The Common Core Companion at a Glance

Each section begins with a restatement of the official anchor standards as they appear in the actual Common Core State Standards document.

College and Career Readiness Anchor Standards for

Reading K–12

Source: Common Core State Standards

The K–2 reading standards outlined on the following pages define what students should understand and be able to do by the end of each grade. Here on this page we present the College and Career Readiness (CCR) anchor standards for K–12 so you can see how students in K–2 work toward the same goals as high school seniors: it's a universal, K–12 vision. The CCR anchor standards and the grade-specific standards correspond to one another by number (1–10). They are necessary complements: the former providing broad standards, the latter providing additional specificity. Together, they define the skills and understandings that all students must eventually demonstrate.

Key Ideas and Details

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

Craft and Structure

4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
6. Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas

7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.*
8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.
9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

Range of Reading and Level of Text Complexity

10. Read and comprehend complex literary and informational texts independently and proficiently.

*Please consult the full Common Core State Standards document (and all updates and appendices) at http://www.corestandards.org/ELA-Literacy. See "Research to Build Knowledge" in the Writing section and "Comprehension and Collaboration" in the Speaking and Listening section for additional standards relevant to gathering, assessing, and applying information from print and digital sources.

College and Career Readiness Anchor Standards for

Reading

The CCR anchor standards are the same for K–12. The guiding principle here is that the core reading skills should not change as students advance; rather, the level at which students learn and can perform these skills should increase in complexity as they move from one grade to the next. However, for grades K–2, we have to recognize that the standards were back mapped from the secondary level—that is, the authors envisioned what college students need and then wrote standards, working their way down the grades. Thus, as you use this book, remember that children in K–2 can't just "jump over" developmental milestones in an ambitious attempt to achieve an anchor standard. There are certain life and learning experiences they need to have, and certain concepts they need to learn, before they are capable of handling many complex academic skills in a meaningful way. The anchor standards nonetheless are goalposts to work toward. As you read the "gist" of the standards below, remember they represent what our K–2 students will *grow into* during each year and deepen later in elementary, middle, and high school. The journey starts in K–2!

Key Ideas and Details

This first strand of reading standards emphasizes students' ability to identify key ideas and themes in a text, whether literary, informational, primary, or foundational and whether in print, graphic, quantitative, or mixed media formats. The focus of this first set of standards is on reading to understand, during which students focus on what the text says. The premise is that students cannot delve into the deeper meaning of any text if they cannot first grasp the surface meaning of that text. Beyond merely identifying these ideas, readers must learn to see how these ideas and themes, or the story's characters and events, develop and evolve over the course of a text. Such reading demands that students know how to identify, evaluate, assess, and analyze the elements of a text for their importance, function, and meaning within the text.

Craft and Structure

The second set of standards builds on the first, focusing not on what the text says but on how it says it, the emphasis here being on analyzing how texts are made to serve a function or achieve a purpose. These standards ask readers to examine the choices the author makes in words and sentence and paragraph structure and how these choices contribute to the meaning of the text and the author's larger purpose. Inherent in the study of craft and structure is how these elements interact with and influence the ideas and details outlined in the first three standards.

Integration of Knowledge and Ideas

This third strand might be summed up as reading to extend or deepen one's knowledge of a subject by comparing what a range of sources have said about it over time and across different media. In addition, these standards emphasize the importance of being able to read the arguments; that is, they look at how to identify the claims the texts make and evaluate the evidence used to support those claims regardless of the media. Finally, these standards ask students to analyze the author's choices of means and medium and the effects those choices have on ideas and details. Thus, if a writer integrates words, images, and video in a mixed media text, readers should be able to examine how and why the author did that for stylistic and rhetorical purposes.

Range of Reading and Level of Text Complexity

The Common Core State Standards document itself offers the most useful explanation of what this last standard means in a footnote to the "Note on range and content of student reading," which accompanies the reading standards:

> To become college and career ready, students must grapple with works of exceptional craft and thought whose range extends across genres, cultures, and centuries. Such works offer profound insights into the human condition and serve as models for students' own thinking and writing. Along with high-quality contemporary works, these texts should be chosen from among seminal U.S. documents, the classics of American literature, and the timeless dramas of Shakespeare. Through wide and deep reading of literature and literary nonfiction of steadily increasing sophistication, students gain a reservoir of literary and cultural knowledge, references, and images; the ability to evaluate intricate arguments; and the capacity to surmount the challenges posed by complex texts. (CCSS 2010, p. 35)

Adapted from Jim Burke, *The Common Core Companion: The Standards Decoded, Grades 6–8* (Thousand Oaks, CA: Corwin, 2013).

On the facing page, a user-friendly "translation" of each standard gives you a fuller sense of the big picture and big objectives as you begin your transition.

On this page you'll find accessible translations of the official standards at your left so you can better grasp what they say and mean.

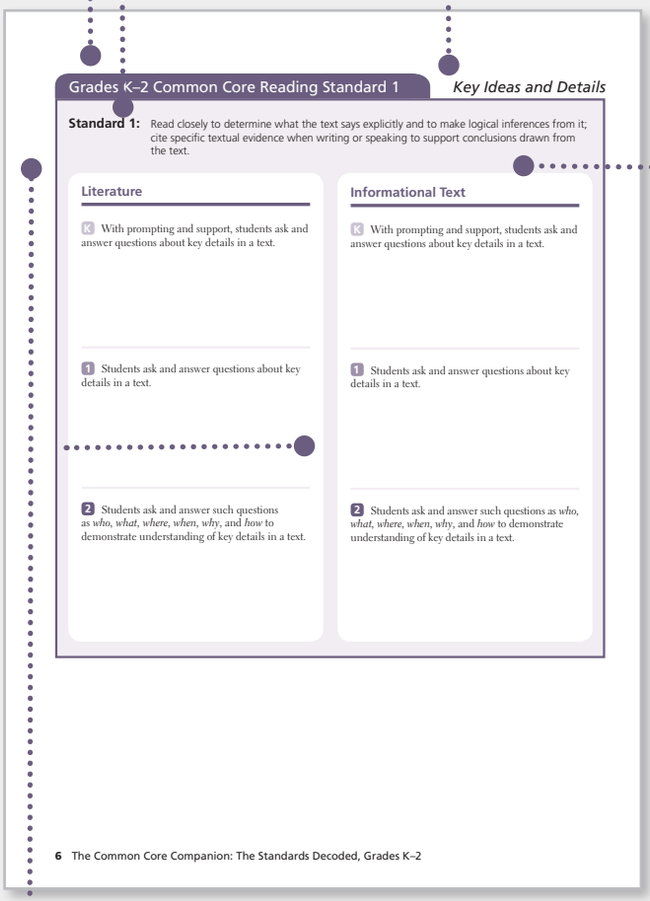
Built-in tabs facilitate navigation.

The actual CCSS anchor standard is included for easy reference.

The specific strand situates you within the larger context of the standards.

The emphasis now is on what students should do, utilizing the same grade-level structure at your left.

Comprehension questions are included for helping students master thinking moves and skills behind each standard; all can be adapted to a range of class texts and topics.



Grades K–2 Common Core Reading Standard 1 — *Key Ideas and Details*

Standard 1: Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

Literature

K With prompting and support, students ask and answer questions about key details in a text.

1 Students ask and answer questions about key details in a text.

2 Students ask and answer such questions as *who*, *what*, *where*, *when*, *why*, and *how* to demonstrate understanding of key details in a text.

Informational Text

K With prompting and support, students ask and answer questions about key details in a text.

1 Students ask and answer questions about key details in a text.

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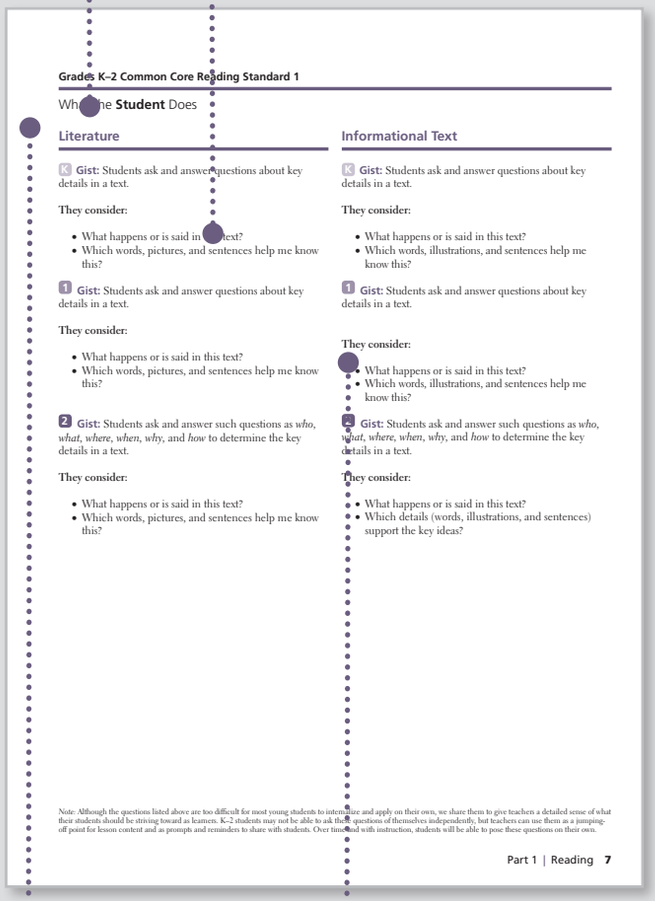


Grades K–2 Common Core Reading Standard 1

What the **Student** Does

Literature

K **Gist:** Students ask and answer questions about key details in a text.

They consider:

- What happens or is said in this text?
- Which words, pictures, and sentences help me know this?

1 **Gist:** Students ask and answer questions about key details in a text.

They consider:

- What happens or is said in this text?
- Which words, pictures, and sentences help me know this?

2 **Gist:** Students ask and answer such questions as *who*, *what*, *where*, *when*, *why*, and *how* to determine the key details in a text.

They consider:

- What happens or is said in this text?
- Which words, pictures, and sentences help me know this?

Informational Text

K **Gist:** Students ask and answer questions about key details in a text.

They consider:

- What happens or is said in this text?
- Which words, illustrations, and sentences help me know this?

1 **Gist:** Students ask and answer questions about key details in a text.

They consider:

- What happens or is said in this text?
- Which words, illustrations, and sentences help me know this?

2 **Gist:** Students ask and answer such questions as *who*, *what*, *where*, *when*, *why*, and *how* to determine the key details in a text.

They consider:

- What happens or is said in this text?
- Which details (words, illustrations, and sentences) support the key ideas?

Note: Although the questions listed above are too difficult for most young students to internalize and apply on their own, we share them to give teachers a detailed sense of what their students should be striving toward as learners. K–2 students may not be able to ask these questions of themselves independently, but teachers can use them as a jumping-off point for lesson content and as prompts and reminders to share with students. Over time and with instruction, students will be able to pose these questions on their own.

Part 1 | Reading 7

Horizontal and vertical views enable you to consider how the standards change across grade levels.

Standards for each discipline are featured on a single page for easy planning.

The right-hand page utilizes the very same grade-level format to provide two distinct visual paths for understanding the standards.

"Gist" sections provide plain-English synopses of the standards so you can put them to immediate use.

Featured on this spread are specific teaching techniques for realizing each standard. Applicable to all subjects across grades K–2, these strategies focus on what works in the classroom.

Grades K–2 Common Core Reading Standard 1

What the **Teacher** Does

To teach students how to read closely:

- Before introducing a text, identify the main idea or message for yourself. Go through the book and notice the details that support it and flag them with sticky notes. Then, plan out prompts and questions that you will pose to students. We liken this process to Hansel dropping those pebbles leading homeward; by planning questions ahead of time, you can more easily guide students to spot the main idea. Conversely, when teachers don't plan, lessons can go awry. For example, if the main idea of a passage is that cities create heat (cars, buildings, people) and thereby change the weather, and you don't recognize that this is what students should be reading for, then it becomes difficult to pose a proper "trail" of questions leading students toward the text's significant details.
- During a lesson or while conferring, be sure to give students sufficient time to consider the questions and prompts you pose. Figuring out the author's main idea or message is often hard, subtle work. Don't hesitate to rephrase prompts if students seem stuck. Remind them that they can look for answers in the text, reread, study illustrations, and so forth. Providing time for students to respond can make all the difference in the world.
- Use a text or passage that is brief enough to be read more than once, so that students can begin with an overall understanding before homing in on specifics. As you read, pause occasionally to pose questions about words, actions, and details that require students to look closely at the text or illustrations for answers. (Note: When your goal is to demonstrate where in the text you found something to support your reasoning, make sure that the text is large enough for students to see and interact with. Charts, enlarged texts, and whiteboards help.)
- Model close reading by thinking aloud as you scrutinize a text's words, sentence structures, and other details to understand its meaning. To focus students' attention, write on sticky notes and place them on the text, use chart paper, annotate in the margins, and/or highlight via a tablet or whiteboard.

To help students to determine what the text says explicitly:

- Model how to determine an author's message by saying what happened (literature) and naming the important facts (informational). As you do, point to words, sentences, illustrations, and text features as evidence and record on chart paper or graphic organizers (see online resources at www.corwin.com/thecommoncore companion).
- Over weeks of working with different texts, continue to guide students to determine deeper meanings on their own. Use sentence stems and other graphic organizers to support students' explanations of what happened and their recall of important facts; use think-alouds so students hear how you arrive at what texts mean, and point to specific places in the text to support your conclusions.

To help students make logical inferences from a text:

- Select texts to read aloud or share with students that allow them to make logical inferences. Ask questions that lead them to infer (I wonder why he did that? I wonder what she thought? I wonder why the boy in the illustration looks sad?). As students answer these questions, ask them to explain how they arrived at their conclusions using specific words and phrases in the text.
- Routinely ask students to show you the textual evidence that supports their inferences.

To support students in asking and answering questions about key details in a text:

- Model asking questions about a text by writing questions on chart paper or annotating in the margins when using a whiteboard. Try to ask more analytical (how, why) questions than literal (who, what, where, when) questions.
- Elaborate on what led you to ask a question. When reading a book about beavers, you might say, "Whenever I see a picture of a beaver, they're chewing on a tree branch. I wonder why they do this?" This will help students recognize that a question is typically an extension of something we already know.
- Demonstrate how the answers to many of their questions can be found in the text. If the text is on a chart or in a big book, mark the answers to questions with sticky notes or highlighting tape, calling attention to the *exact words* that help answer a question.

To help your English language learners, try this:

- Work with small groups to help students feel more comfortable sharing ideas. Make sure that each student has a copy of the text or that the text is large enough for them all to see comfortably. Allow students time to read a text or a portion of one several times to make sure they have a basic understanding before focusing on key ideas or making inferences.
- Model asking questions using a short text or poster-size photograph. Elaborate on what leads you to ask questions and point to words and illustrations that provide answers.

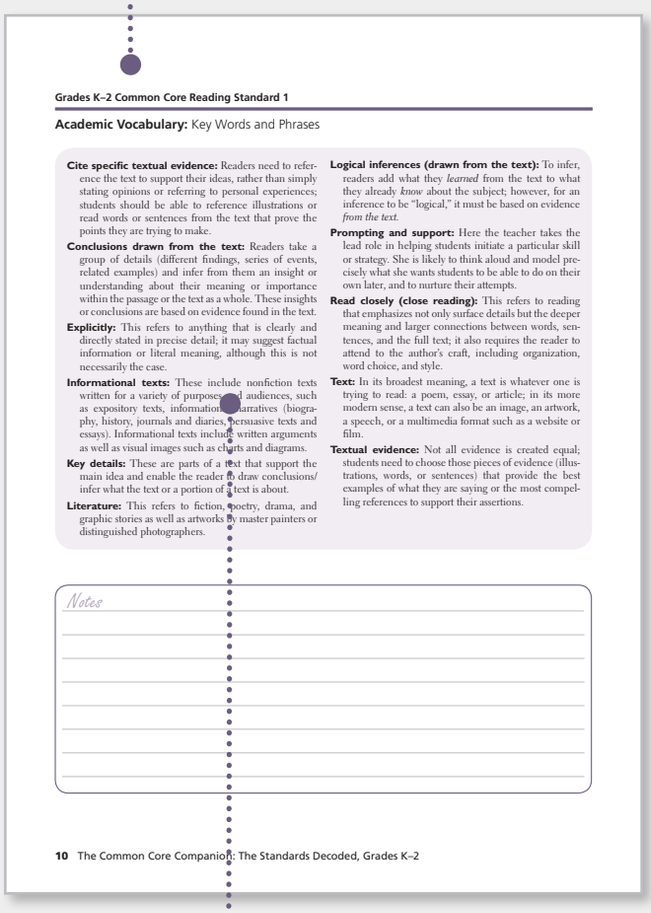
Developmental Debrief:

Students, especially those coming to school with low language skills or those who lack the necessary preschool experiences to be academically successful, need to be read to several times throughout the day. This will help them acquire the academic vocabulary and syntax they need to understand complex texts.

In order for students to feel comfortable, it is essential for the teacher to create a risk-free environment where students are encouraged to offer their ideas and opinions openly, without fear that their responses will be judged "right or wrong," "good or bad."

Notes

A dedicated academic vocabulary section offers a quick-reference glossary of key words and phrases for each standard.



Grades K–2 Common Core Reading Standard 1

Academic Vocabulary: Key Words and Phrases

Cite specific textual evidence: Readers need to reference the text to support their ideas, rather than simply stating opinions or referring to personal experiences; students should be able to reference illustrations or read words or sentences from the text that prove the points they are trying to make.

Conclusions drawn from the text: Readers take a group of details (different findings, series of events, related examples) and infer from them an insight or understanding about their meaning or importance within the passage or the text as a whole. These insights or conclusions are based on evidence found in the text.

Explicitly: This refers to anything that is clearly and directly stated in precise detail; it may suggest factual information or literal meaning, although this is not necessarily the case.

Informational texts: These include nonfiction texts written for a variety of purposes and audiences, such as expository texts, informational narratives (biography, history, journals and diaries), persuasive texts and essays). Informational texts include written arguments as well as visual images such as charts and diagrams.

Key details: These are parts of a text that support the main idea and enable the reader to draw conclusions/infer what the text or a portion of a text is about.

Literature: This refers to fiction, poetry, drama, and graphic stories as well as artworks by master painters or distinguished photographers.

Logical inferences (drawn from the text): To infer, readers add what they *learned* from the text to what they already *know* about the subject; however, for an inference to be "logical," it must be based on evidence *from the text.*

Prompting and support: Here the teacher takes the lead role in helping students initiate a particular skill or strategy. She is likely to think aloud and model precisely what she wants students to be able to do on their own later, and to nurture their attempts.

Read closely (close reading): This refers to reading that emphasizes not only surface details but the deeper meaning and larger connections between words, sentences, and the full text; it also requires the reader to attend to the author's craft, including organization, word choice, and style.

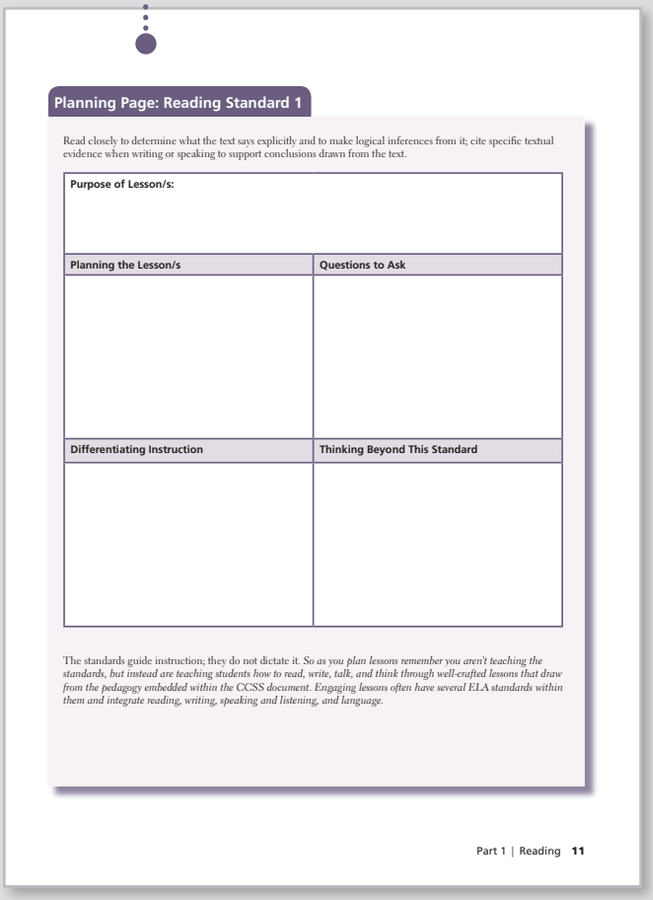
Text: In its broadest meaning, a text is whatever one is trying to read: a poem, essay, or article; in its more modern sense, a text can also be an image, an artwork, a speech, or a multimedia format such as a website or film.

Textual evidence: Not all evidence is created equal; students need to choose those pieces of evidence (illustrations, words, or sentences) that provide the best examples of what they are saying or the most compelling references to support their assertions.

Notes

Clearly worded entries decode each word or phrase according to the particular way it is used in a given standard.

A planning template provides prompts to help you develop lesson plans that address and connect standards.



Planning Page: Reading Standard 1

Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

Purpose of Lesson/s:	
Planning the Lesson/s	**Questions to Ask**
Differentiating Instruction	**Thinking Beyond This Standard**

The standards guide instruction; they do not dictate it. *So as you plan lessons remember you aren't teaching the standards, but instead are teaching students how to read, write, talk, and think through well-crafted lessons that draw from the pedagogy embedded within the CCSS document. Engaging lessons often have several ELA standards within them and integrate reading, writing, speaking and listening, and language.*

Example of a Filled-in Worksheet: First Grade

List the specifics about how you envision the lesson unfolding.

This is a place to write notes about the purpose of your lesson and what you really want your students to take away.

Here, jot down the questions you plan to ask your students to help guide them through your lesson.

Planning Page: Foundational Skills Standard 4

Read with sufficient accuracy and fluency to support comprehension.

Purpose of Lesson/s: Working with a small group of readers to give them additional practice reading at a rate and with expression that matches what the text is about. Important to connect how a text is read and what it means.

Planning the Lesson/s

Small Group Lesson: (4 students)

- The Boy Who Cried Wolf by BG. Hennessy (picture book); 2 copies of You Read to Me, I'll Read to You: Very Short Fables to Read Together by Mary Ann Hoberman
- Read aloud the picture book, stopping at key pages to talk about how the different characters were feeling, e.g, page where the boy wants a bit of excitement; attend to punctuation (question and exclamation marks)
- Introduce "two-voices" version of fable; explain that it's the same story only in play format much shorter, and in two voices—townspeople and the boy
- Put kids in partners: one to read the orange print (boy) and the other to read the green (townspeople)

Questions to Ask

Questions to ask that help kids match how they're reading a text with what it's about:

- What is this fable about? And what's the moral?
- How does it feel when you know someone has played a trick on you? How did the townspeople feel? (Evidence) How might their voices sound when they speak to the boy—when they think there really is a wolf? When they know there isn't one?
- How do you think the boy would feel and sound when he knows that no one is coming to help?

Differentiating Instruction

Independent work:

- Let partners practice reading the choral reading version during independent reading
- Allow other students who want to try out the two-voice version a chance to do so

Whole class:

- Partners present to whole class during the reading share and talk about how they're making their voice match what the story is about
- Introduce fractured version of The Wolf Who Cried Boy. Demonstrate expressive reading, point to words in bold, exclamation marks, enlarged text etc. This time also attend to speech tags, e.g, whispered, whimpered, signed, moaned

Thinking Beyond This Standard

- Point of view, townspeople and the boy (Reading Standard 6)
- Additional work attending to punctuation (Language Standard 1)
- Attend to tier two vocabulary, e.g, whimpered, peered, shrugged—implicitly and explicitly (Language Standard 4)
- Some kids may want to try writing a dramatic version of The Wolf Who Cried Boy in two voices—the Wolf's and Father Wolf
- Use punctuation and speech tags in writing to show expression and give meaning (Language Standard 1)

The standards guide instruction, not dictate it. *So as you plan lessons remember you aren't teaching the standards, but instead are teaching students how to read, write, talk, and think through well-crafted lessons that draw from the pedagogy embedded within the CCSS document. Engaging lessons often have several ELA standards within them, and integrate reading, writing, speaking and listening, and language.*

Think through how you'll use the lesson to engage all of your learners.

List skills, texts, and ideas for foregrounding or reinforcing other ELA standards.

Example of a Filled-in Worksheet: Second Grade

Planning Page: Reading Standard 2

Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

Purpose of Lesson/s: Over the course of two or three days, read aloud (and reread) *Children Make Terrible Pets* to the whole class, and get kids thinking about whether or not it was okay for Lucy to keep Squeaker (the boy) as a pet. Eventually help kids extend and apply the author's message to their own lives by posing a question about whether or not it's okay to keep wild animals in cages and in marine park water tanks.

Planning the Lesson/s	Questions to Ask
Whole class read-aloud: • *Children Make Terrible Pets* by Peter Brown (Author's message—it's not OK to think that we can own another living thing; to keep wild animals as pets.) • Meeting area where kids can gather and discuss the read-aloud • Easel, chart paper, markers to record ideas/questions, etc. • Story map graphic organizer to help students plot out the story events and think through the main idea	**Questions to ask** that help students get to the author's message: • What is the author trying to teach us? What lesson can we take away to apply to our own lives? • Was it okay for Lucy to own Squeaker (the boy), to keep him as a pet? Why? • How did Lucy feel, what might she be thinking, when she saw Squeaker with his family? What in the text or pictures made you say this? • The whole family, all but the dog, who says "Woof," were making "squeaking" sounds while picnicking in the woods. What is the author trying to tell us?
Differentiating Instruction	**Thinking Beyond This Standard**
Small groups: Break students into groups of three or four to continue discussing what Lucy may have been feeling/thinking when she found Squeaker with his family? Make sure students reference the text. Or have them discuss when Lucy found Squeaker with his family and said, "Something had changed. Squeaker didn't seem like a pet anymore. Lucy knew what she had to do." **Independent work:** Have students write about the message they can take away from this book to apply to their own lives.	• Can work with point of view, Lucy's and Squeaker's (Reading Standard 6) • Initiate some informational text reading about dolphins (Reading Standard 10) • Kids can write about dolphins independently, or I might introduce an expository writing unit on dolphins (Writing Standards 2. and 4—Informational Text) • Fabulous opportunity to expose kids to dialogue; characters speak in color-coded talking bubbles; a way to help them see how words like "said" and "says", and quotation marks are used for same purpose (not in standards document but an opportunity not to be missed) • Attend to tier two vocabulary, e.g., scurry, inseparable, implicitly and explicitly (Language Standard 4)

The standards guide instruction, not dictate it. *So as you plan lessons remember you aren't teaching the standards, but instead are teaching students how to read, write, talk, and think through well-crafted lessons that draw from the pedagogy embedded within the CCSS document. Engaging lessons often have several ELA standards within them, and integrate reading, writing, speaking and listening, and language.*

The Common Core Companion: The Standards Decoded, Grades K–2

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What They Say, What They Mean, How to Teach Them

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with Jim Burke

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Visit the companion website at
www.corwin.com/thecommoncorecompanion
for reproducibles, booklists, and other resources.

Preface

The Common Core State Standards offer us all a tremendous opportunity to help our students learn what they need to know for success in school and life, but they are going to require a lot of something we as teachers have very little of: *time*. These standards will demand that we find more time for students to learn in school—more time to think, practice, collaborate, and reflect. And we have to find more time as teachers to plan and teach, to learn the language and the instructional moves of the Common Core.

With an all too keen sense of my own limited time, I began to create a version of the Common Core State Standards that better met my needs, one I could keep by my side and reference quickly when planning, writing, or participating in meetings related to the Common Core standards. When teachers saw it, they wanted their own copies, and the result was *The Common Core Companion*—one for grades 6–8 and another for 9–12, which were both published in 2013.

What's the big idea behind the *Common Core Companion* books? It's inefficient for all of us across the nation to spend time deciphering what the standards say, and digesting what they mean for teaching and learning, so I wrote the *Companion* to do that for you. With this book at your side, you can reclaim hours of time to do the most important work: develop your instructional ideas (and the standards themselves) into rich, engaging learning experiences for our students that meet the standards' higher expectations.

Because I often work with literacy coordinators who are responsible for all students in their district, I wanted these *Companion* books to be K–12, district-wide and school-wide tools. That way teachers and administrators could hit the ground running as they implemented the standards and envisioned professional development that would support all teachers. But I had one problem: I was not an elementary school teacher. For teachers in grades 3–5, I thought of Leslie Blauman, an exemplary teacher and guide to teachers around the country.

When it came to someone in grades K–2, I did not have to think long about whom to ask, for in those grades, all roads lead to Sharon Taberski, whose books *Comprehension From the Ground Up* and *On Solid Ground* did for K–3 instruction what Julia Child did for French cooking. She's that good. And she is also a wise, patient, and generous friend and mentor to any who know her.

More important than her landmark books is the fact that Sharon taught in her own classroom for 28 years and still works in classrooms, now in her role as a coach for teachers. She brings to this K–2 volume what I hoped she would: the ability to carefully balance the high demands of the standards with the developmental needs of young children. She knows the wishes of K–2 teachers too, and so she pumped up the volume of teaching ideas and provided online resources for teachers and students, including graphic organizers, book lists, and anchor charts, so teachers can see and use the artifacts of CCSS-based teaching and learning.

So without further ado, and with deepest gratitude for all she has taught me through the process of writing this book, I introduce you to *The Common Core Companion: The Standards Decoded, Grades K–2*. If you're looking for someone to help you understand and, more importantly, *use* the Common Core state standards in your classroom, you have come to the right place, for with Sharon Taberski, you are in good hands. Trust her to help you create exemplary CCSS-aligned K–2 literacy instruction that will allow you to be the teacher you have been and are capable of becoming.

Jim Burke

Acknowledgments

Several months ago I received an e-mail from Maura Sullivan, marketing strategist at Corwin Literacy and a friend from way back, asking me to set up a phone conversation with her and Lisa Luedeke, publisher. Maura's e-mail subject line read: "Please say yes!" We arranged the call for the following day, and, as they say, the rest is history.

I was grateful to be included in this project that Jim Burke conceived with his grades 6–8 and 9–12 editions of *The Common Core Companion*. I was thrilled to have the opportunity to be the author of the K–2 version, as I'd of course been doing my own hard thinking (and worrying) about how the standards would be applied in the primary grades. As I first pored over the K–2 standards, the 8-track tape that looped in my head went something like this: "C'mon . . . We're talking about K–2 students, the little guys! . . . Really? Not going to happen—nor should it—if most kids are anything like the 5-, 6-, and 7-year-olds I've taught."

But as I began to write this book, and when I finished pacing, and talking back to the computer screen, and simmered down with another K-cup of Vanilla Skyline, I realized that if we treat the K–2 standards as what they are—goals—and if practitioners are given the chance to fill in the "how to get there," then all right. Writing this volume then became a chance for me to show how we can use the standards to push the envelope of what our youngest students might achieve, while remaining true to what's developmentally appropriate.

I share this backstory in the acknowledgments because everyone involved in this project engaged in these discussions and debates about crafting *The Common Core Companion* in ways that are mindful of what students can and should be asked to do. Jim, Leslie, Wendy, Lisa, Maura—you couldn't ask for a more caring, knowledgeable team.

Okay, so now that I'm naming names, it's time to thank some very special people for all they did to move this project (and me) along:

A great big thank-you to Jim Burke. Getting to know Jim and collaborating with him has been one of the highlights of this project. Jim's so smart and fun to work with. And he's generous—he spent an entire day, while we were both stranded at an airport in Nova Scotia, helping me sort through the initial organizational phases of this K–2 edition and extending an open invitation to contact him any time at all for help. I thank Jim for envisioning this very practical and useful teaching guide and for welcoming me aboard.

Next, a huge thank-you to Lisa Luedeke and Maura Sullivan for their confidence that my work could stand alongside Jim's secondary editions and Leslie Blauman's edition for grades 3–5. As publisher, Lisa is steadfast in her desire and dedication to create helpful resources for busy educators, and Maura, the marketing strategist, is bound and determined to get these resources into the hands of as many folks as possible. They're quite a team.

And once again, a heartfelt thank-you to Wendy Murray, my editor. Very often one gets the impression that many "thanks-to-my-editor" are wrought with hyperbole—at least they seem that way from the outside looking in. Not so when Wendy is your editor. Wendy consistently breathes life into my writing and insights into my thinking. I always marvel

at her ability to get down to the bare bones of things and then flesh them out. This is our second go-round as a writer–editor team (the first was *Comprehension From the Ground Up*), and what a pleasure it's been. Thank you, Wendy.

I've loved collaborating with Leslie Blauman and have enjoyed our back-and-forth cross-continental exchanges. Leslie and I have often chuckled about our "East meets West" relationship—Leslie being from Colorado and the PEBC group of educators and me from New York and the Teachers College/Manhattan New School cohort. I'm sure Leslie would agree we've both learned a lot from each other.

Also sincere thanks go to the team at Corwin Literacy: Julie Nemer, whose eye for detail and grace under pressure have played a big part in making all the books in this series work; Francesca Dutra Africano, whose editorial work helped get this book out on time and whose gracious manner kept me on track; and Cassandra Seibel, who made this happen on a rush schedule without ever reaching for that proverbial red emergency phone to tell the editorial team they were asking for the impossible—instead, she and her staff made the impossible happen. In addition, heartfelt thanks to Nancy Akhavan for her contributions to the ELL sections.

And finally, thanks to those who continue to inspire me each and every day—the dedicated teachers and remarkable students who are working so hard to do and be the very best they can in these exciting, yet very challenging, times. It's my sincere hope that this K–2 edition of *The Common Core Companion* will be of immense help to them—the ones I love the most.

Introduction

Getting to the Core of the Curriculum

Every time we experience a problem, we have the opportunity to gather new resources, think about it, frame it, and take action.

—Renate N. Caine and Geoffrey Caine,
Natural Learning for a Connected World

An excellent education should not be an accident; it should be a right, though nowhere in the United States Constitution or any of our other founding documents do we find that right listed. The Common Core State Standards address that omission and challenge us all—administrators and teachers, parents and children, politicians and the public at large, professors and student teachers—to commit ourselves anew to the success of our children and our country.

This is how Jim Burke opens the grades 6–8 and 9–12 editions of *The Common Core Companion*, the four-volume series he conceived for Corwin Literacy. It's a fitting beginning, for excellent education *is* a right, and one that begins in the early childhood classroom.

This book focuses on the English Language Arts Common Core Standards for grades K–2. It addresses teaching and learning ideas for reading, writing, speaking and listening, language, and foundational skills—just about the whole of literacy. The reason I accepted Jim Burke's invitation to be the author of something so ambitious in scope is that I think it's extremely important—maybe especially so—to implement the standards wisely on behalf of "the little guys." And the only reason I had the sheer courage to assume this responsibility is that I have 30 years of classroom experience in K–3 and years of consulting in schools nationwide, so I know a thing or two, as the saying goes.

And throughout my many years of experience, I have always made instructional decisions based on the very best of what I know *at the present time*—of what we all know at this time. So as you use this volume, remember: it's a beginning, not an end. Remember that the standards themselves are a living document designed to evolve, prone to new research discoveries and revisions, and that you therefore need to bring to the standards the very best of what you know about helping young children become engaged readers, writers, thinkers, and learners.

What the Standards Expect of Us

I cannot emphasize enough that the principles of the Common Core document leave it up to us, the practitioners, to design the teaching and learning that will get students *to*

the goals, and so we need to rise to this challenge and not let others define teaching and learning for us. As the document states:

> By emphasizing required achievements, the Standards leave room for teachers, curriculum developers, and states to determine how those goals should be reached and what additional topics should be addressed. Thus, the Standards do not mandate such things as a particular writing process or the full range of metacognitive strategies that students may need to monitor and direct their thinking and learning. Teachers are thus free to provide students with whatever tools and knowledge their professional judgment and experience identify as most helpful for meeting the goals set out in the Standards. (CCSS 2010, p. 4)

The standards also uphold and advance the strong research base for how learners learn and progress. Students become better readers when they *read*. They become better writers when they *write*. Digging into the CCSS, you find that Reading Standard 10 requires that students read. Writing Standard 10 stipulates that students write for a variety of purposes over an extended time period. One of the aspects of the standards I admire most is that they ask us to value authentic texts, purposeful writing, and real conversations around big ideas. Fiction and informational texts written by accomplished writers take center stage.

Five Principles Behind the Teaching Ideas in This Book

Jim Burke, ever wise, cautioned me that the function of *The Common Core Companion* is to assist educators in the task of accurately knowing the intention of each standard and developing teaching ideas that will enable students to meet each one. Period. Therefore, I have tried to refrain from interpreting the standards, adapting them, or embedding them in too detailed a set of beliefs and practices, because the standards need to succeed in many different kinds of classroom settings, from ones that use basals and other commercial programs to Montessori settings and everything in between. But, that said, I feel compelled to provide the briefest of contexts for the teaching ideas I share, so you will know where I am coming from. The following recommendations are those that I think stand the best chance of developing K–2 students into strategic, engaged learners.

1. **Embrace the reading workshop and writing workshop and its many opportunities to balance and differentiate instruction.** Let's face it, when we teach the whole class we're teaching to the middle and leaving out the students at the top and bottom thirds of the class. The workshop model allows us to give all students what they need.
2. **Let students do more of the heavy lifting. The brain that does the work is the brain that learns.** I don't know who first said, "The brain that does the work is the brain that learns," but it's been a mantra of mine for a few years now. We tend to do too much of the work for our students. We're often inclined to ask leading, rather than generative, questions, and we frequently provide too little time for students to respond and work things out on their own.
3. **Identify one or two practices that can make all the difference in the world, and get really good at them.** Rather than trying to get good at everything, focus on one or two instructional practices that are likely to bring about the greatest progress for students—practices that push students to "own" their learning.
4. **Recognize that your goal is twofold: to help students read, write, think, and converse—and to teach them *how* to learn.** In addition to reading for meaning, writing for real purposes, talking and learning from one another with ears and eyes wide open, students need to learn *how* to learn.

5. **Hold fast to what you know to be true about teaching and learning, and then follow the trail—instruction that matches your belief.** There, I said it again: lean heavily on the standards and the teachings throughout this book, but at the end of the day, it's *you* and *your* students and what helps them meet the expectations of the standards that matter most. To this end, I include a note at the bottom of each planning page that deserves attention here: "The standards guide instruction; they do not dictate it. So as you plan lessons, remember: you aren't teaching the standards, but instead are teaching students how to read, write, talk, and think through well-crafted lessons that draw from the pedagogy embedded within the CCSS document. Engaging lessons often have several ELA standards within them and integrate reading, writing, speaking and listening, and language."

A Brief Orientation to *The Common Core Companion: The Standards Decoded, Grades K–2*

When I was asked to write this book, I was relieved to see I could follow Jim Burke's smart format and design. He envisioned this series as something highly useful to teachers and organized each volume around the following features:

A one-page overview of *all* the anchor standards. Designed for quick reference or self-assessment, this one-page document offers a one-stop place to see all the English Language Arts Common Core Standards. In addition to using this to quickly check the Common Core anchor standards, grade-level teachers or the whole faculty might use the overview to evaluate which standards they know and are addressing effectively and which ones they need to learn and teach.

Side-by-side anchor standards translation. The Common Core State Standards College and Career Readiness anchor standards for each category—reading, foundational skills, writing, speaking and listening, and language—appear in a two-page spread with the original Common Core anchor standards on the left and, on the right, their matching translations in language that is more accessible to those on the run or new to literacy instruction.

A new user-friendly format for each standard. Instead of the two reading standard domains—literature and informational text—spread throughout as they are in the Common Core State Standards document, here you will find the first reading standard for grades K–2 and the two different domains all on one page. This allows you to use *The Common Core Companion* to see at a glance what Reading Standard 1 looks like in grades K–2 across literature and informational texts. The design makes it easy to see how the standard plays out across grade levels, so you can plan with other teachers just how to increase complexity as students move from grade to grade.

Parallel translation/what students do. Each standard opens to a two-page spread that has the original Common Core standards on the left and a parallel translation of each standard mirrored on the right-hand page in more accessible language (referred to as the "Gist") so you can concentrate on how to *teach* in ways that meet the standards instead of how to understand them. These Gist pages align themselves with the original Common Core, so you can move between the two without turning a page as you think about what the standards mean and how to teach to meet them. Also, beneath each translation of a standard appears a list of *what students consider.* These are brief practical questions that will help students "crack open" the thinking and comprehension skills being asked of them. Ultimately, students pose these questions for themselves—both unconsciously and deliberately—as they engage in the endeavor. But because metacognition is something students grow into, you can use these questions as comprehension questions to pose after you model how to approach them. The

goal is to provide ample practice with these questions so that students *internalize* them and own them as readers, writers, and thinkers. So be sure to incorporate them into the fabric of your instruction each and every day, having students talk, listen, and write off of them.

Instructional techniques/what the teacher does. In the "What the Teacher Does" pages you will find a great many suggestions. Although I don't always say, "Put your students in groups" or "Put your students in pairs," I can't emphasize enough that the goal is for you to do less whole-class instruction and have students work more often in small groups, in partnerships, or one-on-one with you. Periodically you will see references to online resources, which include graphic organizers, visuals, and other tools that support the teaching of particular standards.

Planning templates. For each standard, a one-page planning template provides prompts to help you develop lesson plans that address and connect standards. As you use these pages, they will become resources for future lessons and records of instruction. They will also be beneficial for collaboration with colleagues. You can download additional planning pages from www.corwin.com/thecommoncorecompanion.

Academic vocabulary: key words and phrases. Each standard comes with a unique glossary, since terms used in multiple standards have unique meanings from standard to standard. Any word or phrase that could be a source of confusion is defined in detail.

Online resources. This book has intentionally been kept lean, but because actually *seeing* examples of charts and student work helps tremendously—with both planning and delivering instruction—these resources are provided online at www.corwin.com/thecommoncorecompanion, where you will also find samples of organizers, explanations of instructional practices, and more.

How to Use This Book

Different schools, districts, instructional teams, and individual teachers will pick up *The Common Core Companion* and have different ideas about how to use it as a tool. And of course there is no one right way. Here are some possible ways, which you might adapt, adopt, or ignore as you see fit:

- Provide all teachers on a grade-level team or school with a copy of this K–2 edition to establish a common text to work from throughout Common Core planning and instructional design work.
- Use this *Companion* in tandem with the grades 3–5 edition by Leslie Blauman to dig into the standards in a whole-school initiative.
- Use this *Companion* along with the grades 3–5, 6–8, and 9–12 volumes for district-level planning and professional development work.
- Bring your *Common Core Companion* to all meetings for quick reference or planning with colleagues in your school or on your grade-level team.
- Use the *Companion* to aid in the transition from what you were doing to what you will be doing, treating the planning pages that accompany the standards as places to note what you do or which Common Core State Standard corresponds with one of your district or state standards you are trying to adapt to the Common Core.
- Use the *Companion* as a resource for revisiting your curriculum plans in year two (or beyond!) of implementing the standards to help you develop, refine, and deepen instruction.
- Begin or end meetings with a brief but carefully planned sample lesson based on a teaching idea in this book. Ask one or more colleagues in the school to present at the next meeting on how the teaching idea might be applied to other grade levels.

- Use the *Companion* in conjunction with your professional learning community to add further cohesion and consistency among all your ideas and plans.
- And, of course, access all the accompanying materials and resources available online at www.corwin.com/thecommoncorecompanion.

12 Recommended Common Core Resources

1. **The Common Core State Standards Home Page**
   www.corestandards.org
2. **Council of Chief State School Officers**
   www.ccsso.org
3. **Partnership for Assessment of Readiness for College and Careers**
   www.parcconline.org
4. **Smarter Balanced Assessment Consortium**
   www.smarterbalanced.org/k-12-education/common-core-state-standards-tools-resources
5. **National Association of Secondary School Principals**
   www.nassp.org/knowledge-center/topics-of-interest/common-core-state-standards
6. **Association for Supervision and Curriculum Development**
   www.ascd.org/common-core-state-standards/common-core.aspx
7. **engage^{ny} (New York State Department of Education)**
   engageny.org
8. **California Department of Education Resources for Teachers and Administrators**
   www.cde.ca.gov/re/cc
9. **National Dissemination Center for Children With Disabilities**
   nichcy.org/schools-administrators/commoncore
10. **Edutopia Resources for Understanding the Common Core**
    www.edutopia.org/common-core-state-standards-resources
11. **Common Core Curriculum Maps**
    commoncore.org/maps
12. **Teach Thought: 50 Common Core Resources for Administrators and Teachers**
    www.teachthought.com/teaching/50-common-core-resources-for-teachers

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Reading

Key Ideas and Details

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

Craft and Structure

4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
6. Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas

7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.
9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

Range of Reading and Level of Text Complexity

10. Read and comprehend complex literary and informational texts independently and proficiently.

Reading: Foundational Skills

Print Concepts

1. Demonstrate understanding of the organization and basic features of print.

Phonological Awareness

2. Demonstrate understanding of spoken words, syllables, and sounds (phonemes).

Phonics and Word Recognition

3. Know and apply grade-level phonics and word analysis skills in decoding words.

Fluency

4. Read with sufficient accuracy and fluency to support comprehension.

Writing

Text Types and Purposes*

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

Research to Build and Present Knowledge

7. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.
8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

Range of Writing

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Speaking and Listening

Comprehension and Collaboration

1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

Presentation of Knowledge and Ideas

4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.
5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.
6. Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

Language

Conventions of Standard English

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Knowledge of Language

3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

Vocabulary Acquisition and Use

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.
5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

*These broad types of writing include many subgenres. See Resource A for definitions of key writing types.

Key Principles and Additional Teaching Strategies for English Language Learners K–2

Nancy Akhavan

For each standard throughout this book, suggestions for supporting English language learners appear at the ends of the "What the Teacher Does" pages. Here, these instructional ideas are supplemented with additional background, including information on the stages of language acquisition and the implications for differentiated scaffolding.

Focus on Acquisition

The young students in our K–2 classrooms, both native English speakers and English language learners, are learning language. In many respects they are remarkably the same in their quests for language acquisition. Both groups of students are rapidly developing their vocabularies, using language to communicate, and learning about academic language and formal English.

However, there is a difference between students who are native English speakers and those who are English language learners. ELLs are acquiring a *second* (or even third) language when they learn English at school; they already have their primary language with which they communicate at home and in the community. Thus, many of these children are fluent in their first language, an important point to remember so that our mind-set as teachers isn't that these young kids are struggling learners overall.

We learn language through two processes. One process is called *acquisition* and the other is called *language learning*. Language acquisition is "picking up" a language. Language learning is what we experience when we take a class in a foreign language.

In our classrooms we want to focus on the natural process of "picking up" a language. Thus, for both native English speakers and English language learners, this book is filled with strategies and lessons to teach the standards through natural, motivating, and supportive teaching.

Consider the Five Stages

To understand the best ways to help your English language learners, and to differentiate instruction based on their language acquisition needs, it is important to understand that not all students learning English need the same scaffolds, the same types of instruction, or the same performance tasks. What they need depends on which stage of language acquisition they are in. While people don't fit into boxes, and language learning is a fluid process, it truly helps to understand the five stages of language acquisition and assess

where your students are so you can tailor instruction based on their language needs. These five stages, as described in the table below, are preproduction, early production, speech emergence, intermediate fluency, and advanced fluency (Haynes & Zacarian, 2010; Krashen, 1982, 2003; Krashen & Terrell, 1983).

It is also important to note that students acquire language in a natural order (Krashen, 1982, 2003; Peregoy & Boyle, 2012). The key idea here is that students learn English not in the order that you teach it, but rather in the natural way that the brain learns language. In other words, you can't force students to learn a grammar rule by teaching it explicitly, but you can ensure that students acquire English rapidly by providing engaging language—rich, supportive, culturally respectful—and meaningful classroom experiences in English (Akhavan, 2006; Hoover & Patton, 2005).

Offer Collaborative Activities

To support language acquisition, it is important to provide learning activities that encourage English language learners to work together with native English speakers so that they have opportunities to talk, think, read, and write in English. It is also important to take into consideration the prior knowledge of the English language learners and preview, or front-load, information, ideas, and activities with them in small groups before they join the whole group for a lesson in English. This front-loading in small-group discussion gives English language learners the opportunity to develop knowledge about a subject, discuss the topic in a "safe" setting where they can question, and even use their primary language to discuss the lesson so that they have a foundation before receiving the main lesson in English.

Check the Clarity of Your Lessons

Making your lessons understandable to English language learners is the most important thing you can do to help these students be successful in your classroom. Making "input" comprehensible will help your students participate in lessons, help them understand what is going on in the classroom, and encourage them to speak in English as appropriate (Krashen, 2003). You need to provide comprehensible lessons that scaffold the language learner. Scaffolds can include pictures, objects, media from the Internet, and other realia; the important thing is that they powerfully contextualize what you are saying, making it comprehensible and concrete.

Speak Clearly and at an Appropriate Pace

It also helps to slow down your speech rate, and to repeat what you are saying to give students learning English "clues" about what you are teaching and time to process. This is true not only for students new to English but also for students who seem to be proficient because they can speak well in English but may not have yet developed academic language.

Attune Your Teaching and Learning Expectations to the Stages of Language Acquisition

Language-appropriate, culturally relevant instruction and instruction with high expectations for learning can support students as they learn English. The following table explains the five stages of language acquisition and highlights learner characteristics at

each stage. You can best support language acquisition by matching your expectations for student production and interaction in English with the stages that your students are in, as evidenced by their oral and written work.

Unfortunately, many students remain in the intermediate and early advanced stages for their entire school careers, never reaching full English proficiency. These students, considered long-term English learners, struggle in content-area classes. This is why it is so important that you know and understand the five stages of language acquisition; this knowledge enables you to differentiate instruction based on student needs.

The Five Stages of Language Acquisition: What to Expect of Students

Stage	Student Characteristics	Time Frame	Appropriate Instructional Activities
Preproduction	Students are silent and do not speak. They may parrot English speakers. They listen a lot and may be able to copy words from the board. They can understand gestures and movements (e.g., they can nod yes or no).	0–6 months	Ask students to point, touch, or use gestures. Provide listening experiences without the expectation to talk in English. Build vocabulary through physical response (i.e., having students act out words and phrases). Pair students with primary language students.
Early production	Students can speak in one- or two-word chunks and phrases. They may use memorized phrases, but will not always be correct (e.g., May I get a drink of water?). They may produce short sentences with present-tense verbs.	6 months to 1 year	Ask yes or no, either/or, and who and what questions. Provide comprehensible listening activities. Use pictures, language frames, sentence starters, and simplified content through picture books and modified texts. Build vocabulary through pictures and realia.
Speech emergence	Students can speak in simple sentences. They can understand a lot of what is said. They make grammatical errors in speaking and writing. They may pronounce words incorrectly.	1–3 years	Involve students in short conversations in small groups with other students. Provide short or modified texts. Use graphic organizers and word banks. Provide writing activities through response journals or short writing assignments.

(Continued)

(Continued)

Stage	Student Characteristics	Time Frame	Appropriate Instructional Activities
			Provide contextualized support for content work. Develop vocabulary through matching activities and lessons that develop conceptual understanding.
Intermediate fluency	Students comprehend basic communication well, but may not understand academic and content lessons. They make few grammatical errors when speaking, but may still make errors when writing, especially with academic writing. They can use more complex language and can participate in class with teacher support.	3–5 years	Provide longer writing assignments. Engage students in group work, project-based lessons, and relevant instruction. Provide instruction in grammar and language conventions as related to student needs (e.g., assess student needs by examining writing journals and reading records). Provide English language development lessons in vocabulary, content, and grammar tailored to student needs.
Advanced fluency	Students are near native in their ability to speak and use English in content areas or with academic language. They need continued support with academic language to continue acquiring language and conventions in academic domains.	4–7 years, or longer	Provide rich and engaging instruction based on standards and grade-level content expectations. Continue to contextualize language and content. Provide English language development lessons tailored to student needs.

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The Complete Common Core State Standards: Decoded

Part 1

The Common Core State Standards

Reading

College and Career Readiness Anchor Standards for

Reading K–12

Source: Common Core State Standards

The K–2 reading standards outlined on the following pages define what students should understand and be able to do by the end of each grade. Here on this page we present the College and Career Readiness (CCR) anchor standards for K–12 so you can see how students in K–2 work toward the same goals as high school seniors: it's a universal, K–12 vision. The CCR anchor standards and the grade-specific standards correspond to one another by number (1–10). They are necessary complements: the former providing broad standards, the latter providing additional specificity. Together, they define the skills and understandings that all students must eventually demonstrate.

Key Ideas and Details

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

Craft and Structure

4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
6. Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas

7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.*
8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.
9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

Range of Reading and Level of Text Complexity

10. Read and comprehend complex literary and informational texts independently and proficiently.

*Please consult the full Common Core State Standards document (and all updates and appendices) at http://www.corestandards.org/ELA-Literacy. See "Research to Build Knowledge" in the Writing section and "Comprehension and Collaboration" in the Speaking and Listening section for additional standards relevant to gathering, assessing, and applying information from print and digital sources.

College and Career Readiness Anchor Standards for *Reading*

The CCR anchor standards are the same for K–12. The guiding principle here is that the core reading skills should not change as students advance; rather, the level at which students learn and can perform these skills should increase in complexity as they move from one grade to the next. However, for grades K–2, we have to recognize that the standards were back mapped from the secondary level—that is, the authors envisioned what college students need and then wrote standards, working their way down the grades. Thus, as you use this book, remember that children in K–2 can't just "jump over" developmental milestones in an ambitious attempt to achieve an anchor standard. There are certain life and learning experiences they need to have, and certain concepts they need to learn, before they are capable of handling many complex academic skills in a meaningful way. The anchor standards nonetheless are goalposts to work toward. As you read the "gist" of the standards below, remember they represent what our K–2 students will *grow into* during each year and deepen later in elementary, middle, and high school. The journey starts in K–2!

Key Ideas and Details

This first strand of reading standards emphasizes students' ability to identify key ideas and themes in a text, whether literary, informational, primary, or foundational and whether in print, graphic, quantitative, or mixed media formats. The focus of this first set of standards is on reading to understand, during which students focus on what the text says. The premise is that students cannot delve into the deeper meaning of any text if they cannot first grasp the surface meaning of that text. Beyond merely identifying these ideas, readers must learn to see how these ideas and themes, or the story's characters and events, develop and evolve over the course of a text. Such reading demands that students know how to identify, evaluate, assess, and analyze the elements of a text for their importance, function, and meaning within the text.

Craft and Structure

The second set of standards builds on the first, focusing not on what the text says but on how it says it, the emphasis here being on analyzing how texts are made to serve a function or achieve a purpose. These standards ask readers to examine the choices the author makes in words and sentence and paragraph structure and how these choices contribute to the meaning of the text and the author's larger purpose. Inherent in the study of craft and structure is how these elements interact with and influence the ideas and details outlined in the first three standards.

Integration of Knowledge and Ideas

This third strand might be summed up as reading to extend or deepen one's knowledge of a subject by comparing what a range of sources have said about it over time and across different media. In addition, these standards emphasize the importance of being able to read the arguments; that is, they look at how to identify the claims the texts make and evaluate the evidence used to support those claims regardless of the media. Finally, these standards ask students to analyze the author's choices of means and medium and the effects those choices have on ideas and details. Thus, if a writer integrates words, images, and video in a mixed media text, readers should be able to examine how and why the author did that for stylistic and rhetorical purposes.

Range of Reading and Level of Text Complexity

The Common Core State Standards document itself offers the most useful explanation of what this last standard means in a footnote titled "Note on range and content of student reading," which accompanies the reading standards:

> To become college and career ready, students must grapple with works of exceptional craft and thought whose range extends across genres, cultures, and centuries. Such works offer profound insights into the human condition and serve as models for students' own thinking and writing. Along with high-quality contemporary works, these texts should be chosen from among seminal U.S. documents, the classics of American literature, and the timeless dramas of Shakespeare. Through wide and deep reading of literature and literary nonfiction of steadily increasing sophistication, students gain a reservoir of literary and cultural knowledge, references, and images; the ability to evaluate intricate arguments; and the capacity to surmount the challenges posed by complex texts. (CCSS 2010, p. 35)

Adapted from Jim Burke, *The Common Core Companion: The Standards Decoded, Grades 6–8* (Thousand Oaks, CA: Corwin, 2013).

Standard 1: Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

Literature

K With prompting and support, students ask and answer questions about key details in a text.

1 Students ask and answer questions about key details in a text.

2 Students ask and answer such questions as *who*, *what*, *where*, *when*, *why*, and *how* to demonstrate understanding of key details in a text.

Informational Text

K With prompting and support, students ask and answer questions about key details in a text.

1 Students ask and answer questions about key details in a text.

2 Students ask and answer such questions as *who*, *what*, *where*, *when*, *why*, and *how* to demonstrate understanding of key details in a text.

What the **Student** Does

Literature

K **Gist:** Students ask and answer questions about key details in a text.

They consider:

- What happens or is said in this text?
- Which words, pictures, and sentences help me know this?

1 **Gist:** Students ask and answer questions about key details in a text.

They consider:

- What happens or is said in this text?
- Which words, pictures, and sentences help me know this?

2 **Gist:** Students ask and answer such questions as *who*, *what*, *where*, *when*, *why*, and *how* to determine the key details in a text.

They consider:

- What happens or is said in this text?
- Which words, pictures, and sentences help me know this?

Informational Text

K **Gist:** Students ask and answer questions about key details in a text.

They consider:

- What happens or is said in this text?
- Which words, illustrations, and sentences help me know this?

1 **Gist:** Students ask and answer questions about key details in a text.

They consider:

- What happens or is said in this text?
- Which words, illustrations, and sentences help me know this?

2 **Gist:** Students ask and answer such questions as *who*, *what*, *where*, *when*, *why*, and *how* to determine the key details in a text.

They consider:

- What happens or is said in this text?
- Which details (words, illustrations, and sentences) support the key ideas?

Note: Although the questions listed above are too difficult for most young students to internalize and apply on their own, we share them to give teachers a detailed sense of what their students should be striving toward as learners. K–2 students may not be able to ask these questions of themselves independently, but teachers can use them as a jumping-off point for lesson content and as prompts and reminders to share with students. Over time and with instruction, students will be able to pose these questions on their own.

What the **Teacher** Does

To teach students how to read closely:

- Before introducing a text, identify the main idea or message for yourself. Go through the book and notice the details that support it and flag them with sticky notes. Then, plan out prompts and questions that you will pose to students. We liken this process to Hansel dropping those pebbles leading homeward; by planning questions ahead of time, you can more easily guide students to spot the main idea. Conversely, when teachers don't plan, lessons can go awry. For example, if the main idea of a passage is that cities create heat (cars, buildings, people) and thereby change the weather, and you don't recognize that this is what students should be reading for, then it becomes difficult to pose a proper "trail" of questions leading students toward the text's significant details.
- During a lesson or while conferring, be sure to give students sufficient time to consider the questions and prompts you pose. Figuring out the author's main idea or message is often hard, subtle work. Don't hesitate to rephrase prompts if students seem stuck. Remind them that they can look for answers in the text, reread, study illustrations, and so forth. Providing time for students to respond can make all the difference in the world.
- Use a text or passage that is brief enough to be read more than once, so that students can begin with an overall understanding before homing in on specifics. As you read, pause occasionally to pose questions about words, actions, and details that require students to look closely at the text or illustrations for answers. (Note: When your goal is to demonstrate where in the text you found something to support your reasoning, make sure that the text is large enough for students to see and interact with. Charts, enlarged texts, and whiteboards help.)
- Model close reading by thinking aloud as you scrutinize a text's words, sentence structures, and other details to understand its meaning. To focus students' attention, write on sticky notes and place them on the text, use chart paper, annotate in the margins, and/or highlight via a tablet or whiteboard.

To help students to determine what the text says explicitly:

- Model how to determine an author's message by saying what happened (literature) and naming the important facts (informational). As you do, point to words, sentences, illustrations, and text features as evidence and record on chart paper or graphic organizers (see online resources at www.corwin.com/thecommoncore companion).
- Over weeks of working with different texts, continue to guide students to determine deeper meanings on their own. Use sentence stems and other graphic organizers to support students' explanations of what happened and their recall of important facts; use think-alouds so students hear how you arrive at what texts mean, and point to specific places in the text to support your conclusions.

To help students make logical inferences from a text:

- Select texts to read aloud or share with students that allow them to make logical inferences. Ask questions that lead them to infer (I wonder why he did that? I wonder what she thought? I wonder why the boy in the illustration looks sad?). As students answer these questions, ask them to explain how they arrived at their conclusions using specific words and phrases in the text.
- Routinely ask students to show you the textual evidence that supports their inferences.

To support students in asking and answering questions about key details in a text:

- Model asking questions about a text by writing questions on chart paper or annotating in the margins when using a whiteboard. Try to ask more analytical (how, why) questions than literal (who, what, where, when) questions.
- Elaborate on what led you to ask a question. When reading a book about beavers, you might say, "Whenever I see a picture of a beaver, they're chewing on a tree branch. I wonder why they do this?" This will help students recognize that a question is typically an extension of something we already know.
- Demonstrate how the answers to many of their questions can be found in the text. If the text is on a chart or in a big book, mark the answers to questions with sticky notes or highlighting tape, calling attention to the *exact words* that help answer a question.

To help your English language learners, try this:

- Work with small groups to help students feel more comfortable sharing ideas. Make sure that each student has a copy of the text or that the text is large enough for them all to see comfortably. Allow students time to read a text or a portion of one several times to make sure they have

a basic understanding before focusing on key ideas or making inferences.

- Model asking questions using a short text or poster-size photograph. Elaborate on what leads you to ask questions and point to words and illustrations that provide answers.

Developmental Debrief:

Students, especially those coming to school with low language skills or those who lack the necessary preschool experiences to be academically successful, need to be read to several times throughout the day. This will help them acquire the academic vocabulary and syntax they need to understand complex texts.

In order for students to feel comfortable, it is essential for the teacher to create a risk-free environment where students are encouraged to offer their ideas and opinions openly, without fear that their responses will be judged "right or wrong," "good or bad."

Notes

Academic Vocabulary: Key Words and Phrases

Cite specific textual evidence: Readers need to reference the text to support their ideas, rather than simply stating opinions or referring to personal experiences; students should be able to reference illustrations or read words or sentences from the text that prove the points they are trying to make.

Conclusions drawn from the text: Readers take a group of details (different findings, series of events, related examples) and infer from them an insight or understanding about their meaning or importance within the passage or the text as a whole. These insights or conclusions are based on evidence found in the text.

Explicitly: This refers to anything that is clearly and directly stated in precise detail; it may suggest factual information or literal meaning, although this is not necessarily the case.

Informational texts: These include nonfiction texts written for a variety of purposes and audiences, such as expository texts, informational narratives (biography, history, journals and diaries, persuasive texts and essays). Informational texts include written arguments as well as visual images such as charts and diagrams.

Key details: These are parts of a text that support the main idea and enable the reader to draw conclusions/infer what the text or a portion of a text is about.

Literature: This refers to fiction, poetry, drama, and graphic stories as well as artworks by master painters or distinguished photographers.

Logical inferences (drawn from the text): To infer, readers add what they *learned* from the text to what they already *know* about the subject; however, for an inference to be "logical," it must be based on evidence *from the text*.

Prompting and support: Here the teacher takes the lead role in helping students initiate a particular skill or strategy. She is likely to think aloud and model precisely what she wants students to be able to do on their own later, and to nurture their attempts.

Read closely (close reading): This refers to reading that emphasizes not only surface details but the deeper meaning and larger connections between words, sentences, and the full text; it also requires the reader to attend to the author's craft, including organization, word choice, and style.

Text: In its broadest meaning, a text is whatever one is trying to read: a poem, essay, or article; in its more modern sense, a text can also be an image, an artwork, a speech, or a multimedia format such as a website or film.

Textual evidence: Not all evidence is created equal; students need to choose those pieces of evidence (illustrations, words, or sentences) that provide the best examples of what they are saying or the most compelling references to support their assertions.

Notes

Planning Page: Reading Standard 1

Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

Purpose of Lesson/s:	
Planning the Lesson/s	**Questions to Ask**
Differentiating Instruction	**Thinking Beyond This Standard**

The standards guide instruction; they do not dictate it. *So as you plan lessons remember you aren't teaching the standards, but instead are teaching students how to read, write, talk, and think through well-crafted lessons that draw from the pedagogy embedded within the CCSS document. Engaging lessons often have several ELA standards within them and integrate reading, writing, speaking and listening, and language.*

Standard 2: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

Literature

K With prompting and support, students retell familiar stories, including key details.

1 Students retell stories, including key details, and demonstrate understanding of their central message or lesson.

2 Students recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.

Informational Text

K With prompting and support, students identify the main topic and retell key details of a text.

1 Students identify the main topic and retell key details of a text.

2 Students identify the main topic of a multiparagraph text as well as the focus of specific paragraphs within the text.

What the **Student** Does

Literature

K Gist: Students identify the central message or lesson of a familiar story, then report on the key ideas, details, and events that help convey this message or lesson.

They consider:

- Who is the story mostly about?
- What problem is this character facing?
- How does the character resolve it?
- How is this character different at the end of the story than at the beginning?

1 Gist: Students identify the central message or lesson of a story, then report on the key ideas, details, and events, including just the important information, not every single detail.

They consider:

- What problem/need is the main character experiencing?
- What gets in the character's way?
- How is the problem resolved?
- What events lead to a resolution of the character's problem?
- How is the main character different at the end of the story than at the beginning?

2 Gist: Students identify the central message, lesson, or moral of a story, including fables and folktales, then chronologically recount the main events, including just the most important information, not every single detail.

They consider:

- What message, lesson, or moral does the author want me to take away from reading this text?
- What details led me to determine this?
- What details from the beginning, middle, and end would I include when retelling or recounting this story?

Informational Text

K Gist: Students identify the main topic of an informational text, then report on the key ideas, details, and events that help convey the main topic.

They consider:

- What is the main topic of this text?
- What is the most important information about the main topic that the author wants me to know?

1 Gist: Students identify the main topic of a text, then report on the key ideas, details, and events, including just the important information, not every single detail.

They consider:

- What is the main topic of this text or section?
- What is the most important information about the main topic that the author wants me to know?

2 Gist: Students identify the main topic of a multiparagraph text, then recount the key ideas, details, and events in each paragraph that help explain the main topic, including just the important information, not every single detail.

They consider:

- What is the main topic of this text?
- What key ideas, details, and events in each paragraph helped me determine this?
- What details would I include when recounting what this text is about?

Note: Although the questions listed above are too difficult for most young students to internalize and apply on their own, we share them to give teachers a detailed sense of what their students should be striving toward as learners. K–2 students may not be able to ask these questions of themselves independently, but teachers can use them as a jumping-off point for lesson content and as prompts and reminders to share with students. Over time and with instruction, students will be able to pose these questions on their own.

What the **Teacher** Does

To have students determine the central ideas, message, or main topic of the text:

- Make talking about the central or main message (literature) and main topic (informational) a routine part of what you do when you read aloud to students or confer with them.
- Think aloud about how you determine the author's central message and main topic, and point out the details—words, sentences, and illustrations—that helped you reason and infer.
- Share big books or enlarged texts with students and have them participate in figuring out the author's central message or main topic by attending to specific words, phrases, and images in the text.
- Plan lessons that demonstrate how the illustrations in both literature and informational text help readers figure out and elaborate on the central message or main topic. Repeat similar lessons throughout the year in which students study illustrations to glean information.
- Guide students to consider how the title, headings, pictures/captions, and bold words in an informational text help readers figure out the main topic, pointing out to students when the author plainly states the main idea in a paragraph's first sentence and other places.

To have students analyze the development of the central message:

- Help students to recognize that focusing on the elements of story grammar (i.e., character, setting, problem, main events, and resolution) is one of the most effective ways to determine how a story is developing. Use a story grammar graphic organizer to illustrate this point (www.corwin.com/thecommoncorecompanion).
- Give students regular practice in thinking and talking about the main character in a story they're reading on their own. For example, they might think about the problem that character has, how other characters support the main character or stand in his or her way, and how the main character eventually solves the problem or resolves the conflict.

To have students retell or recount stories, including fables and folktales:

- As you read aloud, introduce students to different types of stories, such as realistic stories, adventure stories, graphic novels, folktales, and fantasy stories. Give students opportunities to discuss them and then compare and chart the attributes of the different types.
- After a story has been read a couple of times, demonstrate how to retell/recount it. First, explain that a retell/recount involves an opening statement, followed by key events listed in sequential or chronological order, and a conclusion. Have students practice retelling/recounting stories orally by working with partners and then sharing with the class.
- Engage students in an activity called "Story Bookends," in which a story is read aloud and then students decide on the problem the main character is experiencing (the left bookend) and the resolution (the right bookend). Two students then illustrate the bookends on separate pieces of chart paper. Next, engage the entire class in a discussion of the "events" that should go in the middle, and ask for volunteers to represent or stand in for each "event." Line up the students representing the two "bookends" and the "events" in the front of the classroom in chronological order and have them describe how the problem is resolved.

To have students identify the main topic of an informational text and recall key supporting details:

- Help students understand that by attending to the title and the front and back cover illustrations, readers can get a general sense of what a text is about.
- Direct students to pay close attention to section titles, words in bold, and illustrations before, during, and after they read.
- Help students identify words that are repeated frequently, since these often refer to the key details the author wants readers to know.

To have students identify the focus of a specific paragraph within a multiparagraph text:

- Teach students what a topic sentence is and how it most often comes at the beginning or end of a paragraph.
- Think aloud your process for noticing special vocabulary or repeated/related words that provide clues to the main topic, such as *eat*, *meal*, *plants*, *diet*, and *feeding* in a paragraph whose main topic is "what deer eat."

- Give students practice in locating topic sentences and identifying the details that support them. Project a paragraph on a whiteboard, think through with students' help what the topic sentence might be, and then underline or annotate the key details.

To help your English language learners, try this:

- Bring in actual bookends (realia) to help make the "Story Bookends" activity more concrete.
- Make certain that students understand the academic vocabulary you're using, such as the terms *main character*, *problem*, and *resolution*.
- Have students work in small groups to practice retelling stories orally. Use pictures as props to help students' retellings. Encourage students to act out the stories.
- Have students work in small groups to practice sharing main ideas and details orally from nonfiction text. Use pictures as props to help them describe the main topics and supporting details, pointing to the text as appropriate to show where in the text the information is presented.

Developmental Debrief:

Since teaching students to *summarize* officially begins in third grade, we do not address this skill per se in this K–2 volume. However, retellings/recounts are on the developmental continuum leading toward students eventually learning to summarize in later grades.

In K–2 classrooms, it is advisable for students to talk about the central message in a piece of literature rather than try to determine its "theme," a concept that's more appropriate for students in grade 3.

Notes

Academic Vocabulary: Key Words and Phrases

Analyze their development: This refers to the careful and close examination of the parts or elements from which something is made and how those parts affect or function within the whole to create meaning.

Central ideas: Some ideas are more important to a work than others; these are the ideas you could not cut out without fundamentally changing the meaning or quality of the text. Think of the "central" ideas of a text as you would the beams in a building: They are the main elements that make up the text and that all the supporting details help to develop.

Central message, lesson, or moral: This relates to what the author thinks is right or the proper way to behave. In upper elementary grades, this is often referred to as the theme. Generally, in fiction, the message/lesson/moral addresses the author's point of view about relationships between people.

Fables: These are legendary stories of supernatural happenings or narratives that attempt to impart truths (often through morals)—especially in stories where animals speak and have human characteristics.

Folktales (and fairy tales): Folktales are short stories that were first passed down from generation to generation by word of mouth. These tales typically have to do with everyday life, with a character of poor and humble origins triumphing over a wealthier, more powerful superior. Fairy tales are a subgenre of folktales that include magical elements or creatures, such as dragons, goblins, and elves. The entire folktale genre generally reflects or validates certain aspects of the culture or group.

Key supporting details and ideas: Key details and ideas support the larger ideas the text develops over time and are used to advance the author's claim(s). Since not all details and ideas are equally important, students must learn to identify those that matter the most in the context of the text.

Main topic: This refers to what an informational text is all about (e.g., how animals prepare for winter). The main topic is the most important or central idea of a paragraph or of a larger part of a text. It's what the author wants you to remember most.

Retelling or recounting stories, including key details: Retelling/recounting involves giving an oral account of the key details of a story. This typically includes an opening statement, a chronological listing of key events, and a concluding statement. (Even though *retell* and *recount* have slightly different meanings, we use them interchangeably throughout this volume.)

Summarize: When readers summarize, they identify and report on the key ideas, details, or events in the text, giving just the important information, not every single detail.

Themes: These are what the text is actually about, and there can be more than one. A theme can be the central message, the lesson, or what the author wants you to come away with. Common themes include survival, good versus evil, showing respect for others, adventure, love, and friendship.

Notes

Planning Page: Reading Standard 2

Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

Purpose of Lesson/s:	
Planning the Lesson/s	**Questions to Ask**
Differentiating Instruction	**Thinking Beyond This Standard**

The standards guide instruction; they do not dictate it. *So as you plan lessons remember you aren't teaching the standards, but instead are teaching students how to read, write, talk, and think through well-crafted lessons that draw from the pedagogy embedded within the CCSS document. Engaging lessons often have several ELA standards within them and integrate reading, writing, speaking and listening, and language.*

Standard 3: Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

Literature

K With prompting and support, students identify characters, settings, and major events in a story.

1 Students describe characters, settings, and major events in a story, using key details.

2 Students describe how characters in a story respond to major events and challenges.

Informational Text

K With prompting and support, students describe the connection between two individuals, events, ideas, or pieces of information in a text.

1 Students describe the connection between two individuals, events, ideas, or pieces of information in a text.

2 Students describe the connection between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text.

What the **Student** Does

Literature

K **Gist:** Students identify the characters, setting, and major events in a story.

They consider:

- Who is the main character and what is he or she like?
- Who are the other characters and how does the main character get along with them?
- How does the main character react to major events that occur?
- Would the story have been the same if it had taken place at a different location?

1 **Gist:** Students describe the characters, setting, and major events in a story, using key details.

They consider:

- How does the main character behave at the beginning of the story? Why? What problem is causing him or her to act that way?
- How do other characters make things better or worse for the main character?
- What, if anything, has the main character learned by the end of the story? Or has what was once a problem been resolved? What events caused this to happen?
- Would the story be the same if it had taken place at a different location or at a different time?

2 **Gist:** Students describe how characters respond to major events and challenges.

They consider:

- How does the main character behave at the beginning, middle, and end of the story?
- Why does the main character's behavior change from the beginning of the story to the end?
- What event is the turning point of the story, when the main character does something or understands something that helps solve the problem?

Informational Text

K **Gist:** Students describe how two individuals, events, ideas, or pieces of information relate to one another.

They consider:

- How does the title help me understand what the text is about?
- Which pieces of information explain the title?
- How is the text organized? Do the sections or chapters follow in a helpful order?
- How do the illustrations and the words *work together* to help me understand the main topic?

1 **Gist:** Students describe how two individuals, events, ideas, or pieces of information relate to one another.

They consider:

- What does the title tell me about the topic? How about the headings?
- How is the text organized? Do the sections or chapters follow in a logical order?
- How does the information in each section relate to the section title and the main topic as a whole?
- How do the illustrations, the text features, and the words *work together* to help me understand the main topic?

2 **Gist:** Students describe the connection between historical events, scientific ideas or concepts, or steps in technical procedures.

They consider:

- Is the author's purpose to describe people, events, and concepts; to give steps in a process; or to describe how to do something?
- How do the illustrations, the text features, and the words *work together* to help me understand the main topic?
- When I "add up" the section headings, what do I learn? How do they build on one another to give information about the main topic?

Note: Although the questions listed above are too difficult for most young students to internalize and apply on their own, we share them to give teachers a detailed sense of what their students should be striving toward as learners. K–2 students may not be able to ask these questions of themselves independently, but teachers can use them as a jumping-off point for lesson content and as prompts and reminders to share with students. Over time and with instruction, students will be able to pose these questions on their own.

What the **Teacher** Does

To help students identify the characters, setting, and major events in a story:

- Read aloud and share texts whose story elements and/or organization are straightforward and a good fit with the story elements you're highlighting. Look for traditionally organized stories, such as "The Three Billy Goats Gruff" and Rosemary Wells's *Timothy Goes to School*, and use story map graphic organizers to chart the stories' development (www.corwin.com/thecommoncorecompanion).
- Make a list of all the characters in a story and determine which is the main character and which ones play more of a supporting role. Elicit from students *why* they categorize the characters as they do, and direct them back to the text for evidence.
- Create character webs to help students identify what the main and supporting characters are like, how they feel, and what motivates them to behave in certain ways. As students read the text, help them draw connections between the characters, for example, between the hardworking Little Red Hen and the lazy Dog, Duck, and Pig. Help students identify how the Little Red Hen's request for help and Dog's, Duck's, and Pig's refusal to help lead her to act as she does at the end.
- Help students understand that *setting* refers to both where (city, country, in school, at home, and so on) and when (time of day or season) a story takes place. This also includes the geographic and/or historical location of the story. Help students keep track of any changes in the setting of the story and help them identify the words the author uses to alert them to such changes.

To help students describe and explain how characters respond to major events and challenges:

- Have students identify the wants or needs of key characters and parts of the story where their various wants and needs conflict. Examine what those conflicts reveal about the characters.
- On a second reading, build a major events (plot) map with students to record the most important happenings. Illustrate how a plot builds. Have students identify the turning point in the story. Lead them in a discussion of what came before and after (www.corwin.com/thecommoncorecompanion).
- As you read a picture book a second time, invite students to hold up yellow sticky notes to signal major moments in the story. Pause to have them examine the illustration that depicts the scene and describe how the character is behaving, and why. Continue this activity until the story's end. Help them notice whether or not characters typically act in certain ways.
- Create a three-column chart with students that you can add to over the year, listing the main character's name, a personality trait, and whether or not the character changes by the end of story. Doing so helps children see that in some stories the main character does change, while in others the author has the character stay the same on purpose (e.g., Curious George, Amelia Bedelia, Judy Moody, Clifford, Spinky in *Spinky Sulks*).

To help students describe how individuals, events, ideas, and pieces of information relate to one another:

- Select a portion of a text and model how you absorb each sentence, noticing when two things connect in a particularly striking, important way. (For example, in a book about rain forest animals, you might note the connection between a parrot's brightly colored feathers, camouflage, and the concept of predator/prey. In a biography of Jackie Robinson, Robinson and the owner of the Brooklyn Dodgers, Branch Rickey, have a significant connection because Rickey dared to break the Major League Baseball color barrier by allowing Robinson to play.)
- Help students identify language that lets them know two pieces of information, ideas, concepts, or events are being compared (*but*, *however*, *in contrast*, *versus*). Likewise, help them identify words that signal the information is organized in a sequence (*first*, *next*, *and then*).

To help students describe the connection between historical events, scientific ideas or concepts, or steps in technical procedures:

- Help students determine *why* something happened as it did. This will help them begin to identify cause/effect relationships between concepts, people, and events.
- Gather a few texts that offer different and clear examples of signal words. Read the texts and chart the signal words, posting them on the wall for student reference. For example, some authors use timelines, dates, numbered steps, and words like *first*, *second*, *next*, *last*, *most important*, and *years ago*.

To help your English language learners, try this:

- Guide a small group of students through a basic story in which the story elements are obvious and unambiguous. If students don't each have their own copy of the story, use an enlarged text. Wordless books offer students the opportunity to focus on the story elements shown in the illustrations.

- Provide students with a story structure graphic organizer and have them discuss the story elements and fill them in as you or they read. For nonfiction text, use a graphic organizer that matches the text structure and fill in the organizer as you read or discuss the text.

- Make certain students understand the academic vocabulary you're using, such as *main character*, *problem*, and *resolution*, and for nonfiction text, *main idea* and *details*.

Developmental Debrief:

Nascent readers typically focus more on the plot than on the characters. The teacher, therefore, is instrumental in helping students make the move from focusing on the plot to attending to how and why the characters behave as they do. Select read-aloud and shared-reading texts with multidimensional characters and guide students to recognize how the characters' personality traits and ways of thinking or acting ultimately affect how the story turns out.

Notes

Academic Vocabulary: Key Words and Phrases

Analyze: This means to look closely at something for the key parts and how they work together.

Characters: Characters can be simple (flat, static) or complex (round, dynamic); only characters that change, that have rich inner lives and interact with people and their environments, can be considered "complex."

Cause/effect relationship: This is the relationship between the reason (or "why") something happens and the consequences of that action. The *cause* is why something happens. The *effect* is what happens as a result of the cause.

Compare/contrast: This requires students to identify and analyze what is similar (compare) and what is different (contrast) about two things.

Connections: This refers to how one idea, event, piece of information, or character interacts with or relates to another idea, event, piece of information, or character. When connecting one idea to another idea or one event to another event, students often have to consider cause and effect, or why things turned out as they did. When connecting characters, they might need to consider how the changes in characters from the beginning of a story to the end relate to how the main character interacts with or relates to other characters or events in the story.

Develop and interact: As stories unfold, events and characters change; these changes are the consequences of interactions that take place between people, events, and ideas within a story or an actual social event. In addition, as individuals, events, and ideas change or develop, they often grow more complex or evolve into something altogether different.

Key details: In the context of literature, key details relate to story grammar elements—that is, character, setting, problem, major events, and resolution—and how they interact. In the context of informational text, key details refer to the facts and ideas the author selects to support the text's main idea.

Major events: These are the most important events in a story, typically related to how the main character resolves a problem or handles a challenge.

Sequence of events: This is the order in which the events in a story or text occur, or the order in which specific tasks are performed.

Setting: This is the place and time in which a story, novel, or drama takes place. To determine the setting, students describe *where* it takes place (there may be more than one setting in a text) and *when* it takes place, which may refer to a specific time period or can be the *past*, *present*, or *future*.

Steps in technical procedures: Whether in social studies or science, the idea here is that in any series of steps or stages, some steps or stages are more crucial than others. Students must be able to discern this so they can understand why the steps or stages are so important and how they affect other people or events.

Notes

Planning Page: Reading Standard 3

Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

Purpose of Lesson/s:	
Planning the Lesson/s	**Questions to Ask**
Differentiating Instruction	**Thinking Beyond This Standard**

The standards guide instruction; they do not dictate it. *So as you plan lessons remember you aren't teaching the standards, but instead are teaching students how to read, write, talk, and think through well-crafted lessons that draw from the pedagogy embedded within the CCSS document. Engaging lessons often have several ELA standards within them and integrate reading, writing, speaking and listening, and language.*

Standard 4: Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

Literature

K Students ask and answer questions about unknown words in a text.

1 Students identify words and phrases in stories or poems that suggest feelings or appeal to the senses.

2 Students describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.

Informational Text

K With prompting and support, students ask and answer questions about unknown words in a text.

1 Students ask and answer questions to help determine or clarify the meaning of words and phrases in a text.

2 Students determine the meaning of words and phrases in a text relevant to a grade 2 topic or subject area.

What the **Student** Does

Literature

K Gist: Students ask and answer questions about unknown words in a text.

They consider:

- What words do I not understand?
- Are there words or phrases I do know that can help me figure out those I don't know?
- Do the illustrations help me figure out the meaning of a word?

1 Gist: Students identify words and phrases in stories or poems that suggest feelings or appeal to the senses.

They consider:

- Which words or phrases help me experience the text with my senses (sight, smell, taste, touch)?
- Which words or phrases seem surprising or funny and may have a fancy (figurative) rather than normal (literal) meaning?
- Are there words or phrases that help me picture what's happening?

2 Gist: Students determine the meaning of words and phrases in a story, poem, or song, and how they supply rhythm and meaning.

They consider:

- Which words tell me the most about the characters or actions?
- Which words or phrases seem surprising or funny and so may have a fancy (figurative) rather than a normal (literal) meaning?
- Which fancy words or phrases help me experience or understand the text in a deeper, more powerful way?
- Are there words in a poem or song that repeat or rhyme? How does this add to my understanding and enjoyment?

Informational Text

K Gist: Students ask and answer questions about unknown words in a text.

They consider:

- What words or phrases are hard for me?
- What do I think they mean?
- Do the illustrations give clues about the meaning of a word?
- Are some words written in bold (to signal that they're important)? Is there an illustration on the page that helps me understand the word in bold?

1 Gist: Students ask and answer questions to determine or clarify the meaning of unfamiliar words.

They consider:

- Do the illustrations or text features (titles, headings, captions) help me figure out the meaning of a word?
- Are there words the author uses repeatedly? (These often indicate the main topic, key ideas, or key details.)
- Are there words written in bold?
- Can I substitute another word in place of the unknown word that would make sense?
- Can I use the words and sentences around the unknown word to figure out what it means?

2 Gist: Students determine the meaning of words or phrases in a text that are relevant to a content-area topic.

They consider:

- Do the illustrations or text features (titles, headings, captions) help me figure out the meaning of a word?
- Are there words the author uses repeatedly?
- Are there words the author has written in bold? Is there a picture/caption or glossary that refers to the word in bold?
- Can I substitute another word in place of the unknown word that would make sense?
- Can I use the context to figure out special, important words (domain-specific words)?

Note: Although the questions listed above are too difficult for most young students to internalize and apply on their own, we share them to give teachers a detailed sense of what their students should be striving toward as learners. K–2 students may not be able to ask these questions of themselves independently, but teachers can use them as a jumping-off point for lesson content and as prompts and reminders to share with students. Over time and with instruction, students will be able to pose these questions on their own.

What the **Teacher** Does

To have students ask and answer questions about unfamiliar words and phrases in a text:

- Explain to students that understanding what individual words mean has everything to do with how well they understand a text. It's the reader's job to be on the lookout for words he or she understands or doesn't understand.
- When working with students in whole-class and small-group settings, and when conferring one-on-one, encourage students to acknowledge when they don't know what a word or phrase means. Explain that the best readers readily pause when they don't know a word, admit to themselves they're confused, and work to figure it out. Share words that you yourself find confusing; it's also fine occasionally to pretend you don't know the meaning of a word or phrase to demonstrate this process.
- Using both fiction and nonfiction, think aloud as you *decode* a word, puzzling through how to read it, and contrast it with thinking aloud about your process for understanding what words *mean*. Chart various strategies for each of these processes and refer to them frequently to demonstrate the difference between decoding and comprehension (www.corwin.com/thecommoncorecompanion).
- Instead of simply telling students the meaning of an unfamiliar word when reading aloud or sharing a text, mark the text with a sticky note and return to it later and help students figure it out. Provide students with sticky notes to mark their own texts when reading in small groups or independently.
- Show students how to use the words and sentences surrounding an unknown word to figure it out. Also, be sure to explain and show examples of instances when using context clues is not helpful. For example, the sentence "These sod houses were very cozy" would not help a reader figure out the meaning of *cozy*.

To have students interpret the meanings of words and phrases as they are used in a text:

- Work with students regularly to help them figure out the meanings of unknown words and phrases instead of telling them what the words or phrases mean.
- Direct students to use the pictures that accompany stories, poems, and songs, and the illustrations, photos/captions, and diagrams in informational texts to determine the meanings of words or phrases.
- Select words to teach explicitly that are most important to understanding an author's message. For example, when reading *Hurty Feelings* by Helen Lester, we would teach the word *fragile* because the main character's name is Fragility and she (a hippo) is most definitely sensitive and "breakable"—at least on the inside.
- Show students how authors often include the meaning of a word in the sentence itself or in one that follows. Two examples are "Woodchucks dig *burrows*, or holes, in the ground, where they hibernate for the winter" and "*Canine* teeth are for biting and tearing your food."
- Guide students to identify root words and affixes to help them understand what a word means. Take apart compound words and work with homophones, synonyms, and antonyms as well.
- Devote a large section of your wall space to the posting of vocabulary charts, word webs, and so on that you've generated with students so that you have easy access to them when you want to review or add to the lists.

To have students identify and determine the figurative meanings of words and phrases:

- Keep a basket of books that contain rich vocabulary and figurative language to read aloud and for students to read on their own. Helen Lester's and Margie Palatini's picture books are among those you'll want to include.
- Provide each student with a copy of a poem or song containing figurative language or project the text on a whiteboard. Read the text several times and allow students time to discuss what it means. Help students identify figurative words and phrases and help them recognize how they help create a picture in a reader's mind. Note that any attention given to figurative language (similes, metaphors, alliteration, idioms, and onomatopoeia) in grades K–2 should be done with a light and playful touch.
- Give students opportunities to illustrate idiomatic figures of speech, such as "butterflies in my stomach" and "a fish out of water." The resulting illustrations might be compiled into a book.

To have students describe how words and phrases supply rhythm and meaning in a story, poem, or song:

- Have students look back through a text that has been read aloud or shared to identify words and phrases they find interesting or pleasurable, and ask them to explain why. They might say that they like the way a word

sounds or that they've never heard it before. We want students to learn to love words and enjoy distinguishing shades of meaning.

- Post a running list of *onomatopoeic words* (words like *whoosh*, *clang*, *click*, *burp*) since onomatopoeia shows up frequently in children's books. These kinds of words are fun, and children can easily incorporate them into their own writing to give it voice.
- Help students recognize that when we want to highly exaggerate or emphasize something, we often use hyperbole. For example, the phrase "I've told you a million times not to do that" means I've told you repeatedly.
- Select alliterative poems and rhymes, such as "Peter Piper picked a peck of pickled peppers" to read with students. Help them see how repeating the same sounds at the beginnings of words is similar to rhyming words at the ends of lines of poetry.

To help your English language learners, try this:

- Meet with a small group of students for interactive read-aloud or shared reading to allow them to talk about words whose meanings they don't know and for you to help them in an intimate setting.
- Facilitate conversation about words students love or find interesting. Create a chart on which to record these words.

Developmental Debrief:

The best way to help students recognize the important role that word meanings play in reading and comprehension is to read aloud to them *at least* once a day. Reading a text aloud multiple times provides *implicit* vocabulary instruction. By hearing words used in the context of a story, informational text, poem, or song, children will often be able to determine their meaning. At the very least it might be their first exposure to a word, upon which they can build. In addition, when reading aloud be sure to use facial and vocal expression and body language, and give brief explanations of what some of the unfamiliar words mean. It's equally important to provide *explicit* vocabulary instruction, in which you decide beforehand which words you will teach directly through planned and purposeful experiences before, during, and after reading a text.

Notes

Academic Vocabulary: Key Words and Phrases

Alliteration: Repetition of the initial consonant sound in words that are close to one another (e.g., "wonderful wacky words").

Figurative meanings: Figures of speech (or figurative language) are often-colorful ways of saying something that help create a picture in the mind of the reader. For K–2 students the most common figures of speech are metaphor, simile, and personification. A *metaphor* compares two things that are not typically associated with each other (e.g., "That room is an oven"). A *simile* typically uses the word *like* or *as* when making a comparison (e.g., "A blue whale's skin is as slippery as a bar of soap"). Personification involves attributing human characteristics to something that is nonhuman (e.g., "The wind howled").

Interpret: This is best understood as a way of explaining what an author wrote using more accessible, familiar language for those who lack experience with or knowledge of the subject or type of text.

Technical meaning: In general this term relates to words with specialized meanings that are specific to a topic or subject being investigated. For K–2 students we can narrow this down to mean domain-specific words that typically occur in texts related to a specific content area, such as rocks and minerals (*igneous*) or weather (*cumulus*).

Tone: When thinking of tone, think about tone *of voice*. The formal tone of the U.S. Constitution matches the work's importance and subject; the informal tone of a literary text signals the relationship between the individuals and reveals the character of the speaker.

Notes

Planning Page: Reading Standard 4

Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

Purpose of Lesson/s:	
Planning the Lesson/s	**Questions to Ask**
Differentiating Instruction	**Thinking Beyond This Standard**

The standards guide instruction; they do not dictate it. *So as you plan lessons remember you aren't teaching the standards, but instead are teaching students how to read, write, talk, and think through well-crafted lessons that draw from the pedagogy embedded within the CCSS document. Engaging lessons often have several ELA standards within them and integrate reading, writing, speaking and listening, and language.*

Standard 5: Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

Literature

K Students recognize common types of texts (e.g., storybooks, poems).

1 Students explain major differences between books that tell stories and books that give information, drawing on a wide reading of a range of text types.

2 Students describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.

Informational Text

K Students identify the front cover, back cover, and title page of a book.

1 Students know and use various text features (e.g., headings, tables of contents, glossaries, electronic menus, icons) to locate key facts or information in a text.

2 Students know and use various text features (e.g., captions, bold print, subheadings, glossaries, indexes, electronic menus, icons) to locate key facts or information in a text efficiently.

What the **Student** Does

Literature

K Gist: Students name the type of text they are reading or discussing (e.g., story, poem).

They consider:

- Am I reading a story, poem, or drama?
- How do I know?

1 Gist: Students explain the difference between a story and informational text.

They consider:

- What are books that tell stories like?
- What are informational texts like?
- Why do authors write stories?
- Why do they write informational texts?
- What are some differences between the two?

2 Gist: When describing how stories are organized, students include how the beginning introduces the story and the ending concludes it.

They consider:

- What happens at the beginning of a story? (Characters are introduced and described, the setting is made clear, and the problem the main character will face is alluded to.)
- What happens in the middle of the story? (Most of the story occurs here. The main character faces a problem or dilemma, and either the character takes action or events occur to resolve the problem.)
- What happens at the end of the story? (The problem is resolved or the main character learns a lesson, and the story draws to a close.)

Informational Text

K Gist: Students refer to the front and back covers and the title page when reading or speaking about a text.

They consider:

- What information do the front and back covers contain?
- What's on the title page?

1 Gist: Students use informational text features to locate key facts and information.

They consider:

- How do headings help me get information?
- What does a table of contents do?
- What is a glossary used for?
- How do I use electronic menus and icons to get information?

2 Gist: Students use informational text features to locate key facts and information.

They consider:

- What are captions? How do they help me understand the pictures and words on this page?
- How do words in bold (which highlight key ideas and concepts) relate to the illustrations, the text, and the glossary?
- How does reading all the headings help me understand this text?
- What is a glossary used for?
- How do indexes help me get information?
- How do I use electronic menus and icons to get information?

Note: Although the questions listed above are too difficult for most young students to internalize and apply on their own, we share them to give teachers a detailed sense of what their students should be striving toward as learners. K–2 students may not be able to ask these questions of themselves independently, but teachers can use them as a jumping-off point for lesson content and as prompts and reminders to share with students. Over time and with instruction, students will be able to pose these questions on their own.

What the **Teacher** Does

To have students recognize common types of literary texts:

- Read aloud a variety of literary texts, making sure to include various subgenres, such as folktales, realistic fiction, poetry, and drama. As you read and compare texts from two subgenres (e.g., folktales and realistic fiction), chart the subgenres' distinguishing features so that students can refer to the chart as they read and write.
- Set up book boxes labeled "New Stories," "New Poetry," and "New Dramas." As you bring books into the classroom, read them aloud and have students help decide in which box each belongs.
- Provide spaces on students' daily reading logs for them to indicate, often by color coding, whether their books are fiction, informational, or poetry. Note that we include three of the four primary genre categories, since these represent the range of texts students are likely to read throughout the week. We do not include drama because most students' independent reading does not include that category. When grade 2 students are engaged in a specific genre study (e.g., informational texts), their logs may reflect whether the book they read on a particular day is an expository, biographical, procedural, or other subgenre of informational text (see samples of student logs in the online resources at www.corwin.com/thecommoncorecompanion).

To have students recognize the difference between stories and books that give information:

- Compare a literary (fiction) text and an informational (nonfiction) text that on the surface appear to be about the same topic. At first glance, for example, both may seem to be about wolves, but upon closer examination the nonfiction (expository) text describes what wolves are like, the nature of their packs, how they are related to dogs, and so on. The literary text, on the other hand, is actually about a wolf named Willy who runs away from his pack because he doesn't feel appreciated.
- Make two charts and title them "What Authors of Stories Do" and "What Authors of Informational Texts Do" when they write. Add to each list as you read aloud and share texts with students. You might list on the story chart that authors "make up the story" and "often include magic." On the informational text chart you might write that authors "give true information" and "sometimes include a glossary."
- When conferring with students, have them select a literary text and an informational text from their book bag or basket. Ask them to explain the differences between the two. (Make sure that students have a healthy balance of literary and informational texts in their independent book bag or basket.)
- Give a committee of students the opportunity to determine whether new books you receive for your classroom library are literary or informational. Ask them to explain and discuss their decisions with the rest of the class.
- Help students recognize that there is a category of picture books—blended books—that combine elements of literary and informational texts. While the overall structure of a blended book may follow a typical story line, the author also includes a significant amount of content knowledge about the topic. Gather examples of blended books in a separate basket and label it "Blended Picture Books."

To help students describe the overall structure of stories:

- When reading stories, use a variety of story structure graphic organizers to help students understand how stories are organized (see examples at www.corwin.com/thecommoncorecompanion). To achieve this goal, it's also helpful to show students how other genres are organized in contrast—procedural and expository texts, for example.
- Make copies of graphic organizers for students to use occasionally and as needed when reading in small groups and independently. However, be very careful not to overdo their use.

To help students use various informational text features:

- As students read and write, call attention to informational text features (e.g., tables of contents, headings, pictures/captions, and scale drawings) and the purpose each serves. Encourage students to use such features as they write nonfiction. Photocopy pages of student writing in which students have used text features and have students paste their examples into a large blank book, which can be either handmade or purchased online.

Title the book "Our Nonfiction Text Feature Book" and add to it throughout the year.

- Invite students to sort informational text features into two categories according to the jobs they do—those that help readers "access information" and those that "extend information." For example, tables of contents, headings, and indexes help readers access or find information; captions, illustrations, glossaries, scale drawings, and charts help to elaborate and extend information that is presented in the text (words).
- Help students recognize that the use of bold print means something different in literature than it means in informational texts. In informational texts, bold print indicates that the word (concept, idea) is important and directs readers to pay close attention to its meaning as described in the text, the graphics, and the glossary. In literature, bold is used to indicate the intensity with which something is experienced or for emphasis.

To help your English language learners, try this:

- Work with students in a small group before or after a whole-class lesson or demonstration. Meeting with them prior to the lesson will give them an edge on understanding what you're demonstrating; meeting after the lesson will give them time to discuss and process more thoroughly.
- Working with small groups of students, select texts whose structure is simple and unambiguous. Provide a graphic organizer on large chart paper to help students discuss and record information as they read. Also, focus on text features such as bold words, pictures, and graphs that can clue the students in to how the text is organized.

Developmental Debrief:

Regardless of the standard with which you're working, regularly assess your students to determine what they actually need additional help with. In this instance, *assess* means to "sit alongside" learners to determine what they know and need to learn, and most often involves observing them as they read and write. Therefore, even though Reading Standard 5 for grade 2 implies that students will have already learned what's recommended under the kindergarten and grade 1 standards, you will need to determine whether or not this is the case. Likewise, students in grade 1 may already demonstrate an understanding of a particular grade 1 standard, so you needn't teach it. Always do what is most appropriate for your students.

Notes

Academic Vocabulary: Key Words and Phrases

Analyze the structure of a specific paragraph or group of sentences: This involves considering how information in general and sentences in particular are arranged within a paragraph, particularly as the structure relates to the author's purpose. Also crucial is the sequence or arrangement of the sentences within a paragraph, especially as they express cause and effect or otherwise serve to develop an idea.

Analyze the structure of texts: This refers to how authors organize their ideas and their texts as a whole. Through structural patterns—at the sentence, paragraph, and whole-text level—authors emphasize certain ideas and create such effects as tension, mystery, and humor.

Electronic menu and icons: These are the drop-down menus on computer applications and programs or icons on digital devices that users activate to get information.

Range of text types: The Common Core State Standards divide texts into literature and informational texts. The subcategories under literature are stories, drama, and poetry. Stories include children's adventure stories, folktales, legends, fables, fantasy, realistic fiction, and myth. Drama includes staged dialogue and brief familiar scenes. Poetry includes nursery rhymes and the subgenres of the narrative poem, limerick, and free verse poem. Subcategories under informational texts are literary nonfiction and historical, scientific, and technical texts. These include biographies and autobiographies; books about history, social studies, science, and the arts; technical texts, including directions, forms, and information displayed in graphs, charts, and maps; and digital sources on a range of topics.

Relate to each other and the whole: Throughout this standard, students are asked to consider the part in its relation to the whole; this then refers to how the sentence relates to the paragraph of which it is a part, or the paragraph in relation to the whole, the scene in relation to the act—or the whole play.

Structure of texts: This refers to how authors organize their ideas and the text as a whole. Through structural patterns such as problem/resolution and cause/effect, authors emphasize certain ideas, events, concepts, or information.

Text features: These are features of an informational text that help the reader get information. Readers need to understand that they can use text features such as tables of contents, headings, and indexes to access information. They can also gain information about a topic that is not expressly stated in the text (words) itself from maps, illustrations, scale drawings, charts, and graphs.

Notes

Planning Page: Reading Standard 5

Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

Purpose of Lesson/s:	
Planning the Lesson/s	**Questions to Ask**
Differentiating Instruction	**Thinking Beyond This Standard**

The standards guide instruction; they do not dictate it. *So as you plan lessons remember you aren't teaching the standards, but instead are teaching students how to read, write, talk, and think through well-crafted lessons that draw from the pedagogy embedded within the CCSS document. Engaging lessons often have several ELA standards within them and integrate reading, writing, speaking and listening, and language.*

Standard 6: Assess how point of view or purpose shapes the content and style of a text.

Literature

K With prompting and support, students name the author and illustrator of a story and define the role of each in telling the story.

1 Students identify who is telling the story at various points in a text.

2 Students acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud.

Informational Text

K Students name the author and illustrator of a text and define the role of each in presenting the ideas or information in a text.

1 Students distinguish between information provided by pictures or other illustrations and information provided by the words in a text.

2 Students identify the main purpose of a text, including what the author wants to answer, explain, or describe.

What the **Student** Does

Literature

K Gist: Students explain the roles of both the author and the illustrator in telling a story.

They consider:

- What does the author do to make the story enjoyable?
- How does the illustrator help tell the story?

1 Gist: Students identify who is telling the story at various points in a text.

They consider:

- How do I know when a character is talking?
- Is the main character telling the story?
- How do I know when someone else (the narrator) is explaining or describing what's happening?

2 Gist: Students determine the differences in the ways characters think and act in each scene of the story.

They consider:

- What are the characters thinking or feeling at different parts of the story?
- Do the characters show what they are feeling or do they hide it?
- How do the characters' actions show what they are thinking or feeling inside?

Informational Text

K Gist: Students explain the roles of both the author and the illustrator in presenting ideas and information.

They consider:

- What does the author do to make the text interesting?
- How does the illustrator help me understand the text better?

1 Gist: Students distinguish between information presented through pictures and other illustrations and information provided by the words in a text.

They consider:

- What information do I get from reading the words?
- What information do I get from looking at the pictures and other illustrations?

2 Gist: Students determine the author's purpose in writing the text.

They consider:

- Why did the author write this text?
- Did the author want me to know everything about this topic? Or just some things?
- Does this text teach me the steps of how to do something?
- Does the author want to share information about a topic that matters to him or her?

Note: Although the questions listed above are too difficult for most young students to internalize and apply on their own, we share them to give teachers a detailed sense of what their students should be striving toward as learners. K–2 students may not be able to ask these questions of themselves independently, but teachers can use them as a jumping-off point for lesson content and as prompts and reminders to share with students. Over time and with instruction, students will be able to pose these questions on their own.

What the **Teacher** Does

To have students determine the roles of the author and the illustrator in telling a story and presenting ideas and information:

- State the names of the author and illustrator when reading aloud to students and indicate when they are one and the same. Be sure to "thank" the author and illustrator for a job well done. Be specific about what you like about their writing and illustration styles, and invite students to offer their compliments as well.
- Visit the websites of favorite children's authors and illustrators to deepen students' understanding and appreciation of the work authors and illustrators do and what motivates them to publish their work for others to read. (Check out the Meet the Author series published by Richard C. Owen Publishers, which includes autobiographies of 32 of the most popular children's authors.)
- Have students write and illustrate their own stories and informational pieces. Gather students to discuss the decisions they made as writers and as illustrators, and chart what they did.
- Have students work in partnerships in which each student writes a story or an expository piece and then exchanges papers with another student to illustrate. Provide opportunities for students to discuss what this experience was like. Did their partners/illustrators get it right? Did their partners select key parts of their stories or nonfiction pieces to illustrate?

To have students identify who is telling a story at various points (i.e., differentiate between narration and dialogue):

- Explain that most stories unfold with the help of both the characters and a narrator. (See "point of view" in the academic vocabulary section for the different types of narration.)
- Show students examples of narration and dialogue and help them differentiate between the two by working with an enlarged text or putting a text up on a whiteboard. Use different colors of highlighting tape to indicate what the narrator and each of the key characters say, or annotate in the margins. *Children Make Terrible Pets* by Peter Brown is a favorite go-to book for this activity because the narration is printed in green rectangles and the characters speak in color-coded talking bubbles.
- As you read stories aloud or during shared reading, help students identify how the characters are thinking and feeling, both inside and out, and consider how students might express those thoughts or feelings when reading the story aloud. For example, what "voice" (loud, quiet, afraid, excited) might best fit each character? Invite students to read a portion of the text (either an enlarged text or one on a whiteboard) with you and assume the voice of the character.
- Engage students in Readers Theater, a drama experience in which, as they read a script, they use their voices to express the thoughts or emotions the characters are experiencing, thus making the script come alive for their audience (typically students in their class).

To have students differentiate between information provided by the pictures (and other illustrations) and information provided by the words:

- Read aloud a short passage or section of a literary or informational text and have students create images in their minds from just the words alone. Then read the passage again, this time showing the picture that accompanies it. Have students compare the two experiences.
- Show a poster-size photo or a chart/graph that relates to a content-area topic. Have students discuss what they see and are learning from just this one graphic. Explain that the pictures and other illustrations in informational texts often provide as much information as an author can effectively communicate through words alone, if not more. Chart some of the information students can learn from graphics.

To have students determine the points of view of the characters:

- Read aloud stories in which the point of view is obvious, such as Doreen Cronin's *Diary of a Spider* and Brenda Parkes and Judith Smith's *The Little Red Hen.* Discuss with students how each story is told from the main character's point of view, even though in *Diary of a Spider* the spider is telling his story and in *The Little Red Hen* it's the narrator who tells the reader what happened (but from Hen's perspective).
- Guide students to pay close attention to the characters—what they're like, how they feel, what they're thinking,

how they behave, and how they relate to other characters. In addition, have students attend to the illustrations, especially the characters' facial expressions showing their reactions to what's happening.

- Start by making a main character web as you read a story, and record what you're learning on spokes around the hub. Then move on to comparing the points of view of different characters using charts and graphic organizers to record information (see examples of graphic organizers in the online resources at www.corwin.com/thecommoncorecompanion).
- Read aloud and compare fairy tales told from the perspectives of different characters. For example, the traditional tale of "Jack and the Beanstalk" might be read alongside and compared with Eric Braun's *Trust Me, Jack's Beanstalk Stinks! The Story of Jack and the Beanstalk as Told by the Giant.*
- When students write stories, ask them to describe what their characters are like at the beginning, middle, and end of the story. Use the same terminology with students during your writing time of day as you do during reading. For example, ask: What is this character like? How does she feel? How might this affect how your story turns out?

To have students identify the main purpose of an informational text:

- Call students' attention to the title and subtitle, headings, and table of contents for an overview of how the text is organized and what the author wants the reader to know.
- Have students read the "author notes" (if there are any) at the beginning or end of the book. Authors often directly share their purpose and point of view with readers.
- Point out that authors of informational texts write primarily to share *information* they hope the reader will find interesting or helpful, and sometimes also to express or to state *opinions* (often with the intention of convincing the reader to agree with them). As students become more familiar with informational texts, they will recognize that within a given text an author will both give information and try to convince readers to feel or act a certain way. For example, in *Oil Spill,* author Melvin Berger wants to teach readers about oil spills and the harm they do to our environment; he also wants readers to take action.

To help your English language learners, try this:

- Work with students in small groups and call attention to the illustrations, especially the characters' facial expressions, for help in determining their points of view.
- Working with informational text, discuss with students why they think the author wrote the text (purpose) and what the author wanted the reader to learn. Discuss whether the author had a motive (point of view). It might help to use texts that are simple and ones to which students can relate, such as a short text an author wrote about dogs because the author seems to love dogs.

Developmental Debrief:

Identifying point of view can be difficult for young students, so make sure that you work with texts in which the point of view is obvious. When explaining point of view, it's helpful to have students think of personal experiences in which their point of view is clearly opposed to another's—for example, perhaps when a student and a sibling are both convinced they are right about something.

Deciding on the main purpose of a text is also a skill that usually clicks into place later in the primary grades, so it's okay if students are better at naming a main topic than they are at stating a main purpose.

Academic Vocabulary: Key Words and Phrases

Assess: In this instance, *assess*, rather than meaning to evaluate text, means to determine what a character's point of view is and how it shapes the story.

Content and style of a text: The perspective from which a story is told limits the content that can be included and the style used to write it. Point of view determines what the narrator sees, knows, hears, and can say—and how he or she can say it.

Main purpose of the text: Once readers identify the author's main purpose (i.e., to persuade, inform, express, or entertain), they have an easier time understanding the text and determining precisely what the author does to achieve that purpose.

Point of view: This is the perspective through which a story is told or an event is related. Stories and informational texts for K–2 students are typically told in either the first or third person. When the point of view is expressed in the first person, one character, usually the main character, expresses his or her thoughts, ideas, and feelings. When the story is told in the third person, there's a narrator who usually identifies with the main character's point of view. Occasionally, there is an omniscient narrator—an outside observer—who knows what all the characters think and feel.

Points of view of characters: To fully understand a story and how it develops, readers must pay close attention to the characters—what they're like, how they act, and how they relate to the problem or situation that's unfolding. By identifying with the characters, especially the main character, readers gain a deeper understanding and appreciation of the story and its theme.

Purpose: People want to accomplish one of four purposes when they write or speak: to persuade, inform, express, or entertain. One could add others—to explain or inspire, for example—but these four account for most situations.

Notes

Planning Page: Reading Standard 6

Assess how point of view or purpose shapes the content and style of a text.

Purpose of Lesson/s:	
Planning the Lesson/s	**Questions to Ask**
Differentiating Instruction	**Thinking Beyond This Standard**

The standards guide instruction; they do not dictate it. *So as you plan lessons remember you aren't teaching the standards, but instead are teaching students how to read, write, talk, and think through well-crafted lessons that draw from the pedagogy embedded within the CCSS document. Engaging lessons often have several ELA standards within them and integrate reading, writing, speaking and listening, and language.*

Grades K–2 Common Core Reading Standard 7

Integration of Knowledge and Ideas

Standard 7: Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

Literature

K With prompting and support, students describe the relationship between illustrations and the story in which they appear (e.g., what moment in a story an illustration depicts).

1 Students use illustrations and details in a story to describe its characters, setting, or events.

2 Students use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.

Informational Text

K With prompting and support, students describe the relationship between illustrations and the text in which they appear (e.g., what person, place, thing, or idea in the text an illustration depicts).

1 Students use the illustrations and details in a text to describe its key ideas.

2 Students explain how specific images (e.g., a diagram showing how a machine works) contribute to and clarify a text.

What the **Student** Does

Literature

K Gist: Students describe how the words and illustrations work together to tell a story.

They consider:

- Is it possible to understand the story without the illustrations? Why?
- Is it possible to understand the story with only pictures and no words? Why?
- What details about important moments in the story do the illustrations show me?

1 Gist: Students describe how both the details in a story and the illustrations describe the characters, setting, and events.

They consider:

- What role do the words play in describing the characters?
- How do the details in the story help me understand the setting and what happens (events)?
- How do the illustrations help me picture the characters, setting, and events?
- What types of details can the illustrator show better with pictures than the author can with words?

2 Gist: Students explain how the illustrations and the words in a print or digital text describe the characters, setting, and plot.

They consider:

- What role do the words play in describing the characters, setting, and plot?
- What role do the illustrations play in describing the characters, setting, and plot?
- What do the illustrations in this picture book give me that the words don't?

Informational Text

K Gist: Students describe how the words and illustrations work together to provide information.

They consider:

- What information do the words tell me?
- What information do the pictures provide?
- Do I learn more when I combine the words and pictures?

1 Gist: Students describe how both the words and the illustrations in a text describe the key details.

They consider:

- What role do the words play in describing the key details on this page?
- What role do the illustrations play in describing the key details on this page?
- What key details do the illustrations provide that the words don't?

2 Gist: Students explain how specific images contribute to or clarify a text.

They consider:

- How do this picture and caption add to what the text says?
- How does this diagram or chart help me understand the information in this section or the whole text?
- How do the words in bold relate to the illustration on this page? When I read them together, what do I understand better?

Note: Although the questions listed above are too difficult for most young students to internalize and apply on their own, we share them to give teachers a detailed sense of what their students should be striving toward as learners. K–2 students may not be able to ask these questions of themselves independently, but teachers can use them as a jumping-off point for lesson content and as prompts and reminders to share with students. Over time and with instruction, students will be able to pose these questions on their own.

What the **Teacher** Does

To have students describe how the words and the illustrations together help tell a story or give information:

- Share a wordless book with students, and with each page, have them tell the unfolding story orally, citing exactly what is happening in the pictures to make them think that way. One example is Sylvia van Ommen's *The Surprise*, in which Sheep sets out to make a special gift for her friend. On a second "read," you might have students retell/recount the story as you record what they say on a chart. Then revisit the book (pictures) and ask them to find evidence for what they have written. Think of asking students to find evidence *in the pictures* as a precursor to asking them to find evidence in texts that include both words and pictures.
- Share a poster-size picture with students (for example, a photograph of a busy city street or two children catching tadpoles in a pond). Give them time to talk about what they see. Scribe their words once they've agreed on them. Make sure students explain exactly what in the picture is helping them formulate a text. Allow time for them to process the experience and discuss how both the picture and the words are important.
- Have children illustrate a favorite or important part of a story or informational text and write what's happening (e.g., "This is the part when . . ." or "The spider is making a web"). Encourage them to write as much as they can about their pictures. Give them an opportunity to share with you, a small group of peers, or the entire class precisely how their pictures and words *together* give a more complete rendition of what occurred. It's enough for kindergarten students to simply draw a picture and write one or two words until they're capable of writing more.

To have students explain how the words and the illustrations convey key details about the story or informational topic:

- Help students identify key words on a page or in a short section of text. Mark these words with highlighting tape or annotate when using a whiteboard. Then examine the picture or illustration that accompanies the words to determine how the picture expresses or expands on the same ideas and information.
- Assign each reader a partner and provide each partnership with a short picture book or informational text. Have them read it, select one illustration that helps them to better understand the text, and put a sticky note on the exact place in the illustration that matches the text. Students may annotate their sticky notes to explain their reasoning or draw arrows on them to indicate more specifically the places in the text to which they are referring.

To have students discuss and evaluate content from multiple media sources:

- Have students compare a book and a video clip on the same topic, such as *Martha Washington* by Sally Lee and "Meet Martha Washington" (at http://kids.usa.gov). After experiencing both, let students discuss these questions: What are some things a book can do that a video clip can't? And what are some things a video clip can do that a book can't?
- Print out two easy-to-read articles from online on the same high-interest topic with which students may be familiar. Be sure the articles include photographs and/or other images. Divide the class in half. Give half of the students copies of one article and the other half copies of the second article. Distribute sticky notes and instruct students to flag facts and details that strike them as interesting as you read each article aloud. Then have students take turns sharing their favorite facts and posting their sticky notes on a chart that refers to and is labeled with the titles of the two articles. Doing so provides a concrete way for young children to see that nonfiction authors who write about the same topics often select different important details to share with readers.

To help your English language learners, try this:

- Make it a point to discuss the artwork in any text you read aloud to students or with students in small groups so that they can better comprehend what they're reading.
- If artwork is not included with the text, find pictures, clip art, or realia whenever you are reading a story or informational text. For example, when reading the folktale "The Magic Fish," we use clip art of a hut to drive home the point that the fisherman and his wife are of meager means at the start—and unfortunately also at the end.

Developmental Debrief:

Pictures and illustrations play an especially important part in helping K–2 students understand what they read, and every effort should be made to supplement children's learning with photos, pictures, and illustrations.

Teachers can make informational texts that, word-wise, are too difficult for students to read on their own more accessible by showing students how to read the pictures. Once this is demonstrated repeatedly, students can include "look books" in their independent reading book bags or boxes and expect to learn from the information the pictures provide.

Notes

Academic Vocabulary: Key Words and Phrases

Digital text: This is any document of any sort created or reformatted to be read, viewed, or experienced on a computer, tablet, smartphone, or other digital technology.

Diverse formats: This refers to presentation of the same information through numbers, narrative, and images. Graphic, written, mixed media, and spoken formats allow readers to consider a subject from multiple perspectives but also to know and see why and how others communicate the same information differently through various formats.

Diverse media: These include print, pictures and illustrations, and electronic and new media (e.g., Internet).

Integrate: Readers must combine different perspectives from various media into a coherent understanding or position about the subject.

Plot: This is the story line or sequence of actions built around a conflict or problem the main character in a fictional text is experiencing. Even an expository text has a "plot" of sorts. The plot is like a road map that gets the reader, in a logically organized way, from point A (which in an informational text is typically an introduction) to point B (the conclusion). For example, it would make little sense to begin a book about raptors by explaining how they build their nests. That type of information would come later in the text.

Visually and quantitatively: The emphasis here is on how the same ideas can be expressed in different ways through images or graphic representations of amounts. For example, maps are images that can show topography often more effectively than words; pie charts and bar graphs are effective ways of showing how much there is of something.

Notes

Planning Page: Reading Standard 7

Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

Purpose of Lesson/s:	
Planning the Lesson/s	**Questions to Ask**
Differentiating Instruction	**Thinking Beyond This Standard**

The standards guide instruction; they do not dictate it. *So as you plan lessons remember you aren't teaching the standards, but instead are teaching students how to read, write, talk, and think through well-crafted lessons that draw from the pedagogy embedded within the CCSS document. Engaging lessons often have several ELA standards within them and integrate reading, writing, speaking and listening, and language.*

Grades K–2 Common Core Reading Standard 8

Integration of Knowledge and Ideas

Standard 8: Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

Literature

K (Not applicable to literature)

1 (Not applicable to literature)

2 (Not applicable to literature)

Informational Text

K With prompting and support, students identify the reasons an author gives to support points in a text.

1 Students identify the reasons an author gives to support points in a text.

2 Students describe how reasons support specific points the author makes in a text.

What the **Student** Does

Literature

K Gist: (Not applicable to literature)

1 Gist: (Not applicable to literature)

2 Gist: (Not applicable to literature)

Informational Text

K Gist: Students identify key points in a text and the reasons the author gives to support those points.

They consider:

- What are some things the author wants us to know most of all about this topic?
- How does the author make his or her key points clear?
- What reasons does the author give to support these points? Are there illustrations that help support the points?

1 Gist: Students identify key points in a text and the reasons the author gives to support those points.

They consider:

- What are some key points the author wants us to know about this topic?
- How does the author make his or her points clear?
- What reasons does the author give to support these points? Are there illustrations that help support the points?

2 Gist: Students identify key points in a text and the reasons the author gives to support those points; students then describe how the author's reasons support the key points.

They consider:

- What are some key points the author wants us to know about this topic?
- How does the author make his or her points clear? Are there illustrations that help support the points?
- What reasons does the author give to support these points?
- Does the author effectively describe or explain his or her reasons in support of the key points?

Note: Although the questions listed above are too difficult for most young students to internalize and apply on their own, we share them to give teachers a detailed sense of what their students should be striving toward as learners. K–2 students may not be able to ask these questions of themselves independently, but teachers can use them as a jumping-off point for lesson content and as prompts and reminders to share with students. Over time and with instruction, students will be able to pose these questions on their own.

What the **Teacher** Does

To have students identify the key points in a text and the reasons the author gives to support them:

- To help students understand what you mean by *key points* and *reasons*, explain these terms using examples that are close to their life experiences. For example, you might make the statement (key point) "Julia is a top-notch soccer player." To support that point, you might say, (1) "She was the highest-scoring player last season"; (2) "She was selected to be part of a traveling team"; (3) "She practices every night after school and on weekends." Have students provide statements of their own and reasons to back them up. (Note that when working with actual texts, students will have to differentiate between reasons that are more personal and less reliable and others that are more verifiable.)
- When reading informational texts in any setting, emphasize that these texts provide information about topics—and that there is an author behind each text, who in a sense is like a puppeteer making a puppet move. The author moves facts into a pleasing order to make a "bigger" point or to share a main *idea* about something. For example, Jim Arnosky has written many books about animals, including manatees. In *All About Manatees*, his *topic* may be manatees, or how manatees grow and live, but one *key point* he wants to make is that manatees are precious creatures and humans must do what we can to protect their habitats.
- In a shared text, have students highlight a key point the author is making. (This is often written as the topic sentence.) Then guide students to reread the text to look for evidence in the text that backs up the author's key point. Mark the evidence with highlighting tape or sticky notes, or annotate in the margins.
- Have students examine the illustrations and text features (e.g., pictures and captions, scale drawings, and diagrams) in a shared text for evidence that supports a key point.
- As you read aloud or share a text, identify one key point for students to examine. Make a "statement/evidence chart" on which you write out the full statement at the top of the chart and then list below that the evidence you found to support the statement, with page numbers (when applicable) and/or a description of the text feature that provided the evidence. It's helpful to divide the entire chart into horizontal boxes before you start so that you have discrete places in which to record the reasons (see www.corwin.com/thecommoncorecompanion). For example:

A bird's body is made for flying.
1. Birds have hollow bones and light feathers to make it easier for them to fly. (words on page 4)
2. Their bodies are streamlined to help them move through the air. (picture and caption, page 3)
3. They have air sacs to help them take in more oxygen that they'll need for flying. (chart and words on page 3).

- When working with second-grade students, make a "T" chart and label it "Statement" and "Evidence." As you and the students engage in a science or social studies unit and over the course of several weeks, identify and list key points the author makes and then in a few words jot down the reasons/evidence the author gives in support.
- After you finish reading a nonfiction text, ask: What is the big or main idea here? What is the author trying to say about this topic? What's the author's angle? This gets students accustomed to the fact that authors can put forth several key points about a topic, and that they add up to a main idea.
- As students write informational texts of their own, help them transfer what they're learning about key ideas and reasons/evidence by attempting to do this with their own texts. They should decide on a key idea they want to communicate and then back it up with supporting arguments, ideas, and information.

To have students describe or explain how the author's reasons support the key points:

- After gathering the reasons and evidence in support of a main idea or key point, have students evaluate and explain if the author has provided adequate reasons and evidence to support the point. For example, in *Big Blue Whale* by Nicola Davies, a key point is that the whale is the biggest creature that has ever lived on Earth. Read aloud the sentences after that statement, and have students look at the pictures too. Go sentence by sentence, asking students, "Does this sentence help prove that point about the whale's size? What about the pictures?"

To help your English language learners, try this:

- Work with them to make sure they understand the concept of main idea (or key point). Discuss what they think the author wants them to learn from a text that they're reading. Then have them point to a reason in the text that shows this is true.

Developmental Debrief:

In kindergarten (and even in first grade) students need ample support and scaffolding to be able to identify the key points an author is making and the reasons he or she is giving in support. Likewise, determining whether or not an author has provided adequate support for a key point is challenging for students throughout the primary grades, and this is especially true for ELLs and students who struggle in reading. What is essential is that K–2 students begin to recognize the key points and the reasons offered in their support, and over time and through multiple experiences they will develop the skill to do this on their own.

Encouraging students to "say more" or give an example when speaking or writing helps them recognize how this process works and makes them better prepared to understand an author's statements and evidence as they read.

Even though the standards mention only the author's key points, informational texts that are illustrated often have illustrators dedicated to revealing evidence that supports the author's points through images and graphics. Thus, we encourage you to allow students to look at illustrations when finding evidence for the key points.

Notes

Academic Vocabulary: Key Words and Phrases

Argument: This is the reason or set of reasons a writer or speaker uses to persuade others to think or feel differently about an issue or to change the way they act. The writer or speaker is successful only when the claim he or she is making is supported by reasons and evidence.

Claims: A claim is what an author wants a reader to accept as true. The author must, therefore, provide the reader with evidence so he or she can decide whether the claim is valid, logical, and verifiable.

Delineate: The reader must be able to describe or represent in precise detail the author's argument as well as his or her claims, reasoning, and evidence.

Evidence (relevance and sufficiency of): It is the reader's job to determine whether or not an author has provided the right kind of evidence, and enough of it, to adequately support the claim/point he or she is attempting to prove. Most of the evidence an author provides should be based on observable and objective facts and observations.

Validity of the reasoning: This refers to the quality of one's thinking—whether it is logically or factually sound or cogent.

Notes

Planning Page: Reading Standard 8

Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

Purpose of Lesson/s:	
Planning the Lesson/s	**Questions to Ask**
Differentiating Instruction	**Thinking Beyond This Standard**

The standards guide instruction; they do not dictate it. *So as you plan lessons remember you aren't teaching the standards, but instead are teaching students how to read, write, talk, and think through well-crafted lessons that draw from the pedagogy embedded within the CCSS document. Engaging lessons often have several ELA standards within them and integrate reading, writing, speaking and listening, and language.*

Standard 9: Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

Literature

K With prompting and support, students compare and contrast the adventures and experiences of characters in familiar stories.

1 Students compare and contrast the adventures and experiences of characters in stories.

2 Students compare and contrast two or more versions of the same story (e.g., Cinderella stories) by different authors or from different cultures.

Informational Text

K With prompting and support, students identify basic similarities in and differences between two texts on the same topic (e.g., in illustrations, descriptions, or procedures).

1 Students identify basic similarities in and differences between two texts on the same topic (e.g., in illustrations, descriptions, or procedures).

2 Students compare and contrast the most important points presented by two texts on the same topic.

What the **Student** Does

Literature

K Gist: Students identify how the adventures and experiences of characters in two distinct but similar familiar stories are alike and different.

They consider:

- Who is the main character in each story? What is he or she like? Kind? Shy? Courageous?
- Where does each story take place?
- What kinds of experiences does each character have, and how are their experiences alike or different?
- What does each main character do to resolve his or her problem or conflict?

1 Gist: Students describe how the adventures and experiences of characters in stories are alike or different.

They consider:

- Who is the main character in each story? What is he or she like? Kind? Shy? Courageous?
- Where does each story take place?
- What kinds of experiences does each character have, and how are their experiences alike or different?
- What does each main character do to resolve his or her problem or conflict?

2 Gist: Students compare and contrast two versions of the same story by different authors or from different cultures.

They consider:

- Who is the main character in each version?
- Where do the stories take place? Do the authors set their stories in different periods of history?
- How are the adventures and experiences of *all* the characters alike? How are they different?
- What can I tell from the pictures about how the versions are alike or different?
- Is one version funnier, happier, scarier, or sadder than the other?

Informational Text

K Gist: Students identify how two texts on the same topic are alike or different.

They consider:

- What is the topic of both texts? What is the title of each text?
- What information did I find in both texts?
- Is there information in one text that is not in the other?
- Are the pictures the same or different?

1 Gist: Students identify how two texts on the same topic are alike or different.

They consider:

- What is the topic of both texts? What is the title of each text?
- What information is in both texts?
- Is there information in one text that is not in the other?
- Are the illustrations and text features in the two texts the same or different?

2 Gist: Students compare and contrast two texts on the same topic, focusing on the most important points.

They consider:

- What are the important points in each text?
- Where can I look to confirm my ideas about what's important (e.g., headings, first sentences of paragraphs, tables of contents)?
- How are the important points in the two texts similar?
- How are the important points in the two texts different?

Note: Although the questions listed above are too difficult for most young students to internalize and apply on their own, we share them to give teachers a detailed sense of what their students should be striving toward as learners. K–2 students may not be able to ask these questions of themselves independently, but teachers can use them as a jumping-off point for lesson content and as prompts and reminders to share with students. Over time and with instruction, students will be able to pose these questions on their own.

What the **Teacher** Does

To have students identify how the characters' adventures and experiences in two stories (familiar or otherwise) are alike or different:

- Make sure that when you begin, you select stories to compare that follow basic and simple story lines, and that the characters are archetypical: good or evil, beautiful or ugly—nothing in between. You can later move to comparing more complicated characters and divergent stories once students have more experience with basic ones.
- Highlight how most of the main character's experiences and adventures occur in the "middle" of the story. Read each story aloud and focus on the events that occur in each or the steps each main character takes to get from "the problem" (the beginning) to "the resolution" (the ending). On separate pieces of chart paper, list the two stories' main events and have students compare the similarities and differences.
- Over weeks and months, keep deepening the discussion of how all stories, even those written for children, and perhaps especially fairy tales, depict struggles for power. You might chart what students notice about the quests depicted in the two stories you're comparing. From the Wicked Queen, driven by vanity, wanting the beautiful Snow White dead to Kevin Henkes's memorable character Lilly, who wants to be noticed and loved for her beautiful new purple plastic purse, all stories describe experiences of negotiating a world of competing needs.

To have students compare and contrast two or more versions of the same story:

- With students working in partnerships and over the course of several days, read aloud each version of the story. On a large sheet of paper, have several students collaborate on drawing a picture of the main character and labeling it with a brief caption; in this instance, a sentence naming the character would suffice. Then do the same for the setting, the problem, and the resolution of each story. Post the matching charts (i.e., the two character charts, the two setting charts, and so on) alongside each other. Have students note how they are the same and different.
- Read aloud a traditional folktale/fairy tale, such as *Cinderella* by Marcia Brown, and a fractured version of the same tale, such as Frances Minters's *Cinder-Elly*, a modern, urban, rap-based tale. Have students compare the two. How are they the alike and different, in terms of the basic story elements? Language? Illustrations? After working with several of such traditional/fractured pairs, have students team up with partners to write their own versions of a traditional folktale or fairy tale.

To have students identify how two texts on the same topic are alike or different:

- Assemble a collection of books on the same topic in a bag or basket and label it. The topic might relate to a content-area subject you and your students are currently studying or soon will be, or it may simply be one that students find interesting. It's important to do both. Select titles to read aloud from this collection.
- Share via read-aloud two informational books on the same topic. Guide students to examine the covers and the titles for similarities and differences. Provide time for them to talk about what they've observed. On a second and third day, gather students to examine the tables of contents in both texts and discuss how these can help them determine what each author thinks is important. Provide students time to talk about why the authors may have made the decisions they did. Follow the same procedure in regard to the text features in each book.
- Select two books on one topic that vary in text difficulty, illustrations, and organization. Read the books aloud and allow students to identify the similarities and differences. Engage students in a discussion, asking questions such as the following: Which book might they want to read if they knew little about the topic, and why? Which book most clearly outlines what's coming in a section, chapter, or throughout the text, and how? Which book would be most helpful if they needed ideas for how to illustrate and organize their own writing, and why?

To have students compare and contrast two texts on the same topic, focusing on the most important points:

- Chart the similarities and differences between the information students glean from two texts on the same topic. Lead students to note instances of where the texts include the same information and where they don't, and annotate these on the chart.
- Find two books on the same topic that have significantly different opening sentences/paragraphs, and perhaps strikingly different final sentences. Use these books to lead a discussion about how authors can choose to

research and write on the same topic but still decide to focus on different aspects of the topic.

- Refer to the tables of contents in two books on the same topic to identify the topics each addresses. Guide students to notice the similarities and differences, and discuss what may have led each author to include or leave out certain information.
- Read texts that are short, or focus on only one chapter in each book, so that students can reread the text and refer back to it to verify their reasoning. Have students identify the most important points in each and how the graphics in each help illustrate these points.

To help your English language learners, try this:

- Make sure students understand the meanings of the academic terms you use, such as *compare*, *contrast*, and *text features*.
- Allow English language learners to work with native English speakers in partnerships when comparing and contrasting texts. Be sure to select native English speakers who are patient and supportive. Also, if possible, have students work with native language partners so they can work through the compare/contrast activities in their primary language, then have the pairs share in English how they organized information and ideas.
- Have students draw pictures of the main characters in two texts and talk about how they are alike and different. Do the same with "setting" and "problem."

Developmental Debrief:

Make collecting and working with high-quality short texts a top priority. This gives students the opportunity to read a text multiple times and refer back to it to verify their thinking. More and more publishers recognize this need and are providing an assortment of excellent short texts for use with students. Another wonderful source of short texts is children's magazines, such as *Ranger Rick*, *National Geographic Kids*, and *Time for Kids*.

Notes

Academic Vocabulary: Key Words and Phrases

Approaches: This refers to the ways different authors approach their subject matter—that is, through voice, imagery, and format. For example, while one author might write in straightforward prose, another might choose to be more lyrical. *Approach* can also refer to point of view or genre.

Approaches to similar themes and topics: As it applies to several of the standards here, this phrase refers to the act of comparing and contrasting the approaches to the same topic used by different authors, different texts, and different types of texts. That is, a topic such as sea animals may be addressed in an alphabet book, in mini-chapters (e.g., as a sequence of 10 fascinating facts), in a nonfiction narrative, and so on.

Build knowledge: This refers to the author's efforts to increase the reader's knowledge about the subject of the text. Not only do different authors often provide distinct facts that help children accrue knowledge about a topic, but also authors' different styles and those of illustrators provide a range of tones that appeal to students with different learning styles and reading levels.

Compare and contrast the approaches authors take: This refers to looking at the similarities (compare) and differences (contrast) when examining how the authors of two texts present their subject (e.g., an event, a person, or an action).

Theme: For the purpose of several standards here, the theme is the central meaning, message, or idea in a literary text that the author wants to communicate. Themes are not stated explicitly; they must be inferred by the reader from the evidence in the text. (One exception is the fable, where the theme is typically clearly stated either at the very beginning or at the end of the tale.)

Topic: In the case of informational texts, the topic is the main subject or content at hand—migration, animal habitats, machines, farm life, outer space, and so on.

Notes

Planning Page: Reading Standard 9

Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

Purpose of Lesson/s:	
Planning the Lesson/s	**Questions to Ask**
Differentiating Instruction	**Thinking Beyond This Standard**

The standards guide instruction; they do not dictate it. *So as you plan lessons remember you aren't teaching the standards, but instead are teaching students how to read, write, talk, and think through well-crafted lessons that draw from the pedagogy embedded within the CCSS document. Engaging lessons often have several ELA standards within them and integrate reading, writing, speaking and listening, and language.*

Grades K–2 Common Core Reading Standard 10

Range of Reading and Level of Text Complexity

Standard 10: Read and comprehend complex literary and informational texts independently and proficiently.

Literature

K Students actively engage in group reading activities with purpose and understanding.

1 With prompting and support, students read prose and poetry of appropriate complexity for grade 1.

2 By the end of the year, students read and comprehend literature, including stories and poetry, in the grades 2–3 text complexity band proficiently, with scaffolding as needed at the high end of the range.

Informational Text

K Students actively engage in group reading activities with purpose and understanding.

1 With prompting and support, students read informational texts appropriately complex for grade 1.

2 By the end of year, students read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 2–3 text complexity band proficiently, with scaffolding as needed at the high end of the range.

What the **Student** Does

Literature

K **Gist:** Students actively engage in group reading activities with purpose and understanding.

Students use what they learned from standards 1–9 to read prose and poetry in group settings.

1 **Gist:** With prompting and support, students read prose and poetry of appropriate complexity for grade 1.

Students use what they have learned from standards 1–9 to read grade-level prose and poetry.

2 **Gist:** Students read a range of literary texts in the grades 2–3 text complexity band, receiving help only when needed at the high end of the band.

They consider:

- How easy or difficult is this text?
- Will I need help reading it?
- What, if any, kind of help will I need?

Informational Text

K **Gist:** Students actively engage in group reading activities with purpose and understanding.

Students use what they learned from standards 1–9 to read informational texts in group settings.

1 **Gist:** With prompting and support, students read a range of informational texts that are appropriately complex for grade 1.

Students use what they have learned from standards 1–9 to read a range of informational texts.

2 **Gist:** Students read a range of informational texts in the grades 2–3 text complexity band, receiving help only when needed at the high end of the band.

They consider:

- How easy or difficult is this text?
- Will I need help reading it?
- What, if any, kind of help will I need?

Note: Although the questions listed above are too difficult for most young students to internalize and apply on their own, we share them to give teachers a detailed sense of what their students should be striving toward as learners. K–2 students may not be able to ask these questions of themselves independently, but teachers can use them as a jumping-off point for lesson content and as prompts and reminders to share with students. Over time and with instruction, students will be able to pose these questions on their own.

What the **Teacher** Does

To help kindergarten students actively engage in group reading activities involving prose, poetry, and informational texts:

- Select high-quality read-aloud texts and big books to share with students. Read the text more than once and get students to talk about the author's message or what they're learning. Children comprehend narrative and informational texts more easily when we consistently talk about the author's role in creating them. Somewhat abstract concepts like character motivation, theme, and ideas become concrete when students understand that they are the results of decisions made by a real-life author (and illustrator).
- Share nursery rhymes and chants with students. Put the words on chart paper or on a whiteboard and have students read along with you. Later in the school year, when kindergarten and first-grade students know more of the words, look for opportunities for them to lead the reading aloud. This oral language experience is instrumental in developing children's phonemic awareness and concepts of words.
- Ask generative questions that will get students thinking about the text. Generative questions are typically analytical and often involve asking "Why?" and "How?" Some examples of generative questions are "What made you say [or ask] that?" and "How does this story relate to me?"
- Encourage students to elaborate. Do not accept one-word or one-sentence responses. Ask students to say more, give an example, or be specific.
- Provide opportunities for students to respond to texts that are read aloud and shared by having them discuss and write about texts and engage in dramatic, musical, and artistic experiences.
- Set up and manage a simple independent reading program so that students have opportunities to put into practice the skills and strategies you've demonstrated through whole-group read-aloud and shared reading. In addition, send two or three books home with each student every week in zip-top bags so students can practice reading at home with their families.

To help grade 1 students read grade-level texts of appropriate complexity and to help grade 2 students read texts in the grades 2–3 text complexity band:

- Engage students in interactive read-aloud and shared reading of high-quality texts that would be too difficult for them to read on their own. While the goal is to challenge students, the challenge mustn't be so high that it dampens their spirit.
- Understand that your goal, in addition to challenging students to work harder and figure things out on their own, is to scaffold and support their efforts. Continually monitor the experience for evidence that the task is too hard or that students are at their frustration level. Students who act out or who can't attend to the task at hand for even a minimal amount of time are often sending signals that what we're asking of them is too difficult. To be helpful in the long run and to instill a love of reading, make sure the tasks you assign are not only challenging but also doable. Only then can they inspire students to want to read more.
- Select texts to read aloud and to share that are shorter, rather than longer, so that students can read them multiple times and discuss the authors' messages and information.
- Provide opportunities for students to write in response to reading to help them determine the author's message and integrate it into what they already know. However, do not assign reading responses every time students read.
- Work with students in small reading groups to differentiate the instruction you provide. Most often the groups will involve guiding students through a text that would be too difficult for them to read on their own. However, you might also gather students for interactive read-alouds or shared reading, oral language intervention, skill and strategy groups, and literature circles.
- Confer with students one-on-one to learn what they do well and need to learn. During these conferences you can also address any skills or strategies you have observed they need help with.
- Match students with texts they can read independently. That means they can read the words accurately and fluently, and they demonstrate a basic understanding of the text.
- Give students plenty of time and opportunities to practice reading and to process and incorporate new skills and strategies into their repertoire. This processing time involves talking and writing in response to texts as well as voluminous amounts of time each day spent actually reading—just reading.
- Remind students to monitor their reading for meaning. They need to understand that reading involves more than calling words, and if they don't understand what they read, they're not really reading.

To help your English language learners, try this:

- Whenever possible, use the preview-view-review strategy. Meet with English language learners before and after a whole-group session to prepare them for what they'll be doing or to process what happened.
- Use pictures and realia (artifacts) to make concepts students are exposed to through texts more concrete and accessible.

Developmental Debrief:

First and foremost, teachers of K–2 students must realistically assess students' strengths and needs and teach them what they need to know. Do not deceive yourself into thinking students can achieve more if they only try harder. It does little good to ignore a student's actual reading level and try to teach him or her at a level beyond what the student can handle. We need to provide developmentally appropriate experiences, instruction, and supports so that students not only learn to read but also choose to read when they don't have to.

For K–1 teachers: While there are ways to scaffold young students' understanding of complex text as you read aloud or share a big book, the main focus of this standard is to prepare students to read and understand complex text on their own. Therefore, in preparation you should devote much of your attention to the foundational skills students will need to know and own, such as understanding concepts of print and knowing and applying grade-level phonics to texts they read independently. This—more than insisting they read texts for which they aren't ready—will provide more bang for the buck in the long run.

If students can't decode the texts you and they are reading together or they are reading on their own, they won't be able to absorb any other aspect about the text structure or content, so worry less about "complex" texts and focus on developing accurate, fluent reading of appropriate texts. Remember, the *discussions* you have about rich and engaging texts can bring about "complexity" of ideas and develop students' higher-level thinking about texts.

Notes

Academic Vocabulary: Key Words and Phrases

Appropriate complexity: Students in kindergarten and grade 1 are exempt from having to read complex text independently and proficiently. It is acknowledged that much of students' attention in these early grades should be naturally directed to mastering the foundational skills so that they can later read complex text with deep understanding.

Complex literary and informational texts: *Complex* is not the same as *difficult*; literary and informational texts are complex for different reasons. Why? Because they are written for different reasons and for mostly different purposes. Texts can be complex due to sentence structure, syntax, and other structural factors. But they can also be complex in content and ideas, despite short, simple sentences. In the context of K–2, it's most fruitful to look for high-quality engaging fiction and informational texts written by well-respected writers for your grade level; usually doing that alone will bring sufficient complexity into your classroom.

Group reading activities: These are activities that students do as a whole class, such as read-aloud and shared reading, or when working in small groups, such as guided reading.

High end of the range: For second grade, this means the high end of the grades 2–3 text complexity band; students reading at this level at the end of a year should be able to read independently, with little, less, or no teacher guidance.

Independently: This refers to a student's ability to read whatever texts are assigned without the aid of a teacher or, when challenged by the teacher to read or work with a complex text, to do the work as assigned without the aid of scaffolding or guided instruction.

Proficiently: This describes the way and level at which the individual student is able to read complex texts; proficiency is equated with skill, although not mastery.

Scaffolding: This is support from teachers, aides, or other students that helps a student read text or complete a task; examples include providing background knowledge, reading aloud, and any other strategy designed to help students become independent readers or writers.

Text complexity band: The individual text complexity bands correspond with associated grade levels, such as grades 2–3. The levels themselves are determined by the three-part model of text complexity discussed in Appendix A of the complete CCSS document. The three factors in text complexity are *qualitative dimensions* (levels of meaning, language complexity as determined by an attentive reader), *quantitative dimensions* (word length and frequency, sentence length, and cohesion), and *reader and task considerations* (factors related to a specific reader, such as motivation, background knowledge, or persistence; others associated with the task itself, such as purpose or demands of the task).

Notes

Planning Page: Reading Standard 10

Read and comprehend complex literary and informational texts independently and proficiently.

Purpose of Lesson/s:	
Planning the Lesson/s	**Questions to Ask**
Differentiating Instruction	**Thinking Beyond This Standard**

The standards guide instruction; they do not dictate it. *So as you plan lessons remember you aren't teaching the standards, but instead are teaching students how to read, write, talk, and think through well-crafted lessons that draw from the pedagogy embedded within the CCSS document. Engaging lessons often have several ELA standards within them and integrate reading, writing, speaking and listening, and language.*