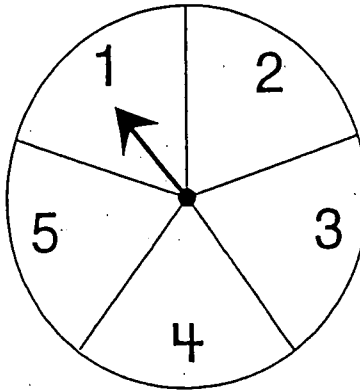
**Objective** → Children will recognize, identify, and create groups of 5.

**Context** → Children have experienced a wide range of activities to recognize and identify groups of 1 through 4. Future lessons may include activities to investigate the concept of 0.

Name \_\_\_\_\_

### Developing Number Sense: Groups of Five

**Learn**



Use a spinner. When your spinner lands on a number, draw that number of triangles in the box.

### NCTM Process Standards Analysis and Focus

The standards analysis examines how the process standards have been incorporated into the above lesson. By increasing the focus on three of the process standards, a more effective and meaningful lesson can be presented. The suggestions offered can help you to think about how this might be accomplished.

**Connections** A suggestion in the teacher notes has children connect the number 5 with fingers and toes.

**Suggestion** → Provide a broader range of activities to build and extend children's awareness of the number 5. Include drawing, writing, and counting activities to help show how mathematical ideas are connected to everyday experiences.

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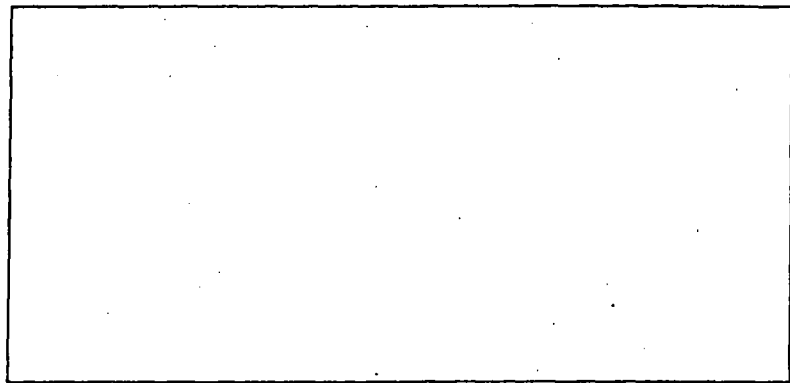
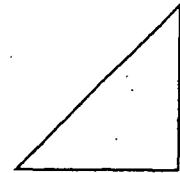
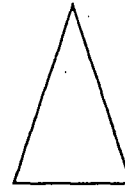
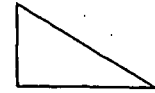
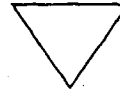
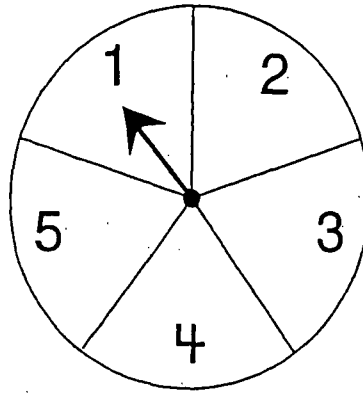
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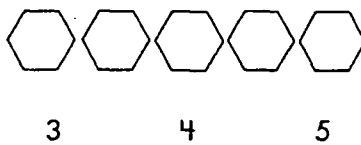
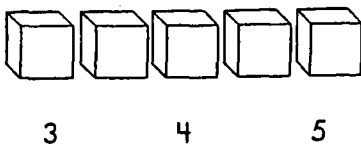
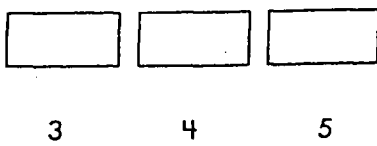
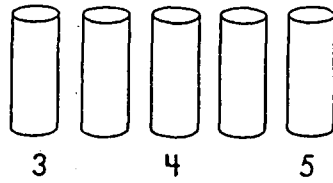
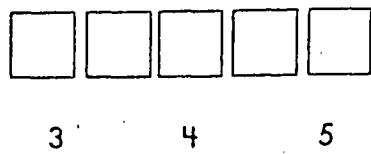
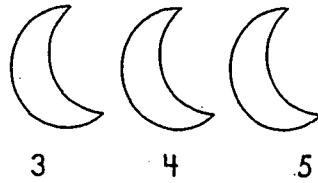
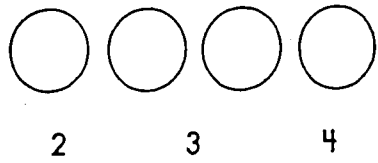
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Name \_\_\_\_\_

**Try**



How many shapes are there in each picture above?  
Draw a circle around the correct number.

**Representation** The lesson offers limited representations of 5. Children play with a spinner and complete worksheet activities that call for counting objects and circling numbers.

**Suggestion** → Provide opportunities to manipulate objects to create groups of 5. Use visual models to help children recognize and identify groups of 5 in a variety of contexts. These activities will

help children connect symbolic representation with amount.

**Communication** Opportunities to talk about math appear in a warm-up reading of a poem, simple questions, and directions to children.

**Suggestion** → Provide time for children to discuss and clarify their understandings of 5. Mathematical vocabulary expands as children share ideas, listen to classmates, hear stories read aloud,

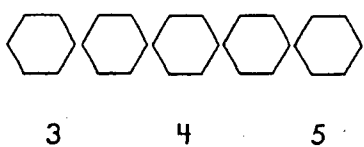
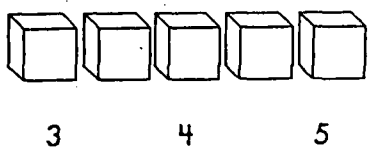
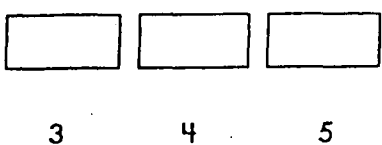
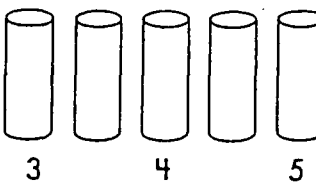
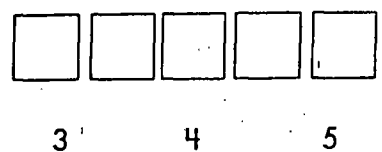
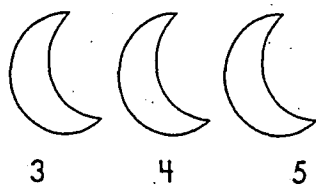
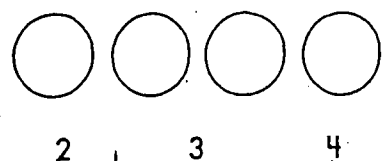
and create and discuss illustrations to describe the number 5.

**Problem Solving** Because the purpose of the lesson is to recognize and identify, problem solving is not called for.

**Reasoning and Proof** Neither strategies that help children identify quantity nor methods for checking answers are included in the lesson.

Name \_\_\_\_\_

**Try**



How many shapes are there in each picture above?  
Draw a circle around the correct number.

**Representation** The lesson offers limited representations of 5. Children play with a spinner and complete worksheet activities that call for counting objects and circling numbers.

**Suggestion** → Provide opportunities to manipulate objects to create groups of 5. Use visual models to help children recognize and identify groups of 5 in a variety of contexts. These activities will

help children connect symbolic representation with amount.

**Communication** Opportunities to talk about math appear in a warm-up reading of a poem, simple questions, and directions to children.

**Suggestion** → Provide time for children to discuss and clarify their understandings of 5. Mathematical vocabulary expands as children share ideas, listen to classmates, hear stories read aloud,

and create and discuss illustrations to describe the number 5.

**Problem Solving** Because the purpose of the lesson is to recognize and identify, problem solving is not called for.

**Reasoning and Proof** Neither strategies that help children identify quantity nor methods for checking answers are included in the lesson.

## Annotated Bibliography – Math Literature

## Number Sense

Enzensberger, Hans Magnus and R. S. Berner, *The Number Devil: A Mathematical Adventure*. Henry Holt and Company, New York, 1998.

- A comprehensive look at number patterns and number sense, from the basics of “numbers go on forever since you can always add one” to factorials. Great read aloud (in parts) when taken slow and illustrated clearly. Fabulous full color illustrations are perfect match to text. May be difficult even for older readers, but a delight in math concepts. Fiction, ages 11 – 13.

℞ Grossman, Bill and Kevin Hawkes, *My Little Sister Ate One Hare*. Crown Publishers, New York, 1996.

- A journey from 1 to 10, with increasing number of creatures. Rhyming pattern creates a song-like quality that will have students (and teachers!) joining in. Can be used to building early ordinal number knowledge but also for adding a sequence of numbers. Illustrations are entertaining and bright (will elicit giggles). Fiction, ages 6 – 8.

Juster, Norton and Jules Feiffer, *The Phantom Tollbooth*. Random House, New York, 1961.

- This classic novel combines reading and math concepts on a boy's journey through an unknown land. Chapters 14 – 17 are math related, taking place in the city of Digitopolis, where numbers abound. Citizens know the number of hairs on their heads and do arithmetic with abandon. Comedic writing makes the mathematical ideas flow. Good read aloud in parts for older students. Fiction, ages 10 – 12.

℞ Schwartz, David M. and Steven Kellogg, *How Much is a Million?* William Morrow and Company, 1985.

- Steven Kellogg's pictures bring Schwartz' text to life, clearly highlighting the concept of million, billion and trillion. Complete explanation of mathematical processes at the back. Fiction, ages 6 – 8. Horn Book Honor Book for Illustration.

℞ Scieszka, Jon and Lane Smith, *Math Curse*. Viking, 1995.

- Bold varying type and paint/collage illustrations highlight a fabulous tale of conquering math anxiety. Combination of math questions with the comic relief of everyday worries. Readers can identify with her fears and do the problems along the way. Fiction, ages 8 – 10.

Multiplication and Division

R Anno, Mitsumasa, *Anno's Magic Seeds*. Philomel Books, New York, 1992.

- Highlights the concept of doubling numbers. Starts out easy and becomes complex quickly. Family element adds to the charm. Watercolor illustrations from this math picture book expert are perfect companion to the story line. Fiction, ages 7 - 9.

R Leedy, Loreen, *2 X 2= BOO!* Holiday House, New York, 1995.

- A basic pictorial look at multiplication from 1 to 5. Each chapter develops multiplying by each number in turn. Oil paintings are lively and the Halloween theme is fun to read. Illustrations clarify the concept and characters are engaging. Fiction, ages 7 - 9.

R Pinczes, Elinor, *A Remainder of One*. Houghton Mifflin Company, Boston, 1995.

- Elinor Pinczes' rhyming follow-up to *One Hundred Hungry Ants*. Explores factoring and division, with link to feeling left out. Mackrain's illustrations express emotion and make Soldier Joe's personality obvious. Fiction, ages 8 - 10.

R Pinczes, Elinor, *One Hundred Hungry Ants*. Houghton Mifflin Company, Boston, 1993.

- Great repetitive introduction to multiplication / grouping. Students will be enthralled by the chorus of "A hey, and a hidey ho!" Humorous illustrations match the text well. Energetic movement of the ants is well depicted. Fiction; ages 7 - 9.

Money

R Axelrod, Amy and Sharon McGinley-Nally, *Pigs Will Be Pigs*. Simon and Schuster, New York, 1994.

- A family of hungry pigs has no food in the house and no money in their wallets. They search for money in the house, and then go out to eat. Complete with description of the money they find, restaurant menu and pricing. Readers can keep track of money found and spent. Humorous, colorful illustrations (the pigs wear interesting people clothes!). Fiction, ages 6-8.

R Zimelman, Nathan and Bill Slavin, *How the Second Grade Got \$8,205.50 to Visit the Statue of Liberty*. Albert Whitman and Company, Morton Grove, IL, 1992.

- Whimsical text and illustrations show the energy and emotions of a 2nd grade class. Tale of profit and loss in fundraising. Shows childhood clumsiness can be a good thing. Link to money, addition and subtraction, class trips, etc. Fiction, ages 6 - 8.

Geometry

⌘ Charosh, Mannis and Enrico Arno, *Straight Lines, Parallel Lines, and Perpendicular Lines*. Thomas Y. Crowell Co., New York, 1970.

- Antiquated illustrations/photos (both in style and in that all the children are white), but excellent use of math vocabulary and line concepts. Readers can try the tests that Charosh indicates as they read. Links to everyday life. Non fiction, ages 8 - 10.

⌘ Lasky, Kathryn, *The Librarian Who Measured the Earth*. Little, Brown and Company, New York, 1994.

- A tale of history and the math of ancient Greeks. Eratosthenes and his discovery of the circumference of the Earth. Great social studies link when studying junior high geometry and trigonometry. Non-fiction picture book, ages 10 - 13. The same illustrator as *My Little Sister Ate One Hare*, which means bold and lively pictures.

⌘ Tompert, Ann and Robert Andrew Parker, *Grandfather Tang's Story*. Crown Publishers, Inc., 1990.

- Enchanting tale of Chinese myth and family that uses tangrams to illustrate. Watercolor illustrations add to the Asian theme. Students will enjoy manipulating their own tans to form the shapes. Fiction, ages 7 - 9. Great geometry link and builds spatial sense.

General Math Activities and Reference

Burns, Marilyn and Martha Weston, *Math for Smarty Pants*. Little, Brown and Company, Boston, 1982.

- Encouraging text and illustrations are inviting to kids. Clear divisions of math concepts, from arithmetic to statistics and powers. Directions, explanations and puzzles to figure out are both fun and helpful in building math skills. Non fiction, ages 9 - 11.

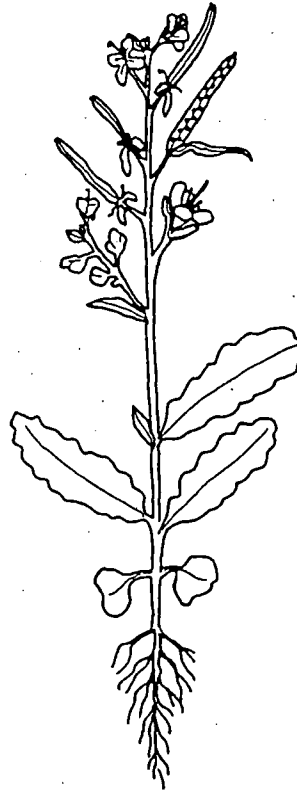


# OVERVIEW

## NEW PLANTS

### GOALS

The New Plants Module provides experiences that heighten young students' awareness of the diversity of life in the plant kingdom. Students care for plants to learn what they need to grow and develop. They observe the structures of flowering plants and discover ways to propagate new plants from mature plants (from seeds, bulbs, roots, and stem cuttings). They observe and describe changes that occur as plants grow, and organize their observations on a calendar and in a journal.



### FOSS EXPECTS STUDENTS TO

- Develop a curiosity and interest in plants as living things.
- Experience some of the diversity of forms in the plant kingdom.
- Provide for the needs of growing plants.
- Observe and describe the changes that occur as plants grow and develop.
- Become familiar with the structures and functions of flowering plants (root, stem, leaf, bud, flower, seed).
- Discover various ways that new plants can develop from mature plants.
- Compare change over time in different kinds of plants.
- Organize and communicate observations through drawing and writing.
- Acquire the vocabulary associated with the structures of plants.

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## SYNOPSIS

## SCIENCE CONTENT

## THINKING PROCESSES

### 1. BRASSICA SEEDS

Each student plants tiny rapid-cycling brassica seeds in a planter cup. The cups are kept in a tray under continuous light. The brassica plants grow and develop for a month while students care for them, observe, and record the complete life cycle.

- Plants are alive.
- Seeds are alive and grow into new plants.
- Plants need water, air, nutrients, and light to grow and develop.
- As plants grow, they develop roots, stems, leaves, buds, flowers, and seeds in a sequence called a life cycle.
- Bees and other insects help some plants by moving pollen from flower to flower.

- Observe the growth of seeds.
- Record and communicate observations in words and drawings.
- Compare the development of brassica plants.
- Identify the parts of growing plants as they develop.

### 2. GRASS AND GRAIN SEEDS

Students plant miniature lawns with rye grass and alfalfa. Periodically they mow the lawns and observe the response of grass and alfalfa to cutting. They plant individual wheat seeds in clear soda straws and observe in detail how grain seeds germinate and grow.

- Seeds are alive.
- Seeds need water and light to grow into new plants.
- Some plants die and some plants continue to grow after they are mowed.
- Wheat and other cereals that we eat come from seeds called grains.
- Plants have different structures that function in growth and survival.

- Observe plant development.
- Record and communicate observations in words and drawings.
- Compare the development of different kinds of plants.
- Organize representations of lawns to show the sequence of events during growth and mowing.

### 3. STEMS

Students make new plants from stems of houseplants. They put sections of stems from mints, ivies, and other plants into water and look for evidence that a new plant is forming. Stem pieces that develop roots are planted to make new plants. Students also plant pieces of potatoes (modified stems) and observe them grow into plants.

- New plants can grow from stems of mature plants.
- Plants need water and light to grow.
- Leaves, twigs, and roots develop on stems at the nodes.
- Potatoes are underground stems.

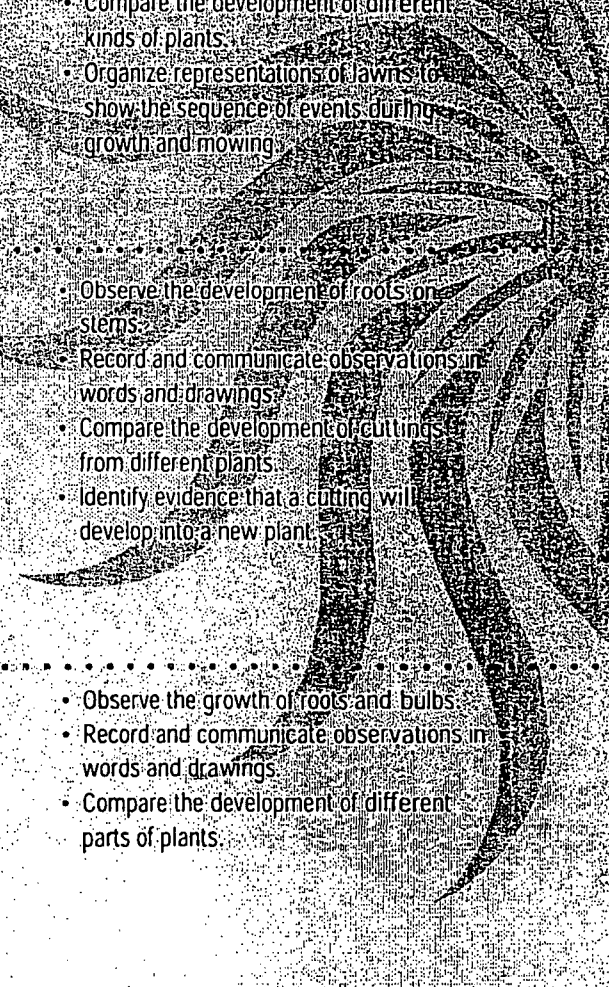
- Observe the development of roots on stems.
- Record and communicate observations in words and drawings.
- Compare the development of cuttings from different plants.
- Identify evidence that a cutting will develop into a new plant.

### 4. BULBS AND ROOTS

Students plant onion bulbs or garlic cloves in moist cotton and observe as they develop into new plants. They plant parts of roots—carrots and radishes—to discover which parts will develop into new plants.

- Bulbs are alive.
- Bulbs need water to start growing.
- Parts of roots will grow into new plants. Other parts will not.

- Observe the growth of roots and bulbs.
- Record and communicate observations in words and drawings.
- Compare the development of different parts of plants.



**Language Extension**

- Label a mature plant

**Math Extensions**

- Solve two problems

**Science Extensions**

- Plant your harvested brassica
- Look for roadside brassica

*What Do Plants Need?*

Students look for other brassicas, such as mustard, cabbage, cauliflower, broccoli, and collards.

**Language Extension**

- Tell the story of your plant

**Math Extensions**

- Solve two problems

**Science Extensions**

- Plant oat seeds
- Grow plants in the dark
- Plant radish seed gardens
- Grow flowers from seed
- Try growing plants without water

*How Seeds Travel*

*The Story of Wheat*

Students look for uses of grains at home.

**Math Extensions**

- Solve two problems

**Science Extensions**

- Turn cuttings into gifts
- Grow spider plants
- Grow new plants from leaves

Students make a plastic bottle terrarium to grow plants at home.

**Language Extension**

- Illustrate homonyms

**Math Extensions**

- Solve two problems

**Science Extensions**

- Eat roots
- Start other culinary bulbs
- Grow a sweet potato in water
- Plant flower bulbs

*Plants around the World*

Adults read part of a story to students, who write an ending to the story.





## FOSS AND NATIONAL STANDARDS

The New Plants Module emphasizes the development of observation and description skills and building explanations based on experience. This module supports the following National Science Education Standards.

### SCIENCE AS INQUIRY

Develop students' abilities to do and understand scientific inquiry.

- Ask and answer questions.
- Plan and conduct simple investigations.
- Employ tools and techniques to gather data.
- Use data to construct reasonable explanations.
- Communicate investigations and explanations.
- Understand that scientists use different kinds of investigations and tools to develop explanations using evidence and knowledge.

### CONTENT: LIFE SCIENCE

Develop students' understanding of the characteristics of organisms.

- Organisms have basic needs. Plants require water, nutrients, light, and air.
- Each plant has different structures that function in growth, survival, and reproduction.
- The world has many different environments, and distinct environments support the life of different types of plants.

Develop students' understanding of the life cycle of organisms.

- Plants have life cycles that may include sprouting; growing leaves, flowers, and seeds; and eventually dying. New plants from the same seeds, stems, or bulbs closely resemble their parents.

Develop students' understanding of organisms and their environments.

- The availability of nutrients, light, and water influences the growth of plants.

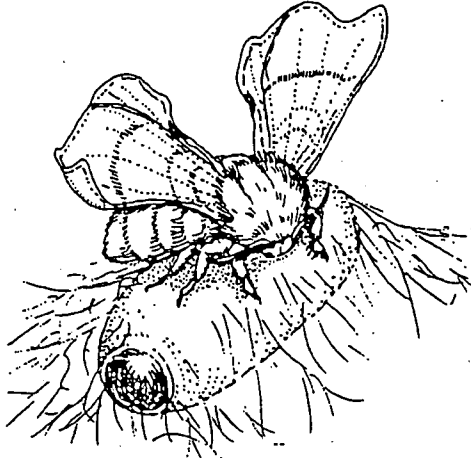
### SCIENCE AND TECHNOLOGY

Develop students' understandings about science and technology.

- Scientists work collaboratively in teams and use tools and scientific techniques to make better observations.



# OVERVIEW INSECTS

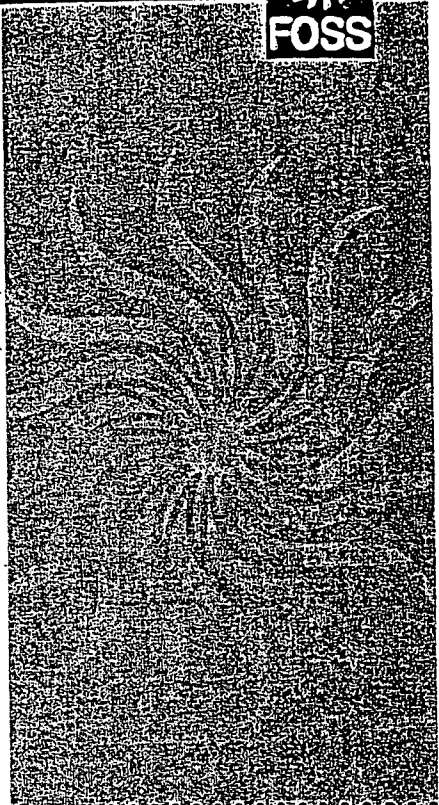


## GOALS

The Insects Module provides experiences that heighten students' awareness of the diversity of animal forms. They come to know firsthand the life sequences of a number of insects. In each investigation an insect is introduced, and students observe structures and behaviors, discuss their findings, and ask questions. Students observe life cycles of insects and compare the stages of metamorphosis exhibited by each species.

## FOSS EXPECTS STUDENTS TO

- Develop a curiosity and interest in insects and a respect for them as living things.
- Experience some of the great diversity of forms in the animal kingdom.
- Become familiar with some of the life sequences that different types of insects exhibit (simple and complete metamorphosis).
- Observe the similarities and differences in the larvae, pupae, and adults of insects that go through complete metamorphosis.
- Observe the behaviors of insects at different stages of their life cycle.
- Provide for the needs of insects (air, water, food, and space).
- Acquire the vocabulary associated with insect life.



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## SYNOPSIS

## SCIENCE CONTENT

## THINKING PROCESSES

### 1. MEALWORMS

Each student receives two larval mealworms in a vial to care for and observe. Over 10 weeks students observe the larvae grow, molt, pupate, and turn into beetles (adults), which mate, lay eggs, and die.

- Insects need air, food, water, and space
- Insects have characteristic structures and behaviors
- The life cycle of the beetle is egg, larva, pupa, and adult, which produces eggs

- Observe mealworm larvae, pupae, and adults over time
- Describe and record changes in mealworm structure and behavior over time

### 2. WAXWORMS

Students observe waxworms progress through their life cycle. They compare the complete metamorphosis of the wax moth to that of the mealworm beetle.

- Insects have similar structures and behaviors
- Larvae produce silk

- Observe waxworm larvae and compare them to mealworm larvae
- Describe and record changes over time

### 3. MILKWEED BUGS

Groups of students receive vials of milkweed bug eggs. Each group prepares a habitat for the bugs, providing air, space, food, and water. They observe structure, pattern, and behavior as the insects advance through simple metamorphosis.

- Insects hatch from eggs
- Insects have three body parts: head, thorax, and abdomen
- Insects have different structures for eating different kinds of food
- Some insects go through simple metamorphosis (egg, nymph, adult)

- Observe the sequence of changes that bugs go through as they mature into adults
- Observe, describe, and communicate the structures, patterns, and behaviors insects

### 4. SILKWORMS

Students observe the life history of one of the most commercially successful insects. They start with eggs and observe the growth and changes to larvae, pupae, and adults who produce eggs. Students study the structure of a moth larva.

- Insect larvae have structures in common
- Insect adults have structures in common
- Male and female insects mate, and the female lays eggs
- Moths pupate in silk cocoons

- Observe and compare the structures of an insect larva and adult
- Compare different insects' structures and behaviors
- Describe and record changes over time

### 5. BUTTERFLIES

The class observes the painted lady larvae grow, pupate, and emerge as adults. Students experience the stages of complete metamorphosis and compare the behaviors of moths and butterflies.

- Insect larvae and adults have structures in common
- The life cycle of the butterfly is egg, larva, pupa, and adult, which produces eggs

- Observe structures and behavior of a butterfly
- Compare the structures and behavior of the butterfly to other insects
- Describe and record changes over time

### 6. OTHER INSECTS

The class sets up habitats and observes the structures and behaviors of house crickets, ants, and aquatic insects.

- Insects can live underground, above ground, and in water

- Observe crickets, ants, and other insects in classroom habitats
- Compare the structures and lifestyles of insects

**Language Extension**

- Read *Lifetimes*

**Math Extensions**

- Two problems to solve

**Science Extensions**

- Bring insects to class
- Start a time line
- Guess when the larvae will pupate
- Investigate ladybugs

*So Many Kinds, So Many Places*

The student sheet called *News Flash!* has students introducing their new classroom insects as they come into the class and writing three observations or facts they have discovered.

**Language Extension**

- Use waxworms for paragraph topics

**Math Extension**

- Use a Venn diagram

**Science Extensions**

- Start a waxworm time line
- Look for moths

Students provide the second installment of *News Flash!* and keep families updated on their insects' lives.

**Art Extension**

- Color pictures of bugs

**Math Extensions**

- Two problems to solve

**Science Extensions**

- Start a milkweed bug time line
- Discuss life cycle
- Look for milkweed bugs in the wild

*Insect Shapes and Colors*

Students search for insects in the local environment. Suggestions for safely collecting, caring for, and observing insects found in the wild are provided.

**Math Extension**

- One problem to solve

**Science Extensions**

- Start a silkworm time line
- Look inside a cocoon

*What Makes an Insect an Insect?*

Students look for evidence of insects and other small animals (spider webs, holes in a plant leaf, and so forth).

**Art Extension**

- Reconstruct a butterfly

**Math Extensions**

- Two symmetry problems to solve
- Use a Venn diagram

**Science Extensions**

- Hold a butterfly
- Start a painted lady time line
- Raise local larvae

*Insect Life Cycles*

Students create an imaginary insect with craft materials. They create the life history of their unique insect species.

**Math Extension**

- One graphing problem to solve

**Science Extensions**

- Observe ladybugs
- Observe mantids
- Raise fruit flies
- Take a field trip

*Same But Different*

Students take home instructions for a simple, homemade ant farm for small black or carpenter ants.



## FOSS AND NATIONAL STANDARDS

The Insects Module emphasizes the development of observation and description skills and the sense of respect for living organisms. This module supports the following National Science Education Standards.

### SCIENCE AS INQUIRY

Develop students' abilities to do and understand scientific inquiry.

- Ask and answer questions.
- Plan and conduct simple investigations.
- Employ tools and techniques to gather data.
- Use data to construct reasonable explanations.
- Communicate investigations and explanations.
- Understand that scientists use different kinds of investigations and tools to develop explanations using evidence and knowledge.

### CONTENT: LIFE SCIENCE

Develop students' understanding of the characteristics of organisms.

- Organisms have basic needs. Animals need air, water, and food. Organisms can survive only in environments in which their needs can be met. The world has many different environments that support different kinds of organisms.
- Animals have different structures that serve different functions in growth, survival, and reproduction.
- The behavior of organisms is influenced by internal cues (such as hunger) and by external cues (such as change in the environment).

Develop students' understanding of the life cycles of organisms.

- Animals have life cycles that include being born, developing into adults, reproducing, and eventually dying. The details of this life cycle are different for different organisms.
- Animals resemble their parents.

Develop students' understanding of organisms and environments.

- All organisms cause changes in the environments where they live. Some of these changes are detrimental to the organisms or other organisms, whereas others are beneficial.

### SCIENCE AND TECHNOLOGY

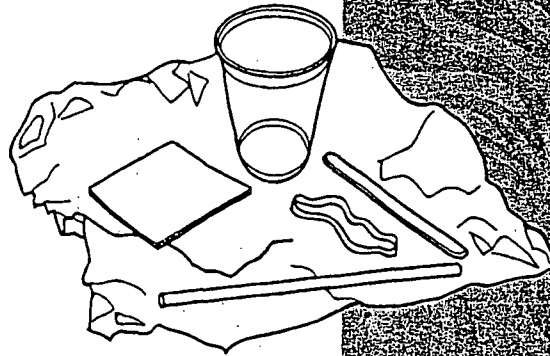
Develop students' understandings about science and technology.

- Tools help scientists make better observations.



# OVERVIEW

## SOLIDS AND LIQUIDS



### GOALS

The Solids and Liquids Module provides experiences that heighten students' awareness of the physical world. Matter with which we interact exists in three fundamental states: solid, liquid, and gas. In this module first and second graders have introductory experiences with two of these states of matter, solid and liquid.

### FOSS EXPECTS STUDENTS TO

- Develop curiosity and interest in the objects that make up their world.
- Investigate materials constructively during free exploration and in a guided discovery mode.
- Recognize differences between solids and liquids.
- Explore a number of liquids.
- Observe and describe the properties of solids and liquids.
- Sort materials according to properties.
- Combine and separate solids of different particle sizes.
- Observe and describe what happens when solids are mixed with water.
- Observe and describe what happens when other liquids are mixed with water.
- Use information gathered to conduct an investigation on an unknown material.
- Acquire the vocabulary associated with the properties of solids and liquids.
- Use written and oral language to describe observations.

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## SYNOPSIS

## SCIENCE CONTENT

## THINKING PROCESSES

### 1. SOLIDS

Students explore solid objects, such as pieces of wood, plastic, and metal. They observe, describe, and sort the objects according to their properties. They construct towers (and other structures) using the properties inherent in the materials to accomplish the task.

- Solids are one state of matter.
- Solid materials have properties that separate them from other states of matter.
- Solids can be sorted by their properties.
- Solid materials have distinct uses based on their properties.

- Observe several kinds of solid materials.
- Compare properties of solid materials.
- Sort solids in different ways.

### 2. LIQUIDS

Students investigate liquids in a variety of settings to become familiar with their properties. A number of games are used to rehearse precise liquids vocabulary. Students also use representational materials to enhance their understanding of the unique behaviors of liquids.

- Liquids are one state of matter.
- Liquids have many properties.
- Liquids pour and flow.
- Liquids take the shape of their container.
- The surface of liquid is level with respect to the ground.

- Observe and describe properties of different liquids in bottles.
- Compare the appearance and behavior of different liquids in containers.

### 3. BITS AND PIECES

Students work with beans, rice, and cornmeal to find out how solids behave when the pieces are small. They shake, rattle, and roll the materials in bottles; pour them from container to container; and separate them using screens.

- Solid materials come in all sizes and shapes.
- Particles of solid materials can pour like liquids, but maintain their shape.
- Solid materials can support denser materials on their surface.
- Mixtures of solid particles can be separated with a screen.

- Observe properties of solid particles in different containers.
- Separate a mixture of solids by using screens.
- Observe and describe the properties of solid particles in closed bottles.
- Use representational materials to separate particles based on size.

### 4. SOLIDS AND LIQUIDS WITH WATER

Students investigate interactions between solids and water, and liquids and water. They observe, describe, record, and organize the results. In the culminating activity, students test toothpaste to determine if it is a solid or a liquid.

- Some solids change when mixed with water; others do not.
- Some solids dissolve in water; evaporation leaves the solid behind.
- Some liquids mix with water; other liquids form a layer above or below water.

- Observe and describe what happens when solids and water are mixed.
- Observe and describe what happens when liquids and water are mixed.
- Organize observations of mixtures.

INTERDISCIPLINARY EXTENSIONS

FOSS SCIENCE STORIES

HOME/SCHOOL CONNECTION

- Make My Book of Solids
- Draw and label constructions
- Make solid collages
- Sort by geometric shapes
- Build towers from clues
- Introduce Venn diagrams
- Set up a solids sorting center
- Build a paper bridge

Everything Matters

Students play I Spy with family members, describing the properties of solids spied at home and guessing at their identity.

- Write about being a chemist
- Graph water amounts in containers
- Buy solids and liquids
- Make a picture collage of liquids
- Make a museum of liquids
- Conduct float and sink investigations
- Evaporate water
- Student projects

Solids and Liquids

Students record their observations and the identity of a liquid found at home. In class they compile their recordings to form a class book of liquid riddles.

- Compare solids and liquids
- Create sound and touch poetry
- Graph a trail mix snack
- Estimate number of beans in a handful
- Create 15 bean soup mix art
- Make bottle art
- Separate mixtures with magnets or sifters
- Investigate fine powders
- Mix solids to make layers

Solids to Liquids and Back Again

Students investigate what happens when solids and liquids are poured on porous and nonporous surfaces, such as plastic and paper towels.

- Describe oobleck
- Time ice melting
- Enlarge a recipe
- Change states of matter
- Make an ocean in a bottle
- Make liquid layers
- Mix colors and media
- Make soft drinks

Mix It Up!

Students use solids and liquids to make a salad dressing and observe what happens when the materials are mixed.





FOSS

## SOLIDS AND LIQUIDS OVERVIEW

### FOSS AND NATIONAL STANDARDS

The Solids and Liquids Module emphasizes the development of observation and description skills and building explanations based on experience. This module supports the following National Science Education Standards.

#### SCIENCE AS INQUIRY

Develop students' abilities to do and understand scientific inquiry.

- Ask and answer questions.
- Plan and conduct simple investigations.
- Employ tools and techniques to gather data.
- Use data to construct reasonable explanations.
- Communicate investigations and explanations.
- Understand that scientists use different kinds of investigations and tools to develop explanations using evidence and knowledge.

#### CONTENT: PHYSICAL SCIENCE

Develop students' understanding of the characteristics of matter.

- Objects have many observable properties, such as size, weight, shape, sound, texture, and the ability to react with other substances, such as water.
- Objects can be described by the properties of the materials from which they are made, and those properties can be used to separate or sort a group of objects or materials.
- Materials can exist in different states—solid, liquid, and gas. Some common materials, such as water, can be changed from one state to another by heating or cooling.

#### SCIENCE AND TECHNOLOGY

Develop students' abilities in technological design.

- Identify a simple problem and propose a solution.
- Evaluate a product or design.
- Communicate a problem, design, and solution.

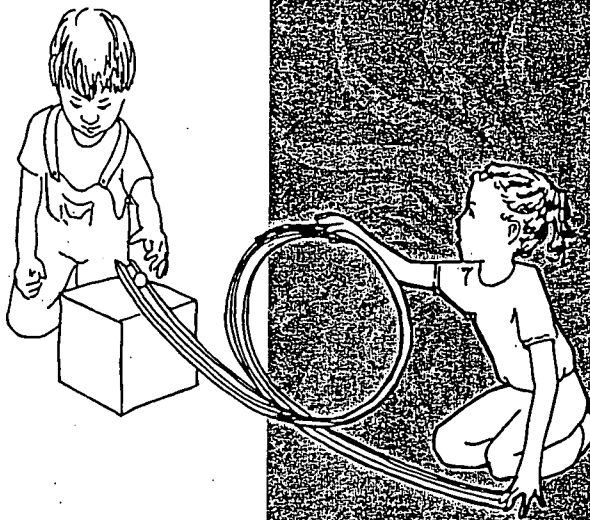


# OVERVIEW

## BALANCE AND MOTION

### GOALS

We live in a dynamic world where everything is in motion, or so it seems. But not everything is moving the same way. Some things move from one place to another. Other things go around and around in a rotational motion. Still other things are stationary, stable for a time, balanced on a thin line between stop and go. These are the global phenomena that students experience in this module, *Balance and Motion*.



### FOSS EXPECTS STUDENTS TO

- Develop a growing curiosity and interest in the motion of objects.
- Investigate materials constructively during free exploration and in a guided discovery mode.
- Solve problems through trial and error.
- Develop persistence in tackling a problem.
- Explore concepts of balance, counterweight, and stability.
- Observe systems that are unstable and modify them to reach equilibrium.
- Discover different ways to produce rotational motion.
- Construct and observe toys that spin.
- Explore and describe some of the variables that influence the spinning of objects.
- Observe and compare rolling systems with different-sized wheels.
- Explore and describe the motion of rolling spheres.
- Acquire the vocabulary associated with balance and motion.

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## SYNOPSIS

## SCIENCE CONTENT

## THINKING PROCESSES

### 1. BALANCE

Students discover numerous ways to balance two-dimensional shapes made out of tagboard. They use a piece of pliable wire and counterweights (clothespins) to make a pencil balance on its point. They make mobiles from paper clips, rubber bands, straws, and index cards to apply their understanding of balance, stability, and counterweighting.

- Objects can be balanced in many ways.
- A stable position is one that is steady; the object is not falling over.
- Counterweights can help balance an object.
- A mobile is a system of balanced beams and objects.

- Observe balanced objects.
- Observe stable balanced systems.
- Compare balanced systems and representations of balanced systems.
- Organize materials to make various balanced systems.
- Communicate observations of balance and stability, using precise vocabulary.

### 2. SPINNERS

Students make tops from plastic disks and straws, and spin them, exploring the variables that influence the spinning of a top. They use these same disks with string to make zoomers to observe a different kind of spinning motion. They make twirlers (flying spinners) first using straws and paper wings, and then using folded paper and paper clips.

- Objects and systems that turn on a central axis exhibit rotational motion.
- The amount and position of mass affect how an object rotates.
- There are different ways to initiate rotational motion.
- The motion of an object can be changed by pushing or pulling.

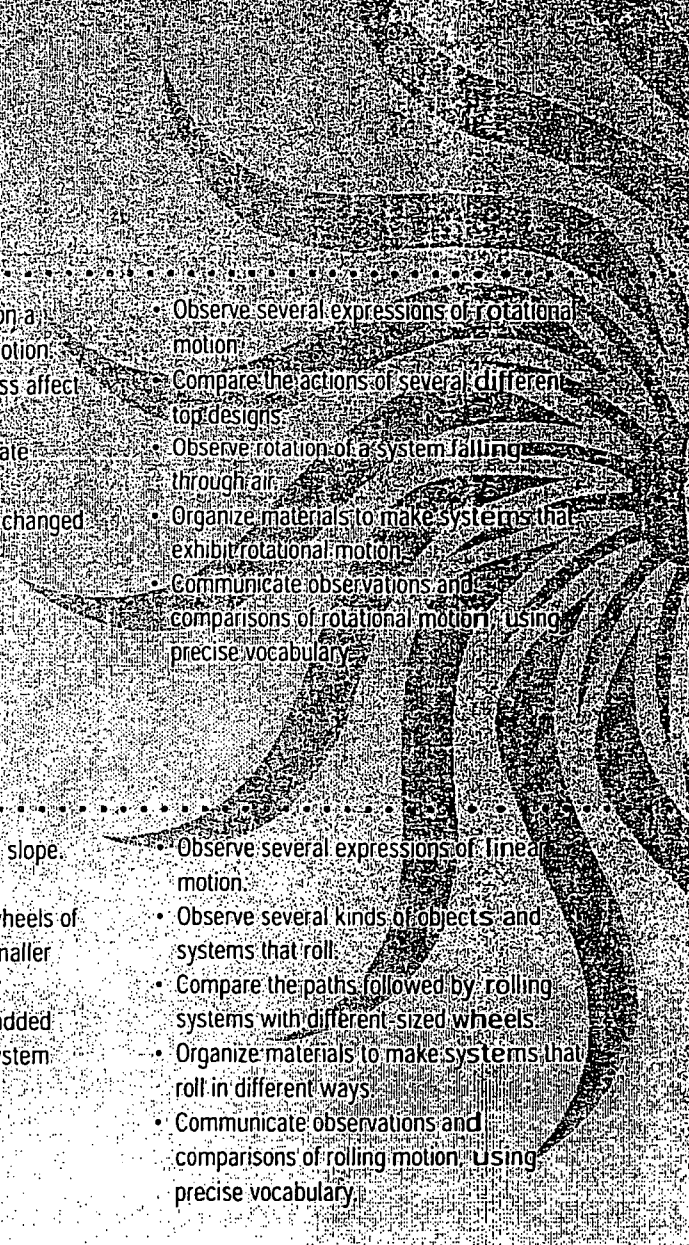
- Observe several expressions of rotational motion.
- Compare the actions of several different top designs.
- Observe rotation of a system falling through air.
- Organize materials to make systems that exhibit rotational motion.
- Communicate observations and comparisons of rotational motion, using precise vocabulary.

### 3. ROLLERS

Students investigate rolling objects—wheels, cups, and spheres. They make cardboard ramps and investigate wheels of different sizes on axles, and they roll paper cups of two sizes. Students use flexible marble runways to make marbles do tricks. The grand finale involves the whole class cooperating to make one large runway through which a marble can roll nonstop.

- Wheels and spheres roll down a slope.
- Axles support wheels.
- Wheel-and-axle systems with wheels of different sizes roll toward the smaller wheel.
- The amount and location of an added weight can change the way a system rolls.

- Observe several expressions of linear motion.
- Observe several kinds of objects and systems that roll.
- Compare the paths followed by rolling systems with different-sized wheels.
- Organize materials to make systems that roll in different ways.
- Communicate observations and comparisons of rolling motion, using precise vocabulary.



**Language Extensions**

- Read *Mirette on the High Wire*.
- Write a how-to guide on balancing.

**Math Extensions**

- Solve two problems.
- Explore a balance used for weighing.

**Science Extensions**

- Balance new creations.
- Balance objects on strings.
- Make a double balance.
- Set up a mobile center.
- Make big mobiles.
- Student projects.

**Art Extension**

- Make a balance collage.

*Make It Balance!*

Students explore balance and counterbalance with body movements.

**Language Extension**

- Write poems about spinning.

**Math Extensions**

- Solve two problems.

**Science Extensions**

- Explore tinkertoy™ tops.
- Start a top collection.
- Make big and little tops.
- Make singing zoomers.
- Make drawing tops.
- Make traditional twirly birds.
- Visit a toy store.

**Art Extension**

- Create spin art.

*Push or Pull?  
Things That Spin*

Students make a top and a zoomer, and report on their explorations.

**Language Extensions**

- Discuss runway creations.
- Write rolling sentences.
- Write or illustrate the travels of a sphere.

**Math Extensions**

- Solve two problems.
- Chart rollers and spinners.

**Art Extension**

- Draw pathways.

**Science Extensions**

- Make giant wheels.
- Look at rolling toys.
- Investigate force with rolling magnets.

*Rolling, Rolling, Rolling!*

Students search for rollers and spinners in the home and neighborhood.



## FOSS AND NATIONAL STANDARDS

The Balance and Motion Module emphasizes the development of observation and description skills and building explanations based on experience. This module supports the following National Science Education Standards.

### SCIENCE AS INQUIRY

Develop students' abilities to do and understand scientific inquiry.

- Ask and answer questions.
- Plan and conduct simple investigations.
- Employ tools and techniques to gather data.
- Use data to construct reasonable explanations.
- Communicate investigations and explanations.
- Understand that scientists use different kinds of investigations and tools to develop explanations using evidence and knowledge.

### CONTENT: PHYSICAL SCIENCE

Develop students' understanding of the position and motion of objects.

- Describe the position of an object by relating its location to another object or the background.
- Describe an object's motion by tracing its position over time.
- Change an object's position or motion by pushing or pulling.

### SCIENCE AND TECHNOLOGY

Develop students' abilities in technological design.

- Identify a simple problem and propose a solution.
- Evaluate a product or design.
- Communicate a problem, design, and solution.

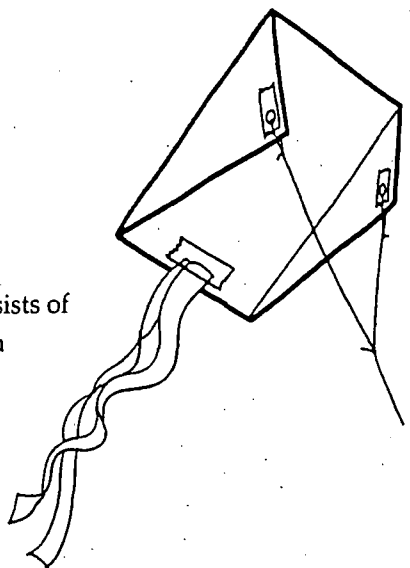


# OVERVIEW

## AIR AND WEATHER

### GOALS

The Air and Weather Module consists of four sequential investigations, each designed to introduce concepts in earth science. The investigations provide opportunities for young students to explore the natural world by using simple tools to observe and monitor change.



### FOSS EXPECTS STUDENTS TO

- Develop an interest in air and weather.
- Experience air as a material that takes up space and can be compressed into a smaller space.
- Observe the force of air pressure pushing on objects and materials.
- Observe and compare how moving air interacts with objects.
- Observe and describe changes that occur in weather over time.
- Become familiar with instruments used by meteorologists to monitor air and weather conditions.
- Compare monthly and seasonal weather conditions using bar graphs.
- Observe the location of the Sun and the Moon in the sky over a day and the change in the appearance of the Moon over a month.
- Organize and communicate observations through drawing and writing.
- Acquire vocabulary associated with properties of air and weather conditions.

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## SYNOPSIS

## SCIENCE CONTENT

## THINKING PROCESSES

### 1. EXPLORING AIR

Students explore properties of a common gas mixture, air. Using vials, syringes, and tubing, students experience air as matter, discovering that it takes up space and can be compressed and that compressed air builds up pressure that can push objects around. They construct and compare parachutes and balloon rockets that use air.

- Air is matter.
- Air takes up space.
- Air interacts with objects.
- Air resistance affects how things move.
- Air is all around objects.
- Air can be compressed.
- The pressure from compressed air can move things.
- Air is a gas.

- Observe the properties of air as it interacts with other materials.
- Observe the properties of air when it is put under pressure.
- Compare the path a balloon rocket travels along a flight line to that of an air-filled plastic bag.

### 2. OBSERVING WEATHER

Students record weather over 4-8 weeks on a class calendar and in weather journals. Students monitor temperature with a thermometer and rainfall with a rain gauge. They learn to identify three basic cloud types by matching their observations to a cloud chart.

- Weather is the condition of the atmosphere (air) and changes over time.
- Temperature, precipitation, and cloud types are components of the weather that can be described.
- Meteorologists are scientists who study weather.
- There are different kinds of clouds.
- Rain is water that comes from clouds.

- Observe and record daily weather on a class calendar and in individual journals.
- Observe and compare cloud types.
- Measure temperature and rainfall.

### 3. WIND EXPLORATIONS

Students look for evidence of moving air. They observe and describe wind speed using pinwheels, an anemometer, and a wind scale. They observe bubbles and construct wind vanes to find the wind's direction. Flying kites, they feel the strength of the wind and the direction it is moving.

- Wind is moving air.
- Wind speed and wind direction are components of weather that can be described using anemometers and wind vanes.
- Wind scales are tools used to describe the speed of the wind.

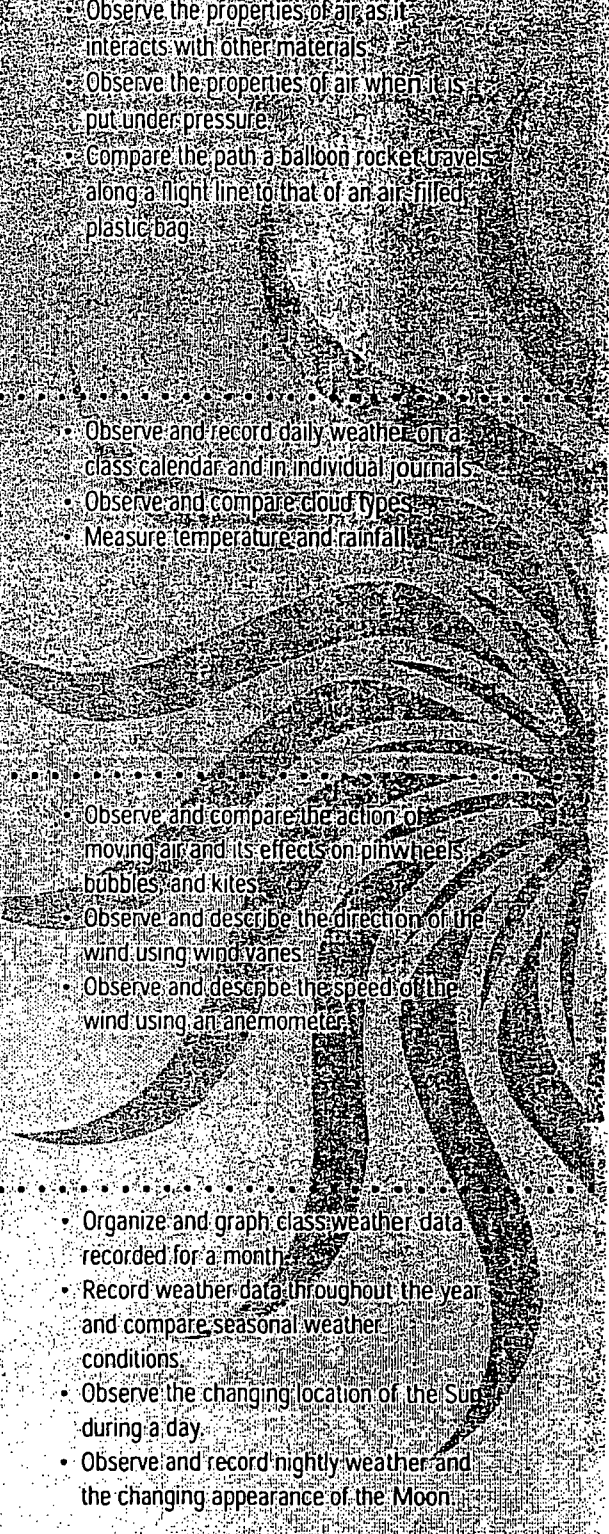
- Observe and compare the action of moving air and its effects on pinwheels, bubbles, and kites.
- Observe and describe the direction of the wind using wind vanes.
- Observe and describe the speed of the wind using an anemometer.

### 4. LOOKING FOR CHANGE

Students organize monthly weather data using graphs to describe weather trends. They continue to monitor weather throughout the year, to compare the seasons. At home, they make observations of the night sky, looking for observable changes in weather conditions as well as in objects in the sky (Sun, Moon, stars). Students are introduced to the changing location of the Sun in our sky and the changing appearance of the Moon.

- Weather conditions change over time.
- Weather observations can be organized, compared, and predicted.
- The Sun heats the Earth during the day.
- Each season has a typical weather pattern that can be observed, compared, and predicted.
- The bright appearance of the Moon changes shape in a pattern that can be observed, compared, and predicted.
- The Sun and Moon appear to move slowly across the sky.

- Organize and graph class weather data recorded for a month.
- Record weather data throughout the year and compare seasonal weather conditions.
- Observe the changing location of the Sun during a day.
- Observe and record nightly weather and the changing appearance of the Moon.



**Math Extensions**

- Solve two problems

**Science Extensions**

- Student projects
- Make an air cannon
- Send air through a garden hose
- Inflate a ball

*What Is All around Us?*

Students look for toys at home that use air to make them work, or they invent a toy that uses air. They draw a picture and describe the toy.

**Language Extensions**

- Create meteorologist tool kits
- Explore weather lore

**Math Extensions**

- Solve two problems

**Art Extensions**

- Create foggy day cloud pictures
- Go cloud watching
- Make spilt milk images

**Science Extensions**

- Keep track of hourly weather
- Make a temperature graph
- Compare weather reports

*What's the Weather Today?*

Students make a cloud window out of construction paper and tape it to a window. The cloud window gives a reference from which to see cloud movement.

**Language Extension**

- Read wind poetry and stories

**Math Extensions**

- Solve two problems

**Social Studies Extension**

- Research kite culture

**Art Extension**

- Create a wind catcher

**Science Extensions**

- Try new kite designs and materials
- Have a kite festival
- Invite a kite expert
- Bring wind catchers from home

*Understanding the Weather*

Students make a whirlygig at home. They use the whirlygig to search for air movement around their homes.

**Language Extension**

- Create seasonal acrostic poems

**Math Extensions**

- Solve two problems

**Science Extension**

- Look for weather graphs in the newspaper

*Seasons*

Students read a story about a boy named Harry who was always wearing the wrong clothes for the weather conditions. They design and draw pictures of Harry's all-weather wardrobe.





# OVERVIEW

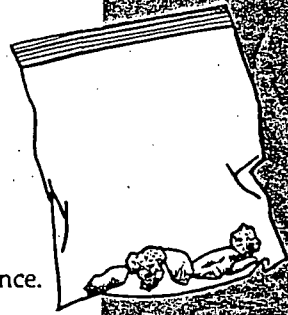
## PEBBLES, SAND, AND SILT

### GOALS

The Pebbles, Sand, and Silt Module consists of four sequential investigations, each designed to introduce concepts in earth science. The investigations provide experiences that heighten students' awareness of rocks as earth materials and natural resources. They will come to know rocks by many names and in a variety of sizes. Pebbles and sand are the same material—just different in size.

### FOSS EXPECTS STUDENTS TO

- Develop a curiosity and interest in the physical world around them.
- Observe, describe, and sort earth materials based on properties.
- Separate earth materials by size, using different techniques.
- Observe the similarities and differences in the materials in a river rock mixture: silt, sand, gravel, and small and large pebbles.
- Explore places where earth materials are found and ways that earth materials are used.
- Compare the ingredients in different soils.
- Organize and communicate observations through drawing and writing.
- Acquire the vocabulary associated with earth materials.



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## SYNOPSIS

## SCIENCE CONTENT

## THINKING PROCESSES

### 1. FIRST ROCKS

Students are introduced to the mineral portion of the planet on which they live. They investigate several kinds of rocks and begin to understand the properties of rocks. Students rub rocks, wash rocks, sort rocks, and describe rocks. They also begin to organize a class rock collection.

- Rocks have a variety of properties including color, hardness, shape, and size.
- Rocks can be sorted by their properties.
- Rocks are all around us.
- Rocks are the solid material of the earth.

- Observe several kinds of rocks.
- Compare properties of different rocks.
- Sort rocks in different ways.
- Observe rocks interacting with each other and with water.

### 2. RIVER ROCKS

Students investigate a river rock mixture of earth materials of different sizes. They separate the rocks, using a series of three screens to identify five sizes of rocks: large pebbles, small pebbles, large gravel, small gravel, and sand. They add water to a vial of sand to discover silt and clay.

- Rocks can be categorized by size.
- Screens and water can be used to sort the sizes of earth materials.
- Five sizes of rocks, from smallest to largest are clay, silt, sand, gravel, and pebbles.

- Observe properties of pebbles, gravel, sand, silt, and clay particles.
- Separate and group river rocks based on particle size by using screens.
- Separate and observe sand and silt in water.
- Observe the properties of clay particles when dry and when wet.

### 3. USING ROCKS

Students learn how people use earth materials to construct objects. They make rubbings from sandpaper, sculptures from sand, decorative jewelry from clay, and bricks from clay soil. They go on a schoolyard field trip to look for places where earth materials occur naturally and where people have incorporated earth materials into building materials.

- Earth materials are natural resources.
- The properties of different earth materials make each suitable for specific uses.
- Earth materials can be used in a variety of constructions.

- Observe and compare different grades of sandpaper.
- Observe how a matrix binds sand particles in a sand sculpture.
- Observe the properties of clay that make it useful in creating jewelry or beads.
- Observe and compare how earth materials are used in human constructions.
- Observe how the properties of clay are used to make bricks.

### 4. SOIL EXPLORATIONS

Students put together and take apart soils. They are introduced to humus as an ingredient in soil. Homemade and local soils are compared, using techniques introduced in Investigation 2.

- Soil is a mixture of earth materials.
- Soils vary from place to place.
- Soils have properties of color and texture.
- Soils differ in their abilities to support plants.
- Soils can be composed of humus and different amounts and sizes of rocks.

- Observe the ingredients that combine to make soil.
- Separate and sort the ingredients in soil.
- Observe and record the results of shaking soil and water in a vial.
- Compare soil samples from different locations.

**INTERDISCIPLINARY EXTENSIONS**

**FOSS SCIENCE STORIES**

**TECHNOLOGY/HOME CONNECTION**

**Language Extensions**

- Make a geologist tool kit
- Make a rock record book
- Set up a rock store
- Make stone soup
- Write about magic pebbles
- Use pattern sentences

**Math Extensions**

- Solve two problems

**Art and Science Extensions**

- Make rock people or pets
- Assemble a rock aquarium
- Find your rock
- Start a rock collection

**Language Extension**

- Write the journey of your rock

**Math Extensions**

- Solve two problems

**Social Studies and Science Extensions**

- Visit a quarry
- Make large river rock shake-up bottles
- Set up a screening station
- Set up a series of river rock vials
- Set up a sand exploration center
- Look for clay soils

**Exploring Rocks**

Students design matching games using the attributes of rocks.

**The Story of Sand**

Students play a game of I Spy with their family to describe objects by comparative size.

**Language Extensions**

- Discuss earth materials as natural resources
- Find out about pottery
- Make tracks and molds

**Math Extensions**

- Solve two problems
- Graph the rocks in use

**Art and Science Extensions**

- Look at construction materials
- Make sand paintings
- Layer sand, gravel, and pebbles
- Make sandpaper prints
- Research animals and earth materials
- Sand some wood

**Rocks Move**

**Making Things with Rocks**

Students look for uses of earth materials at home and in the neighborhood.

**Language Extensions**

- Write directions for making soil
- Start a vial drawings book

**Math Extension**

- Add up rocks

**Science Extensions**

- See what grows
- Make an earthworm habitat
- Plant seeds in sand and soil
- Set up a screening station
- Set up a magnification station
- Collect vacation soil samples

**What Is in Soil?**

**Testing Soil**

Students compare the rate at which water moves through different kinds of soils.



## PEBBLES, SAND, AND SILT OVERVIEW

### FOSS AND NATIONAL STANDARDS

The Pebbles, Sand, and Silt Module emphasizes the development of observation and description skills and building explanations based on experience. This module supports the following National Science Education Standards.

#### SCIENCE AS INQUIRY

Develop students' abilities to do and understand scientific inquiry.

- Ask and answer questions.
- Plan and conduct simple investigations.
- Employ tools and techniques to gather data.
- Use data to construct reasonable explanations.
- Communicate investigations and explanations.
- Understand that scientists use different kinds of investigations and tools to develop explanations using evidence and knowledge.

#### CONTENT: PHYSICAL SCIENCE

Develop students' understanding of the properties of materials.

- Objects can have many properties, including size, weight, shape, color, and texture.

#### CONTENT: EARTH SCIENCE

Develop students' understanding of the properties of earth materials.

- Solid rocks and soils are earth materials. The physical properties of earth materials make them useful in different ways, such as for building materials or for growing plants.

Develop students' understandings about changes in the earth.

- Natural forces such as ice, rain, wind, landslides, and volcanos can break apart or smooth the surfaces of rocks.

#### SCIENCE AND TECHNOLOGY

Develop students' understandings about science and technology.

- Scientists use tools and scientific techniques to make better observations.

#### SCIENCE IN PERSONAL AND SOCIAL PERSPECTIVES

Develop students' understanding of natural resources.

- Resources are things that we get from the environment, such as rocks and soil.

### Stage 1 – Desired Results

<b>Established Goal(s):</b> <span style="float: right;"><b>G</b></span> • What relevant goals (e.g., Content Standards, Course or Program Objectives, Learning Outcomes etc.) will this design address?	
<b>Understanding(s):</b> <span style="float: right;"><b>U</b></span> • What are the “big ideas”? • What specific understandings about them are desired? • What misunderstandings are predictable?	<b>Essential Question(s):</b> <span style="float: right;"><b>Q</b></span> • What provocative questions will foster inquiry, understanding, and transfer of learning?
<b>Students will know...</b> <span style="float: right;"><b>K</b></span> • What key knowledge and skills will students acquire as a result of this unit? • What should they eventually be able to do as a result of such knowledge and skill	<b>Students will be able to...</b> <span style="float: right;"><b>S</b></span>

### Stage 2 – Assessment Evidence

<b>Performance Task(s):</b> <span style="float: right;"><b>T</b></span> • Through what authentic performance task(s) will students demonstrate the desired understandings? • By what criteria will “performances of understanding” be judged?	<b>Other Evidence:</b> <span style="float: right;"><b>OE</b></span> • Through what other evidence (e.g. quizzes, tests, academic prompts, observations, homework, journals, etc.) will students demonstrate achievement of the desired results? • How will students reflect upon and self-assess their learning?
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### Stage 3 – Learning Plan

<b>Learning Activities:</b> <span style="float: right;"><b>L</b></span> • What learning experiences and instruction will enable students to achieve the desired results? How will the design – W= help the students know where the unit is going and what is expected? Help the teacher know where the students are coming from (prior knowledge, interests)? H = hook all students and hold their interest? E = equip students, help them experience the key ideas, and explore the issues? R = provide opportunities to rethink and revise their understandings and work? E = allow students to evaluate their work and its implications? T = tailored (personalized) to the different needs, interests, abilities of learners O = organized to maximize initial and sustained engagement as well as effective learning
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**I. Desired Results**

Established Goals:

<i>Understandings:</i>	<i>Essential Questions</i>
1. Know what the culture in China is like. 2. Know what ways of life are like in China. 3. Know how to locate China and identify its landscape and climate and how it affects how the people live. 4. Know the political structure of China. 5. Know the broad history of China starting with its ancient past. 6. Know how Chinese people show their values and beliefs (e.g. religion). 7. Understand China's economy. 8. Analyze how China is different from New York City.	1. What are the people in China like? 2. What are some occupations in China? 3. What kind of money do people use in China and how do people spend it? 4. Where is China? 5. What is the land and climate like? 6. What are some traditions and holidays people celebrate in China? 7. What is the culture like? 8. How is the country different from New York or the United States?

*What students will know:*

1. The culture, government, belief system, economic structure, and geography of China.
2. Vocabulary particular to China and this study.
3. About Chinese art, music, and calligraphy.
4. How to read a nonfiction text about China and extract information based on a central question.
5. How to write an I-Search report about China.
6. How to locate China in the world, and based on its landscape discuss how it affects the way people live and what their diets are like.

**II. Assessment Evidence**

<i>Performance Indicators:</i>	<i>Assessments:</i>
1. Reads non-fiction texts that tell about China. 2. Locates China on a globe or a map. 3. Compares and contrasts China with New York City. 4. Writes a non-fiction report about China using text, table of contents, glossary, pictures, and captions. 5. In discussions uses vocabulary like rural, city, calligraphy, Chinese Characters, Great Wall, panda, eucalyptus, ancient, Silk Route, and Yuan. 6. Appreciates Chinese art and music. 7. Writes in Calligraphy.	1. Geography map quiz. 2. Vocabulary quiz about China terms. 3. A compare and contrast chart about China and New York. 4. Rubric evaluation on the China report based on content and writing. 5. Student self assessment about the study and the report.

**III. Learning Plan**

*Learning Activities:*

1. Create a plaster and painted replica of the Great Wall.
2. Set up a school store where everything is priced in Yuans.
3. Listen to music from China.
4. Listen to read alouds about animals in China.
5. Learn Chinese symbols by learning calligraphy and create a poster.
6. Visit the Asia society and learn about Chinese embroidery and how Chinese fabrics describe the history and politics of China.
7. Learn how to embroider.
6. Learn the story of the Monkey King.
8. Travel to Chinatown for Chinese New Year and take digital photos of Chinatown for a class scrap book.
9. Create a timeline of China.
10. Read the Chinese Folktale Ming Low Moves the Mountain and retell the story by performing a shadow puppet show during an Assembly.
11. From a list of questions, choose a topic about China to research and write an I-Search report about.

## Curriculum Unit: China

This project is based on an actual unit I am conducting in my class in Washington Heights. The topic is intentionally broad because the requirement is so broad—in District 6, third graders are assigned China as a social studies unit (along with several other cultures around the world). However, several themes will be focused on, of course all interrelated:

1. Traditions—mostly in terms of folk tales and holidays (celebrating Chinese New Year, production of Monkey King story), but also food, other customs such as calligraphy.
2. Immigration—including geography, and visit to Chinatown.
3. Art as culture—the “big idea” of how many ways in which the East differs from the West.

The students are mostly from immigrant families, from the Dominican Republic, and almost all between the ages of 7 and 9. Most are second language learners and would benefit from smaller amounts of text, more picture books than chapter books. Also, the richness of Chinese-style art is best expressed in that format, so the majority of the books in the unit are picture books.

### FOLKLORE BOOKS

1. Demi The Empty Pot 1990 Henry Holt. Picture Book: Folklore

Tale of courage and humility and link to gardening. Some challenging vocabulary included in terse, but robust text. Rich line drawings complement text on each page through circular windows, evoking both Chinese scholar's gardens' moon windows, and television. Bright colors bring line drawings to life, clear and uncluttered but some with magnificent detail, depicting Eastern architecture. Background of each page, surrounding window, features subtle, soft Chinese-style pattern. Third grade read-aloud, or independent read.

**\*\*Read-Aloud selection: Excellent for read-aloud for my class due to its link to gardening (another focus of our curriculum), and because it hits golden ratio of words to pictures. Pictures are detailed enough to be captivating, large enough to be seen. Words are sophisticated enough to challenge, but storyline is simple enough for all to understand. Will leave audience cheering.**

2. Heyer, Marilee The Weaving of a Dream 1986 Puffin. Picture Book: Folklore

Text-heavy tale with meticulous full-page colorful drawings on facing pages, and two overleaves. Lots of detail in illustrations, especially art and architecture of period (“Long ago”), Far East, such that one can stare for a long time. Teaches morals: fate rewards the passionate; do your job, don't squander mom's money! Too long for single-session read-aloud. Independent for on-level 3<sup>rd</sup> grade reader.

3. Tseng, Grace White Tiger, Blue Serpent 1999 Lothrop, Lee and Shepard. Picture Book: Folklore

Illustrated by Jean and Mou-Sien Tseng. Third-person narrative of hard-working son support of mother's weaving obsession, and dangerous journey to reclaim the lost treasure. Bright, textured watercolor (?) illustrations intentionally mimic tapestries in Chinese tradition, vibrantly bring story to life. Some violence as boy battles title characters. Goddess Qin warrants discussion/warning about Chinese traditional cosmology. Excellent read-aloud for 3<sup>rd</sup> grade. Children captivated by both elaborate, beautiful illustrations, and violent, driven-poor-boy-makes-good story.

4. Companion Books:

Hong, Lily Toy Two of Everything (1993 Whitman) and How the Ox Star Fell from Heaven (1991 Whitman). Picture Books: Folklore

Both tell traditional tales as third-person narrative, with cartoon-like simple illustrations (gouache?). Spare text, no more than two paragraphs, in large print, on each page (slightly larger print, fewer words in "Ox Star"). "Ox Star" beautifully depicts relation of peasants to cosmology—earth people often humbly hide faces, heaven glorious and pristine. "Two" tells story of peasants adjusting to magical windfall, with surprising resolution. Both books close with author's red seal. Ideal for 2<sup>nd</sup> grade read-aloud, independent ("Ox Star" late first), also good for struggling 3<sup>rd</sup> grade readers as independent read.

5. Wolkstein, Diane White Wave 1979/1996 Gulliver Books. Picture Book: Folklore

Illustrated by Ed Young (includes his seal). Third-person narrative of peasant tale of beauty, magic and loss. Gives strong sense of loneliness of peasant field work. Rich pencil drawings framed by red line on rough yellow paper echo traditional Chinese tapestries. Liberal use of negative space in illustration, and circle/fractile theme repeats. Abruptly existential ending—we all die—which 2<sup>nd</sup> and 3<sup>rd</sup> graders likely need outlet to discuss immediately. 7-8 year old independent read.

6. Mosel, Arlene Tikki Tikki Tembo 1968 Scholastic. Picture Book: Folklore

Classic tale which warns against hubris. Delightful repetition of poetic title character's name is a main attraction. Generally soft watercolors combined with lots of browns help blues and greens stand out in illustrations, which dominate each page. Changing scope of scenery—closeup to far away—also marks illustrations. Ideal for 2<sup>nd</sup> grade independent or read-aloud, or 3<sup>rd</sup> grade guided reading/independent. ALA Notable, Horn Book Award Winner.

## NONFICTION

7. Demi Happy New Year! Kung-His Fa-Ts'ai! 1997 Crown Publishers. Picture Book: Nonfiction/Chinese New Year.

Author has written dozens of books on Chinese culture, including award winners. Sharp line drawings (watercolor?) loaded with contrast, busy but—thanks to small size of most subjects—lots of open space for bright, clean block colors. Walks reader through diverse customs of Chinese New Year, from religious origins to food and fireworks. Few



charts—pictorial zodiac, vertical list of symbolism of traditional foods—and no index or table of contents, make it more “light reading” for those interested in gleaning a few facts or enjoying a stroll through new year during independent reading. Excellent for 3<sup>rd</sup> grade, high 2<sup>nd</sup> grade reader. Possible response: diorama of Chinese New Year’s parade. Selected by Bank Street Children’s Book Committee.

8. Waters, Kate and Madeline Slovenz-Low Lion Dancer: Ernie Wan’s Chinese New Year Picture Book: Nonfiction/Chinese New Year/Chinatown.

Child walks reader through typical day, preparation for role in Chinese New Year celebration. Rich in information, made real, on neighborhood, way of life, new year tradition. Vivid photos on each page of Chinatown, many closeups of costumes and ritual. Emphasizes role of children in celebration. Last two pages depict aesthetically pleasing Chinese horoscope wheel, with descriptions but no real explanation. Good read-aloud for 1<sup>st</sup> or 2<sup>nd</sup>, independent for 2<sup>nd</sup>, even 3<sup>rd</sup> grade. 3<sup>rd</sup> graders might be put off by Ernie’s age—he is clearly younger than a 3<sup>rd</sup> grader!

9. Low, William Chinatown 1997 Henry Holt. Picture Book: Nonfiction/Chinatown

Painted with fuzzy brush strokes, bright, block-color illustrations bleed on every page, with text spare. Written in first person from child’s point of view, a festive journey through a nonspecific Chinatown with Grandma. Easy sentences, little difficult vocabulary make it perfect for struggling 3<sup>rd</sup> grade reader. Illustrations give a feeling that gives life to text. Lots of people in pictures, and not all Chinese. Good for independent reading or read-aloud.

10. Companion Books:

Lee, Huy Voun At the Beach and In the Snow 1998 & 1995 Henry Holt. Picture Books/Calligraphy

Two collage books (also *At the Park*) which follow a successful formula: child narrator and mother go on title excursion, use a stick to share basic Chinese calligraphic characters, and explain their pictorial origin in text. In both books 10 characters are shown, one to a two-page spread. Each 2-page layout features fun, simple-looking (yet intricate in places upon closer inspection) collage with soft colors and flat colors mixed with patterns and patterned borders. Collages show a scene from text, one part of each demonstrating the origin of the character. “Beach” features larger and generally fewer words per page, same format otherwise. Front and back inside covers feature characters, picture, English word, Mandarin pronunciation (unlike many other books, author points out use of Mandarin as opposed to other dialects). “Beach” for 2<sup>nd</sup>, low 3<sup>rd</sup>, “Snow” a only slightly more challenging. Clear, uncluttered aspect makes these excellent books for copying and learning simple Chinese characters.

11. Young, Ed Voices of the Heart 1997 Scholastic. Picture Book: Nonfiction/Calligraphy

Author/illustrator won Caldecott for another book on China. Each page depicts a different emotion or quality, often paired on facing pages (e.g. joy/sorrow, doubt/loyalty). Colorful collages expanding on the associated Chinese characters dominate pages, with succinct breakdown of characters in margins—characters contain ideogram for “heart.”

Excellent extension into Chinese calligraphy for those already introduced; gives more insight than Haskins or Huy Voun Lee books. Good for 3<sup>rd</sup> grade; response: tell a short story using Chinese characters. Informative, more difficult (lots of excellent vocabulary) message to readers closes book—many 3<sup>rd</sup> graders would struggle to understand it—and points out concept of the red seal, which summarizes character on each page.

**Class Activity:**

Selections 2 and 3: Heyer and Tseng. I would use these titles with a cooperative group of four students, who would present to the rest of the class. Partner read, summary with story maps, then illustrated timeline of each story, comparing events.

Day 1: I would pair 2 students who are at a higher reading level to read Heyer with each other, 2 students at a lower level to read Tseng together. Each group would create a story map summarizing plot, characters, etc. of book they read. Also tell in summary what things they notice are different from their own cultures in illustrations and text.

Day 2: Students present story maps to each other, work together to create large timeline on butcher paper, using similar events as benchmarks. Illustrate major scenes from each story along timeline.

Day 3: Present to class.

**Final Project-** An annotated bibliography of children's books chosen to support a focused piece of curriculum.

*Curriculum Topic- Being Part of My Community*

1. Description

The Social Studies curriculum that my school uses is based mainly on excerpts from textbooks and workbook pages. While these sources are informative, I believe it is very important for early elementary students to realize the vast wealth of literature (fiction and non-fiction) that can be extensions of this textbook learning. As a supplement to the general subject of "Communities", I have created a curriculum piece specifically for my first grade students. It is important to help them define what it is that makes someone a part of a community. The books I have selected aim to describe people, places and things that happen in daily community life, especially in a city.

My first graders live in an urban community filled with diverse lifestyles and full of activity. From conversations with them, I have realized that many of them haven't had the opportunity to explore all of the various sections of New York City that surrounds their own neighborhood. With this curriculum piece, I have tried to pick books that show children doing things that they do on a daily basis and children exploring around a city. All the things that the children or people in the books do make them members of the community. The books also explore a variety of people at work, which is an important part of belonging to a community. Within the books that

I have chosen are many aspects of life that children can relate to, which makes the curriculum and subject matter meaningful to their own daily experience.

## 2. Bibliography

Fiction

Collier, Bryan

Uptown  
Henry Holt and Company, 2000

A young boy takes his reader on a stroll through his neighborhood, Harlem. He explores daily activities and places, people and their jobs. For example, basketball at Ruckers (a playground) and the local barbershop, where people get more than a haircut. What is most impressive about this book is its vivid and inviting illustrations, done by the author in watercolor and collage. Woven together, the illustrations and words stimulate the imagination. I would use this book with children ages 6-8. After reading the book, students would be motivated to create their own collage about their neighborhood. Then, they could write a few sentences or a paragraph about their collage. I would do a mini-lesson on descriptive words and encourage students to carefully choose phrases to describe their picture as richly as they could.

Fiction

Derby, Sally

My Steps  
Lee & Low Books Inc., 1996

This story is about a young African American girl and the importance of her front steps in her daily life, year round. Through the pages, the reader watches her, with her friends or alone, play and take comfort in the familiarity of the steps. Coloring, telling secrets and playing school are a few of the activities. The boldly colored illustrations were made with a cut-paper collage technique that incorporated watercolor and dyes. I was interested in this book because I think its content is relevant and meaningful to first graders (6-7 year olds). I would use this book as a prompt to thinking about where we play and what we do. The story is of a little girl's favorite spot, I would then ask my students to describe and write about their favorite place.

Fiction  
DiSalvo-Ryan

City Green  
Morrow Junior Books, 1994

A yearly ritual with Miss Rosa of planting flowers in coffee pots inspires Marcy to build a bigger garden with her neighbors- in a vacant lot on their block! DiSalvo-Ryan is detailed and descriptive with her words and illustrations done in watercolors, pencils, and crayons. I was impressed by the initiative that the main character takes on in this story. At the end are directions to begin your own community garden, which is a wonderful class project integrating many subject areas. First graders (6-7 year olds) would truly love to get involved in an activity like this.

Fiction  
Gray, Nigel

A Country Far Away, illustrated by Philippe Dupasquier  
Orchard Books, 1988

Two boys, one black and one white, living on opposite sides of the world, participate in similar activities throughout their day. I enjoyed this book because it contrasts two places where people live, an African village and a western country, yet shows how life can be the same. It is easy to read, appropriate for first graders (6-7 year olds), and incorporates many basic sight words. Several of my students are from or visit other countries, often. This would be a great way to begin talking about their similar and different experiences in those other places.

Fiction, Poetry  
Greenfield, Eloise

Night on Neighborhood Street, illustrations by Jan Spivey Gilchrist  
Dial Books for Young Readers, 1991

This collection of poetry realistically celebrates life's experiences. It looks at many aspects of family and neighbors from a child's perspective. For example, the arrival of a new baby in the family. The illustrations are gouache paintings, highlighted with pastels. I was interested in this book because it chronicles events in one evening. Children in grades 1-2 could read or be read this book and then write about an evening in their home or community and how they were part of it.

Fiction, Poetry  
Lenski, Lois

City Poems  
Henry Z. Walck, 1971

Urban life from a child's perspective is depicted in this diverse collection of poetry. I liked this book because of its variety and the sections, for example, 'Places in the City' and 'People in the City'. I would use this book with first and second graders. It would be a good way to incorporate poetry with social studies. I would write some of the poems on chart paper, especially the ones that talk about being a part of a city community, and put them in a center for students to read or copy.

Fiction  
Moore, Elaine

Good Morning, City, illustrations by William Low  
BridgeWater Books, 1995

The city comes alive while children are still sleeping. This book takes a look at all different things that happen around a city as it is awakened. I was interested in this book because it explores all around a city, including the construction workers, donut makers and school children. With first or second graders, the teacher could read this book aloud and then have the students think about what happens when a city gets ready to go to bed. It is suitable as a read aloud because of its length and because it questions students to think about what happens before they are awake. The class could then write their own story called, "Good Night City".

Fiction  
Moss, Marissa

Mel's Diner  
BridgeWater Books, 1994

Mabel shows the reader what it's like to help run a diner. This book impressed me because it shows a young girl being a helper to her parents and, in many respects, to the community. Her parents run the diner but she is, although young, just as important. I would use this book with first graders (6-7 year olds) when talking about what they can do to be helpers in the community.

Non-Fiction  
Roop, Peter and Connie

A City  
Heineman Library, 1999

Easy to use, good first introduction to organization and layout of a non-fiction, informational book. This book looks at life in a city. Includes contents (with headings such as Homes and Working), index, glossary and more books to read. I was very impressed with how accessible this book is, especially for very young readers like first or second graders. They will not be overwhelmed. Good to use when introducing how to research a topic, which is one of the standards students need to fulfill.

Fiction  
Soentpiet, Chris K.

Around Town  
Lothrop, Lee & Shepard Books, 1994

This trip around town explores all the things you can do outside in a city in the summer, like watch a juggler or play chess. Compares life in the city to life in other places, like the country or at the shore. I would use this book with first graders. An extension would be to have students think about things you can do in the city on a winter day.

### 3. Class Activity

The book from my list that I choose to use in an activity is Uptown by Bryan Collier.

It incorporates many aspects of my curriculum. First of all, it describes a specific community. In addition, it talks about people, places and events within the community, all which contribute to making it a diverse and exciting place. It is obvious that the boy in the story is proud of his community and wants to share his favorite things with the reader. I believe my students would be motivated to do the same about their community.

This book could easily be read aloud to an entire class of first graders. For their response, I would have students work together in small groups, assigned one part of the neighborhood (for example, the area in front of an apartment building). Then, we might

go on a community walk to explore and take mental pictures of what we see happening in our spots. Back in the classroom, I would have groups make collages from a variety of materials. Some of these materials would be felt, different types of paper, cloth of varying textures, yarn and magazine pictures. Together, they would make their constructions but individually they would be responsible for a short write up, depending on their writing ability (because it is so varying in first grade), between a sentence and a paragraph. Finally, we would have an art display for our families, showing our community and the important aspects we saw.



## Annotated Bibliography    New York City

### Fiction

#### Fantasy

Elish, Dan

*The Great Squirrel Uprising*

Illustrated by Denys Cazet

Orchard Books, 1992

Scruff, a Central Park dwelling squirrel, and his other animal friends are fed up with the way humans are treating their home. With the help of ten-year-old Sally, the animals express their concerns by taking over the city. This entertaining story is filled with humor that is extended by the cartoon illustrations. As a response, students could make anti-littering posters.

- Includes maps of Central Park
- Short chapters with silly headings making it accessible to reluctant readers

#### Picture book

Written and illustrated by Remy Charlip

*Fortunately*

Four Winds Press, 1964

New Yorker- Ned is invited to a birthday party in Florida. The story's narrator tells of Ned's close encounters with death during his journey. Alternating black-and-white and color drawings correlate with the ups and downs of Ned's adventure. This humorous story can preface a lesson on forming predictions. Appropriate for struggling readers.

#### Realistic Fiction

Written and illustrated by Konigsburg, E.L.

*From The Mixed-Up Files of Mrs. Basil E. Frankweiler*

Atheneum Books for Young Readers, 1967

When twelve-year old Claudia decides to run away from home, in search of change, she brings her younger brother, Jamie along and they both venture to the Metropolitan Museum of Art in New York City. This is an inspiring story about self-discovery, that may be used in a fourth grade classroom as a read aloud in preparation for a class trip to the Met. Also, many children in the 9-11 age range, experience developmental changes because they are moving towards adolescence. Like Claudia, students may find that they are exploring their identity. May be used with Elizabeth Enright's *The Saturdays*, which is about a close family in New York in the 1940's.

- Black line drawings supports the contemplative nature of the text
- 1968 Newbery Medal, Library of Congress Children's Book of the Year, ALA Notable
- Third person narration

Note: *Immigrant Girl* and *Land of Hope* should be used cooperatively.

#### Picture book/ Historical Fiction

Harvey, Brett

*Immigrant Girl*

*Becky of Eldridge Street*

Illustrated by Deborah Kogan Ray

Holiday House, 1987

Escaping religious persecution, ten-year-old Becky Moscowitz and her family flee Russia in 1910 and settle in the Lower East Side of New York City. This honest and thought provoking book, will revealing the real struggles of the immigrant experience, and provide a glimpse of Jewish traditions. The detailed black pencil drawings depict the fast moving nature of New York City. In a classroom, students could create murals depicting the events in Becky's life. (Sequencing)

- Narrated by the main character

- Includes a glossary (with pronunciations) of cultural terms used in the book

### Historical Fiction

Nixon, Joan Lowery

*Land Of Hope*

Bantam Books, 1992

In 1902, Rebekah Levinsky and her family flee Russia in search of a peaceful life in New York City. Living on the Lower East Side, she is confronted with the harsh realities of immigrant working conditions when she is forced to put her education on hold and work in a sweatshop. This gripping story will reveal a glimpse of the Jewish immigrant experience to readers. In a classroom, students could create murals depicting the events in Rebekah's life. (Sequencing)

- Brett Harvey's *Immigrant Girl* has a similar plot (above)
- Third person narration
- Series book; Appropriate for students reading below 4<sup>th</sup> grade level; parents and/or teachers may want to read this book with their children to provide an opportunity for discussion

### Fantasy

Selden, George

*The Cricket in Times Square*

Illustrated by Garth Williams

Farrar, Straus, 1960

Chester, a cricket from Connecticut turns up in Times Square and spends an exciting summer in New York City where he finds friends. Using his musical talents, Chester and his companions struggle to revive a failing newsstand, owned by their human friends.

The black and white illustrations support this delightful story by giving the animal characters human qualities. In a classroom this book may be used in a study of the New York City transit system, mapping out the train lines that run from Chester's "summer home" to students' homes.

- Newbery Honor Book
- Accessible for children reading on 4<sup>th</sup> grade level.
- May be used with E.B. White's *Charlotte's Web*; similar themes
- Narrated in third person

### Non-fiction

#### History/Science

Hansen, Joyce and McGowan, Gary

*Breaking Ground Breaking Silence*

Henry Holt and Company, Inc., 1998

In an exploration of an archaeological study of an African burial ground in lower Manhattan, Hansen and McGowan reveal how black New Yorkers lived in the colonial times. Through black and white illustrations, photographs and maps, the authors reconstruct the compelling history of Africans, as well as share the archaeologists work. May work best in a small group where students write journals, (using facts from the text) pretending they were living in New York during the colonial era.

- A comprehensive index and bibliography as well as notes and accurate chapter headings
- Primary sources such as newspaper articles from 1827 and journals
- Third person narration
- A reminder that slavery was not isolated in the south

#### History/Picture Book

Maestro, Betsy

*The Story of the Statue of Liberty*

Illustrated by Giulio Maestro

Lothrop, Lee & Shepard Books, 1986

Provides a fascinating detailed description of the construction of the Statue of Liberty beginning in 1871 by French sculptor, Frederic Auguste Bartholdi. The water color illustrations sustain the clearly written and

informative text. Integrated with art, students can sculpt their own models using clay. (Similar to the way Bartholdi began his work)

- Children's book committee
- Narrated in third person
- Lacking a bibliography, index and primary sources, however, does include comprehensive notes

### History

Katz, William Loren

*Black Legacy: A History of New York's African Americans*

Atheneum Books for Young Readers, 1997

Katz explores New York's African American community beginning with 1609 New Amsterdam and ending with the Dinkins Administration (1989). This in depth analysis is heavily supported with illustrations of archival photographs and prints (with captions). An excellent resource for a classroom, this book may be used as a foundation for research reports.

- Appropriate for students reading above grade level
- Primary documents such as newspaper articles and journals
- Includes a comprehensive bibliography, index and chapter notes

### Poetry

Myers, Walter Dean

*Harlem*

Illustrated by Christopher Myers

Scholastic Press, 1997

Surging with imagery, this poem expresses the vibrant culture of Harlem. This father (Walter) and son's (Christopher) project fully embraces the rich history of the community. The stunning collage illustrations extend the poem by depicting familiar scenes of the neighborhood.

- Caldecott Honor, Coretta Scott King Award

### For Use as a Class Activity

*Fortunately*, written and illustrated by Remy Charlip would be an effective way to begin a study on New York City in a fourth grade class. This book is accessible to children of different reading abilities. More advanced readers will still enjoy the humor and the element of surprise that this story contains. Students can locate Ned's home as well as the location of the party (Florida) after it has been read aloud. Through an integration of geography and literature students will be able to identify the location of New York in relationship to the rest of the country.

In small groups students will then write their own "fortunately stories" depicting a trip from New York to another self-selected state. Then, students can construct mini-books using sentence strips.

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LITERATURE - BASED

# arts & MUSIC

CHILDREN'S BOOKS &  
ACTIVITIES TO ENRICH  
THE K-5 CURRICULUM

Mildred Knight Laughlin & Terri Parker Street

ORVILLE PRESS 1992

# Chapter 1

## Art: Kindergarten/ Transition/First Grade

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### Color

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#### OBJECTIVES:

1. Identify and name the primary and secondary colors.
2. Recognize which specific colors combine to form secondary colors.
3. Show how color occurs in the environment.
4. Distinguish between light and dark values of a color.
5. Understand that use of black and white achieves maximum contrast.

#### RECOMMENDED READINGS:

- Ehlerl, Lois. *Planting a Rainbow*. Harcourt Brace Jovanovich, 1988.  
Colorful graphics show flower seeds that are planted and grow into a spectrum of colors. (Objectives 3 and 4)
- Hoban, Tana. *A, B, See!* Greenwillow, 1982.  
Photograms depict objects in alphabetical order. (Objective 5)
- Jonas, Ann. *Round Trip*. William Morrow, 1983.  
Black-and-white graphics illustrate a trip to the city with the return trip and text displayed when the book is inverted and read back to front. (Objective 5)

- Konigsburg, E. L. *Samuel Todd's Book of Great Colors*. Atheneum, 1990.  
Objects that represent a variety of colors are introduced. (Objectives 1 and 3)
- Lionni, Leo. *Little Blue and Little Yellow*. Astor, 1959.  
When a spot of blue and one of yellow hug each other and turn green, their parents do not know them. (Objectives 1 and 2)
- McMillan, Bruce. *Growing Colors*. Lothrop, Lee & Shepard, 1988.  
With a text identifying color only, close-up photographs of individual fruits and vegetables are paired with an illustration of how each grows. (Objectives 1 and 3)
- Reiss, John J. *Colors*. Bradbury, 1969.  
Illustrated objects demonstrate tints and shades of primary and secondary colors as well as brown and black. (Objectives 1 and 4)
- Walsh, Ellen Stoll. *Mouse Paint*. Harcourt Brace Jovanovich, 1989.  
Jars of red, blue, and yellow paint are the source for an exploration of color by three white mice. (Objectives 1 and 2)
- Zolotow, Charlotte. *Mr. Rabbit and the Lovely Present*. Illustrated by Maurice Sendak. Harper & Row, 1962.  
A life-size rabbit helps a little girl decide on the perfect "color" present for her mother's birthday. (Objectives 1 and 3)
- \_\_\_\_\_. *Some Things Go Together*. Illustrated by Karen Gundersheimer. Thomas Y. Crowell, 1969, 1983.  
Illustrated couplets identify objects and concepts that go together. (Objective 3)

#### GROUP INTRODUCTORY ACTIVITY:

**Preparation:** Locate Ellen Walsh's *Mouse Paint*. Cover a bulletin board with white paper. Cut a large white mouse outlined in pink (like Walsh's mice) and place it on one corner of the board. Cut three or more pairs of mouse footprints from sponge or styrofoam. Make them in a size proportional to the mouse on the board and similar to those on the endpapers of the book. Prepare trays with red, yellow, and blue tempera. Experiment with the various shades of these colors that are available to find those which blend best, since different companies use different pigments and yield more or less satisfactory results when combined.

**Focus:** Show the children the trays of tempera. Have them name the colors. Tell them that these are the primary colors and when they are mixed, they

form secondary colors. Write the three primary colors on the chalkboard as the points of a triangle. Draw the triangle that connects the points.

**Objective:** To satisfy the objectives of naming primary colors and identifying how they combine to form secondary colors, tell the students that, as Ellen Walsh's *Mouse Paint* is read, they will find out what colors are made when any two of the three primary colors are mixed.

**Guided Activity:** After reading Walsh's book, have the students name the three secondary colors the mice made by blending any two primary colors. Write these on the appropriate line of the triangle on the board.

**Extending Activity:** Lightly draw six circles on a large sheet of white paper. In every other circle drop a small puddle of thin red, blue, or yellow tempera (a different color in each). Let students work two or four at a time with the stamps to make mouse prints leading toward an empty circle between two primary colors. When the two primary colors "meet" in the circle, let the children do a mouse dance with their stamps to mix and blend the paints into a secondary color. When through, have each child stamp the mouse footprint repeatedly on a piece of newsprint until it no longer prints, then give it to another student. When the color wheel is complete and dry, hang it on the bulletin board beside the white mouse with a caption such as, "*Mouse Paint: Exploring the World of Color.*"

#### FOLLOW-UP ACTIVITIES FOR TEACHER AND STUDENTS TO SHARE:

1. Before introducing Lois Ehlert's *Planting a Rainbow*, show the class a bouquet of real or artificial flowers in varied colors. Have students identify the flowers and the colors. Share the book, talking about the bulbs planted in the fall and the seeds planted in the spring. Call attention to the name of each flower. As a follow-up activity, let the children make a collage rainbow mural using pictures cut from seed catalogs. While arranging the mural, discuss the light and dark values of each color. After the mural is completed, urge children to name the flowers and locate those that were pictured by Ehlert.
2. Share Tana Hoban's *A, B, See!* with the class. Have the students identify the objects on each page and then suggest which contrasts the most sharply with the black background. Let each child select a jelly bean from a dish. Have them place the jelly bean on a large sheet of black construction paper that has been spread with glue or spray adhesive. After each child has taken a turn, let the class identify

which colors contrast most drastically with the background. Note that lighter values have more contrast; therefore, white, the lightest value of all, is most different from the black background. As the children discuss, let them each select another jelly bean to eat.

3. Read Ann Jonas's *Round Trip* to the class. Show several double-spread pages and see if the children can recall what picture was made when the book was turned upside down. Point out that Jonas used black and white in order to achieve the greatest amount of contrast in her graphics. Let the children explore contrast by giving each of them half sheets of yellow and black construction paper. Have them cut out small white paper shapes and arrange them first on the yellow and then on the black paper. Let them paste their shapes on the background they feel gives the most contrast.
4. Before reading *Samuel Todd's Book of Great Colors* by E. L. Konigsburg, have the children review the primary and secondary colors and predict what other colors Konigsburg may have chosen as "great." After reading the book to the class, have the children recall the objects Konigsburg used to illustrate the primary and secondary colors. Have a "Great Colors" election. Let each child verbally complete the sentence, "My favorite color is because..." After these "campaign speeches" are completed, give each child a blank piece of paper for a ballot. Instruct them to use their favorite color of crayon to mark an "X" on their ballots. Tell the class that in elections people can only vote one time, so they must only put one "X" on their ballots. Have them place the completed ballots in a box. Select a child to "read" the ballots as the results are tallied and graphed on the board. Examine the results to see if the three class favorites were primary colors, secondary colors, or neither.
5. Read aloud Leo Lionni's *Little Blue and Little Yellow*. Remind the class that blue and yellow are two of the primary colors. Let the children name the third primary color. Ask what would have happened if Little Blue met Little Red instead of Little Yellow or if Little Red met Little Yellow. Create a language experience story called "Little Blue and His Friends." Begin with the plot of Lionni's book and urge children to think of other ways the colors might meet. For example, Little Red and Little Blue might run into each other at a corner and hit so hard that they combine to make purple. After all the secondary colors have been formed, illustrate the story with pieces of colored transparency film which can be overlapped to make the secondary colors.
6. Before reading Bruce McMillan's *Growing Colors*, explain to the children that the illustrations were taken after each vegetable or fruit was sprayed with water because colors in nature look best when wet with rain. Tell the children that both primary and secondary colors are represented in the fruits and vegetables McMillan used. Have the class recall the primary and secondary colors and predict what fruits and vegetables the author photographed to illustrate each. Record their predictions on the board. Read the book, having the children identify the color word, name the vegetable or fruit representing that color, and tell how it grows in relationship to the ground. When the book is completed, let the children identify the primary and secondary color objects McMillan photographed. Compare these with the predictions the children made earlier. As a follow-up activity let each student choose a favorite fruit or vegetable from a seed catalog, cut it out, and paste it on a sheet of white paper. Let the child label the object and the color represented, helping as needed. Compile these into a *My Favorite Food* book.
7. Share each double-spread page of John Reiss's *Colors*. Let the class identify the objects and point out the light and dark values of the colors. Have the children note which objects this author used to depict primary and secondary colors. Turn to the title page and let the children examine the illustrated color quilt. Have them point out the various shades of colors. Distribute four-inch squares of white paper to the children. Divide the class into six committees, giving each a different primary or secondary color. Have them select from their crayons shades and tints of their assigned color and color their squares into solid-colored "quilt blocks." Some may want to use more or less pressure to achieve a lighter or darker value. Arrange and tape their squares onto a large sheet of butcher paper to make a class quilt.
8. Read Charlotte Zolotow's *Mr. Rabbit and the Lovely Present*. Let the children recall the primary color gifts the rabbit suggests might be given to the mother. Point out that Zolotow only used one secondary color, the one named by the little girl in the story. Have the children identify the two secondary colors Zolotow did not use and suggest gifts that could represent these colors. As a follow-up activity, have the children make small paper cone baskets by overlapping and gluing together two connecting sides of a paper square. Have each child draw flowers and leaf shapes to color in

## Chapter 4

### Music: Kindergarten/ Transition/First Grade

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#### Timbre

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#### OBJECTIVES:

1. Recognize families of instruments.
2. Discriminate between the major instruments in each family.
3. Realize that all the instrument families combine to form the orchestra.
4. Identify the conductor as the person who directs an orchestra or choir.

#### RECOMMENDED READINGS:

Haseley, Dennis. *The Old Banjo*. Illustrated by Stephen Gammell. Macmillan, 1983.

Black-and-white illustrations set the mood for the story of a boy and his father who follow the sounds of instruments abandoned on the farm. (Objectives 1 and 2)

Hayes, Phyllis. *Musical Instruments You Can Make*. Illustrated by Dennis Kendrick. Franklin Watts, 1981.

Brief introductions to types of instruments are followed by simple directions for making each sound source. (Objectives 1 and 3)



Hur...acher. *Mama Don't Allow: Starring Miles and the Swamp Band*. Harper & Row, 1984.

Watercolor illustrations add spark to the story of Miles and the Swamp Band who share their favorite song, for which the score is included. (Objectives 1, 2, and 3)

Kraus, Robert. *Musical Max*. Illustrated by Jose Aruego and Ariane Dewey. Simon and Schuster, 1990.

The reader is introduced to a variety of instruments as Max practices and is ultimately joined by his friends to form an orchestra. (Objectives 1, 2, 3, and 4)

Maxner, Joyce. *Nicholas Cricket*. Illustrated by William Joyce. Harper & Row, 1989.

The crickets form an unusual band to help the forest creatures celebrate the night. (Objective 3)

van Kampen, Vlasta and Irene C. Eugen. *Orchestranimals*. Scholastic, 1989.

The penguin conductor has trouble organizing his animal orchestra in time for the concert. (Objectives 1, 2, 3, and 4)

#### GROUP INTRODUCTORY ACTIVITY:

**Preparation:** Locate *Musical Max* by Robert Kraus. Obtain several instrument catalogs from local music stores or instrument companies.

**Focus:** Ask the children if they can name any musical instruments. List their responses on the chalkboard. Tell the children that instrument sounds are usually created in one of three ways: by blowing in or on the instrument, by striking it, or by plucking or using a bow on the strings.

**Objective:** To fulfill the objectives of recognizing families of instruments, discriminating between instruments, realizing that families of instruments combine to form the orchestra, and identifying the conductor as one who directs the orchestra, review the list of instruments the children suggested earlier. Ask the class to identify those instruments from the list that produce sounds by being blown, those that are struck, and those that have strings. Tell the children that many instruments are included in *Musical Max* by Robert Kraus. Tell the children that, as the book is read, they are to watch Jose Aruego's and Ariane Dewey's illustrations to find any instruments listed earlier and at least one that has not been mentioned.

**Guided Activity:** Read *Musical Max* aloud. After completing the book, ask the children to recall any instruments that they had named for their list that were included in the book. Ask children to add other instruments from the book to the list. After the list is completed and children have identified the method of producing sound for each instrument, tell the children that groups of instruments which make sounds in the same way are called a family.

Let the class re-examine the final double-spread illustration in which all the animals join in playing. Have the children identify the instruments included that belong in each family. Ask children if they can tell what Max is doing. After the children identify that he is leading the group, tell them that the leader or director of a large musical group is called the conductor and that this group is an orchestra.

**Extending Activity:** Divide the children into three groups and assign each group a family of instruments that produces sounds in the same way. Let the children use instrument catalogs to cut or tear out pictures of various instruments that belong in the assigned family and glue them onto a large sheet of paper to create a "Musical Family Collage." If the class is very advanced, the children may be placed in four groups instead of three. Divide the instruments that produce sounds by being blown into the two more specific families of "brass" and "wind," and introduce the names "string" and "percussion" for the other families.

#### FOLLOW-UP ACTIVITIES FOR TEACHER AND STUDENTS TO SHARE:

1. Before sharing Dennis Haseley's *The Old Banjo*, ask the children to listen carefully to the words so they can recall the phrases used to describe how a particular instrument sounds (e.g., the trumpet "makes a sound like geese flying in on a winter's night"). After reading the book, have the children speculate about whether the instruments played a sad or happy song. If *The Old Banjo* were continued, what do the children think would have happened to the instruments? Let the children recall phrases from the book describing the sounds of the instruments. Play recorded excerpts from Benjamin Britten's *Young Person's Guide to the Orchestra* (Columbia MS6368, 1s, 12in, 33 rpm) that include some of the instruments in the book. Let the group discuss whether or not the phrase from Haseley's text accurately describes the timbre of each instrument heard.

2. Use Phyllis Hayes's *Musical Instruments You Can Make* by reading page 4 which discusses vibration and sound. Give each child a rubber band and let the students make the humming sound described in the text. Follow this activity by reading the one-paragraph introductions on pages 6, 8, 11, 14, 18, 20, 24, and 29 which present a number of instruments. After reading each paragraph and showing the illustration, have the children decide in what family of instruments each belongs (winds that are blown, percussion instruments that are hit or struck, or strings that are plucked or bowed). Ahead of time collect simple items necessary to create harmonicas, chimes, tambourines, flutes, and guitars according to the directions in the book. After each child has created an instrument, read the last page of the book which tells them they can now combine their instruments to form an orchestra. Play a simple song on the piano and allow the children to add their handmade orchestra sounds by playing the steady beat.
3. Before reading Thacher Hurd's *Mama Don't Allow: Starring Miles and the Swamp Band*, tell the children they are to watch the illustrations and listen carefully so they can recall the instruments in the Swamp Band. Read the book. Have the children list the instruments they remember and classify them by musical families. If any instruments were not recalled, show the appropriate illustration to jog the children's memories. Teach the students the Swamp Band's favorite song, "Mama Don't Allow." Let the children sing the verses. Follow with Hurd's suggestion from the final page that the children make up their own verses for the song, beginning with "Mama don't allow no foot stompin'." Urge children to participate in actions that are appropriate for the lyrics as the song is sung.
4. Have the children name instruments that might be included in a band. Introduce Joyce Maxner's *Nicholas Cricket* by telling the children that in this story an unusual band is formed. Ask them to listen to the words carefully as the story is read so they can identify the instruments the cricket used. If children are not able to identify the instruments after the story is completed, go back and reread the three lines beginning with "and the washboard strummers." As a follow-up, form a class cricket band, using washboards (a guiro may be used for a washboard), musical spoons (claves or rhythm sticks may be substituted), and kazoos. Simple kazoos may be made by rubber banding a 4" square of tissue paper to one end of a toilet paper roll. Let the children march around the room playing a favorite song on their cricket instruments.

5. Have the children to notice the names of the various instruments and the facts they learn about each as Vlasta van Kampen's *Orchestranimals* is read. Tell them that the conductor introduces the families of instruments by talking about his musicians as "players to bow. . . players to blow and players to hit to the beat." Read *Orchestranimals*. Ask the children to recall instruments from the book: Have the class determine whether each instrument named is one to blow, bow, or hit to the beat.

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## Pitch and Dynamics

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### OBJECTIVES:

1. Participate in speaking and singing in unison.
2. Sing a melody with simple accompaniment.
3. Echo simple tonal patterns.
4. Identify loud and soft dynamic levels when heard.

### RECOMMENDED READINGS:

- Grimm Brothers. *The Bremen Town Musicians*. Illustrated by Josef Palecek. Picture Book Studio, 1988.  
Illustrations highlight the instruments the animals play in this traditional story of the animals who scare the robbers and find a home. (Objectives 1, 3, and 4)
- Hush, *Little Baby*. Illustrated by Margot Zemach. E.P. Dutton, 1976.  
This edition contains the score of the traditional lullaby in which a baby is promised a number of things if he will be quiet. (Objectives 1 and 2)
- Ivimey, John W. *The Complete Story of the Three Blind Mice*. Illustrated by Paul Galdone. Clarion, 1987.  
This complete illustrated version of the familiar song has a happy ending. (Objectives 1, 2, and 3)
- Raffi. *Shake My Sillies Out*. Illustrated by David Allender. Crown, 1987.  
Humorous illustrations extend the text of a simple action song with the melody line and chord accompaniment appended. (Objectives 1, 2, 3, and 4)



# All the Desk's a Stage

The Elementary  
School Teacher's  
Creative Dramatics Handbook

372.110

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K23a

by Drina Kay

# Introduction

Why should a desk be more than a desk? Simply because children are full of energy and imagination, and learn by doing and imitating. True, children need the discipline of working routinely at a desk, but their natural need for movement and spontaneity should not be diminished or replaced by consistently forcing them to adhere to what is known as "seat work."

Creative drama activities provide the teacher with a practical teaching technique that can easily be adapted to every classroom. The activities in this handbook are designed to function within the limitations of classroom space, schedules and instructional funds, as well as to maintain minimal noise levels. The lessons are presented with little or no moving of furniture. The desks themselves become the pivotal point from which all dramatic experiences begin. *The desk becomes more than a desk — it becomes a dynamic area of space, a mini stage.* Children participate in, on, under, beside, around or in spite of the desk.

All students participate simultaneously and individually within their designated spaces. After they learn the controls of dramatic discipline (see "Setting the Stage"), they are ready to use total classroom space and work in pairs or small groups. Here again, children participate simultaneously.

The teacher's biggest task is to guide the children successfully through activities, and this success depends upon learning how to use and develop dramatic discipline.

Movement and group involvement naturally appeal to children. Creative classroom drama incorporates both of these elements, and also helps to stimulate and develop fine motor control through the use of the freeze, slow motion, cued responses, meticulous pantomimes and movements projected through the senses and emotions.

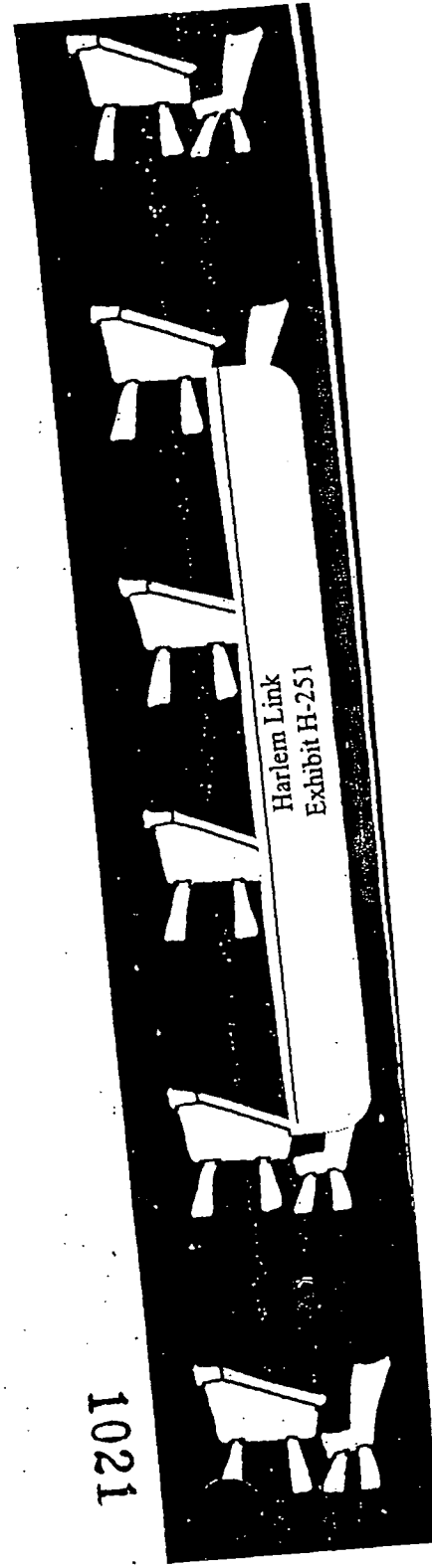
*The dramatic process develops skills basic to human growth and development.* The lessons provide children with opportunities for creative thinking, problem-solving, spontaneity, recall and verbal expression. Children also experience self-awareness, self-confidence and socialization.

Children learn by doing, seeing, writing, reading, listening and recalling. Through drama, they also learn by "becoming" — by acting something out. The "doing" is highly motivating. Children are eager, receptive and responsive; learning happens in a fun and natural way. Creative drama therefore adds another dimension to the teaching/learning process.

*The drama activities in this handbook can readily be used as a supplement for recess on rainy days, as a convenient time-filler between activities, or as a refreshing pace changer between long periods of seat work.* Lessons may be included in the daily curriculum to provide human developmental experiences, or to teach, reinforce or enhance learning. Indeed, the child's desk can become a dynamic area of space where learning happens and children have fun.

Drina Kay

## SETTING THE STAGE



AT AND BESIDE DESK

## Dramatic Math

*Purpose: To provide a fun way to use math skills  
To develop the ability to concentrate*

Before beginning the activity, establish whether the class will use addition or subtraction for the session. Then, give each student a small piece of scrap paper. Direct students to add (or subtract, depending on the skill being practiced) two simple numbers and circle the answer. (Limitations on numbers used depend on each child's activity level.) Each child's circled answer is his or her secret number.

Ask a volunteer to begin this activity using his/her problem. For example, if the problem is three plus five, the volunteer might say, "Pick three flowers." The rest of the class moves in unison to act out his/her command. Then, the volunteer might call, "Pull your hair five times." After this activity is demonstrated, students who know the answer raise their hands, and the volunteer calls on a student. If the student gives the correct answer, he or she becomes the new leader.

As students' skills increase, series of numbers may be used. Children should be allowed to use pencils and paper to work out their problems in the beginning — it's not easy for a third grader to guess "23" after throwing ten snowballs, giving three kisses, tossing and eating five peanuts, buttoning four buttons, and catching one grasshopper! However, as skills increase, encourage children to work their problems in their heads.

Repeat the process using last names later in the year.

**ENCORE!**

Ask each student to write and illustrate an alliterative sentence based on his/her name.

## Robots

*Purpose: To give freedom of movement combined with responsibility for use of space  
To physically define imagined size and shape*

Tell the students that they are robots who must deliver packages of various sizes and shapes to other parts of the room without touching anyone or anything, and without changing the shapes of their packages.

Example: "Robots, reach up on a high shelf and pick up a tiny package ... carry it about the room ... Freeze! Place that tiny package on the bottom shelf of a pretend cupboard and say, 'Package is delivered.' Now, pick up a tall package from the middle shelf and carry it about. Now ... Freeze! Now set the package on the floor and say, 'Package is delivered.'" Continue with various sizes and shapes of packages placed in various locations.

## Sequences

*Purpose: To execute a task sequentially  
To develop listening skills*

Do this activity first with number sequences by assigning a movement for each number such as: (1) Open the refrigerator door. (2) Pick up the carton of milk. (3) Pour the milk. (4) Put milk carton back in refrigerator. (5) Drink the milk. (6) Rinse out glass and put in sink.

First, pantomime the movements with the students after calling each number. Then, direct the children to respond with the proper movement without help from the teacher as each number is called again.

The teacher may also assign numbers to an unrelated series of movements or sounds such as: (1) Turn around one time. (2) Take five hops. (3) Smile. (4) Clap your hands one time. (5) Walk to someone else's chair, etc. Add numbers for movements or sounds up to twelve, depending upon the skill levels within the group.

To incorporate music into this activity, choose a short selection with varied but distinct changes in mood, rhythm or instruments. Assign a task or movement for each specific change in the music such as: make a pile of snowballs, throw the snowballs, duck and dodge the snowballs thrown at you, sneak in place or about the room, throw the snowballs, get a snowball in your face, wipe it off, look angrily around and make faces.

A movement music sequence activity will have to be repeated several times, each time adding a new movement to each new sound. Finally,

## Name Alliteration

*Purpose: To stimulate the imagination  
To introduce and demonstrate  
alliteration  
To provide a fun way to learn names  
at the beginning of the year.*

Ask a student to volunteer the use of his/her name for this activity (Gary). Say to the students, "Raise your hand if you can name an object (a noun) that starts with the g sound."

If the word suggested is "grapes," say, "Raise your hand if you can think of something Gary can do with the grapes that starts with g. We need an action word (verb)."

If the word suggested is "gargled," say, "Everyone show Gary what he looks like gargling grapes. Ready ... Gary gargles grapes ... and freeze!"

Older students could extend the activity by adding adjectives, adverbs, or nouns. For an adjective, say, "Describe Gary gargling grapes. Give me an adjective that starts with a g sound. This word can describe Gary or it can describe grapes." The suggested sentence could be: "Gary gargles green grapes;" or "Gruesome Gary gargles grapes."

To add another g word, say, "Where or how or with what does Gruesome Gary gargle grapes?" Possible answers are: "Gruesome Gary gargles grapes in the garage;" "Gruesome Gary gargles grapes with Grace;" "Gruesome Gary gargles grapes gracefully," etc. The students then demonstrate the sentence and freeze while Gary watches.



LESSON: ACTING OUT A BOOK

1025

SOURCE: original material

GOAL: to reinforce understanding of the book

MATERIALS NEEDED: usually none, but it depends on the book

METHOD:

- 1) Select and read a book to the children. (Here we will use The Very Hungry Caterpillar)
- 2) Tell the children that we are going to act out the story in the book - that we will all BE the caterpillar.
- 3) Act out the story by telling it, and doing appropriate movements:
  - the children are caterpillars, crawling along the ground
  - they all eat and eat until they have stomach aches ( this can be funny, as they moan and roll around)
  - they fall asleep, awaken, eat a nice green leaf and feel better
  - they build a cocoon around them selves and sleep for six weeks
  - they push out of the cocoon and they are beautiful butterflies, who fly all around the room.
- 4) Say something to end the story, such as "And THAT is the story of the little green caterpillar who turned into a butterfly."

AGES:

- 3s love this and all short imaginary activities like it.
- 4s also love this, and really enjoy the humor in a story.
- 5s need a little coaxing, but once they've begun, they have a good time.

RELATED AREAS: for a Motor Skills lesson, just incorporate the needed skills into the story.

LESSON: HIGH AND LOW ANIMAL GAMES

SOURCE: original material

GOAL: to improve understanding of the concepts HIGH and LOW

MATERIALS NEEDED: none

METHOD:

1) First, ask the children to show you how *high* they can get ( while not moving around)

(They generally raise their arms and stand on their tiptoes)

2) Then, ask them to show you how *low* they can get (they generally lie down or squat on the floor)

3) Ask "Which animals can you do with a high movement?"

(You will get big animals, and animals which fly!)

4) Ask "Which animals can you do with a low movement?"

5) A variation is "which animals can you do with your lowest movement?"

6) Switch off between "high animals" and "low animals."

7) At the end, switch off fast - it's very funny!

AGES:

- 3s love to be animals, and need to have a lot of time between each instruction.
- 4s can play perfectly, and can copy each other's movements and then go back to their own.
- 5s can also be the ones to call out "high" and "low."

LESSON: BEND AND STRETCHSOURCE: A traditional nursery songGOAL: using the body in different ways, stretching, using a short amount of time profitablyMATERIALS NEEDED: noneMETHOD:

- 1) Have all the children stand up, not too close to one another.
- 2) Sing, and do the body motions simultaneously ( I guarantee that someone in your school will know the tune to this if you don't!):
  - "Bend and stretch" - kids bend and touch their toes, then stretch their arms up
  - "Reach for the sky" - same position, stretching up even more
  - "Stand on tippy-toes oh so high" - same position, but now on tiptoes
  - "Bend and stretch" - same as before
  - "Reach for the stars" - reaching up, stretching even higher
  - "There goes Jupiter" - child bends to one side, keeping arms overhead
  - "Here comes Mars" - child bends to the other side.

AGES:

- 3s love this game but need to develop the skills as they go.
- 4s enjoy this as a warm-up for another activity.
- 5s think it's a "baby game"!

LESSON: TELLING A STORY

SOURCE: original material

GOAL: practicing motor skills

MATERIALS NEEDED: none

METHOD:

- 1) Have the children stand up, and tell them they are going to act out a story with you.
- 2) As you tell the story, have it include moving around the room.  
e.g.: Once there was a horse who wanted to be a bird. But all he could do was gallop.
- 3) Have the children do what the words say. Without moving any furniture, this is a real challenge!
- 4) If you need more control of your class, have them do the same thing, but in a line.  
e.g.: Once there was a piece of string that was suddenly able to walk! (or a train or a snake, etc.)
- 5) As the children get good at this, add more difficult challenges:
  - they can't touch any furniture as they travel around the room
  - they each participate in telling the story

AGES:

- 3s can enjoy a simple version.
- 4s enjoy the more complex version written here. They like the challenge of working around furniture.
- 5s can take more control by participating in telling the story.

LESSON: RUN AROUND THE TEACHER

(You can substitute your name for the words " the teacher")

SOURCE: original material

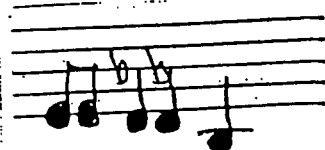
GOAL: to test locomotive skills, and to teach "freeze"

MATERIALS NEEDED: a chair and a drum or tambourine

METHOD:

- 1) The teacher sits on the chair in the middle of the area to be used, holding the drum or tambourine.
- 2) Divide the children into groups (boy and girl groups work best here, because they have different motor skills in pre-school. For example, girls learn to skip earlier than boys.)
- 3) As you beat the drum or tambourine, call one name at a time until each member of the group is walking around you to the beat.
- 4) Add a word chant to go with the drum beat.

Mine is "Walk around Patti" :



- 5) As the children go around her, the teacher changes the locomotive activity and the beat: e.g.; "Gallop around Patti" or "Skip around Patti" with appropriate beats

hint: If you use "Run", it should be last in the sequence; otherwise it isn't controllable.

- 6) Teacher calls out stop, timing it with one loud bang on the drum. The children freeze in their places.

- 7) each group should at least two turns to play, keeping the waiting time short.

LESSON: ICE CUBES

1030

SOURCE: Sally Blane, movement specialist, with my own additional movements

GOALS: high and low concepts; acting out a scientific occurrence

MATERIALS NEEDED: none

METHOD:

- 1) Have the children stand up, not too close to each other.
- 2) Tell them they are frozen ice cubes, and ask if they can show you how frozen they are. (They all stiffen up.)
- 3) Tell them that someone left them out on a counter, and now they are beginning to melt. Ask them to show you what that looks like.
- 4) As they "melt," you can say: "melting, melting...."
- 5) When they get to the floor, tell them they are completely melted.
- 6) Ask if they know what they are. (They usually say water.)
- 7) Reverse the process. They've been put back in the freezer - what happens? (They always stand up again to re-freeze!)

hint When studying the properties of water, you can add variations to this game. Ice melts slowly at room temperature, but quickly over heat, for example. You can even have them turn into steam and "float" away in the air.

AGES:

- 3s can do it but won't understand the idea behind it. But they still enjoy the lesson.
- 4s particularly love floating away as steam!
- 5s enjoy this, and will often ask related scientific questions (see p. 78).

LESSON: ACTING OUT A SCIENCE ACTIVITY

SOURCE: original activity

GOAL: to reinforce understanding of the science activity

MATERIALS NEEDED: usually none, but it depends on the activity you wish to reproduce.

METHOD:

1) First, do the science activity (we will use discovering the three states of water: ice, water, and steam)

hint: Write down ( or draw) your findings, a` la the Scientific Method, so you always have something to refer to.

2) Tell the children you are going to act out the experiment:

-first, the children are the water, sloshing about. (They will come up with inventive ways to look like water!)

-then, they go into the freezer and stay there awhile.

-they turn into ice (they all freeze, usually upright)

-they can't move

-then they go into a pot, on the stove, and you turn on the heat

-they melt back into water

- then they turn into steam and float away around the room.

3) Bring the children back to the place where you've written down your findings, and show them again what they've just acted out.

AGES:

• 3s are old enough to understand and enjoy this in the spring.

• 4s love this, and will ask to do it again. They are interested in the science as well as the movement.

• 5s enjoy this, and want to branch out into other experiments:





## Preface

Throughout the years, the same inquiry is made. "Tribes? What is Tribes?" Our response is never quite the same. It keeps changing as more and more schools report the impact that the process of Tribes TLC®—Tribes Learning Community—brings to their school communities. In the early years schools were delighted to find that...

- membership in active learning groups (tribes) motivates students;
- discipline problems fade away and teachers have more time to teach;
- the caring community culture promotes respect for diversity and character values;
- the climate of the school becomes safe and non-violent.

We based our response to inquiries on those results. Now we realize that it is a bit like reporting on the development of a growing child from infancy into his or her young adult years. Today it is known that the process of Tribes is a way to...

- re-culture and restructure the whole school as a learning community;
- develop teacher collegiality, reflective practice and collaborative planning;
- focus on the socialization of students as well as intellectual development;
- and raise levels of academic achievement.

Tribes is not a curriculum, not a program or list of activities. It is a "process"—a way to establish a positive culture for learning and human development throughout a school community. The process as described in this book is based on a synthesis of studies on children's development, cooperative learning, cognition, systems theory, multiple intelligences, human resilience and the skills needed for the 21st century. Hundreds of teachers, administrators, resource people, researchers and colleagues have contributed over the years to make Tribes what it is today. Particularly, we want to thank the teachers, trainers and administrators who have contributed articles to this edition. We also are delighted to have new chapter pictures from the nationally acclaimed photographer, Nita Winter, who captures joy, vitality and hope in the faces of children. Once again we appreciate the winsome artistry of Pat Ronzone for the new book cover and illustrations. Thank you one and all!

We welcome you as a new friend and colleague into the growing international Tribes Learning Community. May something herein lighten and brighten your days—and the futures of the children who come your way. This is really what the process known as "Tribes" is all about.

*Jeanne Gibbs*  
Developer & Author



**STUDENTS**

who maintain long-term membership in classroom tribes will

- Actively participate in the learning process
- Communicate and work well with others
- Value diverse abilities and cultural differences
- Assume responsibility for their own behavior
- Develop critical thinking and collaborative skills
- Improve their sense of self-worth and mastery of academics

**PARENTS**

who become involved in the school community will report

- Their children like school better than before
- Positive behavior carries over into the home
- Strengthening protective factors to foster children's resiliency
- Appreciation of their involvement with other parents and the staff of the school
- A new recognition of their own role in their children's education

**TRIBES TLC®**  
A New Way  
of Learning and  
Being Together

**TEACHERS**

who are long-term members of faculty planning groups and fully implement the Tribes process in their classroom will

- Spend less time managing student behavior
- Have more time for creative teaching
- Notice that students are retaining what they learn
- Enjoy professional dialogue and supportive colleagues
- Reduce their own levels of stress
- Enjoy teaching more than they have before

**ADMINISTRATORS**

who use the Tribes process to organize and support their students, staff, and parent community will

- Have fewer student behavior problems
- Benefit from significant and supportive parent involvement
- Over time, improve academic achievement
- Achieve recognition for transforming the school to excellence

**A Tribes school is a learning community**  
where teachers, administrators, students, and parents all enjoy the mutual respect and caring essential for growth and learning

# The Stages of Development in Children and Youth

Age/Grade	Key Systems	Cognitive Development	Social Development	Implications
2-4 Preschool	Family	<b>Preoperative Stage</b> <ul style="list-style-type: none"> <li>magical thinking</li> <li>circularity in thinking</li> <li>difficulty dealing with more than 1 or 2 causes</li> <li>concrete mental operations</li> </ul>	<ul style="list-style-type: none"> <li>emphasis on self</li> <li>oriented to parents</li> <li>needs limits, secure environment</li> <li>developing motor skills</li> </ul>	<ul style="list-style-type: none"> <li>build self-esteem</li> <li>support pro-social development (sharing, taking turns, asking questions)</li> <li>provide safe, caring environment</li> </ul>
5-7 Kindergarten to 1st Grade	Family School	<b>Preoperative Stage</b> <ul style="list-style-type: none"> <li>magical thinking</li> <li>circularity in thinking</li> <li>difficulty dealing with more than 1 or 2 causes</li> <li>concrete mental operations</li> </ul>	<ul style="list-style-type: none"> <li>emphasis on self</li> <li>identifies with own gender</li> <li>enjoys group play</li> <li>oriented to parents</li> </ul>	<ul style="list-style-type: none"> <li>build self-esteem</li> <li>support pro-social development</li> <li>involve parents in activities, knowledge, social stages, and resiliency</li> <li>encourage sharing, caring behavior</li> <li>use cooperative learning groups</li> </ul>
7-11 2nd to 5th Grade	Family School Neighborhood Peers	<b>Concrete Operations</b> <ul style="list-style-type: none"> <li>begins to think relationally and to generalize</li> <li>becomes capable of integrating several variables (causes and relationships)</li> </ul>	<ul style="list-style-type: none"> <li>oriented to parents</li> <li>enjoys group play and same gender peer relationships</li> <li>often competitive or has difficulties with peers</li> <li>often unaware of behavior effect on others</li> <li>impressed by older role models</li> <li>learns behavior from parent/peer role models</li> <li>more concerned about physical image than social</li> </ul>	<ul style="list-style-type: none"> <li>train parents and teachers in development of resiliency</li> <li>teach collaborative skills</li> <li>use cooperative learning groups</li> <li>provide feedback on behavior</li> <li>teach decision making and problem solving</li> </ul>

*"This chart is based on a synthesis of stages described by child development theorists Jean Piaget and Erik Erikson."*

“  
*When I first heard about Tribes, I said, 'Good. It's about time that non-native people realize how much Anishnoabe people have to offer.' The community circle is like our Healing Circle. It allows everyone a chance to be seen, to speak, and to be heard. Each of us has a different way of looking at things. We can learn from each other. It's good to listen and watch. When you watch, you see everything. You learn to give to other people and you see different ways to deal with problems.*

—Anne Wilson, Ojibwe elder, Manitou Rapids First Nation, Ontario, Canada

Why is this community circle so important each morning, each day? Brad Allen would say there are three big reasons:

- I want to help these students make a transition from whatever has gone on in their lives outside of school to the classroom.
- I want to have them feel included in the classroom community before working on tasks.
- I want to involve them in creating and sustaining a positive learning environment.

### The Community Circle

The special spirit of community doesn't just happen in a classroom or organization by having people work in small groups, or by using randomly selected cooperative learning activities. Building community is a deliberate process that a teacher or leader facilitates over a period of time. It begins by creating inclusion for every person within the intended learning community and by practicing the set of positive Tribes agreements:

- Attentive listening
- Appreciation/No put-downs
- Right to pass
- Mutual respect

It takes several weeks for all students within a new class to be able to know everyone else. The purpose of the time is to give students many opportunities to present themselves in positive ways. During this time, the teacher not only will be selecting many of the Tribes inclusion strategies from this book, but will be teaching collaborative social skills and engaging students in honoring agreements. She will also be modeling the skills and agreements.

Experienced Tribes teachers may have students meet several times each day in a community circle for sharing, discussions on curricula, learning collaborative skills, reflecting on the day, and celebrating.

The daily community circle is step one in implementing the essential protective factors that foster resiliency: caring and sharing, participation, and positive expectations.

At the same time that a teacher begins to help students become familiar with the community circle process, he also begins to have people get together in pairs, triads, and groups of four or five, as an additional way to promote inclusion and to begin working together on academic topics.

Inclusion example: *"Find two people you still do not know very well. In 10 minutes share your favorite summer outdoor activity."*

*Academic example: "Turn to a neighbor and for a few minutes discuss what you would have done if you had been Rosa Parks in her situation."*

This use of temporary small groups helps to make the transition to long-term Tribes membership groups. It also gives the teacher an opportunity to see how different combinations of students work together.

### Getting Started

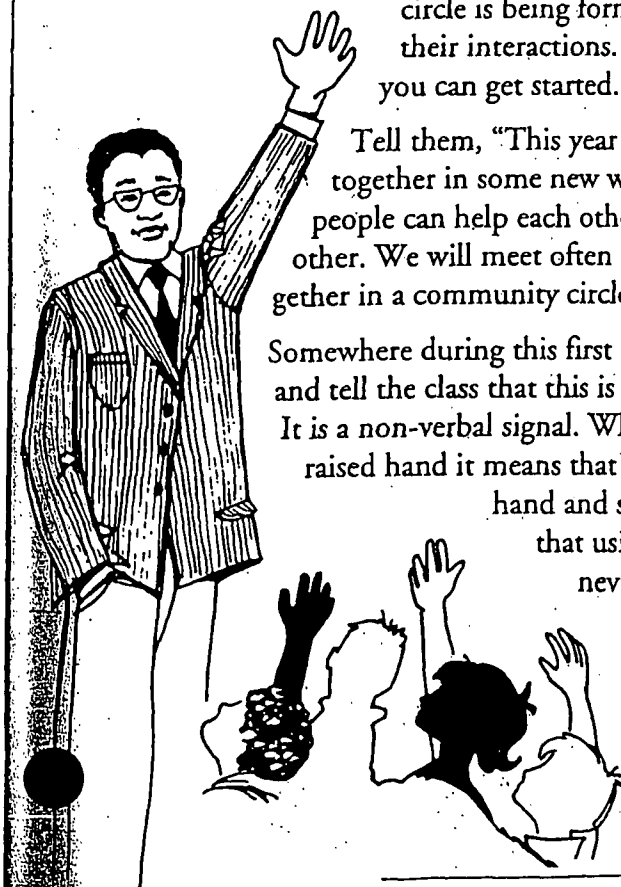
So there you are with twenty-six faces looking up at you expectantly. How do we get started? Remember the Tribes Trail Map? Yes, here in the beginning it is up to you to be directive...to help all become comfortable and feel included. Your primary responsibility is to make it safe for people to share and for you to affirm how glad you are that they are part of the learning community. The quality of the classroom environment is strongly influenced by your personal style, the behavior that you model and expect from your students. What is talked about during a community circle session is usually less important at this point than how the group interacts together.

Here's an example of the community circle experience. You have chosen the strategy "Five Tribles." First, be sure that all people are sitting in a circle large enough so that each person can see all the other faces. Your students will probably chatter among themselves while the circle is being formed. Be patient and observe their interactions. Soon they will settle down and you can get started.

Tell them, "This year our class will be working together in some new ways—in small groups, so that people can help each other learn and learn from each other. We will meet often as a whole class, talking together in a community circle like this."

Somewhere during this first introduction, raise your hand and tell the class that this is how you will ask for attention. It is a non-verbal signal. Whenever people see the teacher's raised hand it means that everyone also raises his or her hand and stops talking. You might state that using the signal means they will never have to hear you shout.

*"Now how many people would like that? (Ask for a show of hands.) It is also a great test of our awareness, or consciousness. Are the same people the first to notice?"*

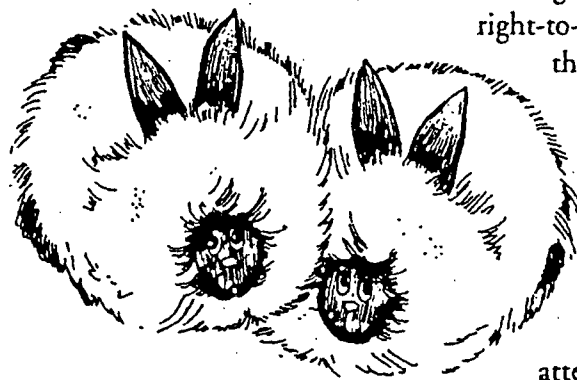


### Giving Instructions

Describe the activity or task that the community will be doing, and give the purpose for doing it. For example: "Look at the faces of these five little creatures, called "Tribles," and choose one that seems to be what you feel like this morning. It's important for us to hear how everyone is today before we begin to work together." Manage the time by asking students to make their statements in one or two sentences, a phrase or word. Some initial strategies, other than the "Five Tribles," that may be appropriate for your students are Community Circle Topics, Zoo Animals and JOY. Check the Tribes Strategy Grid in Chapter 11 to make selections for age, grade level and population groups. The primary purpose of Tribes active learning strategies is for teachers to use them as structures (formats) for the active learning of academic material.

### Initiating Sharing

The teacher-facilitator initiates sharing by saying something like, "This morning I feel like the middle Trible, quiet but not excited. I think that is because I was up rather late last night." Then, "Let's go around the circle starting with you Jennifer." Remind everyone they have the right-to-pass. When someone does pass, openly acknowledge



the person with a nod or smile to convey that it is all right. After going around the circle once, facilitate a second go-around to give those who hesitated to speak the first time a second opportunity. It is often helpful to pass a physical object such as a feather, bean bag, "talking pencil," stuffed animal, etc., from speaker to speaker. This helps younger children and special learners, who may have shorter attention spans. It also works well with those folks of

any age who cannot stop talking even if no one is listening. Set a time limit for holding the physical object.

### Keeping Things Moving

It is best not to repeat, paraphrase or comment on anyone's contribution. Make mental notes on things you want to bring up later. However, if someone gets put down by the group (derisive laughter groans, etc.) deal with the incident in a direct but matter-of-fact way. "People, remember the agreement that we made about not putting anyone down." Or ask the group "Which agreement do we seem to be ignoring?" And let the class identify it rather than you.

### Learning and Practicing the Tribes Agreements

The second purpose of the community circle is to teach and practice the Tribes agreements and other basic social skills. Announce the skill to be practiced for a certain time: "Class, we will be practicing attentive listening during our ten minutes of sharing." Be sure that the cir-

# The Daily Pledge of Fifth Grade Class D203

The democratic group process of Tribes has provided us with a systemic approach to creating a climate where the responsibility for learning is shared with all members of the class. In our classroom, we have a "Constitution" that is displayed and recited in unison every morning. It is a pledge to honor the Tribes agreements. After determining what we wanted our learning community to be like for the year, the document was written by the students. We used the Tribes strategy, "An Ideal Classroom" to gather everyone's ideas. As I continue to use the Tribes process in my classroom, I know that the constructive social skills my students are gaining enable them to sustain community in our classroom every day. I believe the meaningful learning will allow them to create and sustain democratic group learning communities throughout their school years—and well into their future adult lives.

## Our Classroom Constitution

We the people, in order to form an ideal classroom and establish attentive listening, mutual respect, appreciation, no put-downs, participation, the right to pass, and safety, do ordain this Constitution for our class.

### Article 1: Attentive Listening

We will listen with our eyes, ears, and heart.

### Article 2: Mutual Respect

We will treat people the way we want to be treated.

### Article 3: Appreciation/ No Put-Downs

We will speak kindly to others and think of other people's feelings.

### Article 4: Right to Participate/Pass

We have the right to pass in certain activities, and know that the more we participate the more we gain.

### Article 5: Safety

We will always think of safety first.

## From a Teacher's View



*Teri Ushijima, Ed.D.*

*is a 5th grade teacher at Mililani Mauka Elementary School in the Central Oahu District. She has been actively involved in the Tribes assessment initiatives the last three years and has done extensive training throughout the district. Teri uses the Tribes process with children and adults of all ages.*

is well within your students' abilities. Begin transferring responsibility to the class by asking one or two people to keep track of the time, and later have them ask "How well did people listen to each other?" The class can also discuss and post "Spotlight Behaviors" that time-keepers select and look for during circle time. At the close of the circle discussion the time-keepers can identify people who demonstrated a "Spotlight Behavior." The rest of the class can guess which behaviors were spotlighted. Kids love this, and try to demonstrate all of the behaviors during circle time.

### Defining Community Agreements

It is important for the students in your classroom to enter into a discussion of what they need in order to feel safe, or trusting, in a group. Take the time to do this rather than simply posting the Tribes agreements. This can be done as a brainstorm in small groups or as a community circle discussion. Typically, people will say things like

*"I don't like it when people call me names."*

*"I don't want to get pushed around."*

*"I don't want to do something just because everyone else does."*

*"I don't want our group to fight and hassle all the time."*

*"I want people to like me."*

*"I want people to listen to me when I talk."*

After the brainstorm, synthesize and summarize similar statements that are as close as possible to the basic four Tribes agreements introduced in the last chapter:

- Attentive listening
- Appreciation/No put-downs
- Right to pass
- Mutual respect

*No matter what my voice  
and eyes are saying, if my  
heart isn't present, I  
remain separate from my  
students and they will  
know it.*

—Vicki Stewart

It's OK if the class feels it needs one more agreement. However, since the purpose of these agreements is to build a positive learning environment and to have students become responsible for sustaining the agreements, the list should be brief—actually no more than five. It must not become just another version of school or teacher rules. The agreements are relational, defining how we want to relate to each other. *Such rules as No Running in the Halls or No Pushing in the Bus Line are not what is meant by relational agreements.* In time such behaviors will lessen due to the agreements of mutual respect and no put-downs being internalized by students. The point is to have your students "own" the agreements as much as possible. Even though you may have a beautiful graphic of the agreements ready for posting, save it for the next day or have the class make posters after this important discussion.

Of course, this initial activity may not be possible with younger children or all populations. In that case, do your graphic ahead of time, and have it posted in a prominent place in the classroom. Tell the class that these agreements help people get along well together and create a classroom that everyone will enjoy.



When it is congruent and heartfelt. Vicki Stewart once said, *For what my voice and eyes are saying, if my heart isn't present, I separate from my students and they know it.* Creating the Tribes starts with you, the facilitator, owning and living the process yourself. It also means

Setting aside a lesson plan long enough to tune into a student's concern or pain

Being non-judgmental, patient, and caring even with the more difficult ones

Avoiding subtle put-downs in the midst of frustration or stress

Standing on your own rights...to pass, to state your feelings, to say "No, I choose not to do that. It would not be good for me."

Affirming through warm eye contact or a gentle touch on the shoulder

Laughing at your own mistakes; conveying your own fallibility and commitment to lifelong growth and learning

Being there in an authentic way, consciously present in the initial moment...touching, speaking, and listening with head and

### Active Listening

Active listening is probably the most important social skill to be taught and practiced by everyone in the learning community. Unfortunately, for many students (and adults) the experience of being listened to in a caring way rarely happens.

Active listening is a gift to be given. It depends upon

- Acknowledging the person who is speaking with full attention and eye contact
- Withholding one's own comments, opinions, and need to talk at the time
- Paraphrasing key words to encourage the speaker and to let them know they have been heard
- Affirming through body language that the speaker is being heard
- Paying attention not only to the words but also to the feelings behind the words



you

eyes

undivided attention

heart

Too often we half-listen to each other, running the words through our heads that we want to say as soon as it is our turn. Most teachers assume that kids have learned at home how to listen. Most adults assume that we all do it well—though we may never have been taught the principles.

The skill of attentive listening needs to be considered a priority within every school's curriculum because it affects children's ability to learn academic material. This is especially important as classrooms move toward cooperative educational methods. Some of the listening skills that should be practiced include:

- Attending (listening silently with full attention)
- Non-verbal encouragement (nodding "Uh-huh")
- Paraphrasing ("What I heard you say was...")
- Reflecting feelings ("You sound angry...")

Begin with these strategies:

- Teaching listening
- Teaching paraphrasing
- Reflecting feelings

### Appreciation/No Put-Downs

If one of our main objectives is to develop a sense of self-worth and self-esteem in children, school systems and families must find ways to eliminate the scores of derogatory and negative remarks that bombard young people each day. Unfortunately, put-down remarks are a basic form of communication among children and adults themselves; at times they are used in families to convey affection: you goof-off, you jerk, you crazy kid. Though off-hand or flippant, they not only damage self-esteem but undermine the level of trust within a group. A positive climate that builds self-worth cannot develop unless you, the teacher-facilitator

- Challenge students themselves to prohibit put-down remarks
- Encourage students to exchange statements of appreciation (positive regard and recognition)

Eliminating put-downs can be a tedious process until students themselves begin to object when they hear one. When calling attention to a put-down, remind people that the class has made an agreement not to use them.

One way to encourage your class to confront put-down statements is to teach them to respond with I-Messages: *"I feel sad when I'm called 'stupid,' Aaron. It's a put-down and hurts!"* The next chapter contains instructions for teaching I-Messages.

minimizing put-down statements is half of the step toward building student self-esteem. Put-downs need to be replaced with statements of appreciation. You might want to tell the class that as we quit hurting people with put-downs, we will discover that just as a coin has two sides, our put-down agreement has a secret on its other side that will help everyone feel great. It's called *appreciation*. Helping people of any age to express appreciation often can feel like swimming against a strong current. It is a sad commentary on our society that in the course of a day we make five times as many negative comments as statements that affirm how we value each other.

Statements of appreciation are invited after every strategy and are modeled by the teacher throughout the day. It is very important that in a search for truths to say. Kids know when something doesn't ring true—is not sincere and honest. To help people begin making statements of appreciation, use such sentence starters as these:

*"I liked it when... (describe the situation)."*

*"I felt good when you..."*

*"I admire you for... (describe the quality)."*

After completing a group activity, write the sentence starter on the chalk board and invite people to make statements. Your own modeling encourages the sharing of positive statements perhaps more than anything. It is important that you model being both a good giver and good receiver.

Examples

*"I appreciate your kindness, Joel."*

*"The ideas that you came up with, Sandy, made our project special."*

*"I felt honored when you gave me a copy of your own poem."*

### The Right to Pass

The right to pass means that each person has the right to choose the extent to which she or he will share in a group activity. It is the essence of our democratic system not to be coerced, to have a right to one's privacy, and to take a stand, if necessary, apart from the majority. Without such guarantees, individual freedom within a group is not protected. Choosing the right to pass means that the community member prefers not to share personal information or feelings, or to actively participate in the group at the moment. It may be their choice to remain quiet and to be an observer for a short period of time. This right must be affirmed repeatedly by teachers and peers: *"OK, you do have the right to pass. It's just fine to do so."* Being a silent observer is still a form of participation and can also lead to greater learning.

*It is a sad commentary on our society that we make five times as many negative comments in the course of a day as statements that affirm how we value each other.*

This protective agreement is essential within all organizational and group settings because it provides control to members. It encourages students to be self-determining and responsible for their own well-being among peers. It gives members the practice and courage to stand back from situations that are uncomfortable or contrary to their own values. Drug abuse prevention programs for secondary students have emphasized the teaching of refusal skills, and the slogan "Just Say No" has become popular over the last few years. However, we are convinced that the teen years are a bit late to begin learning refusal skills: By this time admonishing kids to just say "No" is somewhat simplistic. They need to be able to assert their right to pass throughout all their developmental years. To be "me" and to know that "I" do not have to go along with the crowd is an essential resiliency strength for life.

Many teachers are anxious that if this agreement is used in classrooms, students will pass on learning subject matter. First of all, the agreement does not apply when individual accountability is required on learning tasks. Students do not have the right to pass on homework, taking tests, responding to the teacher, etc. They do, however, have the right to pass on peer-led interaction. It is important to keep in mind that

- Temporarily withdrawing from activity does not mean a student is not learning
- You can count on the tribe, or peer group, to draw the person who usually passes back into an active working role

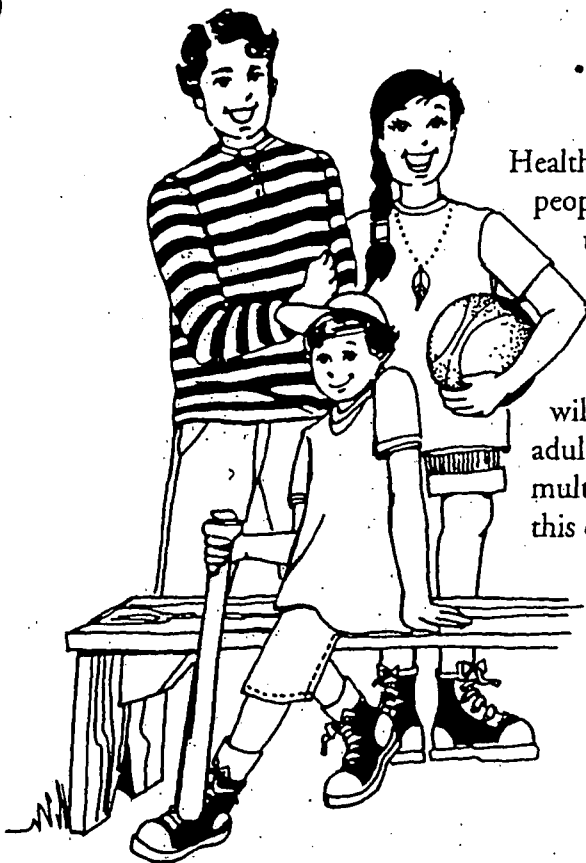
Healthy human development and resiliency depend upon young people becoming inner-directed rather than remaining dependent upon outer control from others.

### Mutual Respect

The purpose of the mutual respect agreement is to assure everyone that their individual cultural values, beliefs, and needs will be considered and properly honored. It also means respect by adults for children's rights, needs, and differences. The rich multicultural diversity of our population is an invaluable resource for this country's future. Within a school community this agreement means respect for

- Others—no matter what their race, gender, age, color, or learning ability
- Newcomers from other cities, states, or countries
- Teachers, parents, and other caring adults
- Personal property and individual privacy
- Individual skills, talents, and contributions

This new agreement for the Tribes process was expanded from one once called "confidentiality/no rumors-no gossip," which we regard as



one of the important aspects of mutual respect. Students will continue to need assurance of confidentiality—to know that others in their group will not disclose personal confidences. For students in classroom tribes, No Gossip does not mean that a student should not go home and tell her parents what she said or did in her tribe. It does mean that she does not have group members' permission to disclose what someone else may have said.

One way to teach this part of the agreement is to have each tribe make lists of how people feel when someone gossips about them. Help them to see that it is OK to share your own secret elsewhere, but not another's. Example questions:

*"How did you feel when someone told Amy what you were going to give her for her birthday?"*

*"Was a surprise ever spoiled for you due to someone's sharing?"*

*"Do you think gossip always hurts people?"*

### **Building Collaborative Skills Through Stages of Group Development**

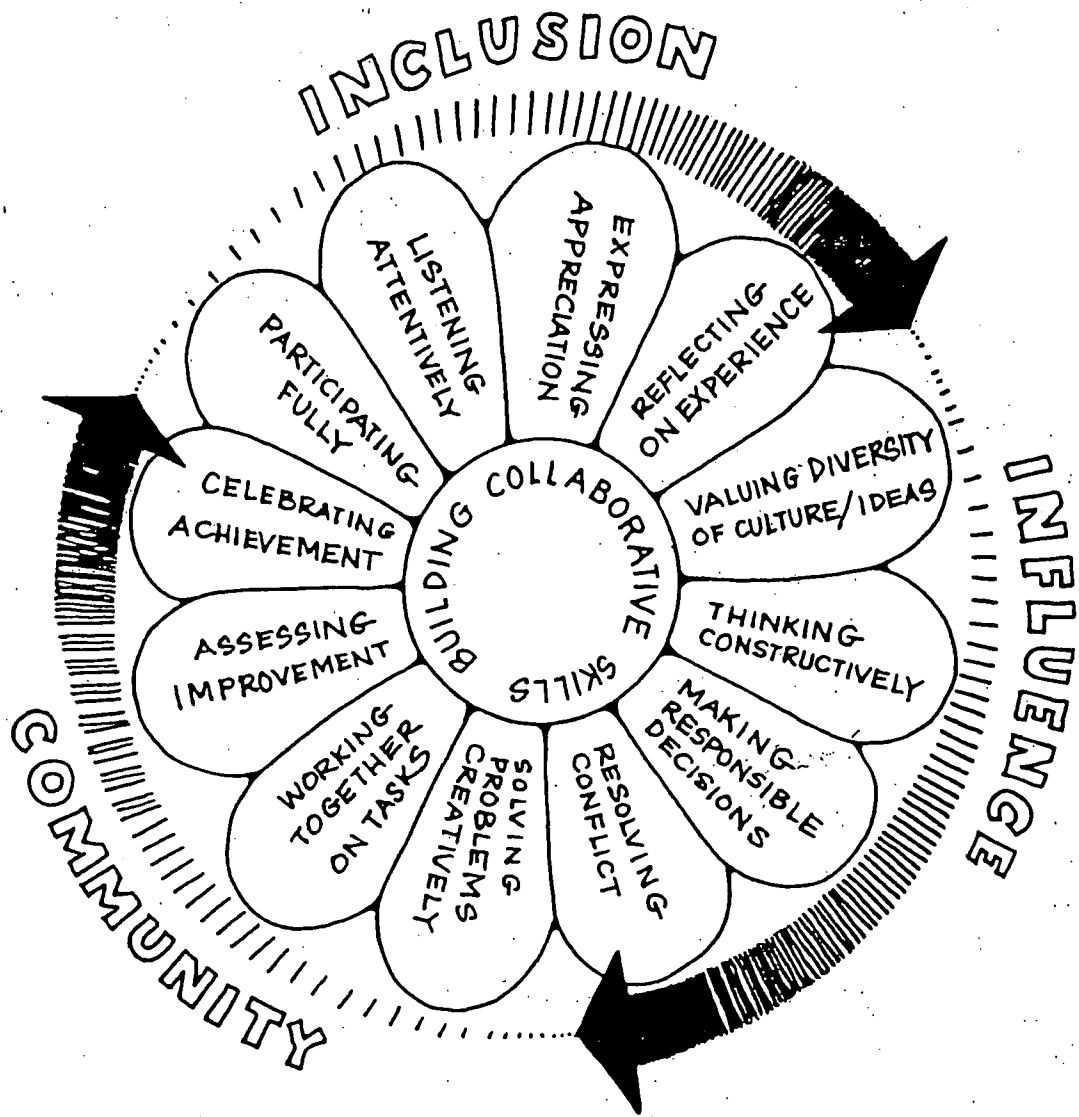
The Tribes process with its sequential stages of group development— inclusion, influence and community—is a pathway for the development of the essential collaborative skills that students (and all of us) need in order to live, love, play, and work well together. Collaborative skills don't just happen, even though we may use cooperative learning groups in classrooms, or have the intent to collaborate with others on a work project. The skills must be taught and practiced over and over in relation to others who share a common purpose and meaning in their lives. This could be a class, faculty, a work team, a board of directors, a neighborhood group, or city council. Whenever human systems do not work well or fall apart, these vital human skills are missing. Collaborative skills are the constructive thinking and social skills set forth in the U.S. Secretary of Labor's report as necessary skills for the 21st Century. Business leaders say that more jobs are lost due to the inability to work well with others than due to a lack of knowledge among American workers.

The graphic on the next page illustrates the twelve skills taught and strengthened during the sequential stages of group development in a Tribes classroom. Inclusion skills prepare the class to handle the influence stage. The essential collaborative skills learned in the influence stage become the foundation for a vital community...working together with others from diverse backgrounds, solving problems, assessing for improvement, and celebrating their achievements. The ongoing practice of these key collaborative skills creates a classroom with high levels of participation on the part of all students and establishes a positive climate for teaching and learning.

“  
*Placing socially unskilled students in a learning group and telling them to cooperate obviously will not be successful. Students must be taught the social skills needed for collaboration, and be motivated to use them.*”

—David and Roger Johnson

## TRIBES Learning Community



### Seven Steps in Teaching Collaborative Skills

1. Engage students in identifying the need for the skill (using discussion, role-play, story, or situation).
2. Teach the skill (using the Looks/Sounds/Feels-Like structure or other strategy).
3. Practice the skill regularly, and have students give feedback on how well it was used.
4. Transfer the responsibility to the tribes to remind each other to use the skill.
5. Ask reflection questions about the use of the skill in tribes, the class, the playground, at home, etc.
6. Point out times when you notice people using the skill well.
7. Notice and celebrate when the skill is "owned" as a natural behavior in the classroom or school.

## From a Teacher's View



*Brian Jones*

*Creative Canadian kindergarten teacher/consultant/speaker for the Durham Board of Education, Ontario, is now a Course Director/Professor for the Faculty of Education at York University. We are certain that Brian's knowledgeable experiences with children in the formative years will be extremely helpful in his work with teachers of all grade levels.*

## How can we use Tribes in pre-school and kindergarten?

Brian Jones' eyes sparkled when he talked about using the Tribes process with the 3 to 5 year-olds. Laughing at himself, he said, Yes, I had to learn that what worked on Monday, might not work on Friday. But I do know what these little people are like:

They love to talk

They love to touch, feel and manipulate objects

They are egocentric

They play beside each other before playing with a partner

They enjoy the element of fantasy

They love praise, positive reinforcement

They mimic and model behavior

They talk spontaneously

They want to be heard

They like choices and situations they can control

They want to share, and

They are honest.

The Tribes process gave me the structure we needed. The biggest improvement has been having these very early learners reflect upon their experiences and feelings.

Each day I discuss the agenda in our community circle and share what will happen in various blocks

of time known as morning circle, the 8 intelligence centers and "study-buddies," (tribes).

Community circle topics of interest promote participation... especially those that give advice to me, the teacher. We pass a teddy bear around the circle. Whoever has the bear is the speaker and the others are listeners. Some great topics have been:

- Today is going to be a good day because...
- I know someone loves me when...
- What's your favorite fairy tale? Why?
- If a hockey stick wasn't a hockey stick, what else could it be?
- What would be a good name for a new dinosaur? Donut-o-saurus? Sing-a-saurus?
- What do you think I should get my wife, Mrs. Jones, for her birthday?

Social skills are a vital part of every lesson. I constantly refer to Gonzo. This puppet oversees all social skill T-charts. Here are a few modifications to some of the Tribes strategies for 3-5 year-olds.

- Two-on-a-Crayon: (p. 223) becomes two-on-a-paper at first!

- **Jigsaw:** (p. 330) Tell a few (2-4) students how to complete a learning activity so that they become the "experts." Have small groups sit with these experts to learn the expectations.

- **Gallery Walk:** (p. 238) Have students stand beside their art masterpieces, and answer one question and acknowledge one appreciation statement that observers may ask.

- **People Hunt:** (p. 280) Use pictures.

**Brainstorming:** (p. 259)

Whole class brainstorming with teacher recording in words or images. Popular topics included:

Build a super-duper sandwich

Build a best dinner

Build a better bedroom

Build a better bathroom

**Kitchen Kapers:** (p. 290)

Give partners or tribes a bag of junk. They can make anything they want to as long as it is all attached.

**Life Map:** (p. 291) Change the map to "day map."

Example: *Got up, had breakfast, brushed teeth, combed hair, etc.*

**Playyard Babble:** (p. 233)

Give students a small plastic container and a farm animal to hold. They move around the container making the animal

- **Am I Napoleon?** (p. 263) Tape pictures and/ or an alphabet letter on the backs of people.

- **Where do I Stand?** (p. 323) Give small people only two choices.

Examples: *Who is braver: Jack in the Beanstalk or Little Red Riding Hood?*

*Should the world have weapons? Yes/No?*

- **Appreciating Others:** (p. 269) Have two hats available in the classroom; one labeled "Praisers" and the other labeled "Encourager." People who wear these hats have the job of circulating throughout the room, finding out what peers are doing and giving appreciation statements.

In preparing lessons I read an activity and then re-think it through the eyes of kindergarten students. I ask myself how can I modify it to meet the children's developmental level and at the same time use it as a vehicle to teach the Ontario Provincial Curriculum Expectations. The Tribes process has helped me to survive a full day program with 25 3-5 year-old students and no classroom assistant.



Harlem Link  
Exhibit H-278

“  
*My tribe are my friends—  
we work together and like  
us lots.*

—Sarah, 4 years old

”  
“  
*I know it's working when  
my students go to each  
other as a source of help  
and learning. It makes  
my class size almost  
manageable to be able to  
have them in small  
groups working together  
so that I can devote my  
focus to a few children at  
a time. But the overall  
message is that they can  
seek in each other the  
skills and know-how to  
accomplish wonderful  
things.*

—Kindergarten  
teacher,  
San Francisco

”



## From a Teacher's View



*Michele Cahall, M.A. has been a special education teacher of communicatively handicapped middle school students for more than 15 years for the El Dorado County Superintendent of Schools Office in California. She is a Tribes Master Trainer and has been deeply involved in the research and development of Tribes TLC® training and materials. In the midst of meetings, she can be counted on to remind everyone of her own primary purpose—"to improve the lives of kids and their families."*

## How does the Tribes process work with special ed students?

The Tribes process creates the positive social climate so critical to the needs of the special education student. Typically, special ed classrooms are populated by multiple age groups of multi-ability-level students. With some modifications, Tribes can be implemented with these classes as well as in regular classes that have mainstreamed special needs students. Here are some tips to special education teachers:

- Follow the same group development sequence as described in this book
- Introduce the Tribes agreements one by one; make sure that students understand the need for each agreement and how it will be helpful to the class and to themselves; post visuals (posters, pictures, and written instructions) of the agreements and refer to them often; practice each one in many ways (auditory, kinesthetic, musical) over an extensive number of days until they become "the way we are together"

The community circle is the most important strategy to develop in special education classrooms. It gives you the opportunity to gather everyone together; to practice the agreements; to experience inclusion strategies, address problems, and make group decisions. Be sure to give clear directions as well as visual cues for whatever topics are being talked about. Always model a

response first yourself to be certain that directions for the strategy are clear. Trust built through regular use of a community circle enables reticent students to express themselves and to find commonalities with peers. Use many affirmative reflection questions, such as, "Terry, how did you decide that everyone would enjoy learning about fly fishing?"

Such reflection questions, repeatedly used, can help to move students to higher thinking skills and also build self-esteem. Just as in all classes using the Tribes process, an invitation to peers to give appreciation statements needs to follow every activity.

Most of the Tribes strategies can be used as written or with the modifications shared above. A valuable resource for implementing Tribes in special education classes is the book *In Their Own Way*, by Thomas Armstrong. Armstrong was a special education teacher who saw that the application of Howard Gardner's work on seven intelligences would be of immense value in working with students with special needs. The book helps teachers and parents to understand that students may be stronger in other intelligences than in those traditionally used in schools. Teachers having a clear understanding of the seven intelligences can provide their special students with choices on how they can share their knowledge of the material. The Multiple Intelligence Idea Chart in Chapter 8 and the

description of the intelligences in Chapter 3 can help you to enrich the ways in which you work with your class.

Tribes energizers (contained in the Strategy section) are also a great way to involve special learners, especially the kinesthetic youngster who has a difficult time sitting for long periods of time doing tasks that do not require physical activity. In order for these children to reclaim their energy for learning, they need to be involved periodically in complex movements in the large muscles of the arms, legs, and torso.

Energizers lend themselves to classroom use with a minimal amount of preparation time.

A management technique that is very helpful is "Stop the Action." Whenever a lot of disruptions are happening, simply call out "freeze" or "stop the action." Then guide your students to identify whatever was happening, and the behaviors that would be more helpful. Ask them to share ways they can help the class accomplish the desired behaviors. This helps them to recognize their own responsibility and the positive contribution that each one can make to the community.

Do read about the Research Triangle Institute's identification of Tribes for teaching social skills to students with disabilities. A summary is in Chapter 12, "Resources."

The following strategies and energizers are easy to implement in special education classes because they require little or no modification:

Community Circle  
 Two on a Crayon  
 Fuzzyland Map  
 Creative Storytelling  
 Warm Fuzzies  
 Warm Fuzzybag  
 Five Tribes  
 Brainstorming  
 Sharing from a Sack  
 Bumper Sticker  
 Spider Web  
 Life Map  
 Kitchen Kapers  
 Cooperation Squares  
 One, Two, Three  
 Thumbs Up—Thumbs Down  
 Where Do I Stand?  
 Put Yourself on the Line  
 Peer Response Huddle  
 Love My Neighbor  
 I Love You, Honey  
 Zap!  
 Snowball

**STRATEGIES MATRIX**

STRATEGY TITLE	Page	INCLUSION	Presenting Self	Social Skills	Agreements	INFLUENCE	Decisions/Problem Solving	Resolving Conflict	Goal Setting	COMMUNITY	Energizer	Celebration	ACADEMICS
Dear Abby	309	•	•			•	•	•					
Do After Me	393									•			
Dream Quilt	353		•	•		•	•		•				
Electricity	395									•			
Extended Nametags	284	•	•	•									
Family Camp Trek	318	•		•		•	•						
Family Changes	354		•	•									
Find The Word	342	•		•		•							
Finding...Have In Common	355		•	•									
Five Tribles	249	•	•										
Flies On The Ceiling	356	•		•		•		•	•				
Fold the Line Reading	357	•		•		•		•					
Fork and Spoon	390									•			
Funeral For Put-Downs	346		•			•	•	•					
Fuzzyland	241	•	•	•	•	•	•	•					
Fuzzyland Map	240			•	•								
Gallery Walks	238	•	•	•		•					•		•
Give Me A Clue	373	•		•		•	•						•
Goal-Storming	325	•		•		•	•						•
Graphing Who We Are	359	•		•		•	•						•
Group Inquiry	380	•		•		•	•	•					•
Group Problem-Solving	383	•		•		•	•						•
Hagoo	391									•			
Hug Tag	392									•			
I Like My Neighbors	392									•			
I Love You, Honey	392									•			
I Used To Be; We Used To Be	360	•	•	•	•	•							
I'm Proud Appreciation Circle	274	•	•	•									
Ideal Classroom	221	•	•	•		•	•	•	•				

STRATEGY TITLE	Page	INCLUSION	Presenting Self	Social Skills	Agreements	INFLUENCE	Decisions/Problem Solving	Resolving Conflict	Goal Setting	COMMUNITY	Energizer	Celebration	ACADEMICS
Abstract Painting Of Feelings	227	•	•	•		•	•						
Active Ignoring	317	•		•		•		•					
All In The Family	275	•	•	•		•							
Alligator Attack	388	•				•				•			
Alligators	388	•				•				•			
Am I Napoleon?	263	•	•			•				•			
Animal Triads	331	•			•	•	•	•					•
Appreciating Others	269	•		•		•						•	
Barnyard Babble	233	•				•							
Boasters	271	•	•	•	•	•							
Brainstorming	259	•	•			•	•	•				•	
Bubble Gum	388	•				•				•			
Building A Time Machine	350	•		•		•	•	•					
Bumper Sticker	268	•	•	•		•						•	
Bumpety-Bump-Bump	395	•				•				•			
Campaign Manager	301	•	•			•						•	
Career Choices	351	•	•			•	•						
Celebrity Sign-In	335	•	•			•	•						
Chain Reaction	260	•	•	•		•						•	
Changes	387	•				•					•		
Clap-Slap	391	•				•					•		
Client-Consultants	306	•		•		•	•						
Community Circle	219	•	•	•	•	•						•	
Community Circle Metaphor	352	•	•	•		•						•	
Confrontation	316	•		•		•		•	•				
Consensus-Building	327	•		•		•	•	•	•				
Cooperation Squares	307	•		•		•	•	•					
Creative Storytelling	239	•	•			•							
Current Events Debate	334	•			•	•	•						

STRATEGIES MATRIX

STRATEGY TITLE	Page	INCLUSION	Presenting Self	Social Skills	Agreements	INFLUENCE	Decisions/Problem Solving	Resolving Conflict	Goal Setting	COMMUNITY	Energizer	Celebration	RECOGNITION
Interview Circle	258	•	•	•		•	•						
Jigsaw	330	•		•		•	•						
Joy	234	•	•	•		•							
Kitchen Kapers	290	•	•			•	•	•					
Knots	387	•				•				•	•		
The Lap Game	392	•				•				•	•		
Life Map	291	•	•	•		•				•			
Line-up	390	•				•				•	•		
Live Wire	305	•	•	•		•							
Look At Me!	295	•	•	•		•							
Making a Choice	361	•		•		•	•						
Me Book	222	•	•	•		•							
Meet Someone Special	252	•	•	•		•							
Milling To Music	267	•	•	•		•							
Mirror...Mirror	229	•	•			•							
Mirrors	387	•				•				•	•		
Monkey, Elephant, Palm Tree	394	•				•				•	•		
My Favorite People & Things	231	•	•	•		•							
My Name In Print	257	•	•	•		•							
Name Game	248	•	•	•		•							
Name Wave	395	•				•				•	•		
Newspaper Scavenger Hunt	363	•		•		•	•						
Now I Am	224	•		•		•							
On My Back	279	•	•			•							
One Special Thing About Me	365	•	•	•		•							
One, Two, Three	324	•		•		•	•						
One-Minute History	299	•	•	•		•							
Open Forum	286	•	•	•		•	•						
Open Treasury	326	•	•	•		•	•						

STRATEGIES MATRIX

**STRATEGIES MATRIX**

STRATEGY TITLE	Page	INCLUSION	Presenting Self	Social Skills	Agreements	INFLUENCE	Decisions/Problem Solving	Resolving Conflict	Goal Setting	COMMUNITY	Energizer	Celebration	ACADEMICS
Our World Is Changing	366	•		•					•				
Outlines	264	•	•	•									•
Pantomime	237	•	•										
Paraphrase Passport	358	•		•	•								•
Paraphrasing	339	•		•	•								•
Partner Introduction	367	•	•	•									•
Peer-Response Huddle	328	•		•		•	•						•
People Hunt	280	•	•	•									•
People Machine	394	•								•	•		•
People Patterns	388	•								•	•		•
People Puzzles	253	•		•									•
Perception & Transmission	336	•		•		•		•					•
Personal Contract	311	•		•		•	•	•	•				•
Personal Journal	302	•	•										•
Poem By Our Tribe	347	•	•			•	•			•		•	•
Put Down The Put-Downs	368	•	•		•	•		•					•
Put Yourself On The Line	322	•		•		•	•						•
Rain	393	•								•	•		•
Reasons And Alternatives	289	•		•									•
Reflecting Feelings	369	•		•		•		•					•
Resentment/Appreciation	315	•		•		•		•					•
Roles People Play	384	•		•		•		•					•
Secrets	297	•		•		•		•					•
Self-Esteem Cards	278	•	•	•									•
Shaping Up with Blocks	333	•		•									•
Sharing From A Sack	261	•	•	•								•	•
Shoe 'n Tell	262	•	•	•									•
Shuffle Your Buns	391	•								•	•		•
Silhouettes	228	•	•	•									•

STRATEGY TITLE	Page	INCLUSION	Presenting Self	Social Skills	Agreements	INFLUENCE	Decisions/Problem Solving	Resolving Conflict	Goal Setting	COMMUNITY	Energizer	Celebration	ACADEMICS
Singing The Blues	256	•	•	•									
Skin The Snake	394									•	•		
Slip Game	293	•	•	•									
Snowball I-Messages	371	•		•									
Something Good	255	•	•	•									
Something I Cherish	273	•	•	•									
Space Pioneers	312	•		•			•						
Special Friend I Know	345	•	•	•									
Spider Web	246	•	•	•						•		•	
Stand Off	387	•								•	•		
Stand Up	387	•								•	•		
Student-Developed Lesson	372	•		•		•	•						•
Suggestion Circle	375	•		•		•	•	•					
Taking A Closer Look	235	•		•		•	•						
Teaching Agreements	378	•		•	•	•	•						
Teaching I-Messages	376	•		•		•		•					
Teaching Listening	251	•		•		•							
Teaching Paraph/Ref Feelings	377	•		•		•							•
That's Me—That's Us!	379	•	•			•				•		•	
Third-Party Mediation	320	•		•		•	•	•					
This Is Me	287	•	•	•		•							
Three Ball Pass	389	•				•				•	•		
Thumbs Up, Thumbs Down	321	•				•	•						
Tower-Building	314	•		•		•	•						
Tribal Peer Coaching	329	•		•		•	•						
Tribe Graffiti	300	•		•		•							
Tribe Mimes/Role-Play	303	•	•			•		•					•
Tribe Portrait	338	•	•	•		•							•
Trust Circle	387	•				•				•	•		

STRATEGIES MATRIX

**STRATEGIES MATRIX**

STRATEGY TITLE	Page	INCLUSION	Presenting Self	Social Skills	Agreements	INFLUENCE	Decisions/Problem Solving	Resolving Conflict	Goal Setting	COMMUNITY	Energizer	Celebration	ACADEMICS
Trust Walk	387										•		
Two On A Crayon	223			•			•						
Two Truths and a Lie	389										•		
Unfinished Fantasies	310		•					•	•				
Urgent!	298			•			•						
Warm Fuzzies	243				•								
Warm Fuzzy Bag	245				•								
Week In Perspective	304		•	•									
What Feelings Do You Have?	226		•										
What Will Happen Next?	340			•			•						
What's In A Name?	341			•									
What's In My Name?	276		•	•									
What's In Your Wallet?	344		•	•									
What's The Tint...Glasses?	349			•				•					
What's Your Bag?	292		•	•									
Where Do I Stand?	323		•	•			•						
Why Is This Word Important?	343		•				•						
Wink	387										•		
Wishful Thinking	254		•	•									
Zap	390										•		
Zoo Stories	225		•	•									
Zoom, Zoom, Brake!	389										•		



## Objectives

1. To build community inclusion
2. To divide people into tribes or random groups
3. To have a hilarious time

## Instructions

1. Prepare a small slip of paper for each student. Depending on the number of tribes that the community will divide into, select names of that many noisy animals. Examples: horse, cow, chicken, pig, sheep, donkey, mouse, rooster, dog, cat.
2. Write the name of an animal (or use a picture) on each slip so that the students in the "horse" tribe all have slips labeled "horse" and the students in the "chicken" tribe all have slips marked "chicken."
3. If you are assigning students to specific tribes, write the name of the student on one side of the slip and the name of the animal on the other side.
4. Before distributing the slips, tell the students that they are not to let anyone else know what animal names are on their slips.
5. Have the community circulate with eyes closed, making the noises of their animals.
6. When all the students with the same animal names find each other, have the "animal tribes" sit together and discuss and reflect.

## Suggested Reflection Questions

### Content/Thinking

- What do you think of this way of finding tribe members?
- What made this an exciting way to divide into tribes?

### Social

- How did it feel when you found each other?

### Personal

- How did you end up finding your tribe?
- How do you feel now?

## Appreciation

Invite statements of appreciation:

- "I was [*feeling*] when..."
- "Thank you, [*name*] for..."
- "I liked it when..."

**Option:** Have the community divide into tribes by humming, or singing nursery rhymes or familiar tunes. Multi-cultural and adult groups (teachers and parents) may enjoy using different dance steps.

# Barnyard Babble

Grades: K-adult

Time: 15 minutes

Grouping: community

Materials: name slips

## Objectives

1. To increase awareness of importance of stating appreciation
2. To practice the norms
3. To provide for initial inclusion

## Instructions

1. Pass out "Appreciating Others" worksheet to all class members.
2. In the front of the room post a large visual of the worksheet from which you can work as a model.
3. Ask each student to fill in the boxes with positive statements, one to self, best friend, Mom and/or Dad, and a classmate. Suggest that they use some of the positive statement forms noted on the bottom of the worksheet, if they need to.
4. Ask the students to meet in tribes to share their positive statements.
5. Have one member of each tribe record all the core ideas that are included on the tribe members' worksheets.
6. Ask the recorder from each tribe to report the summaries to the community.
7. Suggest that students tell one of their statements to the person it was written to.

## Suggested Reflection Questions

### Content/Thinking

- Why did you learn to give statements of appreciation?
- What were three statements shared by your tribe members?

### Social

- How can making statements of appreciation help a tribe work together better?
- Why is it important to make statements of appreciation to friends, family, and others?

### Personal

- How do you feel when you receive a statement of appreciation from someone else?
- Which of the statements you wrote would make you feel good?

## Appreciation

Invite statements of appreciation:

- "I liked it when..."
- "Thank you for..."

## Option

Ask how many students would commit to using at least one appreciation statement every day. Have tribes write contracts to do so. Post the contracts and review.

# Appreciating Others

**Grades:** 2-adult

**Time:** 45 minutes

**Grouping:** community, tribes

**Materials:** "Appreciating Others" worksheets, pencils, large paper, felt pens

# Kitchen Kapers

**Grades:** 3-adult  
**Time:** 25-30 minutes  
**Grouping:** tribes, subgroups  
**Materials:** 3 x 5-inch cards,  
 paper clips, tooth  
 picks, pencils,  
 envelopes

## Objectives

1. To build inclusion and influence
2. To experience the creative power of brainstorming as a problem-solving technique
3. To promote creativity and fun

## Instructions

1. Prepare packets containing two 3 x 5-inch cards, two paper clips, four toothpicks, and one pencil in a sealed business-sized envelope.
2. Have the community meet in tribes or form subgroups. Review the agreements.
3. Give each tribe a packet. State that they will have twelve minutes to invent and build "one kitchen utensil every household simply must have." Encourage bizarre, zany, and unique ideas. State that all tribe members need to participate.
4. Stop the "inventors" at twelve minutes.
5. Ask each tribe to then prepare a short, three minute commercial advertising its product. All members need to take part in the commercial.
6. Have each tribe present their commercial to the community.

## Suggested Reflection Questions

### Content/Thinking

- What inventions did the tribes create?
- How did the purpose of the utensil change as you built it?
- ✓ • What did you learn from this activity?

### Social

- How did leadership in your tribe evolve?
- ✓ • How can building project like this help build tribe spirit?

### Personal

- ✓ • How did you feel before your tribe knew what it would build?
- How did you feel when you completed the invention?

## Appreciation

Invite statements of appreciation (to tribe members):

- "I felt good when..."
- "I liked it when..."

## Objectives

1. To encourage sharing
2. To encourage respect for individual differences
3. To experience inclusion and influence

## Instructions

1. On large cards, print four animal names: lion, deer, fox, dove.
2. Suspend the animal signs from the ceiling in four areas of the classroom.
3. Ask each student to stand under the sign for the animal that they are most like when in their tribe. Encourage people to talk among themselves while they are deciding where to stand.
4. When all the students have chosen animals and have taken their places under the signs, ask them to share why they placed themselves where they did.
5. Continue the activity by repeating steps 3 and 4 with other situations.

### Examples:

- How you are with your friends?
  - How you are with your family?
  - How are you by yourself?
  - How are you in a social situation with people you don't know?
6. Ask the students to meet in tribes and talk about their choices—why they stood where they did.
  7. Have all write in their Personal Journals what they learned.

## Suggested Reflection Questions

### Content/Thinking

- What are the qualities of a lion/fox/dove/deer?
- What did you learn about other students in the community/yourself?

### Social

- Why would you find it difficult to take a stand?
- How is taking a stand an important skill for all of us?

### Personal

- How did you feel when you took your stand?
- How did you feel sharing your reasons with the community?
- What did you learn about yourself?

## Appreciation

Invite statements of appreciation:

- "I was interested when..."
- "I felt good when you said..."

## Alternate Signs

- Mountain, river, ocean, meadow
- Piano, trumpet, drum, flute
- Have students suggest signs

## Where Do I Stand?

Grades: 3-adult

Time: 15-40 minutes

Grouping: community, tribes

Materials: animal signs,  
string, tape



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*Open Circle™ Curriculum*  
Sample Lessons

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## Being a Good Listener

**Objectives:** To understand the traits of a good listener  
To practice the school listening look

### Notes to teacher:

- Listening behaviors are influenced by culture, family style, and learning style. It's important to be respectful of the fact that listening may look different at home or for individual students. The school listening look refers to expectations for listening at school.
- Bring a newsprint pad and marker to Open Circle.

### Lesson Plan:

1. Remind students that for homework, they were to find out three things they have in common with the person they sat beside during the last Open Circle meeting. Ask for volunteers to share what they learned.
2. Ask students to take a moment and think of someone who really listens to them. Ask them what that person looks like when she/he is listening. (*Students will mention sitting still, maintaining eye contact, smiling, nodding, etc.*) Ask them what that person sounds like when she/he is listening. (*Saying, "Uh huh," asking relevant questions, etc.*) Ask them how it feels to be listened to.
3. Have students think of someone they know who does not listen well. What does this person look like? What does this person sound like? Ask students how they feel when they are not listened to.
4. Structure a role play for good listening. Ask for a volunteer who would be willing to tell you about something she did, saw, or read. You role play a good listener. Have the class observe the role play and describe what they saw you do or not do. Ask the student who participated in the role play if he or she felt listened to.
5. Ask for a second volunteer to do the same as the first. This time you role play a poor listener. Ask the class to describe what they saw you do or not do. Ask the student who participated in the role play if she/he felt listened to.
6. Tell students now that you have talked about good and poor listeners, it would be a good idea to have a chart for them to look at in the classroom. On newsprint record what they think a good listener looks and sounds like.

7. Ask students what they think good listening looks like in school. You might summarize their ideas by explaining that in a school community this means that bodies are still, they are sitting up, they are looking at the speaker, and they are focusing on what is being said. It may be a little different in other places, but this is what listening looks like in a school community. Practice what listening looks like in school. 1063

Ask for a volunteer to tell a story to the class about something that is fun to do after school. The listeners are to use the school listening look. When the speaker is finished, he/she will compliment the class on what was done well. Tell students they can improve their listening skills by asking the speaker a question when the speaker is finished talking. Ask if anyone has a question for the speaker.

8. Tell students that you will be watching for the school listening look during the day and will compliment them when you see it. If you do not see it, you will ask, "Is this the school listening look?" Note improved listening of students during the day and comment on it. (*"Michelle, you were able to sit very still while listening today."*)

**Homework:**

Ask students to try out their new listening skills at home by asking an adult in their family to tell about his/her day. Ask students to draw a picture of a good listener and write a description.

**Supplementary Lesson:**

The following supplementary lesson can be used after this lesson:

Supplementary Lesson 10: Good Listening

**Literature Connections:**

Aliki. *Communication*. Greenwillow Books, 1993.

Discusses many different kinds of communication and their functions.

Bedard, Michael. *Emily*. Doubleday, 1992.

A little girl visits her mysterious neighbor, Emily Dickinson, and is introduced to the wonderful world of poetry.

Polacco, Patricia. *Mrs. Katz and Tush*. Bantam, 1992.

An elderly Jewish woman and a young black child find a common bond and friendship.

# School Listening Look

- Look at the person who is speaking.
- Sit still.
- Sit up tall.
- Pay attention.



# Open Circle Update #3

Dear Parents:

In Open Circle, we have been getting to know each other better. In order for students to become friends and work well together, it is important for them to learn about each other. We played the "Stand Up / Sit Down" game to find out what we have in common, such as how many have a brother or sister at this school, like to play kickball at recess, are the youngest child in their family, or like chocolate. Ask your child to tell you what he/she learned from the "Up/Down" game about what the students in the class have in common. You might encourage your child to get to know a classmate they do not know very well during recess or lunch time and find out what they have in common.

We also practiced being a good listener and learned the school listening look. The school listening looks means that we:

- sit still.
- sit up.
- look at the person who is speaking.
- pay attention.

It is important to everyone in the class — students, teachers, and visitors — to be listened to when they speak. At home, ask your child to show you the school listening look and teach it to you. Practice it by listening to your child. Listening is a very important lifelong skill, not only for children to develop but also for adults to learn and practice. You might want to encourage all members of your family to become good listeners.

Yours truly,

## Literature Connections:

Here are some books that relate to the topics we discussed in Open Circle. You might want to check out one or two at the library and read with your child:

*Aliki. Communication.* Greenwillow Books, 1993.

Discusses the many different kinds of communication and the functions they serve.

Bedard, Michael. *Emily*. Doubleday, 1992.

A little girl visits her mysterious neighbor, Emily Dickinson, and is introduced to the wonderful world of poetry.

Cannon, Janell. *Stellaluna*. Harcourt Brace & Co., 1993.

A young bat, separated from her mother finds acceptance and caring from a family of birds.

Choi, Sook Nyui. *Halmoni and the Picnic*. Houghton Mifflin, 1993.

Yummi's grandmother brings Korean food for the class picnic.

Cisneros, Sandra. *Hairs / Pelitos*. Knopf, 1984.

A young girl celebrates the many different kinds of hair found in her family.

Friedman, Ina. R. *How my Parents Learned to Eat*. Houghton Mifflin, 1984.

A Japanese woman and an American man learn about each other's dining customs.

Hurwitz, Johanna. *The hot and cold summer*. Scholastic, 1984.

Two inseparable 10-year-old boys discover there is room in their friendship for another person and it really doesn't matter that she is a girl.

Marzolló, Jean and Claudio. *Ruthie's Rude Friends*. Dial, 1984.

Ruthie arrives on Earth and encounters strange beings who appear to be rude. When the Earthlings rescue Ruthie from a monster, she understands how she and the Earthlings are alike.

Medearis, Angela. *The Adventures of Sugar and Junior*.

Interracial friendship of boy and girl.

Morris, Ann.

Has published a variety of photographic representations of the variety of single subjects, eg. *Hats, Hats, Hats. Bread, Bread, Bread*.

Polacco, Patricia. *Mrs. Katz and Tush*. Bantam, 1992.

An elderly Jewish woman and a young black child find a common bond and friendship.

Rey, H.A. *Curious George* series.

Say, Allen. *Tree of Cranes*. Houghton Mifflin, 1991.

A Japanese boy learns about his American mother's Christmas customs.

Smith, Janice Lee. *The Kid Next Door and Other Headaches*. Harper & Row, 1984.

In a series of episodes, two young boys who are best friends share different viewpoints about neatness, the best kind of pet, super heroes, horrible cousins, and what consideration an overnight guest is entitled to.

## Nonverbal Signals

**Objective:** To decide on some nonverbal signals to use in the classroom

**Note to teacher:**

- There are no nonverbal signals that have universal meaning. As you introduce and decide on nonverbal signals to be used in the classroom, it's important to be sensitive to your students' response, which may be influenced by their cultural background. For further information, see *Do's and Taboos Around the World*, edited by Roger E. Axtell, a Benjamin Book published in 1993 by John Wiley and Sons, Inc.

**Lesson Plan:**

1. Ask students if they have practiced their school listening look since last Open Circle. Have a few students share their experiences. Share with students your observation of good school listening looks and compliment their use of the skill.
2. Place your fingers to your lips in the [sh] position and ask students what they think this signal means. Tell them that this is called a **nonverbal signal**. Ask them to repeat the phrase "nonverbal signal." A nonverbal signal is a way of communicating without words. Show students an "okay" signal, and ask them to make the signal. Ask what it means. Show students finger shaking ("no") with a frown. Ask them to copy it. Ask what it means. Show students a thumbs up signal and ask them to copy it. Ask what it means. Fold your hand across your chest and make a stern face. Ask students to do this. Ask what it might mean. Put your hands on your hips, and ask students to do it as well. Ask what it might mean.
3. Ask students to see if they can think of any other nonverbal signals (*finger under your chin while glancing toward the sky, pulling your ear, making a fist, snapping your fingers, clasping your hands over your head to the side, etc.*). Ask children to try out each signal. Ask what each nonverbal signal means.
4. Tell students that they will be practicing nonverbal signals. You will tell them the behaviors you want them to act out. They are to show the behavior, but watch for your nonverbal signal and show that they understand it.
  - a. Tell students to start whispering, but watch for your "sh" signal and stop whispering as soon as they see it.
  - b. Tell students that they are to guess what animal you are thinking of, and you will give them a thumbs-up signal when they guess the right animal.

- c. Ask students to show a nonverbal signal of raising their hand when they can answer your question. Ask, "What sound does the word brontosaurus begin with?"
  - d. Ask students what nonverbal signal they might use to congratulate themselves (*pat themselves on the back, give a thumbs up, grasp hand over their head to the side.*). Tell students that you would like to go around the circle quickly with each student demonstrating the school listening look in turn. When everyone has had a turn, everyone will use a nonverbal signal to congratulate themselves.
5. Tell students that they need to pick out three or four nonverbal signals that they would like to use in the classroom this year. Select several.

**Homework:**

Ask students to practice and respond to the nonverbal signals the class decided to use.

**Extensions:**

Begin to use nonverbal signals during the school day, so that they will become an established part of your classroom management. It is particularly helpful when children can be aware of a need for others to quiet down and can initiate the signal themselves.

Make and display a visual of the nonverbal signals the class agreed on.

Take photos of students using the nonverbal signals the class agreed on, label them, and display them in the classroom

**Supplementary Lessons:**

The following supplementary lessons can be used after this lesson:

Supplementary Lesson 11: Signaling the Teacher

Supplementary Lesson 12: Nonverbal Signal for "Out of Control"

**Literature Connections:**

Cole, William. *Frances Face-Maker: A Going to Bed Book*. World, 1963.

Every night before bedtime, Frances plays a face-making game with her dad.

Ets, Marie Hall. *Talking Without Words*. Viking, 1968.

Sketches and brief text describe how people nonverbally convey feelings and desires without using words.

Fain, Kathleen. *Handsigns*. Scholastic, 1993.

An alphabet book of finger spelling.

Greenfield, Eloise. *Grandpa's Face*. Philomel, 1988.

Tamika sees her beloved grandfather making a mean face while rehearsing for a play, and she fears that someday she will lose his love and he will make that mean face at her.

1069

Kraus, Robert. *Herman the Helper*. Windmill Books, 1974.

Herman the helpful octopus is always willing to assist anyone.

Levine, Ellen. *I Hate English!* Scholastic, 1989.

When her family moves to New York from Hong Kong, Mei Mei finds it difficult to adjust to school and learn the alien sounds of English.

Raschka, Chris. *Yo! Yes?* Orchard, 1993.

A dialogue (with few words) between two boys.

Simon, Norma. *I Was So Mad!* Whitman, 1974.

Text and pictures relate situations which sometimes result in such reactions as frustration, anxiety, humiliation, and loss of control.

Tomkins, William. *Indian Sign Language*. Dover Publications, 1969.

Universal Indian sign language of the Plains Indians of North America.

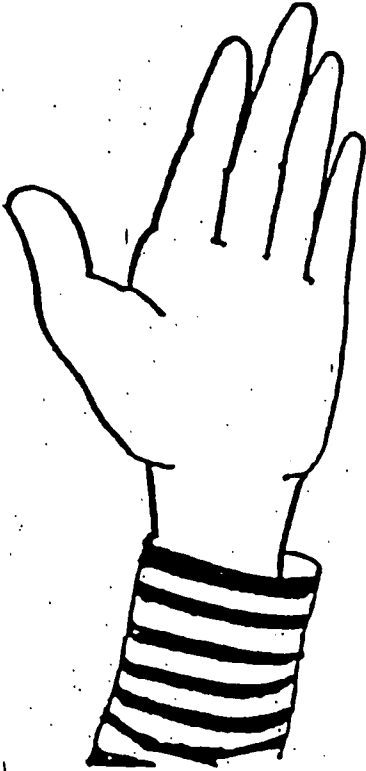
# nonverbal signal

a way of communicating  
without words

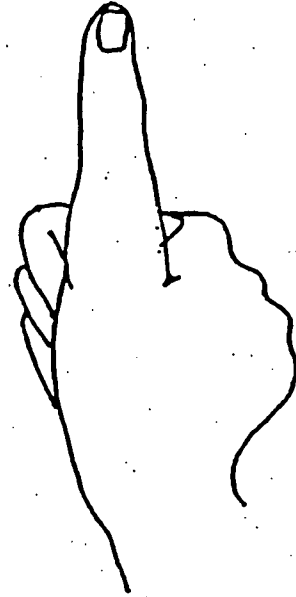
# Nonverbal Signals

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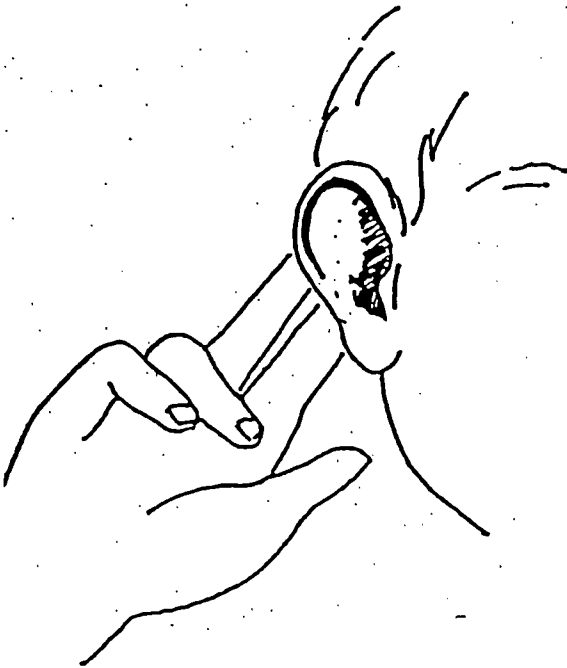
*Call on me*



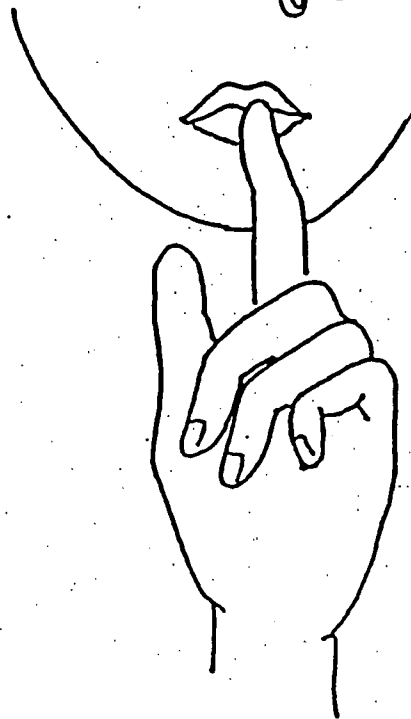
Good Effort!



Be Quiet.



Say it **LOUDER**



JAN 22 2008

1072

# Jean Cheng Gorman

**Emotional  
Disorders**

*Culture  
intervention*

**23 pages**

**g  
S**

**in elementary  
classroom**

## Interactions and Interventions



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## SIGNS OF A READING DISORDER

### BASIC SKILLS:

- Has problems learning color or letter names
- Does not have solid grasp of letter-sound correspondences
- Does poorly on phonics assignments
- Has problems remembering basic math facts

### READING:

- Lacks age-appropriate number of sight words
- Oral reading lacks fluency or is halting
- Has persistent decoding difficulties
- Doesn't understand what he/she just read aloud
- Reading comprehension is derailed by decoding problems
- Transposes words
- Reading abilities inconsistent with apparent intelligence and vocabulary
- Interchanges articles and prepositions (e.g., "a" and "the")
- Frequent substitution of words that are visually similar (e.g., *want* for *what*)
- Slow rate of reading
- Words are fragmented when read
- Adds words while reading
- Continues to rely on finger pointing (for older students)
- Continues to move lips while reading (for older students)

## Checklist Signs (continued)

## WRITING:

- Makes repeated letter reversals (after 9 years of age)
- Makes spelling errors on sight words
- Spelling errors frequently include omission of consonants
- Missequences syllables (e.g., *aminals* for *animals*)
- Writes slowly or laboriously
- Makes number reversals

## SPOKEN LANGUAGE:

- Has difficulties finding the right word
- Has trouble remembering verbal sequences (e.g., phone numbers, directions, months of the year)
- Seems to mishear words (e.g., *bat* instead of *pat*)
- Has a limited vocabulary

## BEHAVIOR:

- Dislikes reading or avoids it
- Has behavior problems during or before reading time or activities with significant reading
- Refuses to do homework requiring reading
- Is disruptive during class silent reading times
- Seems to look only at pictures in storybooks and ignores text
- Has problems during class library time (e.g., avoids choosing a book)

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## SIGNS OF A NONVERBAL LEARNING DISABILITY

### SPATIAL

- Has trouble remembering how to get places
- Frequently gets lost
- Confuses left and right
- Has trouble telling time
- Has poor hand-eye coordination
- Has trouble completing puzzles
- Doesn't draw well
- Desk/book bag is very disorganized
- Has poor sense of interpersonal space

### SOCIAL

- Has trouble figuring out others' emotional states
- Doesn't seem aware of social nuances
- Appears oblivious of the social impact of his/her actions
- Increasing social withdrawal (for older children)
- Has problems adapting to new situations
- Does not read nonverbal behavior cues effectively

### MATH

- Struggles with basic math concepts
- Has trouble keeping math columns aligned
- Becomes confused on multistep calculations
- Math answers are wildly incorrect

## Checklist Signs (continued)

## WRITING

- Has poor handwriting, especially under time pressure
- Writing on unlined paper is difficult and disorganized
- Misspells age-appropriate words
- Has poor fine-motor control
- Has problems copying from the blackboard
- Writes very slowly
- Has awkward pencil grip
- Letters appear jagged and inconsistent
- Has trouble keeping a left margin (margin drifts significantly)

## BEHAVIOR

- Dislikes or avoids math
- Dislikes or avoids art
- Refuses to do written work or homework
- Seems isolated from peers
- Does not engage in sports

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## INTERVENTIONS AND ACCOMMODATIONS FOR LEARNING DISABILITIES

### Reading

- ◆ Extensive phonics drills, ideally done in context
- ◆ Extensive letter-sound correspondence drills, ideally done in context
- ◆ Sight word recognition drills, ideally done in context
- ◆ Use of visual images corresponding to letter sounds (e.g., "i" becomes the feather in an Indian headdress)
- ◆ Textbooks, and so forth, are read aloud to the student (or use of tape-recorded textbooks)
- ◆ Extra time for tests (so content, not reading speed, is assessed)
- ◆ Interactive computer reading programs (e.g., CD-ROMS)

### Writing

- ◆ Use of a computer or word processor for written assignments and note taking
- ◆ Permission to write in print rather than cursive
- ◆ Use of a template to maintain margins (e.g., a "window frame")
- ◆ Acceptance of homework dictated by student and written by parents
- ◆ Use of electronic or computer spell checkers
- ◆ Permission to do oral testing (so content, not writing ability, is assessed)
- ◆ Multisensory approach to learning spelling (e.g., tracing the word and saying it)

### Arithmetic

- ◆ Use of graph paper for calculations
- ◆ Use of manipulative materials (e.g., base 10 blocks), even in upper grades
- ◆ Use of calculator
- ◆ Placement of a number line on the student's desk for addition and subtraction
- ◆ Use of basic math fact charts to refer to when solving problems
- ◆ Use of color-coding steps in multistep problems
- ◆ Use of a deck of cards or real money to learn number concepts



## SIGNS OF AN EMOTIONAL DISORDER

### DEPRESSION

- Feels sad
- Apathetic or lacks interest in previously pleasurable activities
- Socially isolative or withdrawn
- Pessimistic or hopeless
- Irritable
- Negative view of self
- Passive
- Lacks energy or always seems tired
- Somatic complaints
- Poor or excessive appetite
- Enuretic or encopretic
- Decreased school performance
- Poor concentration
- Reluctance to go to school
- Expresses suicidal thoughts or preoccupation with death

### ANXIETY

- Excessive distress when separated from major caregivers
- Persistent worry
- Reluctance to attend school
- Somatic complaints
- Restless
- Irritable

## Checklist Signs (continued)

- Poor concentration
- Easily fatigued
- Exaggerated startle response
- Hypervigilant

## BEHAVIOR DISORDER

- Initiates fights
- Disobedient
- Defiant
- Destructive to property
- Bullies other children
- Argumentative
- Verbally hostile
- Disregards rules
- Conflicts with authority figures
- Resists directions
- Rebellious
- Engages in antisocial behavior (e.g., fire setting)
- Often truant

NOTE: For more criteria, see the American Psychiatric Association. (1994). *Diagnostic and statistical manual of mental disorders* (4th ed.). Washington, DC: Author.

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## BUILDING RELATIONSHIPS AND REDUCING ISOLATION

**Rationale:** Studies have shown that the most effective way to build relationships and overcome divisive attitudes between groups is to engage individuals in common goal-oriented activities (Sherif, Harvey, White, Hood, & Sherif, 1961). By encouraging children to work together, you help them to overlook alienating differences and to form positive working relationships. The following activities all entail students working together toward a common goal. In the process, they learn how similar they are to each other and encounter positive qualities in each other.

### Ideas:

- ◆ Develop a class logo, motto, or mascot by which you can establish a shared identity.
- ◆ Divide students into pairs or small groups (be sure to make the groups diverse), where each group completes a part of a puzzle. Join all groups to finish the puzzle. Provide various rewards for finishing within a certain time limit or demonstrating good cooperation. (Make sure you have completed the puzzle first so you can divide it appropriately!)
- ◆ Create a class project to benefit the school or a particular person, such as producing a surprise "Happy Birthday" mural for another teacher.
- ◆ Begin a friendship ritual. Just before lunch each day, ask students to raise their hands or line up according to similarities, such as the number of siblings, favorite foods, and so forth. Make a point to comment on any similarities between children who have a difficult relationship.
- ◆ Reward cooperation, particularly among students who do not get along well. For example, assign a troubled pair to accomplish a certain task that requires joint effort, such as rearranging books in alphabetical order within a certain time frame. If they succeed, reward the pair with a special privilege (e.g., eating lunch in your room) and the class with free play time.





## BEHAVIOR ANALYSIS WORKSHEET



What is the behavior problem?

When does it occur?

How many times a day does it occur?

---

What happens before the behavior?

How do you usually deal with the behavior?

What happens after the behavior?

Does the student receive any unintended benefit as a result of the behavior (e.g., peer attention, avoiding a task)?

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## AM I OVERLOOKING A LEARNING DISABILITY?



### Step 1: Identify the problem

- What are the predominant emotions displayed?
- What are the most striking behaviors displayed?
- What is the extent of the problem (does it occur elsewhere)?
- What is the child's perspective on the problem?

### Step 2: Trace the evolution of the problem

- When did I (or someone else) first notice the problem?
- What else was occurring when the problem began?
- When does the problem occur (throughout the day, at specific times, etc.)?
- Is it worse on some days or at some times than others?

### Step 3: Consider child-related factors, such as stressors, family situation, peer relationships

- Consider classroom-related factors, such as the daily schedule, physical environment, and emotional climate of the classroom.
- Consider teacher-related factors, including your expectations for your students, what concerns you most about the child, past experiences with these types of problems, and the impact of interventions already attempted.

### Step 4: Review the child's academic performance

- How is the child's overall performance?
- Have there been any recent changes in achievement?
- What assignments or tasks seem most difficult?
- What are underlying skills that the child needs for these tasks?
- Is achievement different in different subjects or content areas?

### Step 5: Take steps to intervene

- What supports can be offered for the emotional/behavioral problems?
- Do the academic difficulties warrant referral to a specialist?
- Get consultation about classroom-based interventions for both areas.

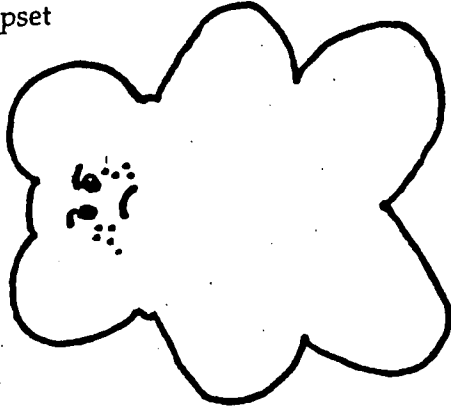


### MOOD MARKERS—EARLY ELEMENTARY

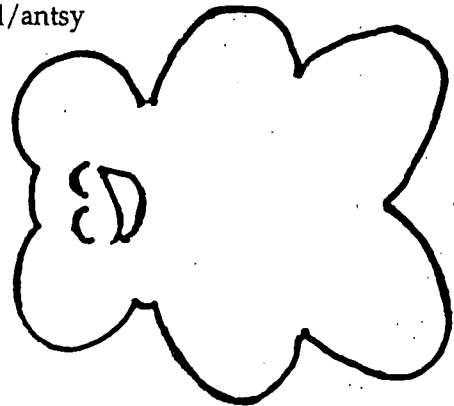


Write the age-appropriate feeling word onto each symbol; photocopy these onto colored paper and laminate. Place them in a basket or envelope by the classroom door so children can take them as they come into the classroom.

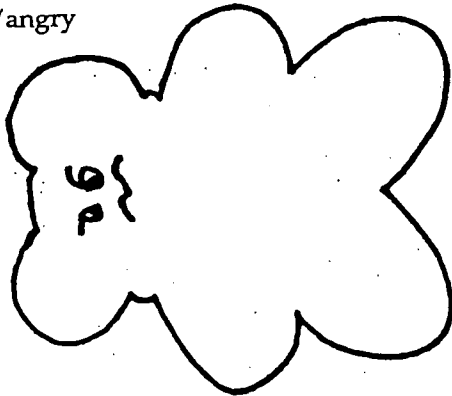
sad/upset



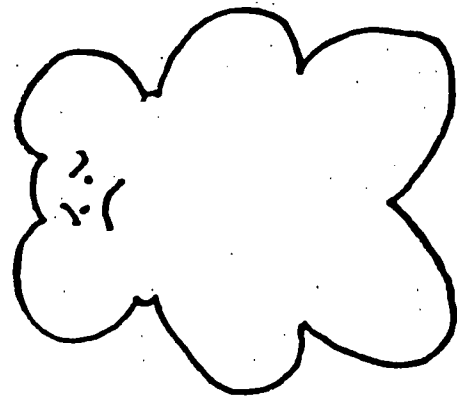
excited/antsy



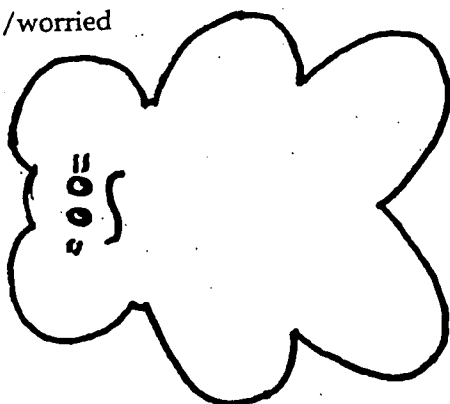
mad/angry



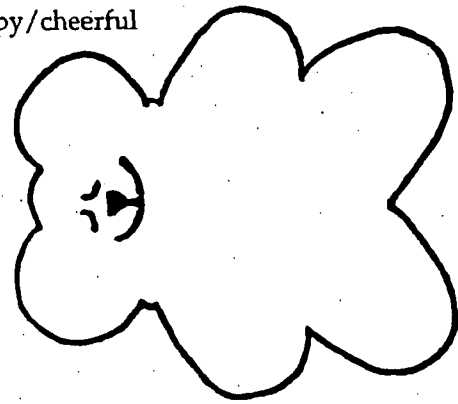
hurt



scared/worried



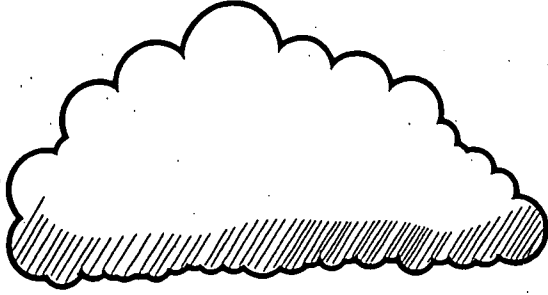
happy/cheerful



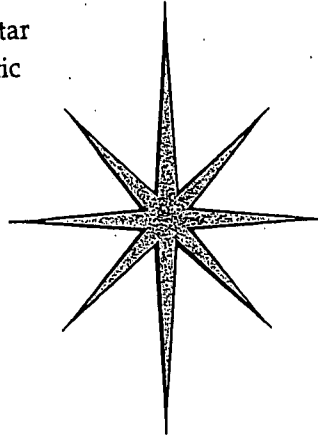
# MOOD MARKERS—LATE ELEMENTARY



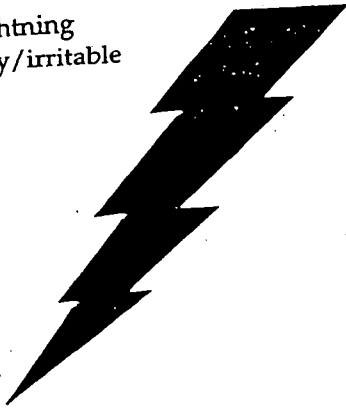
gloomy dark cloud  
sad/depressed/moody



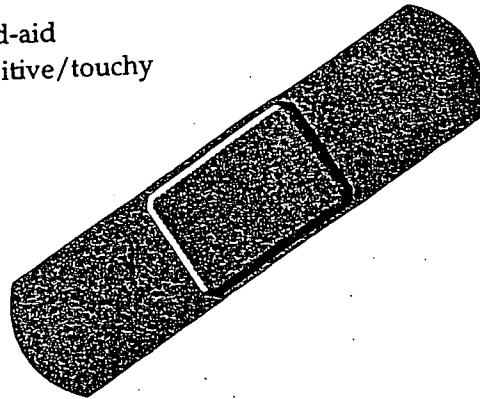
bright shining star  
excited/energetic



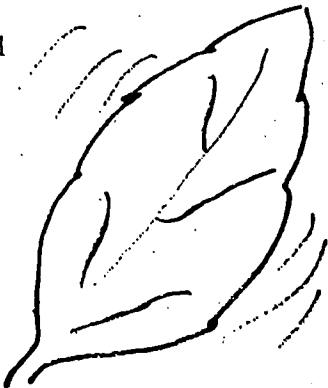
flash of lightning  
mad/angry/irritable



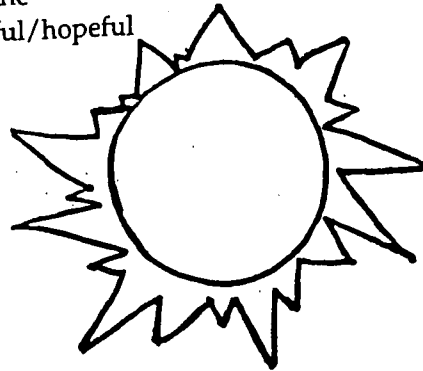
band-aid  
sensitive/touchy



wilting leaf  
sad/worried



rays of sunshine  
happy/cheerful/hopeful



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## DEVELOPING SOCIAL SKILLS



### AWARENESS OF SELF IN RELATION TO OTHERS

- ◆ Spatial sense—Am I too close? too far?
- ◆ Voice volume—Is it the same as other people?
- ◆ Activity level—Am I the only one moving around?
- ◆ Reading others' reactions—How are other people responding to me?

### COMMUNICATION

- ◆ Using "I statements"—Say how you feel, not how the other person made you feel.
- ◆ Listening—Eyes on the speaker, wait until they stop speaking for your turn.
- ◆ Asking questions—Address the person by name and be specific.

### CONFLICT RESOLUTION

- ◆ Dealing with teasing—If it's true, what can you do about it? If not, ignore it.
- ◆ Apologizing—Say what you are sorry for, and make sure the other person believes you.
- ◆ Taking responsibility—If you made a mistake, admit it. Do something to fix it.

### COOPERATION

- ◆ Compromising—Each person gives in a little to get a little.
- ◆ Taking turns—After you have talked or done something once, wait and see if anyone else wants to.
- ◆ Expressing appreciation—Compliment people for their talents, and thank them for help.

### ASSERTIVENESS

- ◆ Making a request—Figure out exactly what you want, be polite, and ask, don't demand.
- ◆ Advocating for yourself—Don't hide your problems; ask for what you need.

## BUILDING COPING SKILLS



### **Rest and Regroup**

Count to 10; first forward, then backward. Let your mind rest as you are going forward and focus your attention on the task as you count backward.

### **Positive Self-Talk**

Remind yourself of your successes. Tell yourself you can work hard to get past the difficult problem you face.

### **Ask for Help**

Figure out what kind of help you need—explaining directions, suggestions for what to write, help reading new words, etc.—and then ask the person who will most likely be able to help you with it.

### **Reward Yourself**

After doing something well or finishing something difficult, reward yourself with something special, like some treats you have brought from home.

### **Start Over**

If you get stuck in the middle of a problem, start over again. Trying a new approach may help you do it right this time.

### **Talk to Someone**

If you're feeling upset, tell someone before you get too worked up to do anything. Don't let your feelings get in the way of your accomplishments.

### **Easy-Hard**

For difficult assignments, take turns doing something easy and something hard, such as doing an easy question and then a hard one.

### **Break It Up**

Turn a big task into lots of little ones. Concentrate on completing one little part at a time before doing the next one. Pretty soon the whole thing will be done.

### **Relax**

Imagine a calm scene and take some deep breaths. You can do it.



## CLASSROOM ACTIVITY: THE CLASS MEETING

### RATIONALE:

Conducting a class meeting is an excellent way to discuss any issues affecting the class as a whole. Such meetings help build an atmosphere of caring, cooperation, and collective identity. In addition, by involving students in group discussion and decision making, it is more likely that they will be invested in the outcomes of the meeting.

Examples of when to use a class meeting include dealing with group behavioral or social issues, preparing students for a change in the class or school, introducing a new classroom policy, and brainstorming on a problem affecting the majority of the class.

### HOW TO:

Prepare students by informing them of a specific time that the class meeting will take place. State what issue will be addressed (limit it to one only) and what the goal(s) of the meeting will be (e.g., to find solutions to a problem, to discuss feelings, etc.). Reinforce this by posting a notice or writing the information on the chalkboard.

At the outset of the meeting, remind students of the parameters of the discussion and of the need for each comment or suggestion to be treated with respect. Also remind them of any time frame for the discussion, so that you are able to pace the discussion and reach any decisions or conclusions prior to its ending. Restate the issue and elicit thoughts from students prior to sharing your own opinions. When concluding the meeting, provide a summary of the discussion and ask students for their feedback (e.g., "Does the issue seem settled, or do we need to talk more?"). If a decision or outcome has been reached, note this and write it on the posted notice or chalkboard for reinforcement. Remember to praise students for their contributions, thoughtfulness, patience with and respect for one another, and mature participation.

### CAVEATS:

Do not use the class meeting as a forum for chastising students. Certainly there may be a time when the entire class must be addressed and disciplined as a whole. However, the class meeting should be reserved for two-way communication and problem solving. If it is used as the teacher's soapbox, future honest participation from the students will be discouraged. It is also counterproductive in establishing a positive emotional climate.

## CREATING A POSITIVE CLASSROOM CLIMATE



**Accentuate the positive.** Take a minute each day to point out a student's accomplishments to the entire class, even if it is as seemingly insignificant as noting that a child remembered to bring his or her books to school.

**Be intolerant of negativity.** Whether it is a child being mean to a peer or someone making a discouraging comment, don't let it pass without stopping to explain why such behavior is counterproductive and hurtful to everyone.

**Encourage appropriate help-seeking.** Reinforce children for knowing their limits and seeking assistance appropriately, such as by asking for specific help from the right sources.

**Discourage passivity.** If a task is too difficult or overwhelming, encourage students to break it up into smaller manageable parts.

**Foster problem solving.** When students say they are unable to do something, ask what solutions they have tried before intervening.

**Model self-acceptance.** If you make a mistake, admit it and use it as an opportunity to model honesty, tolerance for each other, and a willingness to learn from your mistakes.

**Make each student feel special.** Take a moment during the week to recognize a student's unique talents and qualities by privately expressing appreciation for them in a brief one-on-one.

**Be interested in students' lives outside the school day.** Children love to tell about themselves and need to know you have the time to listen to them.

**Help students accept their failures as well as their successes.** Students should be able to honestly acknowledge both.

**Value spontaneity.** Every now and then, a spontaneous fun moment, such as a minute spent making "raspberries" at each other, takes the monotony out of the day and communicates that you are together to learn and have fun too.

**Teach forgiveness.** Emphasizing the need to accept each other, faults and all, is more realistic than always having to make things "fair."





## INDUCING POSITIVE MOODS

### What to say:

"Think of something that makes you happy."

"Pretend a special friend is sitting next to you."

"Imagine yourself getting a special prize for doing well."

"Remember something you did really well and are proud of."

"Imagine yourself getting a standing ovation for getting the top score on this test."

"Close your eyes and think of something you enjoy."

### What to do:

Sing a silly song that makes the children laugh.

Invite a few students to share jokes with the class.

Tell students something funny about yourself.

Have a laugh fest—the entire class laughs for 1 to 2 minutes.

Provide genuine praise for something the class has accomplished.

See who can make a comical face.

Inform students of any special incentives for their performance.

Use guided imagery to motivate students (e.g., climbing a mountain and reaching the top).

Remind students of a special activity or holiday coming up soon.

Show students a humorous cartoon or drawing.

## FEELING WORDS

### MAD

angry  
frustrated  
upset  
embarrassed  
irritable  
jealous  
disgusted

### SAD

disappointed  
discouraged  
thoughtful  
depressed  
guilty  
confused  
lonely

### HAPPY

excited  
satisfied  
pleased  
silly  
dreamy  
proud  
confident

### SCARED

worried  
stressed  
shocked  
surprised  
overwhelmed  
frightened  
anxious



## ACCOMMODATING TEMPERAMENT TRAITS

### Negative Mood:

- ◆ Recognize the warning signs of impending or worsening mood change.
- ◆ Use positive mood inducers at the first sign of a mood change.
- ◆ Teach coping skills, such as relaxation training and talking to others.
- ◆ Build the child's awareness of the impact of their mood on learning and relationships.

### Inflexibility:

- ◆ Be patient and give a little time for the child to adjust.
- ◆ Warn the child of impending change.
- ◆ Slowly build up to the change in small increments.
- ◆ Talk about the child's anxieties and concerns before the change.
- ◆ Give some sense of control in decision making, however small.
- ◆ Provide reassurance that the change will be good.

### Intense emotional outbursts:

- ◆ Use time-outs and encourage the use of self-imposed time-outs.
- ◆ Teach more appropriate expression via direct instruction (role plays) and modeling.
- ◆ Ignore what is not too disruptive and teach peers to do the same.
- ◆ Model restraint.
- ◆ Identify early indicators of outbursts to proactively divert them.
- ◆ Reinforce and praise emotional control.

### Sensory overload:

- ◆ Provide "quiet times" such as through brief solitary activities.
- ◆ Monitor the overall energy level of the classroom and the child's immediate environment for excessive noise and activity.
- ◆ Teach children to close their eyes and do relaxation exercises as needed.
- ◆ Encourage interaction with one or two peers at a time.

**Shyness:**

- ◆ Allow some time for the child to become comfortable in a situation before engaging them in an activity (e.g., calling on other students first).
- ◆ Provide reassurance.
- ◆ Suggest simple social gestures like smiling at a neighbor.
- ◆ Use positive comments (e.g., "You are writing well") rather than questions (e.g., "What are you writing?") to elicit interaction.
- ◆ Encourage the child to approach you when they are ready, rather than always going to them.

**Giving up easily:**

- ◆ Break tasks into smaller manageable components.
- ◆ Use frequent positive reinforcement for a successful completion of task components.
- ◆ Teach the child to look at sections or parts of assignments rather than the whole assignment.
- ◆ Provide tangible aids (e.g., help organizing an assignment) at the outset of the task.
- ◆ Teach the use of positive self-talk (e.g., "Two down, three to go!").

**Easily overexcited:**

- ◆ Provide early prompts to calm down.
- ◆ Give suggestions for the appropriate release of pent-up energy (e.g., running as fast as the child can for 3 minutes during the beginning of recess).
- ◆ Direct the child to a quiet place in the classroom as needed.
- ◆ Stay near the child for activities that might be too overstimulating (e.g., a classroom visitor).



## CLASSROOM ACTIVITY: MISTAKE OF THE WEEK

### RATIONALE:

This activity is designed primarily to promote appropriate acceptance of personal limitations and to help students learn from their mistakes. It has the added benefit of contributing to a supportive positive classroom climate and modeling honesty and openness. It is recommended as a weekly activity, at least initially, until the tone and procedure are firmly established. It can then be used as a monthly or periodic activity.

When first implementing this activity, the teacher should model all aspects of the activity, rather than choosing a student. It is very important to set the appropriate tone for the activity and to discourage teasing and other undesirable interactions. When it seems that students understand the activity, student submissions can be solicited, and one or two can be chosen for the class presentation and discussion. You can choose to limit the mistakes to academic or subject matter or include other areas as well. For example, interpersonal "mistakes" such as demonstrating poor judgment, mistreating a peer, or exhibiting socially inappropriate behavior can all be used. "Procedural" mistakes, those that involve the class schedule, task directions, and class or school rules can also be used.

### HOW TO:

Throughout the week, the Learning From My Mistakes form (Worksheet 7.1) should be accessible to students (e.g., in a folder or as a center activity). When instructed to or on their own initiative, students should use the form to identify what mistake was made and why it occurred. More important, they should specifically state what they learned from it and how the mistake can be avoided in the future. The completed forms should be placed in a specific envelope or box (a "confidential" receptacle) and should be reviewed by the teacher prior to the activity.

On the day of the activity, the teacher should pick one or two mistakes to be shared with the class. Ideally, these are mistakes that are common to other students or particularly valuable learning experiences. The chosen students should be encouraged to share their mistakes with the class, and some brief discussion should occur (e.g., "Has anyone else made this mistake?" and "What other ways can the mistake be avoided?"). Last, the child(ren) who presented should be reinforced and praised for learning from their mistakes and having the courage to share them with others. This step must occur, and your praise should be as specific as possible.

The tone of the activity should be fun. You can make it more enjoyable by treating it like a television talk show featuring your "special guests," complete with a microphone (a foam ball on a pencil works well) and applause from the audience. You might even consider giving "prizes" (e.g., certificates or fancy erasers) or somehow recognizing the student in a special way (e.g., first in line for lunch).

**CAVEATS:**

This activity should be approached very thoughtfully, because it has the potential of being a negative experience. This activity is limited by your own comfort level with your mistakes. To provide the proper atmosphere of acceptance (rather than condemnation or attention for undesirable behavior), you must recognize the value of accepting yourself, faults and all. Ideally, every student would be asked to contribute to the weekly pile of forms to discourage teasing. Peers should not be permitted to say anything demeaning (e.g., "Only a baby would make that mistake!"). Such comments should be dealt with firmly by noting that everyone makes mistakes and it takes more courage to share mistakes than to hide behind them.

**VARIATIONS:**

Numerous variations for this activity can be made to accommodate the response of your class. For example, if, despite your best efforts, the classroom atmosphere does not permit supportive group sharing, you can use this as a private activity (e.g., an end-of-the-week assignment that is not shared aloud). If this is the case, be sure to provide positive feedback to each student. You may want to begin using the activity for a particular subject, such as math, to reinforce new skills and expand it to other areas if the students seem to enjoy the activity. You can also extend it to personal "mistake logs" or students' personal collections of their Learning From My Mistakes forms. You can refer to these personal records if you notice the student committing a similar error.

RUNNING RECORD SHEET

1095

Name: \_\_\_\_\_ Date: \_\_\_\_\_ D. of B.: \_\_\_\_\_ Age: \_\_\_\_\_ yrs \_\_\_\_\_ mths  
 Tool: \_\_\_\_\_ Recorder: \_\_\_\_\_

Titles	Running words Error	Error rate	Accuracy	Self-correction rate
Easy _____	_____	1: _____	_____ %	1: _____
Instructional _____	_____	1: _____	_____ %	1: _____
Hard _____	_____	1: _____	_____ %	1: _____

Sectional movement \_\_\_\_\_

Analysis of Errors and Self-corrections  
 Information used or neglected [Meaning (M) Structure or Syntax (S) Visual (V)]

by \_\_\_\_\_

Instructional \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Double-checking on information (Note that this behaviour changes over time)

\_\_\_\_\_

\_\_\_\_\_

Analysis of Errors and Self-corrections  
 (see *Observation Survey* pages 30-32)

Age	E	SC	Information used	
			E MSV	SC MSV

Name: \_\_\_\_\_ Date: \_\_\_\_\_ D.O.B.: \_\_\_\_\_ Age: \_\_\_\_\_ yrs \_\_\_\_\_ mths

Book: \_\_\_\_\_ Recorder: \_\_\_\_\_

Titles	Running words Error	Error rate	Accuracy	Self-correction rate
easy _____	_____	1: _____	_____ %	1: _____
instructional _____	_____	1: _____	_____ %	1: _____
hard _____	_____	1: _____	_____ %	1: _____
optional movement _____	_____	_____	_____ %	1: _____

Analysis of Errors and Self-corrections

Information used or neglected [Meaning (M) Structure or Syntax (S) Visual (V)]

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Double-checking on information (Note that this behavior changes over time)

\_\_\_\_\_

\_\_\_\_\_

Analysis of Errors and Self-corrections  
(see *Observation Survey* pages 30 - 32)

Titles	Running words	Error rate	Accuracy	Information used	
				E MSV	SC MSV
My Home	LV 2 RW 46	E	SC		
My   sc I	✓ ✓ ✓				
✓ ✓ ✓ house ✓ ✓ ✓ home					
✓ ✓ ✓ ✓ ✓ ✓ rabbit   bunny   sc	(LAP then wd.)				



## CONVENTIONS

- Accurate reading ✓ ✓ ✓
- Substitution  $\frac{\text{went}}{\text{want}}$  (  $\frac{\text{child}}{\text{text}}$  )
- Repetition (R) R or  $\frac{\checkmark \checkmark}{R}$
- Self-correction (SC)  $\frac{\text{went}}{\text{want}} | \text{SC}$
- Omission  $\frac{-}{\text{very}}$
- Insertion  $\frac{\text{little}}{-}$
- Told (T)  $\frac{\text{thought}}{\text{thought}} | \text{T}$
- Appeal (A)  $\frac{\text{sometimes}}{\text{sometimes}} | \text{A}$
- TTA  
Try that again [ TTA ]

See:

Clay, M.M. (1993) *An Observation Survey of Early Literacy Achievement*.  
Portsmouth, NH: Heinemann. (27-28)

CHAPTER SIX

Guide for Observing Early Reading Behavior					
Children					
Behaviors to Notice	Sara	Jessica	Jeff	Jeremy	Kayla
Behaviors indicating attention to features of print:					
<ul style="list-style-type: none"> <li>• Is developing a core of known words</li> <li>• Can locate known and unknown words</li> <li>• Notices words and letters</li> <li>• Moves left to right across the line of print</li> <li>• Returns to the left for a new line</li> <li>• Matches word by word while reading a line or more of print</li> </ul>					
Behaviors indicating early processing:					
<ul style="list-style-type: none"> <li>• Uses information from pictures</li> <li>• Uses the meaning of the story to predict</li> <li>• Uses knowledge of oral language to predict</li> <li>• Checks one information source with another</li> <li>• Uses visual information (words and letters) to check on reading</li> <li>• Uses visual information to predict words</li> <li>• Notices mismatches</li> <li>• Actively works to solve mismatches</li> <li>• Uses knowledge of some frequently encountered words in checking and problem solving</li> <li>• Self-corrects some of the time</li> </ul>					
Behaviors indicating independence and enjoyment:					
<ul style="list-style-type: none"> <li>• Uses all sources of information flexibly</li> <li>• Actively searches to solve problems</li> <li>• Self-corrects most of the time</li> <li>• Shows enjoyment of books through talk or extension</li> <li>• Can sustain reading behavior alone</li> </ul>					

FIGURE 6-2 Guide for observing early reading behavior

Guide for Observing Reading Behavior

1099

Behaviors to Notice	Children				
	Sara	Jessica	Jeff	Jeremy	Kayla
<b>Behaviors indicating independence:</b>					
<ul style="list-style-type: none"> <li>○ Gets started quickly</li> <li>○ Works continuously</li> <li>○ Makes attempts before requesting help</li> <li>○ Actively searches to solve problems</li> </ul>					
<b>Behaviors indicating processing:</b>					
<ul style="list-style-type: none"> <li>○ Rereads to confirm</li> <li>○ Rereads to search and self-correct</li> <li>○ Makes several attempts</li> <li>○ Uses information from pictures</li> <li>○ Uses language structure to predict and check</li> <li>○ Uses visual information</li> <li>○ Checks one cue against another</li> <li>○ Self-corrects most errors</li> <li>○ Notices mismatches</li> <li>○ Recognizes many frequently countered words quickly</li> <li>○ Makes predictions using more than one cue</li> <li>○ Reads with phrasing and fluency</li> </ul>					
<b>Behaviors indicating a positive response to reading:</b>					
<ul style="list-style-type: none"> <li>○ Participates actively during story introduction and discussion</li> <li>○ Discovers connections between personal experience and story</li> <li>○ Participates with confidence and enthusiasm</li> </ul>					

FIGURE 6-3 Guide for observing reading behavior





# First Grade Literacy Portfolio Checklist

1101

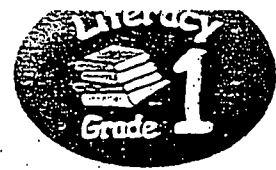
Student's Name \_\_\_\_\_

The following items represent the focus for the 2002-3 school year:

<input checked="" type="checkbox"/>	Date Entered	ELA Standard	Min #	Instructions
<b>READING</b>				
<input type="checkbox"/>		Reading Practice E1a	1	Include evidence of reading 25 books and/or book equivalents
<input type="checkbox"/>		Reading Comprehension (4 Book Study) E1b	1	Attach standards-based commentary form for Response to Reading Comprehension
<b>WRITING</b>				
<input type="checkbox"/>		Response to Literature E2b	2	Attach standards-based commentary form for Response to Literature
<input type="checkbox"/>		Favorite Book E2b	1	Include a writing sample that explains why this is her/his favorite book
<input type="checkbox"/>		Narrative Account (Fiction or Autobiography) E2c	2	Attach standards-based commentary form for Narrative Account
<input type="checkbox"/>		Narrative Procedure E2d	2	Attach standards-based commentary form for Narrative Procedure
<b>BEST WORK</b>				
<input type="checkbox"/>		Best Work – Teacher	2	Explain why you think this is the student's best work, making connections to the ELA Standards
<input type="checkbox"/>		Best Work – Student	2	Attach the student's explanation of his/her best work
<b>OTHER</b>				
<input type="checkbox"/>				

Teacher's Name \_\_\_\_\_

# CSD1 Standards-Based Portfolio



## READING - **E1a** Reading Practice

1102

**Standard:** The student reads at least twenty-five books or book equivalents each year. The materials should include traditional and contemporary literature (both fiction and non-fiction) as well as magazines, newspaper, textbooks, and on-line materials. Such reading should represent a diverse collection of material from at least three different literary forms and from at least five different writers.

Student's Name: \_\_\_\_\_

Date: \_\_\_\_\_

Task: \_\_\_\_\_

Log Attached        YES        NO

Individual task

Small Group

Whole Class Activity

With Teacher Support

Opportunity for Revision

Home work

Elements	Yes	No
1. Reads twenty-five books of quality and produces evidence of that reading.		
Comments and/or Instructional Steps:		
Commentary by:		

Based on the above criteria, this work sample illustrates a performance that is:

1 - Not Proficient

2 - Partially Proficient

3 - Proficient

4 - Advanced

### Student Friendly Checklist

After reading a book:

I listen to and/or read 25 books.

I can tell or write about the story.

I can draw a picture about the story.

# CSD1 Standards-Based Portfolio



## READING – **E1b** Reading Comprehension (4 Book Study)

1103

**Standard:** The student reads and comprehends at least four books (or book equivalents) about one issue or subject, or four books by a single writer, or four books in one genre, and produces an evidence of understanding the reading.

Student's Name: \_\_\_\_\_

Date: \_\_\_\_\_

Task: \_\_\_\_\_

Drafts Attached \_\_\_ YES \_\_\_ NO

Individual task

Small Group

Whole Class Activity

With Teacher Support

Opportunity for Revision

Home work

Elements	Yes	No
1. Names parts of a book.		
2. Identifies the main idea of the story.		
3. Identifies the main character/s of the story.		
4. Identifies the story setting.		
5. Shows understanding of beginning, middle and end.		
6. Places main events in sequence.		
7. Makes predictions from pictures and text.		
8. Recalls major facts and events.		
9. Distinguishes between reality and fantasy.		
10. Responds to who, what, where and how questions.		
11. Asks about unfamiliar words and about unfamiliar passages.		
12. Begins to identify author's styles, such as fantasy.		
Comments and/or Instructional Steps:		
Commentary by:		

Based on the above criteria, this work sample illustrates a performance that is:

1 – Not Proficient

2 – Partially Proficient

3 – Proficient

4 – Advanced

READING – **E1b** Reading Comprehension (4 Book Study)

1104

Standard: The student reads and comprehends at least four books (or book equivalents) about one issue or subject, or four books by a single writer, or four books in one genre, and produces an evidence of understanding the reading.

## Student Friendly Checklist

When I read:

- I can tell who are the characters.
- I can tell where things happen (setting).
- I can tell what the book is about (main idea).
- I know beginning, middle and end.
- I can answer who, what, where and how questions.
- I use pictures to understand the story.
- I use pictures to predict what will happen next.
- I know what is real and what is make believe.
- I can find what is the same and different in a story.



Grade 1 Writing – **E2b** Response to Literature

Student's Name:

Specify Task:

- Individual task    
  With Teacher Support    
  Small Group    
  Opportunity for Revision    
  Whole Class Activity    
  Home work

Elements	Level 1	Level 2	Level 3	Level 4
Engages the reader through its introduction and content	<input type="checkbox"/> No introduction, no detail. Irrelevant illustration	<input type="checkbox"/> Introduction sketchy or very simple, relevant illustration	<input type="checkbox"/> Introduction well developed. Beginnings of expressive language and detail	<input type="checkbox"/> Introduction well developed. Expressive language and varied details. May include illustrations
Begins to establish a central idea	<input type="checkbox"/> No central idea	<input type="checkbox"/> Beginning evidence of a central idea	<input type="checkbox"/> Central idea established, but no support	<input type="checkbox"/> Well developed central idea with supporting details
Expresses a judgment or emotional reaction to the story, e.g. "The story made me feel..."	<input type="checkbox"/> No judgment or emotional reaction <input type="checkbox"/> If present, unclear <input type="checkbox"/> No supporting details from text	<input type="checkbox"/> Judgment or emotional reaction clearly stated, no supporting details from text	<input type="checkbox"/> Judgment or emotional reaction clearly stated with explicit references to the text or to personal experiences in response to the text	<input type="checkbox"/> Expresses a judgment or emotional reaction with explicit references to the text as well as personal experiences in response to the text
Demonstrates understanding of the text	<input type="checkbox"/> Random, irrelevant writing, no understanding of text	<input type="checkbox"/> Evidence of some understanding of text, but may still include irrelevant details	<input type="checkbox"/> Simple retelling, demonstrates literal understanding of text	<input type="checkbox"/> Demonstrates complete understanding of text through use of textual references and personal experiences
Provides a sense of closure to the writing	<input type="checkbox"/> No closure	<input type="checkbox"/> Begins closure with a simple sentence	<input type="checkbox"/> Demonstrates a clear ending, with closure	<input type="checkbox"/> Demonstrates a clear ending, with closure and personal reaction

Based on the above criteria, this work sample illustrates a performance that is:

- 1 - Not Proficient      3 - Proficient  
 2 - Partially Proficient      4 - Advanced

Next Steps:

Harlem Link  
Exhibit H-336





### Student-Friendly Checklist

When I write about a story:

- I make my work interesting.
- I tell what I think about the story.
- I write all my sentences about the story.
- I include things I already know about the topic.
- I include the title and the author of the story.
- I have an ending.

I think the best part is:

I think I can improve on:



Grade 1 Writing – **E2c** Narrative Account

Student's Name:

Specify Task:

- Individual task    
  With Teacher Support    
  Small Group    
  Opportunity for Revision    
  Whole Class Activity    
  Home work

Elements	Level 1	Level 2	Level 3	Level 4
Engages the reader through its title, introduction and illustrations	<input type="checkbox"/> Illustrations, no written text	<input type="checkbox"/> Introduction and title Illustrations do not support written text	<input type="checkbox"/> Engages the reader through its title, introduction and illustrations	<input type="checkbox"/> Title, written text and illustrations engages reader by indicating personal connections
Begins to establish a central idea	<input type="checkbox"/> No central idea, written text or illustrations	<input type="checkbox"/> Illustrations convey central idea, no written text	<input type="checkbox"/> Begins to establish a central idea	<input type="checkbox"/> Well developed central idea with details
Provides evidence of a beginning, middle and end	<input type="checkbox"/> No evidence of beginning, middle or end	<input type="checkbox"/> May have only 1 or 2 parts of the descriptors	<input type="checkbox"/> Written text and illustrations provide evidence of a beginning, middle and end	<input type="checkbox"/> Text and illustrations provide evidence of a beginning, middle and end with supporting details
Identifies a main character or characters	<input type="checkbox"/> No characters	<input type="checkbox"/> Only names a character, no character traits	<input type="checkbox"/> Identifies a main character(s) with one or two character traits	<input type="checkbox"/> Characters are easily identified with three or more character traits
Begins to develop a setting for the story	<input type="checkbox"/> Place and time not established	<input type="checkbox"/> Place or time established	<input type="checkbox"/> Begins to develop a setting for the story	<input type="checkbox"/> Place and time clearly established with details
Places 2 or more events in sequence	<input type="checkbox"/> Does not show events in sequence	<input type="checkbox"/> Establishes 2 events but not in sequenced	<input type="checkbox"/> Places 2 or more events in sequence	<input type="checkbox"/> Places 2 or more events in sequence and provides personal reactions
Provides evidence of a simple plot with a problem and a solution	<input type="checkbox"/> Plot, problem and solution do not exist	<input type="checkbox"/> Evidence of either plot or problem but no solution evident	<input type="checkbox"/> Provides evidence of a simple plot with a problem and a solution	<input type="checkbox"/> Evidence of a well developed plot with a problem and a solution
Includes appropriate facts and details	<input type="checkbox"/> No facts and or details	<input type="checkbox"/> Facts and or details not relevant	<input type="checkbox"/> Includes appropriate facts and details	<input type="checkbox"/> Facts and details and relevant information
Begins to use simple dialogue	<input type="checkbox"/> No dialogue	<input type="checkbox"/> Unrelated, simple dialogue	<input type="checkbox"/> Begins to use simple dialogue	<input type="checkbox"/> Simple dialogue with use of appropriate punctuation
Provides a sense of closure to the writing	<input type="checkbox"/> No closure	<input type="checkbox"/> Begins to provide a sense of closure	<input type="checkbox"/> Provides a sense of closure to the writing	<input type="checkbox"/> Provides a sense of personalized closure

Based on the above criteria, this work sample illustrates a performance that is:

- 1 - Not Proficient      3 - Proficient  
 2 - Partially Proficient      4 - Advanced

Next Steps:

1107





### Student-Friendly Checklist

When I write a story or write about myself:

- I make my story interesting.
- I choose interesting topics.
- My story has a beginning, middle and end.
- My story has a main character.
- I put the events in order.
- I stay on the topic.

I think the best part is:

I think I can improve on:



Grade 1 Writing – **E2d** Narrative Procedure

Student's Name:

Specify Task:

- Individual task   
  With Teacher Support   
  Small Group   
  Opportunity for Revision   
  Whole Class Activity   
  Home work

Elements	Level 1	Level 2	Level 3	Level 4
Identifies the topic	<input type="checkbox"/> No title or introductory sentence	<input type="checkbox"/> Title or introductory sentence	<input type="checkbox"/> Title and introductory sentence	<input type="checkbox"/> Title and introduction that includes more than one sentence and is interesting to the reader
Establishes a sequence of steps or sequenced events	<input type="checkbox"/> Omits steps and/or steps are improperly sequenced	<input type="checkbox"/> Steps are complete but improperly sequenced	<input type="checkbox"/> Steps are complete and properly sequenced	<input type="checkbox"/> Steps are complete, properly sequenced and additional details help clarify what the process is
Excludes irrelevant information	<input type="checkbox"/> Includes irrelevant information	<input type="checkbox"/> Most information is relevant, may include one or two irrelevant details	<input type="checkbox"/> Includes only relevant information	<input type="checkbox"/> Information is relevant, interesting and supported with details.
Provides a sense of closure to the writing	<input type="checkbox"/> No closure	<input type="checkbox"/> Beginning to provide a sense of closure with a simple sentence	<input type="checkbox"/> Sense of closure clearly established	<input type="checkbox"/> Sense of closure clearly established with personal reaction

Based on the above criteria, this work sample illustrates a performance that is:

- 1 - Not Proficient   
  3 - Proficient  
 2 - Partially Proficient   
  4 - Advanced

Next Steps:

1109

Harlem Link Exhibit H-340





### Student-Friendly Checklist

When I write about how to do something:

- I write an interesting beginning.
- I write what to do.
- I use pictures to show what to do.
- I write the steps in order.
- I explain each step.
- I stay on the topic.
- I have an ending.

I think the best part is:

I think I can improve on:



Community School District One  
Standards-Based Portfolio 2002-2003  
First Grade Mathematics Portfolio Checklist



1111

Student's Name \_\_\_\_\_

The following items represent the focus for the 2002-3 school year.

✓	Date	Mathematics Standard	Instructions
<b>FUNCTION AND ALGEBRA CONCEPTS - M3</b>			
<input type="checkbox"/>		Recognize, describe, create, and extend geometric shapes and number patterns M3a	Use a task or project from this math strand. Attach commentary form for this strand to each piece of student work.  Minimum of 2 pieces of work required.
<input type="checkbox"/>		Sort and classify objects according to a rule or generalization M3b	
<input type="checkbox"/>		Explore more than one object belonging to one set (e.g. 5 fingers to 1 hand; 2 eyes to 1 face) M3d	
<b>STATISTICS AND PROBABILITY - M4</b>			
<input type="checkbox"/>		Collect and record data using tables, surveys, and pictures M4a	Use a task or project from this math strand. Attach commentary form for this strand to each piece of student work.  Minimum of 2 pieces of work required.
<input type="checkbox"/>		Sort and organize data in bar graphs and pictographs M4b	
<input type="checkbox"/>		Make statements and discuss data using most/least, more than/less than M4c	
<input type="checkbox"/>		Predict the likely outcome of repeated acts (e.g. coin toss) M4d	
<input type="checkbox"/>		Explore combinations M4e	
<b>MATHEMATICS AUTOBIOGRAPHY</b>			
<input type="checkbox"/>		Students can write two or more sentences.	Math autobiography created by the student about her/his math learning.
<b>BEST WORK</b>			
<input type="checkbox"/>		Best Work - Teacher	Explain why you think this is the student's best work, making connections to the Mathematics Standards Minimum of 2 pieces required Attach the student's explanation of his/her best work Minimum of 2 pieces required
<input type="checkbox"/>		Best Work - Student	
<b>OTHER</b>			
<input type="checkbox"/>			

Teacher's Name \_\_\_\_\_

Performance Indicator	Level 1	Level 2	Level 3	Level 4
<b>M3a</b> Recognize, describe, create, and extend geometric shapes and number patterns	Has difficulty recognizing even simple patterns Does not verbalize the rule used	Recognize some simple patterns, Can identify the next number/figure Does not yet verbalize the rule used	Recognize given patterns Continue the pattern with the next three numbers/figures. Begin to verbalize the rule used.	Recognize given patterns using geometric figures or in the number range 1-1000 Continue the pattern with the next five numbers/figures Can clearly verbalize the rule used
<b>M3b</b> Sort and classify objects according to a rule or generalization	Inaccurately sort and/or classify objects from a given group, when the rule is specified	Beginning to sort and classify some objects from a given group, according to a specified rule	Can sort and classify most objects from a given group, according to a specified rule	Can sort and classify all objects from a given group Can state the rule he/she chose to apply
<b>M3d</b> Explore more than one object belonging to one set (e.g. 5 fingers to 1 hand; 2 eyes to 1 face)	Has difficulty identifying any objects that belong to a specified set	Identify at least one object that belongs to the set	Identify multiple objects which belong to the set	Identify an example of a set in their environment (e.g. writing tools) State the objects which belong to the set (crayon, marker, pencil, pen)





Grade 1 Mathematics – **M3** Function and Algebra Concepts

Student's Name: \_\_\_\_\_

Specify Task: \_\_\_\_\_

- Individual task    
  With Teacher Support    
  Small Group    
  Opportunity for Revision    
  Whole Class Activity    
  Home work

Performance Description	Level 1	Level 2	Level 3	Level 4
<b>M3a</b> Recognize, describe, create, and extend geometric and number patterns	<input type="checkbox"/> Has difficulty recognizing even simple patterns Does not verbalize the rule used	<input type="checkbox"/> Recognize some simple patterns, Can identify the next number/figure Does not yet verbalize the rule used	<input type="checkbox"/> Recognize given patterns Continue the pattern with the next three numbers/figures Begin to verbalize the rule used	<input type="checkbox"/> Recognize given patterns using geometric figures or in the number range 1-1000 Continue the pattern the next five numbers/figures Can clearly verbalize rule used
<b>M3b</b> Sort and classify objects according to a rule or generalization	<input type="checkbox"/> Inaccurately sort and/or classify objects from a given group, when the rule is specified	<input type="checkbox"/> Beginning to sort and classify some objects from a given group, according to a specified rule	<input type="checkbox"/> Can sort and classify most objects from a given group, according to a specified rule	<input type="checkbox"/> Can sort and classify all objects from a given group Can state the rule he/she chose to apply
<b>M3d</b> Explore more than one object belonging to one set (e.g. 5 fingers to 1 hand; 2 eyes to 1 face)	<input type="checkbox"/> Has difficulty identifying any objects that belong to a specified set	<input type="checkbox"/> Given an identified set, the student can identify at least one object that belongs to the set	<input type="checkbox"/> Given an identified set, the student identifies multiple objects which belong to the set	<input type="checkbox"/> Can identify an example of a set in the environment (e.g. writing tools) Can state the objects which belong to the set (crayon; marker, pencil, pen)

Based on the above criteria, this work sample illustrates a performance that is:

- 1 - Not Proficient    
  3 - Proficient  
 2 - Partially Proficient    
  4 - Advanced

Next Steps:

1113



Harlem Link Exhibit H-344

**Standard:** The student demonstrates understanding of this mathematical concept by using it to solve problems, representing it in multiple ways (through numbers, graphs, symbols, diagrams, or words, as appropriate), and explaining it to someone else. All three ways of demonstrating understanding – use, represent, and explain – are required to meet this standard.

### Student-Friendly Checklist

When I solve algebra problems:

- I can look, show, make, and extend geometric shape and number patterns.
- I can sort and put objects into groups according to a rule.
- I am beginning to learn about more than one object being part of a set like 5 fingers on one hand.



I think the best thing I can do is:

I can improve on:



## Grade 1 Mathematics – **M4** Statistics and Probability

Student's Name: \_\_\_\_\_

Specify Task: \_\_\_\_\_

- Individual task    
  With Teacher Support    
  Small Group    
  Opportunity for Revision    
  Whole Class Activity    
  Home work

Performance Description	Level 1	Level 2	Level 3	Level 4
<b>M4a</b> Collect and record data using tables, surveys, and pictures	<input type="checkbox"/> Cannot collect data accurately Cannot record collected data	<input type="checkbox"/> Can collect data, or record data but not both	<input type="checkbox"/> Can collect data and record it	<input type="checkbox"/> Can collect data Records it in a variety of ways
<b>M4b</b> Sort and organize data in bar graphs and pictographs	<input type="checkbox"/> Cannot sort or organize information	<input type="checkbox"/> Sort and organize some information	<input type="checkbox"/> Sort and organize most information	<input type="checkbox"/> Sort and organize data using two criteria
<b>M4c</b> Make statements and discuss data using most/least; more than/less than	<input type="checkbox"/> Cannot discuss data	<input type="checkbox"/> Use and understand some vocabulary to analyze data	<input type="checkbox"/> Use and understand most vocabulary regarding data	<input type="checkbox"/> Use and understand all vocabulary regarding data
<b>M4d</b> Predict the likely outcome of repeated acts (e.g. coin toss)	<input type="checkbox"/> Unable to predict outcomes that make sense	<input type="checkbox"/> Predict likely outcomes some of the time	<input type="checkbox"/> Predict likely outcomes most of the time	<input type="checkbox"/> Predict outcomes accurately and consistently
<b>M4e</b> Explore Combinations	<input type="checkbox"/> Demonstrate minimal ability to find combinations	<input type="checkbox"/> Can begin to find some combinations with two variables	<input type="checkbox"/> Able to find most combinations	<input type="checkbox"/> Find all possible combinations in a set

Based on the above criteria, this work sample illustrates a performance that is:

- 1 - Not Proficient    
  3 - Proficient  
 2 - Partially Proficient    
  4 - Advanced

Next Steps: \_\_\_\_\_

1115



**Standard:** The student demonstrates understanding of this mathematical concept by using it to solve problems, representing it in multiple ways (through numbers, graphs, symbols, diagrams, or words, as appropriate), and explaining it to someone else. All three ways of demonstrating understanding – use, represent, and explain – are required to meet this standard.

### Student-Friendly Checklist

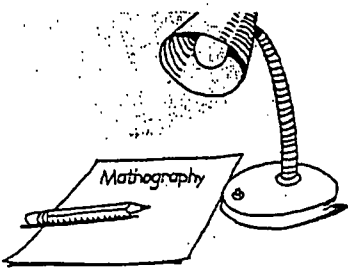
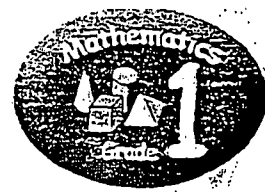


When I solve statistics and probability problems:

- I collect and write down information and use tables, surveys, and pictures to show my collection.
- I talk about a collection of things using the words: most/least, more than/less than.
- I make bar graphs and pictographs to display collections of things in real life.
- I predict the answers to things like when a coin is tossed.
- I am beginning to learn about combination and arrangement problems.

I think the best thing I can do is:

I can improve on:



## Mathography

A piece of writing in which the student describes her/his mathematical learning, as well as, feelings about and experiences in mathematics, both in and out of school.

Student's Name: \_\_\_\_\_

Date: \_\_\_\_\_

*Students can write two or more sentences.*



# CSD1 Standards-Based Portfolio

## ABOUT MY BEST WORK (Fall)



1118

Student's Name: \_\_\_\_\_

Date: \_\_\_\_\_

Task: \_\_\_\_\_

Drafts Attached \_\_\_\_\_ YES \_\_\_\_\_ NO

- Individual task
- With Teacher Support

- Small Group
- Opportunity for Revision

- Whole Class Activity
- Home work

This is my best work because...

**Teacher Note: Please attach this to the selected piece of work.**

# CSD1 Standards-Based Portfolio

Mathematics - **VI5, VI6, VI7**



**Standard:** The student demonstrates understanding of this mathematical concept by using it to solve problems, representing it in multiple ways (through numbers, graphs, symbols, diagrams, or words, as appropriate), and explaining it to someone else. All three ways of demonstrating understanding – use, represent, and explain – are required to meet this standard.

Student's Name: \_\_\_\_\_

Date: \_\_\_\_\_

Task: \_\_\_\_\_

Log Attached \_\_\_\_\_ YES \_\_\_\_\_ NO

- Individual task                       Small Group                       Whole Class Activity  
 With Teacher Support               Opportunity for Revision       Home work

Elements	Yes	No
1. Create and solve word problems.		
2. Select appropriate strategies for solving word problems (e.g., using objects or drawings).		
3. Convey mathematical thinking using content specific language to describe, explain, compare.		
4. Talk about mathematics and problem solving in everyday life (e.g. attendance, time, weather).		
Comments and/or Instructional Steps:		
Commentary by:		

Based on the above criteria, this work sample illustrates a performance that is:

- 1 – Not Proficient       2 – Partially Proficient       3 – Proficient       4 – Advanced

### Student Friendly Checklist

- I can make up and solve word problems.  
 I choose the right way to solve word problems and I use blocks, drawings, etc.  
 I can tell someone about my thinking by the math words I use to describe, talk about, and compare things.  
 I talk about math and math problems in real life: attendance, weather, time.  
 I am beginning to learn about choosing the right math tools: computers, calculators, measuring cups, scales, and rulers.







## CSD1 Standards-Based Portfolio

### WRITING - **W.2** Produce a Report of Information

Standard: The student produces a report.

Student's Name: \_\_\_\_\_

Date: \_\_\_\_\_

Task: \_\_\_\_\_

Drafts Attached \_\_\_ YES \_\_\_ NO

Individual task

Small Group

Whole Class Activity

With Teacher Support

Opportunity for Revision

Home work

Elements	Yes	No
1. Engages the reader by establishing a context, creating a persona, and otherwise developing reader interest.		
2. Develops a controlling idea that conveys a perspective on the subject.		
3. Creates an organizing structure appropriate to a specific purpose, audience, and context.		
4. Includes appropriate facts and details.		
5. Provides a sense of closure to the writing.		
Comments and/or Instructional Steps:		
Commentary by:		

Based on the above criteria, this work sample illustrates a performance that is:

1 - Not Proficient

2 - Partially Proficient

3 - Proficient

4 - Advanced

### Student Friendly Checklist

When I write a report:

I compare and contrast ideas, themes and characters presented in the books.

I support ideas with using facts and details from the book.

I can use illustrations to help communicate ideas.

I answer questions about the main idea and/or events in a story, even though the answer aren't written in the book.

I can demonstrate that I understand the author's purpose by analyzing his use of specific words and phrases.

## About Portfolios

Ever since the New York City Board of Education (now known as the Department of Education) adopted a promotional policy that includes students' standards-based classroom work, there has been a need to clarify "how good is good enough" for student promotion. It has been equally important for District One to clarify its own policy for promotion. In doing so, the district has designed a standards-based portfolio system that will be used to make promotional decisions.

There are many books and professional articles about the value of using performance assessments in the classroom. A portfolio is one of several assessment strategies that is designed to provide a more complete picture of the child and the work he/she is capable of doing on a day-to-day basis. Portfolios are part of an assessment system that works to create a holistic picture of the child.

### Portfolios can...

- Serve different purposes (i.e., show growth over time, meet a specific set of standards, meet a specific set of competencies, clarify promotion decisions, etc.)
- Serve different audiences (i.e. personal reflection, peer review, teachers, graduation committee, etc.)
- Help to illustrate how a student understands and applies his/her knowledge
- Provide an opportunity to show understanding and excellence through projects, authentic work, exemplars, and oral presentations

Although a portfolio is a powerful assessment tool, it is ...

- Not a collection of all the student's work
- Not arbitrary
- Not random selections of student work collected at the end of the year

An effective portfolio system must be designed with a specific purpose in mind. In addition, portfolios must be organized to meet the specific needs of our schools and district.

### District One has the following portfolio needs:

- We need a process to collect student work and *make informed and respectful decisions* about each child's promotion and academic life in District One.
- We need a coherent portfolio system that is shared within and throughout the district.
- We need a portfolio system that is developmental and prepares our students for higher order thinking.
- We need a portfolio that respects each child's individuality and personal strengths, and allows us to observe a child's growth over time.

### District One has a Standards-Based Portfolio System

This means District One's Standards Based Portfolio:

- Has specific selections of student work. (This selection is based upon the child's best independent work that illustrates/ exhibits the student's ability to meet and/or exceed a specific standard. Some components of this portfolio may be selected from the child's working collection/work folder.)
- Is used to make careful and deliberate decisions about a child's promotion into the next grade. (This is a "high stakes" portfolio. It will be used as part of the Chancellor's Promotion Policy along with the child's standardized test scores and classroom attendance.)
- Is used to help the child and the teacher make mindful choices about teaching and learning. (By holding portfolio conferences and looking through the child's work, both the student and the teacher can begin to discuss/plan for instructional "next steps" etc.)
- Provides an opportunity to show student understanding and excellence through projects, authentic work, exemplars, and oral presentations.

### Essential Portfolio Terms

There are five essential terms that describe the portfolio system. The first three are:

- ✓ Collect
- ✓ Select
- ✓ Reflect

Each of these ideas is essential in creating an effective portfolio system that reflects the different abilities of the student. Let's take a closer look at each of these terms:

### Collection

A collection is an assortment of work the student has produced over time. Similar to a work folder, it should include student writing, projects, works in progress, homework, etc. It is everything the child has produced in a particular content area.

### Selection

From the overall collection, the teacher (and/or child) goes through all the items and pulls out specific pieces of work that address particular criteria and/or topics. Often these pieces of work are selected to see how well they stand up to a set of performance standards. For our purposes, we are using the New York City Performance Standards in ELA and Mathematics as a guide to select student work.

### Reflection

There are several places for commentary. One place for teacher commentary is on the rubric that is attached to the student work. In addition to evaluating the student work with the rubric, there is space for the teacher to reflect upon the student's work and describe some possible instructional "next steps."

There are other places for both the teacher and the student to reflect in this portfolio system. When the student is asked to select his/her *Favorite Book*, it is necessary for the student to reflect upon the selection and explain the choice. The teacher and student are asked to reflect upon a selection of work when they select *Best Work*. Once a particular piece of work is selected, it is important for the student to explain the thinking behind the selection. The teacher is asked to do the same thing. Students and teachers must select the *Best Work* twice a year just before the parent-teacher conferences. The *Best Work* is often discussed during one-to-one conversations between the teacher and the student. At this portfolio conference the

teacher may prompt a student by saying, "So, can you explain why you have selected this particular piece of writing from your portfolio?" etc.

The teacher may look through a student's collection and select a specific piece of work that highlights and/or celebrates some specific content or performance standard. This piece is then added to the portfolio, and the teacher adds his/her reflections on the commentary form.

The next two terms illuminate the reasons the district developed this portfolio system and discuss who is it designed for.

- ✓ Purpose
- ✓ Audience

### **Purpose of the Standards-Based Portfolio**

- As previously mentioned: it is used to make careful and deliberate decisions about a child's promotion into the next grade. (This is a "high stakes" portfolio. It will be used as part of the Chancellor's Promotion Policy along with the child's standardized test scores and classroom attendance.)
- It is used to help the teacher make informed choices about teaching and learning. (By holding portfolio conferences and looking through the child's work, both the student and teacher can begin to discuss/plan for instructional "next steps" etc.)
- It provides an opportunity to show student understanding and excellence through projects, authentic work, exemplars, and oral presentations.

### **Audience for the Standards-Based Portfolio**

- District One's standards-based portfolio is intended to benefit the teacher (to make promotional decisions), the student (to understand what they can do to improve), and the student's parents and/or caregivers (to get a more complete picture of the quality of work the student produces during the school day).

## About Rubrics and Checklists

Over the past few years the education world has used an assessment tool called a rubric to evaluate and judge student work. Rubrics have been used to score New York State ELA and Mathematics tests and are often part of mathematics and literacy textbook series. Even though many teachers have had experience with rubrics, there is still some confusion as to the difference between a checklist and a rubric, the values of using rubrics in the classroom and the instructional benefits of students understanding and using rubrics before they start a classroom project.

### Checklists vs. Rubrics

- A checklist lists the elements that should be included in a piece of student work.
- Students and teachers can use checklists as part of an assignment.
- A rubric describes the performances of each element.
- Rubrics should be designed so that the student can read and understand them. If the student can use the rubric to understand what she/he can do to meet/exceed the standard, the rubric is more useful.

### Rubrics are designed to answer the following questions

- By what criteria should performance be judged?
- What should we (teacher and student) look for to evaluate performance success?
- What does a range in quality look like for this particular assignment?
- How should the different levels of quality be described and distinguished from each another?
- How does this piece of work look in relation to specific performance standards, process standards, skills and conventions, etc.?

*A rubric is a particular graphic organizer that is used for both instructional and assessment purposes. A rubric describes the criteria for a specific task. It is written down clearly stating the description at each performance level. The most effective rubrics are worded in a way that covers what we, as teachers, look for when judging quality student work. Effective rubrics are also easily understood by the students and used for self-assessment prior to submitting the work for teacher evaluation.*

Adapted from Jay McTight (2001)

Let's take a look at the difference between a rubric that describes the levels of performance and a checklist that simply states the contents of a performance task. This checklist lists the contents of a birthday cake for a 13 year old's party. This checklist could be used to evaluate a birthday cake.

**Birthday Cake Checklist**

Content/Elements	Present (Y/N)
Size	
Taste	
Decorations (including conventions of spelling, etc.)	
Oral Presentation	

Note: This checklist just describes the elements of a birthday cake. It does not, by design, describe the performance criteria or the different levels of performance.

Now take a closer look at a rubric that was developed from the above checklist to evaluate a birthday cake. See if this rubric provides an idea of what a "good" (Level 3) birthday cake should be.

**Birthday Cake Rubric**

Content/Elements	Level 1	Level 2	Level 3	Level 4
Size	Not enough for everyone	Small amounts for everyone	"Regular" pieces for everyone	More than enough for all; there is enough for take-home
Taste	Everyone takes a taste, and leaves the cake on the plate	Some finish their cake while others leave it unfinished	Everyone finishes his or her piece	Everyone finishes and asks for seconds
Decorations (including conventions of spelling, etc.)	Happy Birthday is written, but spelled incorrectly	"Happy Birthday" is written clearly and correctly	Happy Birthday is written with extra decorations (including flowers)	"Happy Birthday" is written with extra decorations (including flowers) There are additional words and decorations that make the cake very personal
Oral Presentation	The cook sings, "Happy Birthday" by herself and everyone else laughs	The cook sings, "Happy Birthday" and a few others join in	The cook sings, "Happy Birthday" and everyone joins in	The cook sings "Happy Birthday" and everyone joins in Guests add personal comments and special salutations about the birthday boy

Note: This Birthday Cake Rubric describes the performance of each element of the birthday cake at different levels. You can see this information helps the "baker" know what he/she needs to do to create a Level 4 birthday cake.

# How to Build a Rubric

Think about the contents and/or elements of a specific performance task (lesson/activity) you want your students to produce (i.e. Response to Literature) at a specific grade/age level. Consider developmentally appropriate curriculum and what elements you have already covered in your classroom. List the elements in the left column.

Elements	Level 1	Level 2	Level 3	Level 4
1. Provides an interesting, attention-grabbing introduction.				
2. Clearly presents an opinion about the book/ article.				
3. Quotes or refers to the text				

Note: You may want to start the rubric with three or four elements. You can add more as your students gain greater fluency with rubrics and the genre.

Once you have decided on the contents/elements that are part of the performance task (assignment) think about the quality of this element and "how good is good enough." Consider Level 3 as meeting the standard. Think about a specific grade level and describe what is expected in each element at that grade level. Be as specific and descriptive as possible.

Elements	Level 1	Level 2	Level 3	Level 4
1. Provides an interesting, attention-grabbing introduction.			The introduction is clearly written and carefully describes the context and story/focus of the book/article, etc. It is written in a way that encourages the reader to read on.	
2. Clearly presents an opinion about the book/ article.			The student clearly states an opinion and offers at least two reasons that support his/her opinion.	
3. Quotes or refers to the text			The student produces at least three text-related statements	

Now you can work backwards to describe Levels 1 and 2 and extend beyond the standard to describe Level 4.



## A Sample Research Report

This rubric was adapted from Scholastic's *40 Rubrics and Checklists Grades 3-6*

Description	Level 1	Level 2	Level 3	Level 4
<b>Comprehension of Subject/Topic</b>	Writing has little to do with the topic at hand.	Writing indicates a limited understanding of the topic. Contains factual errors and may be missing critical information.	Writing contains a satisfactory understanding of the topic. Reflects the use of one or more resources.	Writing contains an excellent understanding of the topic. Reflects a range of resources and different perspectives.
<b>Writing Effectiveness: Idea Development</b>	Ideas are unrelated to the topic. Information is unrelated and scattered. Seems like information may be copied without much thought.	Develops ideas incompletely with few or no supporting details. Some information may be unrelated to the topic. Information may be copied from a book or website without attribution.	Develops ideas satisfactorily with adequate details, examples or experiences. Some details help to support point of view. Ideas may be presented only through text.	Develops relevant ideas clearly and fully. Information focuses on the topic. Details, examples, anecdotes, or personal experiences explain and clarify the information. Ideas are exhibited in different formats (text, table, charts, etc.)
<b>Writing Effectiveness: Organization</b>	There seems to be no logic or thought in how this information is organized. It is hard to follow the author's thinking.	Ideas are presented with little organization. There seems to be some thought used in the sequence of the information, but it is inconsistent.	Organizes information in an acceptable order that the reader can understand. Paragraphs may be used inconsistently.	Organizes information logically in paragraphs. Includes an effective introduction that engages the reader. The contents and the ending provide the reader with content and curiosity.
<b>Writing Effectiveness: Language Use</b>	Sentences are inconsistent with a mix of simple structure and a sense that others were copied out of a book. Limited vocabulary.	There is a limited use of vocabulary. Sentences are repetitive and use a simple structure.	Uses some descriptive language. Demonstrates some sense of sentence variety. Some use of examples to clarify information.	Uses lively and descriptive language. Details, anecdotes and examples explain and clarify information. Varies sentence structure.
<b>Writing Effectiveness: Mechanics</b>	Many errors in conventions. Penmanship is inconsistent and hard to follow. Seems like there was little to no proof reading/editing. It is hard to read.	Shows many errors in conventions, but still contain some meaning.	Limited errors in basic language conventions do not interfere with meaning. There is evidence of editing and revising.	Writing shows few (if any) errors in basic language conventions. Vocabulary, format and grammar are all appropriate to the topic. It is powerful and persuasive.

## A Rubric about Rubrics

Description/ Score	Level 1	Level 2	Level 3	Level 4
Use of Descriptive Language	Partially understood by the teacher. Specific language is used that describes student work.	Understood by the teacher and a few select students was not shared with families. Specific language is used that describes student work.	Understood by everyone (teachers, students and family members.) Specific language is used that describes student work. Written by teacher and/or taken from another source.	Written by students and the teacher. Easily understood by everyone (teachers, students and family members.) Specific language is used that describes student work.
Format & Visibility of the Rubric	The rubric is organized in a way that is difficult to follow. The teacher needs to explain the descriptions and the levels regularly to the students. It is not clearly labeled nor posted in the classroom.	The rubric is a challenge to follow. It is organized around some descriptions that are not necessarily sequenced. Format is not clear. Print is hard to follow and hard to read.	Easy to follow. Shows different descriptive levels that are clear and readily available. A single copy of the rubric is available to the students.	Easy to follow. Shows different descriptive levels that are clear and readily available. A chart/poster of the rubric should be clearly visible in the classroom. Students have their own copies.
When/How the Rubric is Presented	The teacher uses the rubric after the students have completed the assignment. The students never see the rubric.	The teacher and the students use the rubric after the work has been completed. The students use the rubric for self-evaluation.	The teacher presents the rubric before and/or during the assignment. There is little discussion about the rubric.	The teacher presents the rubric before the assignment. There is a lot of discussion around the rubrics throughout the assignment. Students use rubrics for peer-coaching/peer-evaluation. Both teacher and student use the rubric for evaluation.
Use of Student Work to Exemplify Descriptions	No student work or examples of student work are used to illustrate these levels.	A single piece of student work is used. It is not leveled nor annotated to illustrate strengths and areas for growth.	A few samples of student work are used to illustrate a Level IV. The works are leveled and annotated to illustrate strengths and areas for growth.	Samples of student work*, current and/or past, are used to exemplify each level. These samples are posted in the classroom. The works are leveled and annotated to illustrate strengths and areas for growth.
Process of Developing the Rubric.	Teacher uses a ready-made rubric not applicable to the developmental needs of the students, not the assignment/project planned.	Teacher develops rubric by herself without input from the students.	Rubric is developed with students and does not change.	Students understand and have ownership of the rubric's format. Rubrics are revised/adapted as needed. Different models used for different assignments.

**Note:** We have included grade specific rubrics for the Standards-Based Portfolio in *Connections*. You will find that these rubrics correspond to the New York State Performance Indicators in both Literacy/ELA and Mathematics.

In addition to the rubrics, each grade level section includes a sample of student work, extended teacher commentary on that piece of work which corresponds to the rubric, and a commentary sheet that provides a space for teacher and student comments. There is also a sample of a commentary sheet filled out by the teacher.

# About District One's Standards-Based Portfolio System

District One's Standards Based Portfolio has:

- **Specific selections of student work in Literacy and in Mathematics**  
This selection is based upon the child's best independent work that illustrates/exhibits the student's ability to meet and/or exceed a specific standard. Some components of this portfolio may be selected from the child's working collection/work-folder. During the 2002-2003 school year we are focusing on two language arts standards: Reading and Writing. (We are also focusing on two (2) Math Standards Functions and Algebra (PreK-2 it is called Patterns and Functions); and Statistics and Probability)
- **Portfolio Checklists**  
These are included as a way to manage all the pieces of student work that is included in the portfolio. This Portfolio Checklist is attached to the *outside of the portfolio* clearly stating what kinds of student work and how many need to be included. The checklist is designed so the teacher can "check-off" what has been included in the portfolio. Those items not yet checked is work that still needs to added to the portfolio.
- **Student Friendly Checklists**  
These are written in easy-to-understand language so that students can better understand what is to be included in standards-based work. These checklists may be used for "seed ideas" for lessons and performance tasks. In addition, they may be used for student self-assessment from grades 3-8.
- **Developmental Rubrics**  
These rubrics, designed by lead teachers from District One, reflect best practice and standards-based instruction. Each rubric needs to be *attached to the student work* selected and placed in the portfolio. The teacher will use the rubric to evaluate the student work and offer commentary on possible "next steps" for instruction. Each rubric will have descriptions and elements of *each performance descriptors that may also be used for instructional purposes*. Although these rubrics are designed to be part of the portfolio, for instructional purposes, teachers may customize these rubrics so that children can begin to "get the idea" of each performance description.

## Frequently Asked Questions (FAQs) about Starting the Standards-Based Portfolio System

### Q: What are the steps in building a portfolio?

A: Students need to be immersed in literacy and mathematics. In addition to the literacy and math blocks, students need to be involved in the process of reading, writing and doing math on a daily basis. Once you, as a teacher, have covered one particular standard and performance description, the children need multiple opportunities to show their growing understanding of these specific tasks. By giving children multiple opportunities to work independently and to go through the workshop/publishing process, the teacher must then select one piece of work that he/she feels best illustrates the student's ability to create a standards-based piece of work. The teacher must then use the Portfolio Rubric to evaluate the work and add commentary to suggest areas of strength as well as possible "next steps" to help the student improve.

### Remember: COLLECT + SELECT + REFLECT

By now you should begin to understand that building a portfolio has a three-step process:

- 1) You collect all the student work he/she does in the classroom
- 2) You (and, at times, the student) select particular pieces from this larger collection
- 3) You (and/or the student) reflect upon this work using the rubric/commentary form or the "About my Best Work" template included in the portfolio packet. We have included sample anchor papers with teacher commentary to provide clear exemplars on how to use the rubric, add teacher commentary and suggest next "instructional steps."

A suggested time-line for the Literacy and Math portfolio is included in the introduction (Section 1).

### Q: What materials do we use to set up this portfolio?

A: Take a few minutes to look at the sample folder we have enclosed. All the materials you need to build these portfolios are included here (except, of course, the student work!)

There are three basic parts of this standards-based portfolio.

#### The Portfolio Pocket Folder

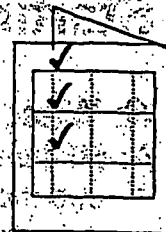
Each teacher will be given two (2) different color pocket folders to be used for each student's portfolios.

- RED for all the ELA Portfolios
- BLUE for the Mathematics Portfolios

We suggest you use a 2" expanding file to hold both portfolios as the student travels from one grade to the next.

### The Portfolio Checklist

Inside this packet is a checklist for every student's portfolio. We suggest you glue the checklist to the FRONT of the portfolio. In this way, the student may decorate the back of their folder – if you wish. When work is selected for the portfolio and the commentary sheet is attached, then you can check off the contents on this form.



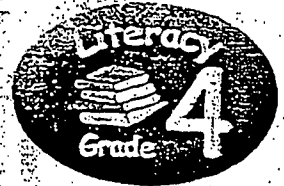
### Rubric & Commentary Forms

There should be a commentary form attached to every piece of work that is selected for the student's portfolio. Inside this folder are commentary forms for Reading Comprehension, Response to Literature, Narrative Procedure or Narrative Account, Best Work and Report Writing (7/8<sup>th</sup> grade only). Please notice that the student friendly descriptors are printed on one side of this paper and the commentary checklist is printed on the other.

Your mini-lessons, guided reading and writing as well as whole class instruction should emerge from these student-friendly descriptors. Teachers need to introduce and "teach" these literacy elements so the students gain fluency in using them. We strongly suggest that you introduce these descriptors to the students, post them in your classroom and use this "vocabulary" so that the students can begin to internalize them. (Note: See Literacy Resource packet for more information about mini-lessons).

**Q. What do the Portfolio Checklist, the Rubric/Commentary and the student-friendly checklist look like?**

**A.** Here are samples from the portfolio documents. The Portfolio checklist is placed outside the math and literacy portfolio to keep track of the work included.



**Fourth Grade Literacy Portfolio Checklist**

Student's Name \_\_\_\_\_

This icon is consistent for Literacy and in Mathematics. The grade levels will change.

This states what standard is being worked on.

The following items represent the focus for the 2002-3 school year:

✓	Date Entered	ELA Standard	Min	Instructions
<b>READING - 151</b>				
<input type="checkbox"/>		Reading Practice E1a	1	Include evidence of reading 25 books and/or book equivalents
<input type="checkbox"/>		Reading Comprehension (4 Book Study) E1b	1	Attach standards-based commentary form for Reading Comprehension
<b>WRITING - 152 and 153</b>				
<input type="checkbox"/>		Response to Literature E2b	2	Attach standards-based commentary form for Response to Literature
<input type="checkbox"/>		Favorite Book E2b	1	Include a writing sample that explains why this is her/his favorite book
<input type="checkbox"/>		Narrative Account (Fiction or Autobiography) E2c	2	Attach standards-based commentary form for Narrative Account
<input type="checkbox"/>		Narrative Procedure E2d	2	Attach standards-based commentary form for Narrative Procedure
<b>BEST WORK</b>				
<input type="checkbox"/>		Best Work - Teacher		Explain why you think this is the best work
<input type="checkbox"/>		Best Work - Student		
<b>OTHER</b>				
<input type="checkbox"/>				

This is a reminder to use the standards-based commentary forms and to attach them to the student's work.

These are boxes for teachers to check. It also designates how many work samples are to be included.

There is a template included in the portfolio packet for the student to fill out and for the teacher to fill out. These are done twice a year just before Parent-teacher Conferences.

Teacher's Name \_\_\_\_\_

Student's Name:

Specify Task:

Individual task

With Teacher Support

Small Group

Opportunity for Revision

Check off how/where student did this work

Home work

Elements	Level 1	Level 2	Level 3	Level 4
Engages the reader by developing reader interest	<input type="checkbox"/> No context No point of view No introduction, central idea is not established	<input type="checkbox"/> Begins to establish context and point of view Introductory sentence(s) Central idea is established, but not supported Literal simple sentence structure	<input type="checkbox"/> Clearly establishes context Point of view is established Introductory paragraph that highlights central idea of the story Varied sentence structure Writing is expressive	<input type="checkbox"/> Establishes context with supporting details Point of view established with a distinctive voice Introductory paragraph that highlights the central idea with many supporting details
Expresses a judgement on an emotional reaction to the story	<input type="checkbox"/> Unclear judgement or emotional reaction		<input type="checkbox"/> Expresses a judgement on emotional reaction with supporting details from text or knowledge	
Demonstrates an understanding of the literary work	<input type="checkbox"/> Evidence of some understanding of the text, may still include irrelevant details	<input type="checkbox"/> Demonstrates some understanding of the text	<input type="checkbox"/> Demonstrates complete understanding of the text through use of textual references and personal experiences	<input type="checkbox"/> Demonstrates complete understanding of the text through use of textual references and personal experiences with many supporting details
Provides a sense of closure to the writing	<input type="checkbox"/> No closure	<input type="checkbox"/> Closure begins to tie the piece together	<input type="checkbox"/> Closure ties the piece together and may include a personal reaction	<input type="checkbox"/> Provides clear closure with personal reaction and a recommendation to others

These are elements of the Performance Description. Each Element is re-written in "kid-friendly terms" and used as a student checklist. This is printed on the other side of this rubric/commentary page.

This is one of the levels that describes the quality of the student work in this rubric. This rubric is used as a commentary page, too. The teacher uses the rubric to evaluate the student's work and then adds suggested next steps for her commentary.

The teacher "checks" off the box that best describes the quality of the student's work.

This is where the teacher adds the suggested "next steps" for instruction.

Next Steps:

Based on the above criteria this work illustrates a performance that is:

- 1 - Not Proficient
- 2 - Partially Proficient
- 3 - Proficient
- 4 - Advanced

Here is where the teacher makes his/her final evaluation on this complete piece.

Harlem Link  
Exhibit H-366

# Student-Friendly Checklist

When I write a response to literature:

- I provide an interesting, attention-grabbing introduction.
- I present my opinion clearly.
- I demonstrate that I used my personal experience to provide examples of what I read.
- I demonstrate that I understand literary devices such as personification, metaphor, and simile.
- I support my opinion by using evidence from the reading.
- I quote or refer to at least three text-related statements.
- I include the title, author and publishing date of the selection.
- I demonstrate that I have used the writing process to respond.

This is the student checklist. This is on the other side of the rubric/teacher comment page. This is attached to the work included in the portfolio. Students in grades 3-8 should use this as a self-assessment tool BEFORE submitting work for a portfolio conference.

Teachers should use these items for lesson plans, performance tasks and mini-lessons. A teacher may select a few of these to start a unit, and then add/layer more elements as the child develops understanding.



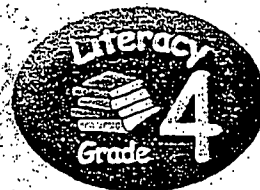
I think the best part is:

This is the area for the student to reflect upon their favorite part his/her work.

I think I can improve on:

This is the area for the student to reflect upon his/her work and select the area(s) to work on next. This will be helpful for the portfolio conferences.





**CSD1 Standard**

READING - **1.1a**

Not all commentary sheets have rubrics. This one is used to restate the standard, and used for student friendly checklists. The teacher completes the checklist, too.

**Standard:** The student reads at least twenty-five books or book equivalents each year. The materials should include traditional and contemporary literature (both fiction and non-fiction) as well as magazines, newspaper, textbooks, and on-line materials. Such reading should represent a diverse collection of material from at least three different literary forms and from at least five different writers.

Student's Name: \_\_\_\_\_

Task: \_\_\_\_\_

This needs to be checked-off to state where/how the student completed this work sample.

YES \_\_\_\_\_ NO \_\_\_\_\_

Individual task

With Teacher Support

Small Group

Opportunity for Revision

Whole Class Activity

Home work

Elements	Yes	No
1. Reads twenty-five books of quality and produces evidence of that reading.		
Comments and/or Instructional Steps:		
Commentary by: _____		

The Teacher completes this checklist and offers his/her commentary below.

Based on the above criteria, this work sample illustrates a performance that is:

1 - Not Proficient

2 - Partially Proficient

3 - Proficient

4 - Advanced

**Student Friendly Checklist**

After reading a book, magazine, newspaper, book or on-line materials:

- I maintain a log of at least 25 "quality" books I have read. [Note
- I produce evidence that I have read and understood each book.
- I select different types of reading materials.
- I choose materials written by various authors.

These student friendly checklists can be used for student's self-assessment as well as "seed ideas" for classroom lessons.

**Q: How is District One defining the different terms?**

**A:** *Connections* has a special section that offers a glossary of different terms to help clarify our terms and avoid misunderstandings.

**Q: How do I make sure each child has the correct number of items in the portfolio?**

**A:** We have worked carefully in designing a suggested timeline to help you and your students pace the collection/selection/reflection process. Although it varies according to the developmental level, we have enclosed this timeline to help you work with children over the school year. Please look over the timeline. Remember that children should be reading and writing every day so that you should have a number of writings to select from. It is equally important that you conference with students regularly. The student and teacher should meet for a "portfolio conference" where the teacher and the student review the work with the commentary form. It is here that the teacher should make specific recommendations to help the student meet/exceed the standards.

**Q: Why do we ask the child to select his/her best work? Why do we ask for students to select their "best work" in the fall and the spring??**

**A:** Sometimes the student may feel her best work may not be the same as the teacher's choice. Often the "best work" is not about meeting the standards, rather some other personal connection that the student feels particularly proud of. A personal narrative about a child's pet and/or grandparent may give the teacher additional insights into who this child is and how she understands the world around her. Again, this is important (and useful) information for the child's next teacher. Equally important, it allows the child to reflect upon her own work and select that which she feels most proud of. This may be a challenge at first, but in time, the more reflective the student is, the more effective a reader and writer she will become. Teachers often find this selection most interesting and insightful.

**Q: What does District One plan to do with these portfolios once they are completed?**

**A:** After the teacher has completed the student's portfolio, it will be moved to the child's next teacher. If the student is assigned for summer school, then the portfolio should go to the school's administrator.

**Q: What does a student's portfolio look like?**

**A:** Each student should have his/her own portfolio. Each portfolio should include:

- A portfolio checklist (placed on the outside of the portfolio)
- A commentary form which includes the rubric

- Student work clearly labeled and attached to the checklist and commentary form.
- The checklist states what specific items need to be included in the portfolio. We also ask that you supply the date the student work was placed in the portfolio. Inside each portfolio will be a specific selection of student work that addresses specific standards.

The components of each portfolio are included the portfolio resource guide, **Connections (PreK-2, Grades 3-5 and Grades 6-8).**

**Q: Does the Literacy portfolio include all the ELA standards?**

**A:** District One has created the Literacy Portfolio to address the English Language Arts content and performance standards. Each grade-level portfolio has a checklist that clearly states the contents of the ELA portfolio and the suggested number of student work samples that need to be included. Teachers and Administrators have worked over Summer, 2002 to create a developmental framework including learning experiences are planned for each ELA standard (Reading, Writing, Speaking/ Listening/ Viewing, Literature, Conventions) and rubrics to help clarify the expectations on each grade-level. Teachers are encouraged to cross-reference the Literacy Portfolio with the NYC standards-based Scope and Sequence for learning.

**Q: What are Checklists and Rubrics?**

**A:** Checklists and rubrics are two essential tools teachers should use to help support the teaching and learning process. In order to help students understand what should be included in their work, a checklist can be designed to clearly state the expected contents of a specific task/project/activity. A Checklist is most effective when it is developed with the students over time. This means that a few components of a checklist are discussed in the class, examples are given and students are given multiple opportunities to apply their new the context of classroom work, homework and class discussions. One students understand the meaning of each particular item on the checklist, they can start to "self-monitor" their own work, with the goal to ensure all the "items are included."

A Rubric is like a checklist, but develops each item/element along a performance continuum. By describing what student work should look like at different performance levels, a student can gain a clear understanding of what is expected. Whereas a checklist may state the *contents* of a performance task, a rubric will describe the *performance*.

**Q: How can I get students to use checklists in my classroom?**

**A:** Students from early childhood through middle/junior high can have multiple experiences with checklists in a variety of settings and uses. A checklist can be used to give directions as well as state, "what should be included" in specific student work.

You can start using checklists...

- in a class during a mini-lesson and/or class discussion. You can ask your class, "What makes a good friend?" and then list a few ideas that your class suggests... then you can make a "Friendship Checklist" so the students can use as a reference.
- to help students select an "appropriate" book. Have a class discussion on "How do you select a good book?" and then list the suggestions on a chart paper.
- for homework and/or class work. The Literacy and Math Portfolios include a "Student-Friendly Checklist" that helps students understand the different parts of the performance descriptions and the standards.

**Q: How can student checklists help to drive instruction?**

**A:** A checklist that is clearly posted (and individual copies for older students) can help students know what they need to do for a specific assignment. Checklists can be used for writer's workshop, self-editing and peer conferences as well as "steps in the writing process." The BIG IDEA with checklists is that they support the student's "self-assessment process" allowing them to "self-check" before handing in work to their teacher.

**Q: What is a commentary sheet?**

**A:** District One's Standards-based Portfolio System includes two different types of commentary sheets. The commentary sheet is the place where the teacher writes her/his reflections on the student work in relation to the specific elements of the standard. **One commentary sheet is combined with a rubric** so that the teacher can add comments about HOW the student is working to meet a specific standard/performance description in addition to making suggestions for "next instructional steps". The rubric and teacher commentary are designed to help the student understand how their work was evaluated and ways to improve.

The second type of commentary stands alone. These are additional commentary sheets are places for teacher reflection and student reflection (i.e. "About my best work"; "My Favorite book"; My Mathography, etc.)

**Q: How to use the Teacher Commentary Sheets?**

**A:** Each piece of student work added to the student portfolio has a rubric/commentary sheet attached to it. These sheets need to be dated and clearly completed so that the child, his/her parents, your colleagues as well as the school's administrator can understand it. *Remember the commentary sheets are both evaluative as well as educational.* Your comments need to be concise and descriptive, illustrating *where* on the student work the student is addressing specific elements of the performance description. *Connections* has sample of teacher commentary and completed rubrics with suggested next steps.

**Q: How do I store the portfolios?**

**A:** District One suggests that portfolios are kept in the classroom so that the students and the teacher has access to them during the school day. We suggest that there is a separate portfolio for literacy and mathematics. It may be useful for the Literacy Portfolios to be placed in the Writing Center and/or Classroom Library and the Math Portfolio in the Math Center. Some teachers may want to use a file cabinet to store the portfolios. Others may want to use a crate (similar to the milk crates.)

Each portfolio should include a checklist on the outside that is used for record keeping. This checklist will show what kinds of student work needs to be included, when (date) the piece of student work was placed in the portfolio, and how many more pieces are needed by the end of the year.

The portfolios should be clearly labeled in the classroom and the teacher should use them to conference with parents, AIS interventions, PPC conferences and one-to-one meetings with your school administrator.

**Q: How do I set-up portfolio conferences with students?**

**A:** Portfolio conferences, like reading and writing conferences are part of the structures you set up in your classroom. Portfolio conferences are on going and should be scheduled to take place a few weeks before Parent/teacher conferences. By doing this, the student portfolio can be a focus of the conference.

Some teachers create a list of one-to-one conferences to take place during independent reading/writing. By posting a chart, students know when they will have a portfolio conference and how to "prepare" for their conference by ensuring specific pieces of work are included in the portfolio for conferences. In the best-case scenario, the teacher should have an opportunity to use the rubric/commentary page after the student has self-assessed by using the Student Friendly Checklist. The teacher should have completed the rubric/checklist attached to the student work *before* the portfolio conference. By doing this, the teacher can highlight the student strengths, and illustrate possible "next steps" so that the student can improve his/her work.

**Q: When do you put student work inside the portfolio?**

**A:** Students can place their work into the portfolio at any time during the year. There are, however, some specific deadlines that will help support the student in planning for the year. It is critical from 3<sup>rd</sup> grade on up that students complete a "self assessment checklist" and attaching it to their work before they submit it to their teacher before the portfolio conferences.

**Q: What kind of work goes into the portfolio?**

**A:** All completed student work that addresses specific standards and performance descriptions need to be included in the portfolio. The Overview checklist is used to "manage" all the contents; stating what has been included in the portfolio and what is yet to be selected. Our goal is support/evaluate student's independent work in the portfolio. We want student's authentic work. We are also interested in student's INDEPENDENT WORK. On top of each rubric/commentary sheet is the "Circumstances of Performance" where the teacher must "check-off" if this student's work was done independently (again, our goal), with teacher support, small group, with opportunities for revision, whole class activity and/or home work.)

Student work may focus on a few elements of a performance description. If this is the case, then more than one piece of student work must be attached to the commentary page to show ALL the elements.

**Q: How can I use the portfolio to support instruction?**

**A:** After a student and the teacher comment about a piece of work, both the teacher and the student have an opportunity to talk about instructional "next steps." This information can help teachers group students according to common needs and support teachers' individualized instruction. In addition, when teachers look carefully at student work, they gain new insights into what students understand and what "baby steps" are needed to improve student performance. By looking at student work in faculty study groups, teams of teachers have opportunities to discuss performance tasks, lessons and different strategies to support students' performance.

**Q: Instructional rubrics vs. Portfolio Rubrics**

**A:** District One's Standards-Based portfolio system include performance rubrics in mathematics and literacy. These rubrics are specifically designed to be used with the District's portfolio system. These rubrics can also be customized for instructional purposes. Teachers may want to use a few items from the student-friendly checklists in their classrooms. By adding different performance qualities, teachers and students can create simple rubrics that help students get the "idea" of what is expected in a standards-based piece of writing. If parts of these checklists and rubrics are used, and then others added, then the teacher can "scaffold" the performance tasks to help "ramp-up" students to meet the specific standard.

Teachers also may want to use checklists and rubrics in their classroom throughout the school year. By making your evaluation criteria explicit to students, you help them understand what is expected. The use of rubrics and anchor papers (see glossary) help students understand what a standards-bearing piece of work looks like. The more teachers use checklists, rubrics

and anchor papers, the better able students are to self-evaluate prior to handing work into the teacher.

**Q: How to help students "look/reflect" on their own work?**

**A:** Teachers can use several different strategies to help students "reflect upon" and self-assess their work. If teachers use checklists in the beginning of the year, students will be better able to meet the explicit criteria. The use of mini-lessons to illustrate how a checklist is used will be very helpful for students. In addition, by designing classroom structures (e.g. peer conferences, etc.) and self-assessment worksheets can help students to comment about their work. The more reflective students are, their self-monitoring and self-corrections increase.

**Q: Where does the student's "best work" fit?**

**A:** There are several incidences that we ask for a selection of the students' best work. Twice a year, we ask students and teachers to select the "best work." Once the work is selected, we ask the student as well as the teacher to reflect upon the selection. We ask that these selections be done prior to the parent-teacher conferences in the fall and in the spring. The spring "best work" asks the student to compare the fall piece to the spring piece and notice any changes over the year.

**Q: How can I use this portfolio for Parent-Teacher Conferences?**

**A:** It is important for the teacher to use the student's portfolio as a focus for parent-teacher conferences. When the student's work becomes the focal point, it helps the teacher discuss the student's strengths and areas for growth. By looking at the student's work with the checklists, and the rubric/commentaries parents can gain a better understanding of their child's grades. By using the portfolio, the conversation between parent and teacher is about the students' performance on classroom assignments in addition to any quizzes, tests and/or projects the student does over the term.

## Standards-based Portfolio System Suggested Time-Line in Literacy and Mathematics 2002-2003

We have developed a suggested time-line to help District One teachers implement this new standards-based portfolio system. This timeline is designed for both the new and experienced classroom teacher. We have also included samples of project-based integrated projects that illustrate ways to integrate the portfolio content into social studies.

Please review this timeline and discuss it with your colleagues at your school. Your school may decide to focus on a particular standard first. It may not matter what standard you focus on at first, but the Literacy and Math portfolios must be complete by the end of the year.

### September:

- Look at overview of *Connections*, The State Department of Education's learning standards, Literacy/ELA and Mathematics standards, NYC Scope and Sequence for your grade level, ECLAS and Grow Reports
- Establish Classroom environments
  - Start to build print-rich environments
  - Set up math and literacy centers
  - Set up classroom library; clearly labeled, leveled, theme-base books; start to build your literacy centers
- Review Literacy Block; establish clear literacy goals for your grade level; identify needs
- Meet on grade levels to discuss
  - Plans for literacy
  - Social studies and science themes
  - How you will start the portfolios (e.g. Response to Literature, Narrative Account, or Narrative Procedure; Mathematics)
  - Different literacy and math strategies
  - Ways for students to select independent reading books
  - Creating/designing a standards-based classroom
  - ELA portfolio
  - Creating performance tasks (to address other portfolio contents)
- Portfolio Structure
  - Build portfolio system in Literacy and Mathematics; start to collect student work by the end of September
  - Manage student folders
  - Share portfolio conferencing strategies; share question prompts, etc.
- Start Reading Workshop
  - Begin to focus on independent reading E1a (collect early assessments on what books student selects, how they read/understand, etc.)
  - Explore different genres



- Collect information about individual students (this will be helpful in your flexible groups)
- Read-alouds for your class; select books that focus on specific reading/writing and/or curriculum themes
- Model Response to Literature in whole class activities and mini-lessons; use of graphic organizers, KWL charts, model question prompts, etc.
- Review Math Block; establish clear math goals for your grade level; identify needs
- Meet on grade levels to discuss
  - Plans for math (lessons)
  - Social studies and science themes
  - How you will start the math portfolios (e.g. Arithmetic and Number)
  - Different math strategies
  - Creating/designing a standards-based classroom
  - Using the math portfolio for instruction
  - Creating performance tasks to align with the portfolio
- Start Math Workshop
  - Explore different strategies
  - Collect information about individual students (this will be helpful in forming your flexible groups)
  - Select books that focus on specific mathematical concepts
  - Model math journal writing
  - Investigations
- Grouping Classes/Students
  - Use different assessment strategies
  - Refer back to standardized test results, Grow Reports, and ECLAS
- Grade Meetings
  - Map your math curriculum and portfolio contents
  - Discuss "map" during cross-grade meeting
- Professional Development
  - Think about joining a study group to develop deeper professional learning
  - Inquiry into student work and standards-based report cards

#### October:

- Confer with your students
  - Independent reading
  - Writing
  - Math strategies
- Revisit Math/Literacy Block
  - Mini-lessons
  - Clear expectations for students; clear and specific expectations in your lessons
  - Introduce elements of the performance descriptions/standards
  - Different genres of writing
  - Instructions on performance description
  - Journals (reading log and math)
  - Use of graphic organizers

- Add to your literacy centers
    - Math: finish Arithmetic/Number and begin Geometry Measurement
- Portfolios
  - Discuss rubrics and checklist
  - Assign appropriate task(s) that align with student-friendly checklist
  - Introduction to portfolio process (collect, select, reflect)
- Thematic Studies
  - Fiction/non-fiction connections
  - Science, social studies, music and art
- Grade Meetings (discuss)
  - Strategies that work during literacy/math block
    - Look at student work; learn how to observe and describe; talk about what you "see" not what you infer
    - Discuss how to meet different student needs (ELLs, Special Education, etc.)
- Professional Development
  - Select study group. (Portfolios, standards-based curriculum design, the writing process, etc)

Continue to collect student work from September. This is an on-going process!

#### November:

- Continue with independent reading books
- Continue with Writing/Reading/Math Workshop
  - Finish Geometry and Measurement- collect one piece of work from either Arithmetic/Number or Geometry/Measurement for "Best Work" for the portfolio
- Look at the 4<sup>th</sup> or 8<sup>th</sup> grade ELA exam; look for specific strategies that you need to review with your students; think about how you will integrate these strategies into your literacy block
- Mini-lessons
  - Use Shared Writing to introduce and support conventions of grammar and spelling
  - Teach new reading strategies; select specific books to focus on specific strategies
  - Explore different genres of writing
  - Begin new math concepts
  - Begin to discuss with students (what) how to select items for their portfolio (collect, select, reflect) in literacy and mathematics
  - Start to focus on the next *performance description* in writing and math
- Portfolio
  - Use of checklist and rubric
  - Assign appropriate task(s) for performance description
  - Select at least one piece of student work for portfolio (PreK-8); students (Grades 3-8) should add the self-assessment checklist before conferring

- with the teacher; the teacher should complete the rubric and commentary and attach it to the selected piece of work for the portfolio.
- Ask students to select their "best work" so far, reflect upon it and get it ready to share during these conferences
- The teacher selects students' "best work-to-date," adds reflective commentary and places it in portfolios; start having portfolio conferences with your students
- Begin to prepare of Parent Teacher Conferences
  - Review new report cards; start to complete them
  - Bring student portfolio selections to parent-teacher conferences
  - Discuss "teacher commentary" and "next steps" as part of your student evaluation
  - Ask parents/caregivers for ways you can work together to support the student
- Grade Meeting
  - Review the State Education Department and the NYC Scope and Sequence for standards alignment with your curriculum; adjust if necessary
  - Discuss portfolios with your colleagues; share ways of managing them in your classrooms; share different strategies
  - Check for different writing genres in your students' collections/folders/portfolios
  - Begin to build new rubrics with students for different tasks; post rubrics within the classroom

Study groups continue!

#### December:

- Continue independent reading
- Continue reading, writing and math conferencing with individual students
- Continue with Writing/Reading/Math Workshop
- Test-Prep
  - Preparation for 4<sup>th</sup> or 8<sup>th</sup> grade ELA exam
  - Help students build stamina;
  - Start to discuss strategies you will implement in January to help students "learn the code" of the test
  - Continue skill building for test taking.
  - Use mini-lessons to teach strategies – e.g. process of elimination, etc.)
- Mini-lessons
  - Use Shared Writing to support conventions of grammar and spelling, consider creating a class rubric on mechanics; be mindful of your read aloud selections to support writing
  - Continue to introduce new literacy (check with ELA test) and math concepts
  - Focus on next performance description; check with colleagues on interesting ways to connect classroom themes (Social Studies, Science, the Arts, etc.) with portfolio contents

- Look at student-friendly checklists from the portfolio commentary sheets for suggested instructional steps
- Continue to reinforce reading and math strategies; review, apply and challenge your students
- Use math word problems to help students gain fluency in math language
- Portfolio
  - Use portfolio checklists and rubric/commentary sheets
  - Assign appropriate task(s) for performance descriptions
  - Have students review their portfolios and add new works
  - Select new work (literacy and math/Functions and Algebra) to be added to the portfolio (student checklist, portfolio conference, rubric and commentary)
- Grade Meeting
  - Revisit curriculum alignment (tasks, lessons, strategies, etc); make adjustments if necessary
  - Discuss appropriate test prep materials/strategies
- Professional Development
  - Continuing to work in study groups
  - Consider children who may be at risk for being left back; focus on their work in the portfolio; use the work collected in the portfolio to support your initial conversation with the school leader/AP or Guidance staff

### January:

- Continue independent reading
- Continue reading, writing and math conferences with individual students
- Continue with Writing/Reading/Math Workshop
- Test-Prep:
  - Preparation for 4<sup>th</sup> or 8<sup>th</sup> grade ELA exam
  - Help students build stamina
  - Start to discuss strategies you will implement in January to help students "learn the code" of the test
  - Continue skill building for test taking
- Use mini-lessons to teach strategies – e.g. process of elimination, etc.)
- Mini-lessons
  - Use Shared Writing to support conventions of grammar and spelling, use your class rubric on mechanics; be mindful of your read aloud selections to support writing
  - Continue to introduce new literacy (check with ELA test) and math concepts
  - Focus on next performance description; check with colleagues on interesting ways to connect classroom themes (Social Studies, Science, the Arts, etc.) with portfolio contents
  - Look at student-friendly checklists from the portfolio commentary sheets for suggested instructional steps

- Continue to reinforce reading and math strategies; review, apply and challenge your students
- Use math word problems to help students gain fluency in math language
- Portfolio
  - By now you should have at least 3 writing pieces, 2 math pieces and "best work" selected for each student
  - Use portfolio checklists and rubric/commentary sheets
  - Assign appropriate task(s) for performance descriptions
  - Have students review their portfolios and add new works
  - Select new work (literacy and math/Statistics and Probability) for the portfolio;
  - Start I-Search Project (7<sup>th</sup>/8<sup>th</sup> Grades) with students by offering possible topics, constructing content and performance rubrics with students and set due date
  - Discuss varied ways for students to show what they know (alternative assessments, projects)
- Prepare for science fair (for March); think about how to integrate and implement portfolio contents with this project (i.e. narrative procedure, statistics)
- Grade Meeting
  - Discuss SED and NYC & NYS tests on your grade and plan "coaching" and "mini-lessons"
  - Share successful strategies on instruction and portfolio use; troubleshoot and look for collaborative ways to improve instruction
- Professional Development
  - Review portfolio contents
  - Discuss progress in collection/selection/ reflection
  - Create a timeline to ensure all contents are collected by May/June
  - Continue with study groups

## February:

- Continue independent reading
- Continue reading, writing and math conferences with individual students
- Continue with Writing/Reading/Math Workshop
- Mini-lessons
  - Use Shared Writing to support conventions of grammar and spelling, use a class rubric on mechanics; be mindful of your read aloud selections to support writing
  - Continue to introduce new literacy and math concepts
  - Focus on the next performance description; check with colleagues for interesting ways to connect classroom themes (Social Studies, Science, the Arts, etc.) with portfolio contents; at this point you may return to an earlier writing/math standard in the context of a thematic study!
  - Look at student-friendly checklists from the portfolio commentary sheets for suggested instructional steps

- Continue to reinforce reading and math strategies; review, apply and challenge your students
  - Use math word problems to help students gain fluency in math language
- Test-Prep
  - Continue to use mini-lessons to support test-genre; skill development
  - Continue skill building for test taking
  - The use of mini-lessons is critical here
  - Start to think about NYC and SED standardized tests; think about using test-taking strategies with your literature selections, mini-lessons, and rubric/checklist constructions
- Portfolio
  - Continue to use checklists and rubrics for instruction as well for portfolio contents
  - Develop appropriate task(s) for performance description
  - Have portfolio conferences with students; schedule a few per day and keep notes from each conference
  - Select another piece of student work for portfolio (PreK-8). Students (Grades 3-8) should add the self-assessment checklist before conferring with the teacher. The teacher should use the rubric and commentary to the selected for the portfolio.
  - Have students to select "best work" so far, reflect upon it and get it ready to share during these conferences.
  - The teacher selects students' "best work -to-date," add reflective commentary and place in portfolios; compare this to the work selected in the fall; set up new portfolio conferences with your students.
  - Discuss improvement in child's work by showing changed between fall and spring collected work.
  - [Middle School] I-Search Project with students by offering possible topics, constructing content and performance rubrics with students and set due date
- Begin to prepare for Parent Teacher Conferences (February/March)
  - Have portfolios ready to discuss during parent-teacher conferences
  - Make sure you have complete commentary and next steps
- Grade Meeting
  - Share strategies to support "at-risk" students (promotion in doubt)
  - Discuss tutoring (peer or teacher) and how the information from the portfolio provides a way to address students' needs

### March:

- Continue independent reading
- Continue reading and math conferences with individual students
- Continue with Writing/Reading/Math Workshop
- Continue Writing Workshop with writing conferences
- Continue using a range of Mini-lessons
- Test-Prep

- Use part of the literacy and math blocks to develop skills building for test taking.
- Use mini-lessons to support test genre, skill development
- Find ways to reparation for standardized tests
- Portfolio
  - Continue to use checklists and rubric/commentary forms
  - Add to student portfolios (checklist, conference, and rubric/commentary).
  - Math: revisit Functions and Algebra for second addition to the students' portfolio
  - Literacy: select of the three Writing performance descriptions
  - Develop new appropriate task(s) for performance description
  - Continue I-Search Project with students; check contents with content and performance rubrics set by students and teacher. Check on due date. Set up I-Search conference with each student (group project).

#### April:

- Continue independent reading
- Continue reading and math conferences with individual students
- Continue with Writing/Reading/Math Workshop
- Continue Writing Workshop with writing conferences
- Continue Mini-lessons
- Test-Prep continues
- Portfolio
  - Add to the students' portfolio (use checklists and rubric/commentary attached to the work)
  - Math: revisit Statistics and Probability for the second addition to the students' portfolio
  - Assign appropriate task(s) for performance description
  - Continue I-Search Project with students (7<sup>th</sup>/8<sup>th</sup> grades); check contents with content and performance rubrics set by students and teacher. Check on due date. Set up I-Search conference with each student (group project)

Study groups continue. Literacy Institutes continue!

#### May:

- Continue with Writing/Reading/Math Workshop
- Continue Writing Workshop with Writing conferences
- Continue Mini-lessons and Read Alouds
- Portfolio
  - Add to the students' portfolio (use checklists and rubric/commentary attached to the work)
  - Math: Mathography is due
  - Literacy: "About my Favorite Book" is due
  - Assign appropriate task(s) for performance description consider portfolio conferences with your students; make sure contents and examples

illustrate work that meets the "standard"; help "ramp-up" the students work to ensure good effort and quality.

- Continue I-Search Project with students; check contents with content and performance rubrics set by students and teacher. Check on due date. Set up I-Search conference with each student (group project)
- Grade Meeting
  - Prepare for final decisions about promotion
  - Make sure portfolios are up-to-date and the student's work supports your suggestion about Promotion.
  - Strategies (improvement) for next year
- Professional Development
  - Add final comments to student's portfolios

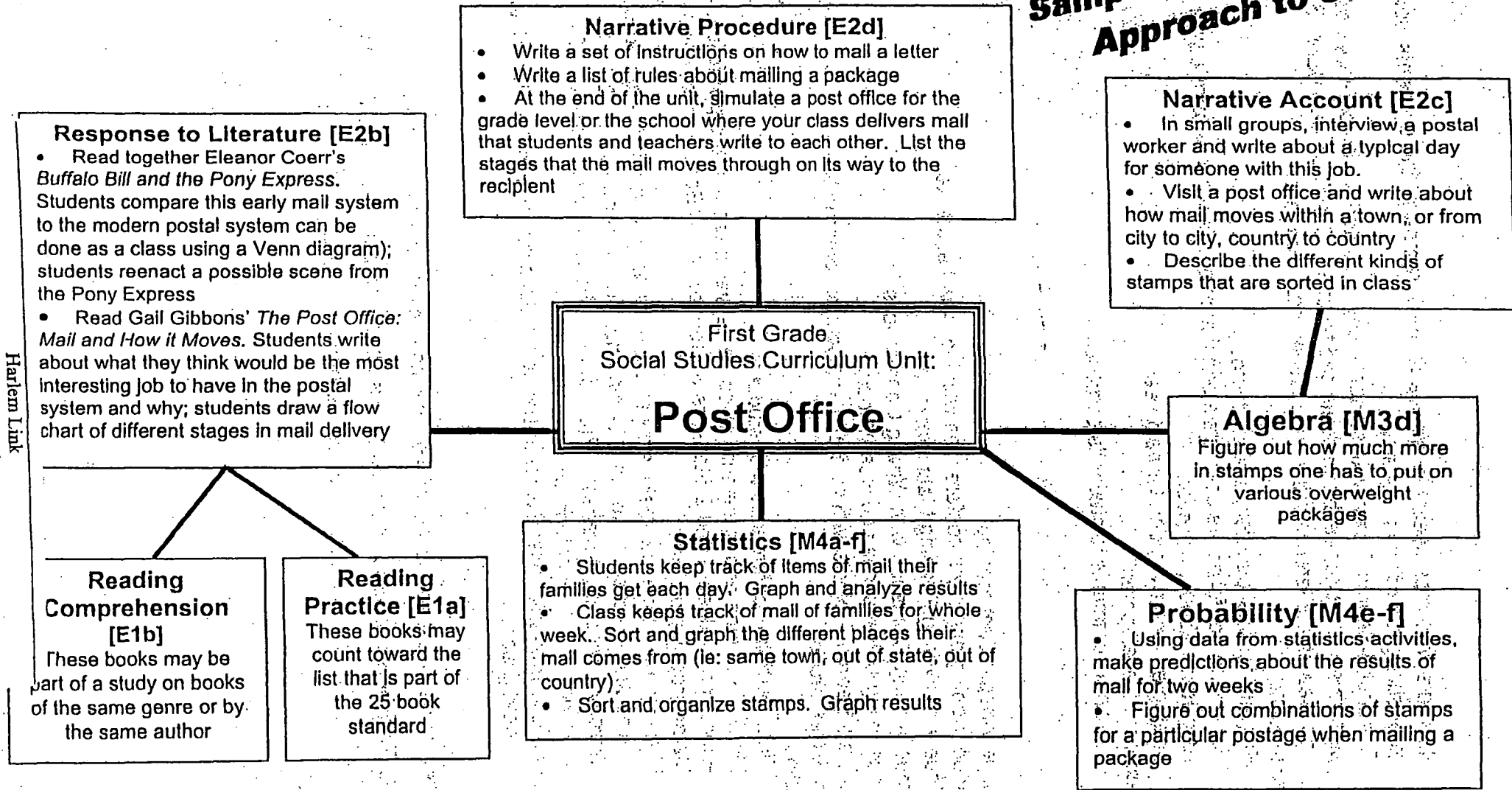
### June:

- Continue independent reading
- Continue reading and math conferences with individual students
- Continue with Writing/Reading/Math Workshop
- Continue Writing Workshop with Writing Conferences
- Continue using Mini-lessons and Read Alouds
- Celebrate I-Search Projects with students and school community
- *Author's Celebration*
- Portfolios
  - Final Portfolio conferences with students
  - Math: Find tune and make sure all contents are present in the portfolio (2- Functions & Algebra and 2-Statistics & Probability, 2- "Best Works" and 1- Mathography plus "other")
  - Literacy: Find tune and make sure all contents are present in the portfolio (1-Reading Practice, 1-Reading Comprehension (4 book study), 2- Narrative Account, 2-Narrative Procedure, 2- Response to Literature, 2- "best work", 1- "Favorite Book" and "other".)
  - Portfolio presentations; Standard-Based Portfolio move with the student to the next grade.

The next few pages illustrate how portfolio creation can be organized around integrated studies. Teachers can prepare students to address the portfolio contents within the context of a thematic study. Support materials for thematic study will be developed During Club Ed 2003.



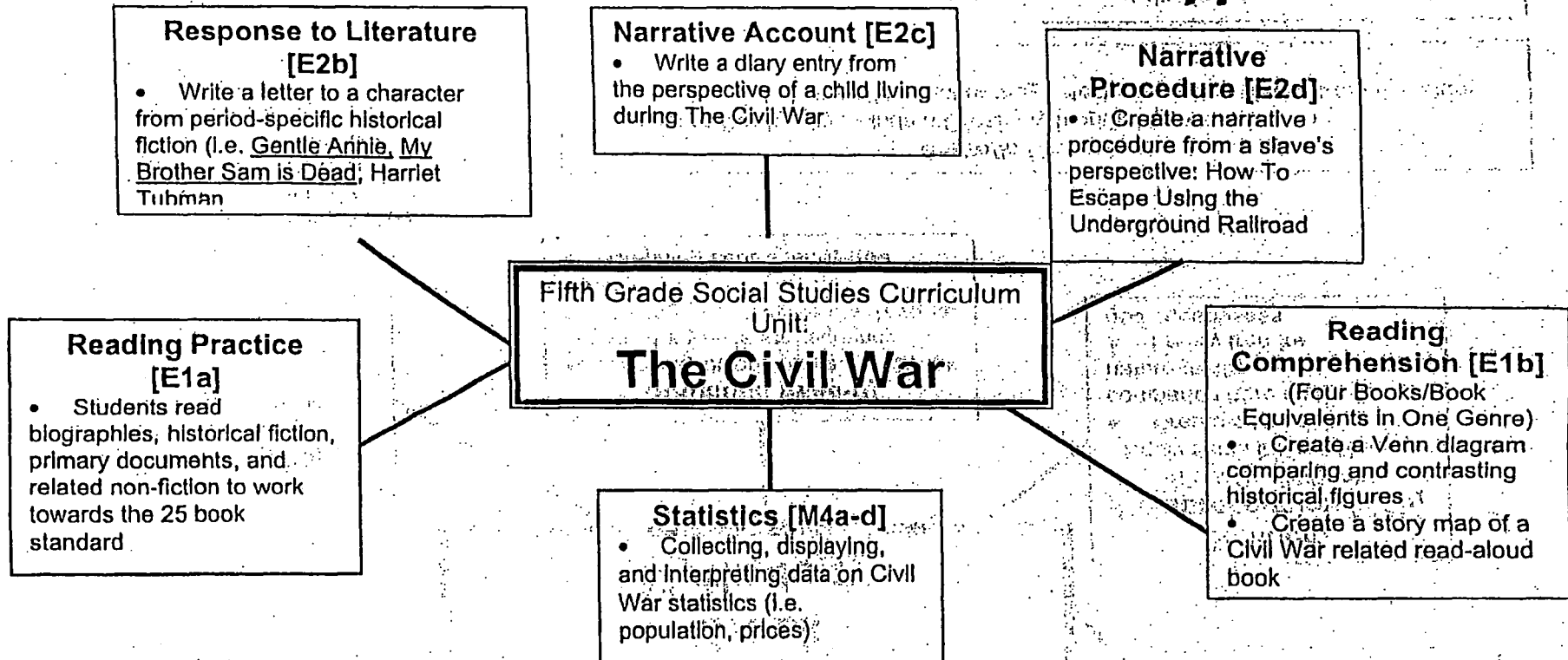
# Sample Integrated Approach to SBPS



Harlem Link  
Exhibit H-384

By designing an integrated curriculum unit, teachers will have many opportunities to collect student work for both the Literacy and Math Portfolios. In this sample First Grade Social Studies Unit, students will learn about the Post Office and U. S. Mail. For 4-6 weeks students will study what a Post Office is and does through different subject areas and experiences, such as interviewing a local Postal worker, reading books about the Post Office, and graphing the family mail.

# Sample Integrated Study Approach to SBPS



**Statistics [M4a-d]**

- Collecting, displaying, and interpreting data on Civil War statistics (i.e. population, prices)

**Portfolio Extensions**

- Favorite Book:** may include a series of primary documents, a historical fiction book, or any other Civil War related reading materials
- Best Work:** student and/or teacher may select any written pieces from this study as the student's best work

**Extensions to Other Standards**

- Geometry and Measurement Concepts [M2a-c, M2k]
- Mathematical Skills and Tools [M6d]
- Writing [E2a]
- Speaking, Listening, and Viewing [E3a-d]
- Conventions, Grammar, and Usage of the English Language [E4a-b]
- Literature [E5a-b]

Through this sample integrated study, teachers will have the opportunity to collect student work for both the ELA and Math portfolios. In addition to the writing possibilities stated in this web, students will be engaging in individual or small group research, culminating in a research report and a presentation. These experiences will also correlate with the portfolios. Students will be reading and writing on a daily basis around this social studies topic.

Harlem Link  
Exhibit H-385

Fifth/Sixth Grade Social Studies Curriculum Unit:  
**Greek Mythology**

**Response to Literature [E2b]**

- After shared reading of myths, students write a diary entry from a Greek character's perspective (i.e. Persephone)
- Students read two or three versions of the same myth, then compare/contrast the versions in a myth recommendation

**Narrative Account [E2c]**

- Students study the elements of a Greek myth and then write their own.

**Narrative Procedure [E2d]**

- Students create a narrative procedure on "How to Write Your Name In Greek Letters"
- How to write a Greek myth

**Reading Practice [E1a]**

- Students read myths and non-fiction to work towards the 25 book standard
- Recommended: myth collections from D'Aulaires and Allki

**Statistics [M4a-d]**

- Looking at our names in Greek letters: studying letter frequency
- Taking a survey of our favorite myths
- Graphing Zeus's family tree

**Reading Comprehension [E1b]**  
(Four Books/Book Equivalents in One Genre)

- Create a Venn diagram comparing hero myths to nature myths
- Family tree for gods/goddesses

This integrated study of Greek mythology incorporates many curricular elements. By reading a wide variety of myths, students are able to discover their elements. Students will construct myths, keeping with the structure of actual Greek myths. This genre study incorporates social studies curriculum standards and provides many rich opportunities for students to read, write, and explore mathematical connections.

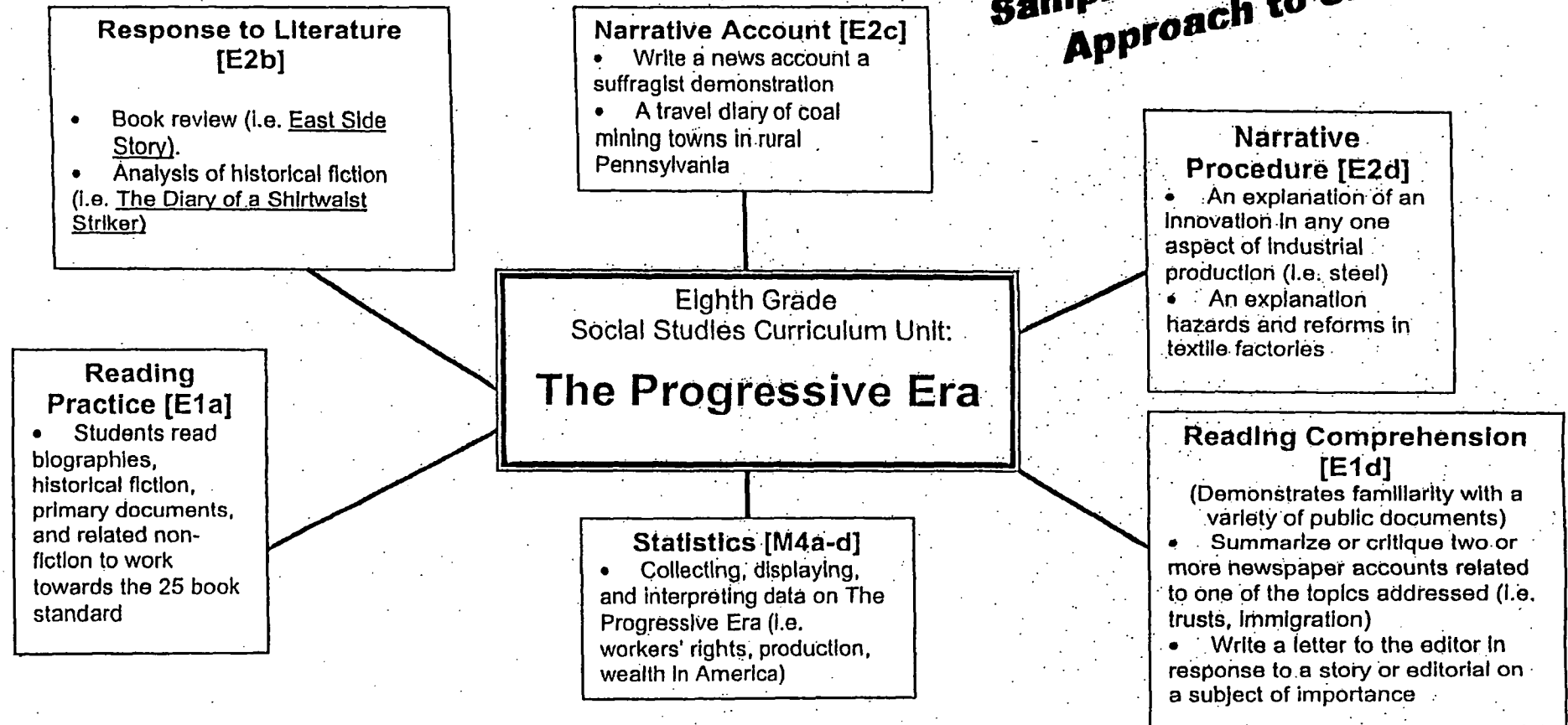
**Portfolio Extensions:**

- **Favorite Book:** may include a Greek myth anthology or collection
- **Best Work:** student and/or teacher may select any written pieces from this study as the student's best work

**Extensions to Other Standards**

- **Geometry and Measurement Concepts [M2a-c, M2k]**
- **Mathematical Skills and Tools [M6d]**
- **Speaking, Listening, and Viewing [E3a-d]**
- **Conventions, Grammar, and Usage of the English Language [E4a-b]**
- **Literature [E5a-b]**

# Sample Integrated Study Approach to SBPS



Through this sample integrated study, teachers will have the opportunity to collect student work for both the ELA and Math portfolios. In addition to the writing possibilities stated in this web, students will be engaging in individual or small group research, culminating in a research report and a presentation. These experiences will also correlate with the portfolios. Students will be reading and writing on a daily basis around this social studies topic.

- Portfolio Extensions**
- **Favorite Book:** may include a series of primary documents, a historical fiction book, or any other Progressive Era related reading materials
  - **Best Work:** student and/or teacher may select any written pieces from this study as the student's best work

- Extensions to Other Standards**
- **Geometry and Measurement Concepts [M2a-c, M2k]**
  - **Mathematical Skills and Tools [M6d]**
  - **Writing [E2a]**
  - **Speaking, Listening, and Viewing [E3a-d]**
  - **Conventions, Grammar, and Usage of the English Language [E4a-b]**
  - **Literature [E5a-b]**

## Fieldwork

Below is a list of learning and cultural institutions that have exhibits, lectures, and learning programs for students to experience as enrichment to their thematic units of study. This list is only the beginning; the Co-Director for Instruction will continue to research education programs that are available throughout New York City and create a logistical framework for Fieldwork. When Harlem Link hires a Dean of Student, Families, and Community, that person will assist the Co-Director for Instruction with planning the nineteen Fieldwork days that are spread out throughout the school year.

### Opportunities to Explore

#### **Abigail Adams Smith Museums**

421 E. 61<sup>st</sup> Street (1<sup>st</sup> Ave) 212-838-6878

Offers a variety of activities for kids in conjunction with current exhibitions.

#### **American Museum of Natural History**

Central Park West at 79<sup>th</sup> Street 212-769-5310

With about 34 million exhibits, it's AMNH is the largest museum in the world! The 6 new halls tell the story of vertebrate evolution through the largest array of vertebrate fossils in the world.

#### **Aquarium for Wildlife Conservation**

W. Eighth Street & Surf Avenue, Brooklyn 718-266-FISH and 718-265-3448 for the Education Department

Atlantic bottlenose dolphins and California sea lions perform in the aqua theater to 50's music.

#### **Asia Society**

725 Park Avenue (70<sup>th</sup> St.) 212-517-NEWS

#### **Belvedere Castle/Central Park**

830 Fifth Avenue

212-772-0210

#### **Bronx Museum of the Arts**

1040 Grand Concourse (165<sup>th</sup> St.) 718- 681-6000

Museum features artworks by Black and Latino artists. They offer class tours that are grade specific and conclude with a hands-on activity.

#### **Bronx Zoo/International Wildlife Park**

Bronx River Parkway and Fordham Road, Bronx

718-367-1010

Year-Round Education Department and Free Wednesdays.

**Brooklyn Botanic Garden**

1000 Washington Avenue, Brooklyn 718-735-4400

Educational programs, discovery workshops, science adventures and more.

**Brooklyn Children's Museum**

145 Brooklyn, Brooklyn 718-735-4400

Free workshops, performances, films, and exhibits for children.

**The Brooklyn Museum**

200 Eastern Parkway (Washington Ave.) 718-683-5000

Free for children under 12 years old and tours can be arranged by calling the Education Division. Offers poetry readings, storytelling, and classes for young artists.

**Central Park Zoo/Wildlife Conservation Center**64<sup>th</sup> Street and Fifth Avenue 212-861-6030

The Central Park Zoo has made giant strides over the years and has emerged as an educational and extremely enjoyable place to visit.

**Charles A. Dana Discovery Center/Harlem Meer**110<sup>th</sup> Street and Fifth Avenue 212-860-1370

Central Park's environmental education center where children can enjoy free arts and crafts workshops, storytelling, musical, and theatrical performances and nature-related activities. It is adjoined with the Harlem Meer, which is stocked with fish. The center provides fishing poles free of charge.

**Children's Museum of Manhattan**

212 W83rd Street 212-721-1234

**Children's Museum of the Arts**

72-78 Spring Street 212-941-9198

Thursdays are free

**The Cloisters**

Fort Tryon Park, Manhattan 212-923-3700

The Cloisters have a permanent collection that includes a wide variety of medieval painting and sculpture.

**Cooper-Hewitt's National Design Museum**2 East 91<sup>st</sup> Street (5<sup>th</sup> Ave) 212-860-6868

Archives include the Latino/Hispanic Archive and the African-American Archive.

**Dyckman Farmhouse Museum**4881 Broadway at 207<sup>th</sup> Street 212-304-9422

Historic farmhouse, lectures, concerts, and more.

**El Museo del Barrio**

1230 Fifth Avenue and 105<sup>th</sup> Street 212-831-7272  
 Closed on Monday and Tuesday.

**Empire State Building Observatories**

350 Fifth Avenue at 34<sup>th</sup> Street 212-736-3100

**Guggenheim Museum**

1071 Fifth Avenue 212-423-3840

**International Center of Photography**

1130 Fifth Avenue 212-860-1777

**Intrepid Sea-Air Space Museum**

W46th Street at 12<sup>th</sup> Avenue 212-245-0072  
 Historic aircraft carrier and museum.

**The Jewish Museum**

1109 Fifth Avenue 212-423-3224

Excellent small museum focusing but not limited to Judaism during the past 4,000 years.  
 The museum has an excellent staff who are great with children.

**Liberty Science Center**

Liberty State Park, 251 Phillip Street, Jersey City 201-451-0006

Interactive educational exhibits for all ages, covering all aspects of the sciences, plus free hourly public demonstrations and the 400-seat Omni Theater and the 700 pound expanding Hoberman Sphere and laser light displays.

**Lower East Side Tenement Museum**

97 Orchard Street 212-431-0233

1863 tenement building offers exhibits, tours, lectures on the areas ethnic heritage.  
 Visitors can see apartments restored to interpret the lives of an 1870 German-Jewish family and a 1930's Italian-Catholic family.

**The Metropolitan Museum of Art**

1000 Fifth Avenue 212-535-7710

Free for children under 12 years of age and there are guided museum education tours available for students, tailored to specific age groups.

**Morris-Jumel Mansion**

117-65 Jumel Terrace 212-923-8008

Free for children under 12 years of age.

**Museum for African Art**

593 Broadway (Between Broadway and Prince Sts.) 212-996-1313

Monthly educational activities in conjunction with the exhibits.

**Museum of American Folk Art**  
Columbus Avenue (Between 65<sup>th</sup> and 66<sup>th</sup> Sts.) 212-977-7298

**The Museum of Television and Radio**  
25 W52<sup>nd</sup> Street 212-621-6715  
The museum organizes exhibitions, screening and listening series, seminars and education classes to showcase its collection of over 75,000 television and radio programs and commercials, which are selected for their artistic, cultural and historic significance.

**Museum of the City of New York**  
Fifth Avenue at 103<sup>rd</sup> Street 212-534-1672  
Artistic and photographic exhibits exploring the past, present, and future of New York City.

**National Academy of Design**  
1083 Fifth Avenue 212-369-4880

**National Museum of the American Indian**  
1 Bowling Green (Btw. Whitehall & State Sts.) 212-825-6914

**New York Botanical Gardens**  
200<sup>th</sup> Street and Southern Boulevard, Bronx 718-817-8972  
An enclave for flora of all kinds.

**New York Hall of Science**  
111 Street and Southern Boulevard, Flushing Meadows, Queens 718-699-0005  
The Museum boasts having the largest collection of hands-on science exhibits in New York City.

**New York Public Library**  
Fifth Avenue (at 42<sup>nd</sup> St.) 212-869-8069

**New York City Fire Museum**  
278 Spring Street, 212-691-1303  
Free films, lectures, concerts, and more.

**New York City Police Museum**  
235 E. 20<sup>th</sup> Street 212-477-9753

**New York Stock Exchange**  
20 Broad Street near Wall Street

**New York Transit Museum**  
Boerum Place & Schermerhorn Street, Brooklyn Heights 718-243-3060



**Riverbank State Park**  
145<sup>th</sup> Street and Riverside Drive

**Schomburg Center for Research in Black Culture**  
515 Lenox Avenue 212-491-2200

**South Street Seaport Museum**  
207 Front Street 212-SEAPORT  
Historic ships, restored 19<sup>th</sup> century buildings, 4 galleries, films, tours, workshops, outdoor festivals, and musical entertainment. Features special events and exhibitions on seafaring life in modern and historic New York.

**Statue of Liberty**  
Liberty Island, New York Harbor 212-269-5755

**Studio Museum in Harlem**  
144 W125th Street 212-864-4500  
Fine arts museum pledged to the collection, documentation, preservation, and interpretation of the art and artifacts of black America & the African Diaspora.

**Sony Wonder Technology Museum**  
Sony Plaza 56<sup>th</sup> Street at Madison Avenue  
Four floors of interactive exhibits.

**United Nations**  
First Avenue at 46<sup>th</sup> Street 212-963-7713

**Urban Park Rangers**  
First Avenue at 46<sup>th</sup> Street 212-963-7713

**Van Cortlandt House**  
Broadway at 246<sup>th</sup> Street, Bronx 718-543-3344

**Whitney Museum of American Art**  
945 Madison Avenue at E75th Street 212-570-3633

**Yankee Stadium**  
East 161<sup>st</sup> Street, Bronx 718-923-6013

**Yeshiva University Museum**  
2520 Amsterdam Avenue 212-960-5290

Harlem Link's vision includes a supportive environment for all members of the school community. The school understands that teaching is a complex profession that expects a great deal from an individual. Therefore, it is Harlem Link's goal to craft and implement a comprehensive teacher development plan as a process for reviewing teachers. The Co-Director for Instruction will spend a great deal of time during the planning year creating the school's definition of a model teacher. This definition will be the result of careful research about teacher evaluation, countless observations at exemplary schools, and through interviews with school leaders who effectively evaluate their teachers.

Like students, teachers need a set of "standards" or a road map in order to work toward excellence in teaching. The Co-Director for Instruction's job will develop a set of Harlem Link Teaching Standards in the following areas: Quality of Instruction and Evidence of Student Learning, Professional Development, Collaborative Efforts, and Family Relations. Each standard will consist of benchmarks to assist teachers in working toward specific goals and the Co-Director for Instruction with evaluating teachers by them.

Harlem Link has identified four phases in the evaluative process: *Teacher Self Assessment*, *Establishing an Adult Learning Plan*, *Ongoing Assessment*, and *Final Evaluation*. Over the course of the year teachers will engage in each process as they work toward their goals.

*Teacher Self-Assessment*: Each year, teachers will evaluate themselves through a checklist of the teaching standards. Each teacher will discuss his or her perceived strengths and weaknesses, based upon the benchmarks, with the Co-Director for Instruction and will indicate the areas where he or she wants to focus for the year. Based on preliminary observations, the Co-Director for Instruction may suggest additional goals for each teacher.

*Adult Learning Plan (ALP)*: Teachers, with the Co-Director for Instruction, will set annual goals based on each Teaching Standard. Once set, the teacher and the Co-Director for Instruction will discuss ways in which the teachers can meet these goals and the methods that will be used in assessing the teacher's progress.

*Ongoing Assessment*: The Co-Director for Instruction will spend approximately one hour each week observing each teacher. He or she will meet with each teacher regularly to discuss the observations in the context of the Teaching Standards and the teacher's ALP. Once every four- to six- weeks, the Co-Director for Instruction will conduct a longer observation on each teacher and give him or her formal written feedback that he or she will also discuss with the teacher. At this time, the teacher will also write a reflection about the lesson and state his or her progress toward the ALP goals.

*Evaluation*: At the end of the year, the Co-Director for Instruction will analyze each teacher's progress toward his or her goals, taking into account the teacher's ALP, anecdotal records of observations, and formal written observations, and write an end of the year evaluation for the teacher. Depending on the teacher's progress, the evaluation may indicate that the teacher is ready for new goals or that he or she needs to keep some of the same goals to work on the following year.

# Sample Harlem Link Teaching Standards and Benchmarks

I. QUALITY OF INSTRUCTION and EVIDENCE OF STUDENT LEARNING		
A. English Language Arts (ELA)	Notes	Next Steps
Has knowledge of resources and research to use for lessons.		
Has clear goals and objectives for ELA.		
Includes the Harlem Link ELA Standards in lessons.		
Effectively implements Read Aloud or Shared Reading.		
Effectively implements SSR and Conferencing.		
Effectively implements Guided Reading.		
Effectively implements the phonics program.		
Effectively implements a writing mini-lesson.		
Effectively implements independent writing and conferences.		
Effectively implements accountable talk for discussions.		

Harlem Link  
Exhibit H-394

<b>B. Math</b>	<b>Notes</b>	<b>Next Steps</b>
Understands the content area.		
Includes the Harlem Link Math Standards in lessons.		
Addresses skills through discussion during Calendar Math.		
Effectively teaches the math skill of the week.		
Effectively teaches math investigations.		
Able to facilitate a math discussion.		
Has knowledge of resources and research to use for lessons.		
<b>C. Science and Technology</b>	<b>Notes</b>	<b>Next Steps</b>
Understands the content area.		
Includes the Harlem Link Discover Science Standards in lessons.		
Able to teach a hands-on curriculum.		
Has knowledge of resources and research to use for lessons.		

Harlem Link  
Exhibit H-395

<b>D. Social Studies</b>	<b>Notes</b>	<b>Next Steps</b>
Understands the content area.		
Includes the Harlem Link Discover Social Studies Standards in lessons.		
Understands how to implement backward design planning for units.		
Able to integrate with ELA and other subjects.		
<b>E. Classroom Culture</b>	<b>Notes</b>	<b>Next Steps</b>
Knows each student's interests and abilities.		
Lesson plans reflect students' background knowledge and interests.		
Reinforces the Harlem Link Values and models them for students.		
Creates a culture for learning and high academic standards.		
Establishes a culture where students feel valued.		

Harlem Link  
 Exhibit H-396

**F. Classroom Management****Notes****Next Steps**

Has clear classroom procedures.		
Reinforces the Harlem Link Discipline Code with clear rules and expectations.		
Classroom space is set up to support learning.		
Transitions between activities effectively.		
Paces lessons effectively.		
Classroom is organized.		
Records are organized.		
Keeps accurate student records.		
Carries out daily systems (e.g. attendance).		

<b>G. Student Support</b>	<b>Notes</b>	<b>Next Steps</b>
Varies instruction based on students' needs.		
Checks for understanding during lessons.		
Assesses students on a regular basis and keeps careful notes.		
Meets the needs of struggling students.		
<b>III. PROFESSIONAL DEVELOPMENT</b>		
	<b>Notes</b>	<b>Next Steps</b>
Builds expertise of content knowledge.		
Builds on expertise of instruction.		
Builds on expertise of planning lessons.		
Builds on expertise of evaluating assessments and student progress.		
Attends all professional development meetings and workshops.		

Harlem Link  
Exhibit H-398

**III. COLLABORATIVE EFFORTS****Notes****Next Steps**

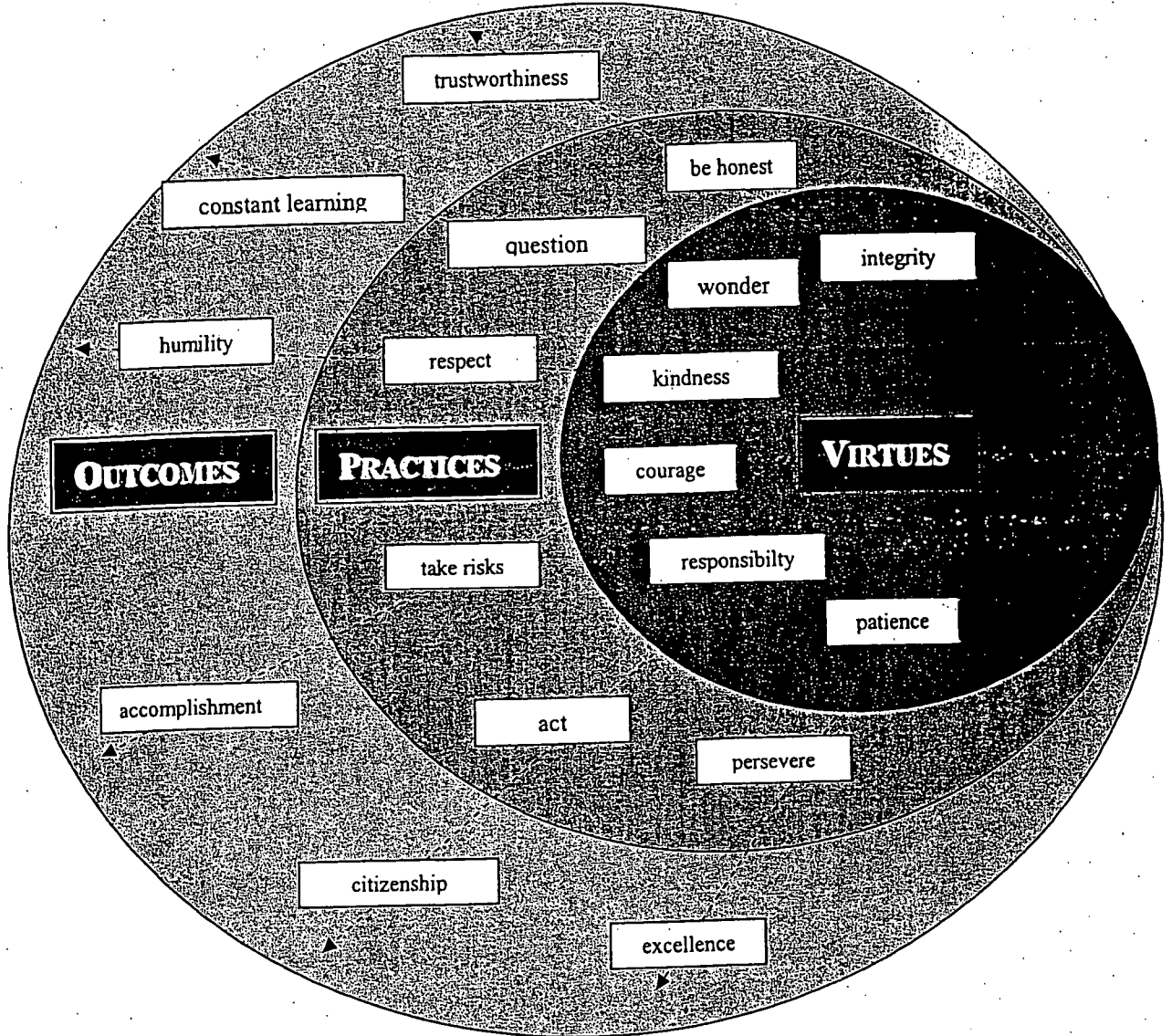
Effectively plans and teaches with Co-Teacher.		
Meets daily with Co-Teacher.		
Meets weekly with the Special Education Coordinator and Title I teacher.		
Attends Student Support Team meetings.		
Collectively works toward Harlem Link's mission.		
Upholds the Harlem Link values when at the school.		
Shows up to work on time and is rarely absent.		

**IV. FAMILY RELATIONS**

Maintains frequent communication with all families.		
Updates families about students' triumphs and any concerns.		
Responds promptly to families.		
Sends a welcoming message to parents to spend time in the classroom.		



# Harlem Link Charter School Core Values Schema



# Harlem Link Meeting record

2003	Meeting with	Location	Topic
1/11	Lead applicants only	Bank Street College of Education	Work plan and organizing
1/12	Lead applicants only	Bank Street College of Education	Conceptual development, Fisher Fellowship
1/14	New Leaders, New Schools (NLNS)	NLNS office, midtown Manhattan	Information session on the fellowship
1/15	Lead applicants only	Bank Street College of Education	Starting points, NLNS, nonprofit status
1/22	Lead applicants only	Bank Street College of Education	Read charter law (2854 #1-2), strengths, weaknesses
1/29	Lead applicants only	Bank Street College of Education	NLNS application, key parents, read more charter law (2854#3)
2/5	Lead applicants only	Bank Street College of Education	NLNS application, read charter law (2851)
2/12	Lead applicants only	Bank Street College of Education	Read Bronx Arts Overview, discussed "at-risk"
2/26	Josie Carbone	Bank Street College of Education	Josie's visits to charters in California (SFCommunity, Lighthouse, Ascend)
3/5	Xanthe Jory	Bronx Charter School for the Arts office	Charter application process
3/19	Lead applicants only	Bank Street College of Education	Set up parent conference for April 9
3/20	Jaime Bennett	Cornelia Street Café	Began networking
3/22	New York Charter Schools Resource Center	Hotel Pennsylvania	Annual Resource Center Conference
4/2	Lead applicants only	Bank Street College of Education	Set up parent conference for April 9
4/9	Parent Council	Schomburg Center for Research in Black Culture	Parent input
5/7	Lead applicants only	Home office	Discuss fellowship options
5/15	Building Excellent Schools (BES)	BES office, Boston, MA	BES Fellowship retreats begin
5/21	Lead applicants only	Bank Street College of Education	Community resource map, vision statement
5/28	Lead applicants only	Bank Street College of Education	Community leaders, networking plan
6/12	Lead applicants only	Home office	Needs statement
7/17	Regina Garrett	Harlem Children's Zone (HCZ) office	HCZ's proposal, KIPP STAR, our proposal
7/17	Kristen McCormick	Café Pertucci	Board development
7/17	Fran Barrett, Jaime Bennett	Community Resource Exchange office	Networking, school reform
7/18	Kathy Egmont	The Children's Storefront	Potential board membership
7/22	Gerry Vazquez	BES office, Boston, MA	Board and school development
7/30	Jamal Watson	Native restaurant	Board development, community outreach, <u>Amsterdam News</u>
8/1	Mary Grace Eapen	Ms. Eapen's home office	Application
8/3	Aubrey Jackson	Community Garden, Spoonbread restaurant	Potential board membership
8/5	Marc Waxman	Future Leaders Institute	Application and school development
8/16	Jose Rivera, Christopher Bell	La Fonda Boricua restaurant	Community outreach
8/17	Cheryl Hinkson, Siobhan Graham	P.S. 242	School design, community outreach
8/18	Rusty Stahl	City Diner	Fundraising, board development

Harlem Link  
Exhibit H-401

# Harlem Link Meeting record con't

2003	Meeting with	Location	Topic
8/20	Gerry Vazquez	New York Charter Schools Resource Center office	Board and school development
8/21	Norm Atkins	BES office, Boston, MA	Board development, community outreach
8/27	Clara Villarosa	Hue-Man Bookstore, Harlem	Board and budget development, doing business
8/27	Sarah Hansen	Environmental Grantmakers Association, Rockefeller Foundation	Board development
8/28	Peter Dillon	Heritage School	Community organizational partnerships
8/29	Board Meeting #1	The Children's Storefront	see Board agendae
9/18	Board meeting #2	The Children's Storefront	see Board agendae
9/29	Will Fogg	Baldoria restaurant	Potential board membership
9/29	John Reddick	Home office	Potential board membership
9/30	Barbara Kronman, Sally Berg	Ms. Kronman's home office	Fundraising
9/30	ColorLines Forum	New York University	Race, education and school reform
9/30	Young Educational Professionals	Britti restaurant	Networking, school reform
10/1	Dean Jon Snyder	Bank Street College of Education	Partnership with Bank Street
10/1	Susan Goetz-Haver	Bank Street College of Education	Professional development
10/1	Jonathan Gyurko	NYC Department of Education	Application process
10/2	Harlem Link Open Community Forum	Schomburg Center for Research in Black Culture	Current design status, solicitation of input from parents, community members
10/3	Melissa Salten, Chris Strnad, Jaime Bennett	Michael's restaurant	Networking, Administration for Children's Services, nonprofit community
10/3	Jonathan Barrett	Guy & Gallard restaurant	Potential board membership
10/8	Board meeting #3	The Children's Storefront	see Board agendae
10/9	Emary Aronson	Robin Hood Foundation	Proposal design, fundraising
10/9	Ademola Olugbefola	Mr. Olugbefola's studio	Arts in Harlem, school design
10/18	Harlem Link Bank Street Faculty Forum	Bank Street College of Education	Proposal design, Bank Street involvement
10/21	Don Carlson	Pershing Square restaurant	Board and school development
10/28	Gabriel Grant	Cambridge, MA	School design
11/5	Joe DuPont	Teach For America office	Points of contact with Teach For America
11/5	Jeffrey Covington	Fleet Bank, Harlem branch	Potential board membership, Harlem Link account
11/6	Community Board 6 Education Committee	Phipps East Housing Development	Guest speaker: Councilwoman Eva Moskowitz
11/7	Kate Grossman	Local Initiatives Support Corporation	Potential board membership
11/11	Board meeting #4	Bank Street College of Education	see Board agendae
11/15	Small Schools Symposium	CUNY Graduate Center	Issues in Small Schools in New York City
11/17	Alli Kiel	Bank Street College of Education	School development, Beginning with Children CS

Harlem Link  
Exhibit H-402

# Harlem Link Meeting record con't

	Location	Topic
<b>2003 Meeting with</b>		
11/17 COG Meeting	Fleet Bank, Harlem branch	Extended Day and community partnerships
11/18 Gwen Stephens	Harlem Day Charter School	School visit
12/9 Board meeting #5	Bank Street College of Education	see Board agendae
12/11 Carrie Lewis	New York University	Early Childhood design
12/18 Design Team	Bank Street College of Education	Refining Education Design
12/16 Amy Gelles	Boys and Girls Harbor	After-school funding, school development
12/16 Joanne Hunt	Boys and Girls Harbor Charter School	School visit
12/18 Eric Roberson	Starbuck's 3rd Avenue	Potential board membership
12/18 Design Team	Bank Street College of Education	Refining Education Design
12/22 Board Education Committee	Bank Street College of Education	Outcomes from Design Team meetings
12/22 Richard Kahan	Take the Field office	School development
<b>2004 Meeting with</b>	<b>Location</b>	<b>Topic</b>
1/6 Thabiti Brown, Luba Feigenberg	Cambridge, MA	School design and Codman Academy CS
1/12 Jon Snyder	Bank Street College of Education	Further development of partnership with Bank Street
1/12 Xanthe Jory	Bronx Charter School for the Arts	School visit, potential residency
1/12 Parent Petitioning	Central Harlem	Community outreach
1/12 Allison Blumenthal	Café Pertucci	Budget
1/13 Linda Levine	Bank Street College of Education	Guest lecturing in her course, school design
1/13 Board meeting #6	Bank Street College of Education	see Board agendae
1/13 Marc Waxman, Gianna Cassetta	Future Leaders Institute	Application process, school design
1/16 Lucy Friedman	TASC	Extended Day programming, potential partnership
1/17 Eric Roberson	Café Edgar	Potential board membership
1/26 Tom Cahill	Studio in a School office	Arts programming, potential partnership
1/26 Tamara Oliver and parent group	New Song Leadership After-School	Parent input, petitioning
1/27 Tamara Oliver and parent group #2	New Song Leadership After-School	Parent input, petitioning
1/27 Clarice Brown	Borough President's office	Input, support from C. Virginia Fields
1/27 Lori Hall Armstrong	Councilmember Eva Moskowitz' office	Input, support from Eva Moskowitz
1/27 Chris Strnad	Administration for Children's Services	Connections to foster and preventive services
1/27 Jonathan Gyurko, Victor Capellan	Tweed Courthouse	Center for Charter Innovation, Bank Street programs
1/28 David Brown	Native restaurant	Potential board membership
1/29 Rima Shore	Bank Street College of Education	Laboratory for Design and Redesign of Schools
1/29 Rosa Calvett	Beginning with Children Charter School	School visit, school design
1/31 National Black Fine Arts Show	Puck Building	Networking, arts in Harlem
2/5 Michael Steinberg	Emilou's restaurant	Building Excellent Schools fellowship
2/6 Design Team	Home office	Revisions to charter proposal
2/8 Board meeting #7	Paul Weiss office	see Board agendae

Harlem Link  
Exhibit H-403

# Harlem Link Meeting record con't

2004	Meeting with	Location	Topic
2/11	Marlene Martin	Children's Art Carnival	Arts programming, potential partnership
2/11	Leadership Faculty Luncheon	Bank Street College of Education	School designers and reformers (featured speakers)
2/11	Carmen Maldonado	Local Initiatives Support Corporation	Facilities
2/13	Gwen Stephens	Harlem Day Charter School	School visit, potential residency
2/13	Monty Jaffe	The Renaissance Charter School	School visit, potential residency
2/17	Judith Price	Canaan Baptist Church	Facility tour
2/19	Ebony Gates, Sandra Jackson	Studio Museum in Harlem	Potential partnership
2/19	Vanessa Horton	Councilmember Bill Perkins' office	Input, support from Bill Perkins
2/24	Archdiocese Day Care Center	Archdiocese Day Care Center	Principal's Open House
2/24	Board meeting #8	Bank Street College of Education	see Board agendae
2/24	Donald Notice	West Harlem Group Assistance	Facility, social service agency partnerships
2/25	Lloyd Williams	Harlem Chamber of Commerce	Community partnerships, Facility
2/26	Neighborhood Advisory Group	2094 5th Avenue, Community Room	Parent outreach, community support

Harlem Link  
Exhibit H-404

## Building Excellent Schools Description

Launched in 1993, Building Excellent Schools serves as a national model for supporting excellence in public education through the national charter school movement.

Building Excellent Schools focuses on improving elementary and secondary education by providing support for designing, launching and sustaining urban charter schools -- entrepreneurial, independently-managed public schools.

Building Excellent Schools believes the following:

- The full promise of urban charter schools can be realized only through intensive, customized training and an entrepreneurial approach that encourage and support individual risk-taking and transformation in urban school design and management.
- Performance drives design and everything about a school's design - from schedule to curriculum to instructional strategies - supports student attainment of academic standards.
- Performance drives culture and academic performance can only take place in a culture that is highly disciplined, purposeful, and inspiring.
- All children deserve access to high-quality public education.
- Families of students who attend under-performing public schools deserve viable educational options.
- Charter schools offer students opportunities for a better education and, in turn, expanded life choices.

The Building Excellent Schools Fellowship began as a strategic maneuver to enhance dramatically the quality of charter schools being launched in the Commonwealth of Massachusetts. During its first two years, Fellows garnered 7 of the 10 charters issued by the Massachusetts State Department of Education. Building on this success and the demand for improved charter school initiatives across the country, the Fellowship welcomed its first national participants from New Jersey, New York, and Washington, D.C. in 2003.

The yearlong Fellowship comprehensive provides charter school start-up training, including but not limited to the following areas:

- Board development and governance
- School programs, curriculum, assessment and accountability
- Marketing, public relations and fund development
- Legal requirements and best practices in instructing Special Education students and English Language Learners
- Budgeting, Finance and Financial Audits
- Facilities: identifying, leasing, financing
- Leadership
- Organizational Design
- Personnel and Teacher Recruitment
- Family and Community Involvement

# July

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1	2	3	4	5
6	7 Norms & Expectations (CO, AR) Purpose Of Ed. (AR) Learning Theory (AR) Fellow Reception	8 Learning Theory (AR) Mission (CO)	9 Teaching (AR) Teaching (AR)	10 Creating Fndg. Bd. 101-201 (TX) (MCF) Creating Fndg. Bd 301 (MCF)	11 BOT3 (MCF) (Individual Mtgs.)	12
13	14 Youth Devel: Children Youth Devel: Adoles <i>Eleanora Villegas Reimers</i>	15 Curriculum (AR) Curriculum: Social, Emotional <i>Pamela Seigle</i>	16 Curriculum (AR) C: Need/Purp. Of Ed. (CO, AR)	17	18	19
20	21	22	23 School Culture (AR) ELL <i>Pam Kaufmann</i>	24 Assessment (AR) School Culture (AR)	25 Assessment (AR) Perform. Stands (AR)	26
27	28 SPED – academic SPED – legal <i>Susan Redditt</i>	29 School Growth (AR) C: Curriculum, Assessment, Culture (CO, AR)	30	31		

Harlem Link  
Exhibit H-406

# August

<i>Sun</i>	<i>Mon</i>	<i>Tue</i>	<i>Wed</i>	<i>Thu</i>	<i>Fri</i>	<i>Sat</i>
					1	2
3	4	5	6 Acct - Org Acct - Acad <i>Doug Lemov</i>	7 BOT4 (MCF) Use of Time (AR)	8 Use of Time (Org Chart) (AR) Financial Planning (AR)	9
10	11 Financial Planning (AR) Use of Time (AR)	12 Use of Time (Org. chart) (AR) Leadership (CO)	13 Org Start-Up & Dev (CO) C: TBD (CO, AR)	14	15	16
17	18 <i>Draft of prospectus due</i>	19 Prof Dev (AR) Prof Dev (AR)	20 Human Resources Human Resources <i>Jennifer Peterson</i>	21 PR Check-in/Self Assess	22 C: Fin Plan/Use of Time (CO, AR) Sup/Eval (AR)	23
24 PVCA	25 <i>This Week</i> BOT trainings for MA Fellows and Boards (MCF)	26 <i>Writing Day</i>	27 <i>Writing Day</i>	28 <i>Writing Day</i>	29 <i>Writing Day</i>	30/ 31

Harlem Link  
Exhibit H-407





Excellent  
Schools

NEW JERSEY/NEW YORK  
SCHOOLS VISIT TRIP 2003  
ITINERARY

MONDAY, SEPTEMBER 15		TUESDAY, SEPTEMBER 16		WEDNESDAY, SEPTEMBER 17	
		7.45-11.00	Guided Tour: North Star Academy Charter School of Newark Host: Norman Atkins, Co-Director (10 Washington Place Newark 10038)	8.30-11.00	Guided Tour: Bronx Preparatory Charter School Host: Kristin Kearns-Jordan, ED/Founder (1512 Webster Ave Bronx 10457)
		11.00	Debrief at North Star Academy	11.00	Travel to KIPP Academy; Debrief Bx Prep
		11.30	Lunch & Travel to PS001 (bagged lunch provided by North Star)	11.30-12.00	Lunch at KIPP Academy
		12.30-3.00	Guided Tour: Alfred E. Smith PS001. Host: Amy Hom, Principal (8 Henry Street New York 10038)	12.15-3.00	Guided Tour: KIPP Academy Charter School of New York Host: Mandy Gauss, Outreach Coor. (250 E. 156 <sup>th</sup> Street Bronx 10451)
6.00-7:30	Light dinner with Robert Howitt (WKBJ Fdn; North Star)			3.00	Travel to Children's Storefront Debrief KIPP
		5.00	PS001/Day Debrief	3.45-5.30	Guided Tour: Children's Storefront Host: Kathy Egmont (70 E. 129 Street New York 10035)
		6.00	Group Dinner/Carmine's 212.362.2200 (2450 Broadway at 91)		

Harlem Link  
Exhibit H-408

*Fall Training: September Session*

	Monday September 22	Tuesday September 23	Wednesday September 24	Thursday September 25	Friday September 26
Independent Block	9-10:00am Breakfast Welcome Back Check-In <i>Curtis</i>	9-10:00am Breakfast Special Guest: Tony Colon (NCLR)	7:30-10:00am Breakfast Group Discussion  <i>Wanda Speede</i>	7-4:00pm School Visits* -APR -Roxbury Prep	9-11:30am Charette
Session 1	10:00-12:30pm School Visit Debrief Summer Assessment  <i>Curtis and Derria</i>	10:00-12:30pm Education Plan  <i>Antonia</i>	10-12:30pm Family-School Relations  <i>Karen Mapp</i>		
Lunch	12:30-1:00pm	12:30-1:30pm	12:30-1:30pm		11:30-12:30pm
Session 2	1:30-5:00pm Board of Trustees  <i>Marci</i>	1:30-4:00pm Internal Financial Controls  <i>Chris Collins</i>	1:30-4:00pm Community Outreach Org. Partnerships  <i>Claire Crane</i>		12:30- 4:00pm Special Education  <i>Susan Redditt</i>
Independent Block		4-5:00pm Check-In Steve and Margaret	4-5:00pm Check-In Chuck and Antoinette	4-5:00pm	4-5:00pm Closing
Evening Activity					

*\*Breakfast and lunch will be served during school visits*

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*Fall Training: October I Session*

	Monday October 13	Tuesday October 14	Wednesday October 15	Thursday October 16	Friday October 17
Independent Block	9-10:00am Welcome Back Check-In  <i>Curtis</i>	<del>Van leaves from 262 Washington Street for Springfield, MA</del> Van <u>leaves</u> from 262 Washington Street for Springfield, MA	<del>Van leaves from 262 Washington Street for Facilities Tour</del> Van <u>leaves</u> from 262 Washington Street for Facilities Tour	8-10:30am Human Resources  <i>Brett Peiser</i>	7-9:30am Uphams Corner Charter School Board Observation
Session 1	10:00-12:30pm Ed Plan  <i>Antonia</i>	8-10:30am School Visit: Hilltown	7:00am-1:00pm Facilities Tour  <i>Bob Baldwin and Linda Brown</i>	11-12:00pm <del>Check-In: Emma and Lan</del>	10-12:30pm Writing <del>Check-In: Antoinette and Chuck</del>
Lunch	12:30-1:30pm Donor Lunch	<i>At Sabis</i>	<i>On the road</i>	12:30-1:30pm Donor Lunch	12:30-1:30pm
Session 2	1:30-4:00pm Facilities Financing  <i>Michael Goldstein and Bob Baldwin</i>	11-2:00pm School Visit: Sabis	2:00-4:00pm Facilities Discussion  <i>Bob Baldwin and Linda Brown</i>	1:30-4:00pm Recruitment and Enrollment  <i>Brian Turner</i>	12:30- 4:00pm Charrette
Independent Block	4-5:00pm <del>Check-In: Beth and Emmanuel</del>	4-5:00pm <del>Check-In: Margaret and Steve</del>	4-5:00pm School Visit Discussion	4-5:00pm <del>Check-In: Alethia and Julia</del>	4-5:00pm Closing
Evening Activity					

Harlem Link  
Exhibit H-410

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*Fall Training October II Session*

	Monday October 27	Tuesday October 28	Wednesday October 29	Thursday October 30	Friday October 31
Independent Block	9-10:00am Welcome Back Group Check-In  <i>Curtis</i>	7-9:30am Board Breakfast	8-10:30am School Visit: Lawrence Community Day CS	9-10:00am School Visit Debrief	9-10:00am Check In: Julia and Beth
Session 1	10:00-12:30pm Transportation/Food/ Health/Dissemination  <i>Antonia</i>	10-12:30pm ELL  <i>Ariana Quinones</i>	11-1:00pm School Visit: Lawrence Family Development CS	10-12:30pm Action Planning  <i>Yutaka Tamura and Scott McCue</i>	10-12:30pm Charette
Lunch	12:30-1:30pm	12:30-1:30pm	12:30-1:30pm	12:30-1:30pm	12:30-1:30pm
Session 2	1:30-5:00pm Ed Plan  <i>Antonia</i>	1:30-5:00pm BOT6  <i>Marci</i>	2:30-4:00pm Lowell Community CS	1:30-4:00pm Accountability  <i>Doug Lemov</i>	1:30- 4:00pm Accountability  <i>Doug Lemov</i>
Independent Block	4-5:00pm Check In: Antoinette and Chuck		4-5:00pm Check In: Steve and Margaret	4-5:00pm Check In: Lan and Emma	4-5:00pm Closing
Evening Activity					

*Breakfast and lunch will be served during school visits*

Harlem Link  
Exhibit H411



Excellent  
Schools

*Fall Training: November Rotation*

	Wednesday November 19	Thursday November 20	Friday November 21
Independent Block	8:30-10:00am Meet BES Board Welcome Back Group Check-In <i>Curtis, Linda and The Board</i>	7:00am-1:30pm *School Visits: -Edward Brooke -Conservatory Lab	7-9:30am Uphams Board Observation  <i>Marci</i>
Session 1	10:00am-12:30pm BOT  <i>Marci</i>		10:00am-12:30pm Literacy/Reading Curricula  <i>Teresa Kirk</i>
<i>Lunch</i>	<i>12:30-1:30pm</i>		<i>12:30-1:30pm</i>
Session 2	1:30-4:00pm Leadership Development and Evaluation  <i>Curtis</i>	2:00-4:00pm <del>Check In: Antoinette, Chuck, Margaret and Steve</del>  <i>Curtis, Ed Kirby, and Jean Krasnow</i>	1:30-4:00pm Charrette
Independent Block	4-5:00pm <del>Check In: Ian and Julia</del>  <i>Curtis</i>	4-5:00pm <del>Check In: Emma and Beth</del>  <i>Curtis</i>	4-5:00pm Closing  <i>Curtis</i>
Evening Activity			

Harlem Link  
Exhibit H-412



Excellent  
Schools

*Winter/Spring Training: February Rotation*

	Wednesday February 18	Thursday February 19	Friday February 20
Independent Block	9-10:00am Breakfast Check In Welcome Back	9-9:30am Check In: Beth	9-10:00am Check In: Emma and Lan
Session 1	10-1:30pm Board of Trustees/Fund Development  <i>Marci</i>	9:30-12:00 Crisis Management <i>Dom Slowey</i> 10:30-12:00 NY, NJ, DC Check-ins <i>Avana Curtis</i>	10-12:30pm Residency Reflections Charrette Discussion  <i>Curtis</i>
Lunch	1:00-2:00pm <i>(lunch served by BES)</i>	Fidelity Luncheon 12:30-2:00pm <i>(leave laptops with Jill)</i>	12:30-1:30pm
Session 2	2:00-4:30pm School Marketing  <i>Shireen Rustom</i>	2:30-5:00pm Leadership Case Study  <i>Sue Walsh and Curtis</i>	1:30- 4:00pm Core Knowledge  <i>Peggy Murphy</i>
Independent Block	4:30-5:00pm Check In: Julia		4-5:00pm Closing/Check Out
Evening Activity			



*Fall Training: December Rotation*

Independent Block	Tuesday December 2 to Friday, December 5	9:00-10:00am Fall Assessment Check In: Beth and Julia  Curtis	9:00-10:00am Fall Assessment Check In: Emma and Lan  Curtis	9:00-10:30am Fall Assessment Discussion  Curtis
Session 1	7:00am-4:00pm *School Visits: -South Boston Harbor CS -Uphams Corner CS -MATCH	10:00AM-12:30PM Affirmative Action  Wanda Speede	10:00am-12:30pm PR/North Adams Case Study  Simeon Stoltzberg	10:30am-12:30pm Charrette
Lunch		12:30-1:30pm	12:30-1:30pm	12:30-1:30pm
Session 2		1:30-4:00pm Board of Trustees 8  Marci	1:30-4:00pm Community Development  Susan Tracy	1:30-4:00pm No Child Left Behind  Miriam Freedman
Independent Block		4-5:00pm Check In: Steve and Margaret  Curtis	4-5:00pm Check In: Chuck and Antoinette  Curtis	4-5:00pm Check Out
Evening Activity				

Harlem Link  
Exhibit H-414



Excellent  
Schools

Winter/Spring Training: February Rotation

	Wednesday February 18	Thursday February 19	Friday February 20
Independent Block	9-10:00am Breakfast Check In Welcome Back	9-9:30am <del>Check In Bath</del>	9-10:00am <del>Check Ins: Emma and Lan</del>
Session 1	10-1:30pm Board of Trustees/Fund Development  <i>Marci</i>	9:30-12:00 Crisis Management <i>Dom Slowey</i> <del>10:30-12:00 NY, NJ, DC Check-ins <i>Farana Qureshi</i></del>	10-12:30pm Residency Reflections Charrette Discussion  <i>Curtis</i>
Lunch	1:00-2:00pm (lunch served by BES)	Fidelity Luncheon 12:30-2:00pm (leave laptops with Jill)	12:30-1:30pm
Session 2	2:00-4:30pm School Marketing  <i>Shireen Rustom</i>	2:30-5:00pm Leadership Case Study  <i>Sue Walsh and Curis</i>	1:30- 4:00pm Core Knowledge  <i>Peggy Murphy</i>
Independent Block	4:30-5:00pm <del>Check In Julia</del>		4-5:00pm Closing/Check Out
Evening Activity			

Harlem Link  
Exhibit H-415



# Aaron Davis Hall

Harlem's Principal Center for the Performing Arts 1185

February 3, 2004

James D. Merriman  
Executive Director  
SUNY Charter Schools Institute  
74 North Pearl St., 4<sup>th</sup> Floor  
Albany, NY 12207

Dear Mr. Merriman:


Aaron Davis Hall, Harlem's principal center for the performing arts, has made available to children a diverse array of high quality arts programs for over twenty years. The submission to your office of an application for Harlem Link Charter School could not have come at a more important time for our programs, as we are in the process of reviewing and redoubling our efforts to partner with schools and deliver our excellent product directly to children.

I have learned about Harlem Link's dedication to making connections with community-based organizations in order to make sure that the arts are not simply a subject, but a central part of every child's experience. We are looking for schools to work with, and more than half of the battle is won when they both come looking for us and have structures in place to coordinate working with our artists.

If Harlem Link is approved, I look forward to working with the school to both bring artists to the school, and bring children to Aaron Davis Hall to view our performances. Aaron Davis Hall could fit in with the school's proposed Fieldwork program, which dedicates time to bringing students out into the community.

Coherence is an essential ingredient to our success in working with schools, and a great promise that Harlem Link is making. I hope that the founders are given the chance to make it happen.

Sincerely,



Patricia Cruz  
Executive Director

# The After-School Corporation

1186

## BOARD OF DIRECTORS

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Diana Taylor  
Mark A. Willis

January 28, 2004

Mr. James D. Merriman  
Executive Director  
Charter Schools Institute  
74 North Pearl Street, 4th Floor  
Albany, NY 12207

Dear Mr. Merriman:

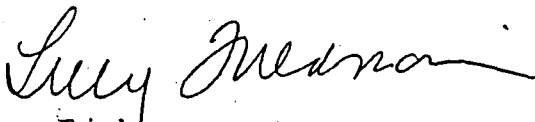
Having worked in social services in New York City in many capacities, I have come to see the need for high expectations and supportive school environments as well as beneficial enrichment activities during the afternoon hours for teenagers and young children alike. I have been the president of The After-School Corporation since its inception in 1998, and I am writing to express my support for the creation of Harlem Link Charter School.

The Founding Team of Harlem Link shares our belief at TASC that learning should not stop when school ends, and that activities in the hours after the regular school day are an essential part of an excellent education. I support this group's effort in helping to reach the goal of after school for all by 2010.

The founders bring an exciting idea to after-school, one that has been talked about but never implemented: block scheduling of activities that will expose children to a broad range of experiences. They plan on bringing in artist-teachers and community-based organizations in order to afford Harlem's children first-class education in the arts and other areas. This type of structure is in line with their mission, which seeks to make connections and instill a love of learning as well as ensure academic success.

While we cannot yet predict the scope of our programs for 2005-2006, I look forward to the opportunity to help Harlem Link secure funds for an Extended Day program. Please do not hesitate to contact me for more information. I look forward to following the progress of this very promising school.

Sincerely,

  
Lucy Friedman

Office of Graduate  
Admissions

Bank Street



February 14, 2004

James D. Merriman  
Executive Director  
Charter School Institute  
74 North Pearl Street, 4<sup>th</sup> Floor  
Albany, NY 12207

Dr. Merriman,

I am writing to offer my personal, and Bank Street's institutional, support to the Harlem Link Charter School. I am fully informed of their plans for the school and find them to be first rate – for children and for teachers. I am particularly impressed with their creative allocation of time and human resources that systemically organize the school day in service of student and teacher learning.

I know Margaret and Steve from their graduate work at Bank Street as well as their teaching careers and their planning efforts for the school. They are both exceptional educators and definitely possess the intellectual, emotional, and physical strengths and stamina necessary to make the Harlem Link Charter School succeed.

Many Bank Street faculty members have worked with the co-founders over the past several years and have lent their expertise about curriculum, leadership, and professional development to the school. In fact, Susan Goetz-Haver, the chair of our Teacher Education Department and professor in our Literacy Program is on their Board of Directors. Rima Shore, chair of our Educational Leadership Department and Director of the Weissman Center for Innovative Educational Leadership, is also working with them and enlisting *their* aid in our efforts to establish professional support networks for young school leaders.

Bank Street is committed to working with the Harlem Link Charter School in full partnership as it goes about making a difference in the lives of the children who will be in its care and the community in which it resides.

If I can be of further assistance as you make your decision please do not hesitate to contact me.

Sincerely,

A handwritten signature in black ink, appearing to read 'Jon D. Snyder'.

Jon D. Snyder  
Dean, Graduate School of Education  
Bank Street College

Graduate School  
of Education

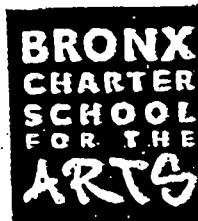
School for Children  
and Family Center

Division of  
Continuing Education

510 West 112th St  
New York NY  
10025-1120

Tel 212 875-4404  
Tel 212 875-4678

977 Fox Street  
 Bronx, NY 10459  
 Tel 718.893.1042  
 Fax 718.893.7910  
 info@bronxarts.net  
 www.bronxarts.net



James D. Merriman  
 Executive Director  
 Charter Schools Institute  
 State University of New York  
 74 North Pearl St., 4<sup>th</sup> Floor  
 Albany, NY 12207

To Mr. Merriman:


I am writing to express my support for the proposed Harlem Link Charter School. As the founder and Executive Director of Bronx Charter School for the Arts, I have a unique perspective on this proposal. I have worked closely with the lead applicants during the development of their proposal, sharing my own experiences as a charter founder and first year leader, and can say with confidence that I expect Harlem Link to become a strong, vibrant school serving Harlem's children.

Bronx Arts opened with 160 students in the fall of 2003. Our mission is to use arts education as a catalyst for the academic and social success of our students—a different focus than Harlem Link, but the same end goal of academic success. Indeed, Harlem Link's design has many features in common with Bronx Arts, and I expect the schools to collaborate in many ways in the future. The lead applicants have included in their school design curricular approaches used at Bronx Arts including balanced literacy, investigative TERC math, FOSS science and thematic integrated social studies units, as well as an emphasis on professional development through reflective practice.

I have known Steve and Margaret since 1997, and I know them both to be outstanding and committed educators and leaders. They have followed Bronx Arts' development closely since 1999, and I have met with them every few months since December, 2002 to discuss their progress on their own proposal and offer suggestions and help. I have shared with them many of the key documents, tools, and processes that were helpful to Bronx Arts, including our budget and benchmarks. In addition, Steve and Margaret have taught with other Bronx Arts staff members, including our Director of Arts, Director of Curriculum and Instruction, and our Lead Teacher, who is partly responsible for professional development of the staff. These relationships ensure that Harlem Link will have a natural fit in Bronx Arts. I expect Steve and Margaret to be regular visitors at Bronx Arts during their planning year, and they will always be welcome.

Please consider the application for Harlem Link.

Sincerely,

  
 Xanthe Jory  
 Executive Director



## Education For Creative Development

Mr. Steven Evangelista  
 Harlem Link Charter School  
 481 Ft. Washington Ave. #58  
 New York, NY 10033

Dear Mr. Evangelista:

Founded as a community outreach program of the Museum of Modern Art in 1969, *The Children's Art Carnival* is an award winning, national recognized community based visual and communication arts organization. Located in historic Harlem, New York, The Carnival has grown into a 35 year old arts education and training institution, providing visual and communication arts and life long learning experiences to young people, ages 4-21. *Our mission is to foster creative thinking through the arts; to stimulate the love of learning and motivation for education; and to provide beauty and discipline in the lives of young people.*

*Annually, The Carnival serves over 10,000 children in schools and communities in Manhattan, the Bronx, Brooklyn and Queens as well as on-site at 62 Hamilton Terrace during school day, after school and on Saturdays.* Each year, The Carnival becomes an integral part of the lives of children and teachers in public schools in New York City. We work with regular as well as special education programs including children who are physically and/or emotionally challenged, incarcerated young people, and children and their parents living in temporary and public housing. We continue to develop partnerships with schools and other youth service organizations by providing cultural arts programming to their constituencies. In addition, we serve youth who independently attend The Carnival's various programs.

*The Children's Art Carnival strongly supports the proposed Harlem Link Charter School, slated to open in September 2005.* We embrace your mission to provide a safe and supportive learning environment that empowers students to take an active role in learning and demonstrate good character. We believe that working together as partners linking academics with values and community the Harlem Link Charter School will be able to offer a rigorous learning environment for the future of our children and build a viable school with an excellent arts integration program.

*The Carnival is in a unique position to support Harlem Link Charter School with the development of an Arts In Education.* Our programs are designed to connect a variety of curricular, thematic and cultural areas and can be targeted to reach specific grades or populations. The goals of the programs are to provide students with a wide range of learning opportunities through the arts across disciplines to include: reading, writing, literature, social studies, math and science; to provide teacher and parent training for the purpose of ensuring that

additional arts activities can be fused into the regular curriculum and at home; and to expand the number of opportunities that students have to explore themselves, their communities and the world around them in creative and empowering ways. Schools use our programs to provide instruction in the arts not covered by classroom teachers or to enrich an existing arts program. Professional development or training teachers is an integral part of our programs. These programs are as follows:

*The School Day Program*, which is designed to provide art workshops for youngsters and their teachers attending public, private and parochial schools at our site at 62 Hamilton Terrace in West Harlem. Elementary school ages youth attend these sessions in groups of 25 to 30 students and participate in painting and drawing, puppetry, collages, story-quilts, print making, banner making, book making and mural projects.

*The Early Childhood and Special Education Program*, which is designed to foster the creative development of children with special needs and to develop the kinesthetic and symbolic functions of pre-schoolers through arts activities. The program provides children from head-start, day care and special education programs with a variety of art activities encourage the use of art in the daily lives of children. Students and their teachers attend in small groups of no more than 15 participants, engaging in art activities such as clay, sculpture, torn and cut-shape collage, rubbing prints, painting, drawing and puppetry in an open workshop setting.

*Artists Residencies/In-School Programs*, which represent long-term collaborations with schools and service agencies during the school day as well as after school. The Carnival 's approach to bringing artists into the schools for school day and after school programming begins with the educational needs of the individual school. Some schools may choose to focus on a single arts discipline or design residencies for specific grade levels. Others may want to connect the residencies to specific curricular themes. Others may want arts programming to reach the entire school or to enhance existing art programs. All art projects are designed and implemented based on and incorporating the New York State's Learning Standards & Frameworks across grades (K-12) and disciplines.

*We, at The Children's Art Carnival, are committed to the Harlem Link Charter School and agree to support your efforts to provide a greater insurance for the future of our children and community. We value your dedication and commitment to the Harlem community and we look forward to joining you in this effort.*

Sincerely,



Marline A. Martin  
Executive Director

EVA MOSKOWITZ  
COUNCIL MEMBER, 4<sup>TH</sup> DISTRICT

□ DISTRICT OFFICE  
20 LEXINGTON AVENUE, SUITE 1710  
NEW YORK, NY 10017  
212.818.0580 (PHONE)  
212.818.0706 (FAX)

□ CITY HALL OFFICE  
250 BROADWAY, SUITE 1545  
NEW YORK, NY 10007  
212.788.7393 (PHONE)  
212.442.1457 (FAX)



THE COUNCIL  
OF THE  
CITY OF NEW YORK

CHAIR  
EDUCATION

COMMITTEES:

FINANCE  
GOVERNMENTAL OPERATIONS  
TRANSPORTATION

26 February 2004

James D. Merriman  
Charter Schools Institute  
State University of New York  
74 North Pearl Street, 4<sup>th</sup> Floor  
Albany, NY 12207

Dear Mr. Merriman:

I write regarding *Building Excellent Schools* application for the Harlem Link Charter School. As a strong advocate for charter school alternatives, and being familiar with the positive educational values emphasized by *Building Excellent Schools*, I firmly encourage you to approve the Harlem Link Charter School proposal.

As chair of the City Council Education Committee, I have fought for safer facilities and effective management of public schools. As a proponent of choice I am enthusiastic about the possibilities for community-based reform that charter schools provide. With New York City's school system in the throes of sweeping reforms, charter schools have a unique ability to create stable, sustainable educational models in the midst of change.

The Harlem Link team, with its emphasis on high standards and connections to community resources, is committed to providing a sound education alternative for New York City families. As a parent and former teacher, I applaud the steps this team has taken to equip teachers, parents, and students with the tools for academic excellence. By providing two teachers in each classroom, Harlem Link will raise the standards for student achievement. In doing so, it will provide the Harlem community with a model education system of which it can be proud.

I urge you to consider this proposal for increased educational choice in Harlem.

Sincerely,

Eva Moskowitz  
Chair, Education Committee



Strengthening New York's Communities

39 Broadway 10th Fl New York NY 10006  
Tel (212) 894-3394 Fax (212) 616-4994  
www.crenyc.org EMAIL info@crenyc.org

February 19, 2004

Mr. James D. Merriman  
Executive Director  
Charter Schools Institute  
State University of New York  
74 North Pearl Street, 4th Floor  
Albany, NY 12207

Mr. Merriman,

Community Resource Exchange (CRE) is delighted to write to you on behalf of Harlem Link Charter School. A quality school like Harlem Link is an unbelievable asset to a community in need. CRE is happy to assist them in any way we can, and to lend our full support to their application.

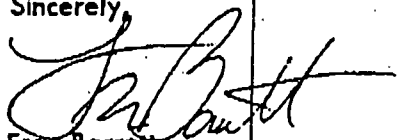
CRE has been working with community-based organizations (CBOs) throughout the five boroughs of New York City. We build the capacity and effectiveness of CBOs who focus on issues surrounding poverty and HIV/AIDS by building their capacity and effectiveness. CRE has grown over the past 25 years, and we are now an organization of over 35 dedicated individuals with a vast network of community contacts.

CRE will advise and inform Harlem Link about issues that are relevant to the community and NYC as a whole. We will offer management advice when necessary, and information resources when needed. We will connect Harlem Link to local CBOs. By continuing to develop a strong network in the Harlem community they will be able to leverage their resources, and increase their impact.

CRE supports Harlem Link's efforts to create a school that serves the needs of the community and improves the life of each and every student. We do not hesitate to endorse Harlem Link.

I am happy to discuss Harlem Link more thoroughly if you would like. Feel free to contact me at [REDACTED] or [REDACTED].

Sincerely,

  
Fran Barrett

REDACTED



Jane Doherty  


February 27, 2004

James Merriman  
Executive Director  
Charter Schools Institute  
The State University of New York  
74 North Pearl Street  
4<sup>th</sup> Floor  
Albany, NY 12207

Dear James Merriman,

At the request of Steven Evangelista and Margaret Ryan, I am writing to offer my whole-hearted support for their choice to use TERC Investigations as the basis for the math curriculum at the Harlem Link Charter School. I have complete confidence in the TERC curriculum. Because the staff at my former school implemented TERC effectively, over seventy percent of our children scored a 3 or 4 on last year's fourth grade math test.

If put into practice correctly by teachers who are well versed in the theory and practice of constructivist math, if reinforced through effective, on-going staff development, and if supplemented with skill-building through programs such as Every Day Counts, TERC Investigations is an highly effective curriculum. It equips students with the skills they need to pass state assessments. More importantly, it builds impressive number sense and confidence in and excitement about mathematics.

For a total of six years I taught fourth grade at P.S. 4 in Manhattan's Washington Heights and at P.S. 191 in midtown Manhattan. Both schools serve a high needs population, with the majority of the students being eligible for free lunch. Both schools have a history of low performance on standardized tests.

During the first of my two years teaching fourth grade at P.S. 191, I was largely unsuccessful in my attempts to implement the TERC curriculum that the district required us to use. Though my Bank Street course work had provided me with a solid understanding of constructivist math, I received minimal staff development and struggled with my instruction and my short and long term planning. More significantly, my students (and those in the other fourth grade class) had not received TERC instruction in any consistent way in their previous three years at the school. Most had only "done" TERC for part of third grade. Consequently, they lacked a foundation on which to build higher level mathematical thinking and had no practice with the TERC "routines" – the explorations, the discussions, and the multiple approaches to solving a problem – upon which the curriculum relies. Not surprisingly, fewer than thirty percent of our students performed at Level Three or Four on that year's math test.

The following year was a completely different story. My grade partner and I each inherited a class of fourth graders who were the first at our school to have received consistent, effective math instruction since first grade in the TERC Investigations curriculum. Their math skills literally blew us away. In our combined total of ten years teaching, neither of us had ever seen

**REDACTED**

students with such strong math understandings. They could break numbers apart and recombine them in ways that made them easier to manipulate. They could observe patterns and develop theories about when and why such patterns occurred. They could engage in lengthy, passionate discussions amongst themselves about numerous ways to solve a problem and which might be the most efficient. They loved math and often found quicker, more accurate solutions to problems than we could.

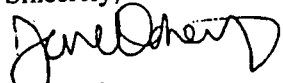
My grade partner and I planned together and supplemented the TERC curriculum with a daily fifteen or twenty minutes of Everyday Counts to introduce the students to any topics that did not feature prominently in the TERC curriculum, such as time, geometry, and measurement. The math staff developer, who was a TERC expert, came into our classrooms regularly to observe our students and our teaching. At our request, he would take over a lesson, modeling how to ask questions that clarified the students' understandings and brought any confusion to light. After his classroom visits, he would meet with us to make suggestions about where to go next in a particular unit – which "big ideas" the unit was working towards, which activities we could skip, and which would most benefit the children based on his observations of their progress. He also helped us revise our short and long term plans for the rest of the year's math instruction.

When our children's math test scores came back, we were thrilled but not surprised at the results. We already knew our students had impressive number sense and could articulate their thinking and come up with multiple ways to solve problems. We attributed this group's skills to their uninterrupted TERC instruction. Our school's teachers knew the program well, and the units built logically each year on the work of the year before. The children's solid foundation in TERC, our own background in constructivist math, the expertise and support of our staff developer, and the use of supplementary materials such as Every Day Counts, all combined to create an outstanding math program. The students' test scores and their enthusiasm about mathematics are the strongest evidence of the benefits of TERC Investigations.

The mathematics program that Steven Evangelista and Margaret Ryan are proposing for the Harlem Link Charter School incorporates all the elements that made our program at P.S. 191 such a success last year. If chartered, the school will use TERC Investigations as their primary curriculum beginning in kindergarten and will supplement it with Every Day Counts Calendar Math. The teachers will have a strong background in constructivist mathematics. They will collaborate with one another on a regular basis and will receive extensive staff development. I have no doubt that the students at Harlem Link will become terrific mathematicians as a result.

Thank you for your attention. Please do not hesitate to contact me if you should have any questions.

Sincerely,



Jane Doherty

**Family Advocacy Integrated Resources, Inc**  
Early Intervention Program  
127 West 127<sup>th</sup> Street  
New York, NY 10027

Telephone (212) 663-7653

Fax (212) 280-1865

James D. Merriman  
Executive Director  
Charter Schools Institute  
State University of New York  
74 North Pearl St., 4<sup>th</sup> Floor  
Albany, NY 12207

To Mr. Merriman:

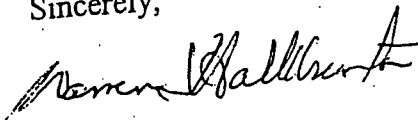
I am writing to express my interest in working with the proposed Harlem Link Charter School to connect families to the social services they need.

Children with disabilities or developmental delays and their families require a great deal of support, from evaluation to on-going therapy and support groups. At Family Advocacy Integrated Resources, we provide Early Intervention services for infants and toddlers from birth to three years old who have developmental delays or disabilities, and may be extending our services in the future to older children.

We are also connected to a strong network of service providers. Since Harlem Link intends to reach out to community agencies to provide services that families at the school need, working with our organization would be a perfect fit.

Please consider Harlem Link's application for a charter, so that we may have this direct way of reaching out to families and offering the programs and support they need.

Sincerely,



Warren Halliburton  
Director

FAMILY ADVOCACY INTEGRATED RESOURCES, Inc.  
An Early Intervention Program  
127 West 127<sup>th</sup> Street  
New York, NY 10027

Telephone (212) 663-7653

Fax (212) 280-1865

\*\*\*\*\*

February 27, 2003

Mr. Steven Evangelista  
Harlem Link Charter School  
481 Ft. Washington Avenue  
New York, New York 10033

Dear Mr. Evangelista:

I have read the literature describing the Harlem Link Charter School. Suffice to say it is most impressive in recognizing the need for a comprehensive educational program and practical plan for its implementation in the Harlem community.

As an educational practitioner and author of numerous publications, I am thoroughly convinced that the concept of the Harlem Link Charter School promises an exciting program for realizing the educational success for many more Harlem youngsters.

You have my best wishes.

Sincerely,



Warren J. Halliburton  
Director



February 10, 2004

Mr. James Merriman  
Executive Director  
SUNY Charter Schools Institute  
74 North Pearl Street  
Albany, NY 11206

To Mr. Merriman:

Two young people walked into my bookstore in the summer of 2003 telling me they were interested in starting a charter school in Harlem. They presented clear and bold ideas based on their teaching experiences. I had my doubts.

Less than a year later, it is clear that they have taken steps to prepare to open a Charter School. They have contacted capable men and women with a diverse set of experiences and financial expertise. They have sought the input of community leaders and the involvement of parents and families. Most importantly to me, they want to do business in the Harlem community and if chartered, intend to purchase books for their school from my store.

As the founder and owner of Hue-Man bookstore in Harlem, I see the need for more outreach to bring children and families to bookstores, and to put excellent books in the hands of our children. If the school is chartered, I would be delighted to do business with Harlem Link Charter School and support their efforts to increase literacy in Harlem.

Sincerely,

Clara Villarosa

2319 Frederick Douglass Blvd.  
(Between 124th & 125th St. on 8th Ave.)  
New York, N.Y. 10027

P 212.665.7400

F 212.665.1071

the HUE-MAN bookstore



February 27, 2004

James D. Merriman  
Charter Schools Institute  
State University of New York  
74 North Pearl Street, 4th Floor  
Albany, NY 12207

Dear Mr. Merriman:

The New York City office of the Local Initiatives Support Corporation (LISC) is pleased to provide this letter of support to **Harlem Link Charter School** in its application to SUNY's Charter Schools Institute and its pursuit of a charter for a K-8 public school in Harlem. We are confident that Harlem Link will provide high quality and critical educational opportunities to children and families in the Harlem community.

LISC is able to support Harlem Link's efforts to secure a school facility for its fall 2005 opening through a range of technical assistance activities, including:

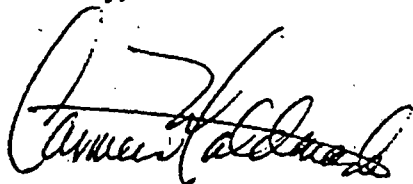
- Space needs assessment
- Financial analysis
- Identification of predevelopment needs
- Recoverable grant funds for feasibility study

In addition, as Harlem Link closes in on its targeted facility, LISC has resources available to help provide project financing (e.g., predevelopment, acquisition, construction, mini-permanent and/or bridge loans), as well as bring other lenders and financing sources to the table.

School overcrowding and inadequate facilities have been ongoing problems in New York City's public education system. In an effort to encourage the development of new, quality educational opportunities in New York's neediest communities, LISC's Educational Facilities Fund of New York (EFFNY) is assisting alternative public education and after-school programs throughout the five boroughs in renovating or building appropriate and safe sites for their programs. The Department of Education has named LISC in its five-year capital plan as one of the organizations it will work with to foster joint public-private school facility financing and to identify affordable, convertible commercial real estate for alternative school construction.

Charter schools are often started by people with visions of how to bring innovative and quality education to the children in this city who are most in need. EFFNY will work to help finance and develop the school facility, so that the Harlem Link founding team can dedicate their time and energy to their vision and mission of providing high quality and accountable public education to Harlem residents. We strongly support Harlem Link's application, and look forward to working with the school in the future.

Sincerely,



Carmen Maldonado  
Project Director  
Educational Facilities Fund of New York  
New York City LISC

James Merriman  
Executive Director  
SUNY Charter Schools Institute  
74 North Pearl St., 4<sup>th</sup> Floor  
Albany, NY 12207

Re: Letter of Support for Steven Evangelista and Margaret Ryan

It is my pleasure support the Charter Application of Margaret Ryan and Steven Evangelista. It is a rare to find two such passionate and capable individuals ready and willing to meet the needs of profoundly depressed urban areas such as Central West Harlem. The recent gentrification of Harlem has not served to alleviate our desperate need for better schools and better teaching. In fact, very little has changed in our area. We still lack solid reading and math curricula. Scheduling art during the school day is almost completely dependent on the presence of outside non-profit entities and the physical and emotional well being of students is still being addressed with band-aid solutions and only in crisis.

Although I have not known Ms. Ryan and Mr. Evangelista for long, from our initial conversation, it was clear they are well aware of the need for strong academics in our area and of the challenges currently facing children and parents. As the director of a neighborhood after-school program, New Song Learning Partnership (NSLP), I speak from experience. Located in the heart of West Harlem on 8<sup>th</sup> Ave and 120<sup>th</sup>, we deliberately keep our program small serving only 45 children ranging from grade 1 to 6. We believe personal attention and strong academics are vital to meeting the needs of our children. It is not only a matter of teaching a broad range of subjects to our children, but also of engaging in relationships which encourage the children to love learning. Ms Ryan and Mr. Evangelista were teachers in Harlem. Because they were dissatisfied with their experience in Harlem schools, they have chosen to open a charter school which will not only meet the need for strong academics, but will also regard the child as a child, a whole person. This is my greatest encouragement.

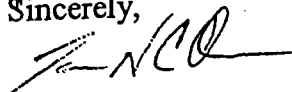
I willingly arranged for the parents of NSLP to meet with Ms Ryan and Mr. Evangelista and will continue to do so. They were very happy to listen to our parents and understood their needs intuitively. More impressive however, was the reaction of the parents to Ms Ryan and Mr. Evangelista. They received advice, understanding and caring engagement. Several of the parents noted they were happy to hear two such impressive individuals were opening a school with strong academics which might start at kindergarten and continue through to middle school. Many of our parents currently or will soon suffer the middle school crisis of our neighborhood. While most of our children under grade four attend city run public schools, all but one of our children in grades 5 and 6 attend charter schools. The parents of our program are clearly seeking alternatives to assist there children in accessing better education.



There are certainly not enough middle schools in our neighborhood and most of the middle schools we have are highly ineffective. Our parents were greatly encouraged to speak with Ms. Ryan and Mr. Evangelista. I join the parents of NSLP in their great expectations and welcome Steven Evangelista and Margaret Ryan to our neighborhood. I am sure they will go far in meeting the needs of the children they serve.

Should you need to contact me for any reason, please feel free to call or email at the addresses included below.

Sincerely,



Tamara N C Oliyev  
Director  
New Song Learning Partnership  
2230 Frederick Douglass Blvd.  
NY, NY 10027

Ph. [REDACTED]

Email. [REDACTED]

REDACTED

## SCHOOLSTART

Catalyzing & Supporting America's Great New Public Schools

1217 Bandana Boulevard North - St. Paul, Minnesota 55108 - (612) 812-4198 - jbacal@schoolstart.org

James D. Merriman  
Executive Director  
SUNY Charter Schools Institute  
74 North Pearl St., 4<sup>th</sup> Floor  
Albany, NY 12207

February 13, 2004

Dear Mr. Merriman:

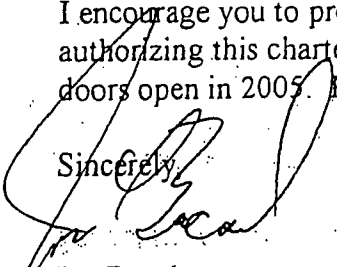
I have known Steven Evangelista for nearly a decade. I have seen him grow from an eager college student to capable, confident leader. As the founder of Twin Cities Academy (the only charter school to make Minnesota's top 20 list of value-added public schools in both math and reading) and the director of SchoolStart, I have helped develop more than ten charter schools in Minnesota, Colorado and elsewhere. SchoolStart is one of four national grant partners of the Walton Family Foundation, along with KIPP, Aspire and La Raza. After urging Steve to start a charter school for several years, I am delighted that he is taking this step and has surrounded himself with such a strong support network. I am writing to express my enthusiastic support for the proposal for Harlem Link Charter School submitted by Steve, Margaret Ryan and the rest of their founding team.

I have served as one of Steve's charter school mentors and retained him from time to time for his input on teaching and schooling. Steve has the key qualities of a new school leader—high standards, initiative, relentlessness, enthusiasm, unwavering belief in children and the right mix of core beliefs about ends and flexibility around means.

The founding team of Harlem Link has put in place many of the components I see as essential to great schools—a strong mission, strong board, small size, emphasis on school culture and a dedication to the ever-improving craft of teaching. I have closely followed their steady, deliberate process in starting this school since 2000, when Steve accompanied me to the first of three national charter school conferences, and has culminated in Steve and Margaret obtaining phenomenal coaching and training as part of the Building Excellent Schools Fellowship.

I encourage you to provide a wonderful opportunity for the children of Harlem by authorizing this charter school, and I look forward to visiting Harlem Link when the doors open in 2005. Please do not hesitate to be in touch if you have any questions.

Sincerely,



Jon Bacal  
Executive Director

## THE Studio Museum IN Harlem

144 West 125th Street, New York, NY 10027 • 212 864-4500 • Fax 212 864-4800

February 26, 2004

James Merriman  
 Charter School Institute  
 State University of New York  
 74 North Pearl Street  
 4<sup>th</sup> Floor  
 Albany, NY 12207

Dear Mr. Merriman,

We are thrilled to support the Harlem Link Charter School. The school's geographic location, coupled with its commitment to arts integration, makes it a prime school for The Studio Museum in Harlem to partner with. We are happy about this opportunity to work with another school to make interactive experiences for parents, teachers, students, and artists at The Studio Museum in Harlem as at the school.

We are excited about this new endeavor and hope that resources will allow The Studio Museum to participate in making this school a rich resource for all involved.

This kind of collaborative work is truly important as we encourage greater use of the Museum's resources by Harlem's schools and local residents. The Studio Museum is invested in developing long-term sustainable relationships with schools and families that can walk to our institution.

SMH is invested in making the Museum a natural extension of the classroom. School programs at SMH are a rich resource for teachers and students to explore and examine art and culture. Forming creative partnerships with schools is at the core of our school programs. The Studio Museum is committed to enhancing school curricula and encouraging innovative teaching practice.

Through the well-known *Cooperative School Program*, The Studio Museum in Harlem has provided arts education to Harlem school children since 1974. Each school is assigned an artist-in-resident that works in collaboration with teachers to transform the classroom into an art studio/workshop where students learn fine art techniques. Visits to the Studio Museum are an important component of the multi-session school collaboration program as the work in the Museum inspires the works of art produced in the students' art studio. The work produced throughout the year is installed in an annual student exhibition. This culminating activity brings together students and families from various schools, teachers, administrators, artists and Museum staff. The Museum also offers multi-session, interdisciplinary arts education programs. These programs are developed in collaboration with teachers and include a pre-visit slide presentation/discussion, an interactive museum visit, and project related both to the exhibition and to student's curriculum. These multi-session collaborations are implemented by teams each consisting of an artist, a museum educator and a teacher. Projects incorporate a diverse range of media, including art, photography, writing, music, video, computer, and performance. Over the years, the Museum has made classroom visits a priority. The Studio Museum in Harlem believes that the Museum is an extension of the classroom. Serving as a resource for teachers and administrators to connect with artists and museum educators in school collaborations the Museum is an important is an important vehicle for affecting educational change.

The Studio Museum in Harlem offers interactive guided tours for school groups, grades K-12. Museum educators engage students in looking at art using visual thinking strategies and an inquiry-based approach. Tours are forty-five minutes to an hour and a half in length. School groups often have tours when the Museum is closed as a way to foster conversation about the objects on view, increase the level of interaction with works of art, and engage students in visual thinking strategies that increase aesthetic literacy and critical thinking skills. Teachers arranging a tour can speak to a museum educator to tailor the tour to meet the thematic needs of their classroom. All

museum educators are versed in the Arts, English and Language Arts learning standards for the New York City Department of Education. The fee for school group tours is nominal and in special cases can be waived.

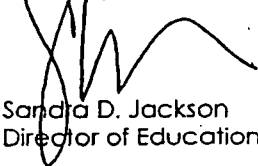
Ranging from one hour to one hour and a half in length, *Seeing and Creating* is a tour and hands on art making workshop for classes that can focus on particular artists and/or social themes presented in an exhibition. After seeing the works of art in an interactive discussion based tour, students participate in a hands on art making workshop that emphasizes themes or techniques explored during the exhibition tour.

The Studio Museum acknowledges schools teachers as professionals at the center of education, whose significant contributions have the most profound effect on the lives and learning of students. The Museums Harlem location in conjunction with the permanent collection and temporary exhibitions at The Studio Museum provide teachers throughout the New York City Metropolitan area allows teachers to become engaged with Harlem history and culture while they relate the arts directly to their own lives and experiences. The array of programs designed for educators reflects the museum's commitment to reaching beyond the traditional classroom and museum visit to respond to the increasing demand for quality arts education from an interdisciplinary perspective.

Again, we completely support the realization of the Harlem Link Charter School as it will serve a very important community here in Harlem.

Many thanks for the invitation.

Sincerely,



Sandra D. Jackson  
Director of Education and Public Programs

Studio in a School  
Association, Inc.

10 West 59th Street  
New York, NY 10019  
212 765-5900  
212 765-7985 fax  
studioinaschool.org

1205



Studio in a School

The Trustees  
The State University of New York  
Charter Schools Institute  
74 North Pearl Street, 4<sup>th</sup> Floor  
Albany, NY 12207

To the Trustees of the State University of New York:

As Executive Director of Studio in a School and a strong advocate of quality education for all children, I am writing to support the Harlem Link Charter School's request for a charter.

After speaking to the co-founders of Harlem Link Charter School, I believe that they share my belief in the importance of bringing children and art together. Harlem Link has a strong focus on standards-based curriculum and assessment. The founders are also committed to putting supports in place for students, with two teachers in every classroom for more individualized attention. In addition, they are seeking out esteemed organizations like Bank Street College for professional development in order to develop a quality faculty.

I am impressed not only by the founders' strong standards focus and education plan but also to their intent to give Harlem Link students access to arts programs that can allow them powerful arts experiences. I support their plans to integrate the arts during the school day and to reach out for funding for richer arts programming.

Schools like Harlem Link would provide an important and necessary resource for central Harlem. We hope its request for a charter is granted.

Sincerely,

Thomas Cahill  
Executive Director

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Matterson Sims  
Ray W. Swanson  
Peter Wolff

RICHARD A. KAHAN  


February 3, 2004

The Trustees  
The State University of the New York, Charter Schools Institute  
74 North Pearl Street, 4<sup>th</sup> Floor Albany, NY 12207

To the Trustees of the State University of New York:

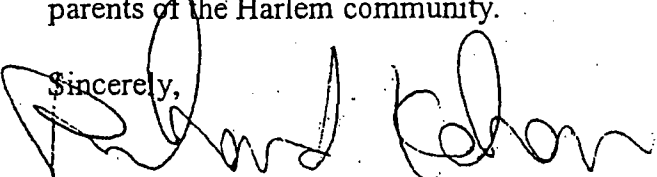
I am co-founder of Take the Field, Inc., which has rebuilt approximately forty athletic complexes for New York City and founder of The Urban Assembly, which has opened four New Visions schools in New York City and plans to open five more in September two thousand and four.

I am writing to support the efforts of Steve Evangelista and Margaret Ryan who are seeking approval for the Harlem Link Charter School (HLCS). I believe that this proposed school aggressively addresses the educational needs of elementary and junior high school students in Harlem. There are a number of very positive aspects of the proposal:

- HLCS will expect high academic achievement and strong moral character from the students and expects to achieve this through a small school environment and consistent individual attention to all students. The school properly focuses on school safety and higher expectations.
- HLCS will have a school year of two hundred and twelve days, which should significantly improve outcomes.
- HLCS will have a longer school day than many district schools with a mandatory time for all students from eight thirty to five thirty PM everyday. Emphasis during the day will be on the core subject areas and in the late afternoon on the arts, taught by artists in residence through local community based arts organizations.
- HLCS will have a strong community service component in both Harlem and other parts of New York City providing opportunities for students to become good citizens.
- HLCS will place a strong emphasis on professional development and creating support networks and collaborations with other schools. This will benefit both HLCS and schools throughout Harlem.

I firmly believe that HLCS is positioned to have a very positive impact on both the students and parents of the Harlem community.

Sincerely,



Richard Kahan

REDACTED



Conserving Land  
for People

January 29, 2004

To Whom It May Concern:

I am pleased to endorse the application of the Harlem Link Charter School. The Trust for Public Land has worked for 12 years to support New York City schools in linking their students with the neighborhood environment. The Harlem Link Charter School will provide a structured approach for effectively engaging young people with the world outside the classroom.

I have worked with Founding Board Member John Reddick for nine years and have tremendous belief in his ability to guide and inspire young people, and connect them with resources in the schoolyard and the neighborhood.

Sincerely,

Andy Stone  
NYC Program, Director

The Trust for Public Land  
Mid-Atlantic Region  
6 Broadway  
New York, NY 10012

(212) 677-7171  
Fax (212) 353-2052

New Jersey Field Office  
20 Community Place, 2nd Floor  
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1208

February 26, 2004

James D. Merriman  
Executive Director  
Charter Schools Institute  
State University of New York  
74 North Pearl St., 4<sup>th</sup> Floor  
Albany, NY 12207

To Mr. Merriman:

For over 30 years, West Harlem Group Assistance (WHGA) has provided consistent support to property owners, tenants and businesses in historic Hamilton Heights, Manhattanville, Morningside Heights and Central Harlem. As Executive Director of WHGA for the past five years, I have seen a great deal of positive change in these neighborhoods. We have been active in fostering home ownership and facilitating social services that have bolstered and strengthened these communities on the rise.

The proposed Harlem Link Charter School's mission is right in line with our goal—to make West Harlem a strong neighborhood. Without safe, strong schools with high standards, we cannot reach our aim of helping Harlem stakeholders to be responsible, financially sound, well-educated and well-informed.

Therefore, WHGA would be delighted to work with the leaders and Board of Harlem Link on the school's facility needs in the coming years. I have discussed with them their interest in occupying 10,000 square feet in the first two years of their charter, as well as their challenging growth plan and the rent they would likely be able to afford. It seems to me that they have budgeted wisely for a rent of \$22 per square foot, and we may be able to help them find a better rate in a suitable space.

Feel free to contact me for more information on the services WHGA offers.

Sincerely,

A handwritten signature in black ink, appearing to read "Donald C. Notice", written over a horizontal line.

Donald C. Notice  
Executive Director



# Yaffa Cultural Arts Inc

P.O. Box 575  
New York, NY 10030  
212-694-7245(Ph & Fax)  
E-mail [Yaffa7752@aol.com](mailto:Yaffa7752@aol.com)

The Trustees  
The State University of New York  
Charter Schools Institute  
74 North Pearl Street, 4<sup>th</sup> Floor  
Albany, NY 12207

To the Trustees of the State University of New York:

Yaffa Cultural Arts, Inc. provides a variety of services including parent workshops, staff development workshops, performances and workshops with children. The programs that we provide are multi-cultural and include visual arts, music, dance, storytelling, creative writing, video arts and drama. As executive director of Yaffa Cultural Arts, Inc. I ask you to strongly consider granting a charter to Harlem Link Charter School, so that Harlem families may have access to a community-based school that is serious about academics and engaging the community.

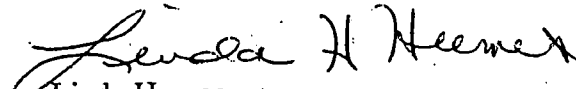
As a member of the Harlem community who has worked with youth in schools, I know there is a need for quality education. This belief led me to become active with Harlem Link Charter School's Community Outreach Group, a committee started by the founders who were seeking advisement and assistance with their vision of connecting the school with the community through service and the arts.

It's clear that their mission is about academics with the arts serving to enrich the students' experiences. Art in its many forms is also a way for children to express themselves and can help them become strong communicators. I am particularly impressed by the founders' commitment of working toward having a quality standards-based arts extended day component. I hope to see this happen for the school.

In the past I have found sponsors who have supported a partnership between Yaffa and schools so that children can have access to arts in education programs. Harlem Link is a school I would consider working with in the same capacity.

Thank you for considering this school on behalf of the Harlem community.

Sincerely,

  
Linda Humes  
Executive Director