12-18-2014

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Developing a Book Buddies Curriculum for English Language Learners

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Submitted in Partial Completion of the Requirements for Commonwealth Interdisciplinary Honors in Elementary Education and English

Bridgewater State University

December 18, 2014

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Review of Literature

Introduction

In 1998 Patricia Polacco wrote, “To be different is the miracle of life.” This same sentiment rings true in today’s classrooms that have become even more diversified. Jeanne Batalova and her colleagues note the rapid growth of the number of English language learners (ELLs) in U.S. schools stating, “Seventy-seven percent of English learners in prekindergarten to grade 5 are born in the United States, and over half of the English learners in grades 6 through 12 are U.S. born” (2008). The 2010 United States Census further substantiates this finding reporting that one out of five elementary aged students speaks a language other than English. Therefore, as the student body becomes increasingly diverse, it is no surprise that each student brings with him/her distinct cultural and familial values and a vast array of prior experiences.

Children begin developing values and storing knowledge at an early age. Eileen Ariza and her fellow researchers describe the complex process that occurs as students grow comfortable with “Familiar signs, symbols and cultural rules that collectively serve as an internal blueprint used to decipher everyday cues that guide the individual to respond appropriately” (2011). Many ELL students in present-day classrooms have immigrated or have transferred between multiple school districts often undermining the individual’s “internal blueprint.”

Frequent disruption of daily routines, loss of family, friends, and possessions, and constant worry can lead to physical, emotional, and mental strife that may present as culture shock (Ariza et al., 2011). Researcher, Edward Hall, defines culture shock as, “A removal or distortion of many of the familiar cues a person encounters at home and the substitution of them for other cues which are strange” (1959). Esmeralda Santiago reflects upon living in constant flux as an English language learner in her novel, When I was Puerto Rican. She writes, “When I came to school in
the middle of the year, my class was studying fractions. In Macún, we hadn’t got to fractions, so I was lost and had a hard time following what Sra. Leona wrote on the board. I read the pages in my math book that other kids had read weeks earlier, but nothing made any sense” (Santiago, 1993). Santiago’s story exemplifies ELL students’ struggle as they search for the familiar in the strange.

Apart from the emotional, mental, and physical strain that accompanies acquiring a second language, many ELL students have specific instructional needs that arise upon entering the classroom. Vivian Cook notes that many ELLs require more time to process cognitive input in the second language than their native language (1991) resulting in what she terms a “cognitive deficit.” Ariza et. al agree with Cook that ELL students often have difficulty processing input received in the second language. They refine her argument writing, “When students do not comprehend instruction or can only understand bits and pieces of the message, it is inevitable that they will have a shorter attention span” (2011). As the ELL student works to create meaning from foreign stimuli, both frustration and a shortened attention span can result in unfavorable behaviors. Teachers should exercise caution to not resort to punitive measures, as the emergent behavior may be a means of coping. Ideally teachers should seek to act with more empathy than the amount that Santiago’s teacher extended to her. She recounts an incident when her teacher addressed her, “This is no time for daydreaming. You’re supposed to be writing, not thinking” (1993). Thus, this quote unearths the potential for misunderstanding within the sheltered English immersion classroom.

According to data from the 2010 U.S. Census, approximately 17 million children ages seventeen and under are from immigrant families and 4.4 million are English language learners (Batalova & Lee, 2012; U.S. Department of Education, 2014). Two studies report that immigrant
families originate from many nations including "Mexico (40%); the Caribbean and East Asia (11% each); Central America, South America, Indochina, and West Africa (5-7% each); Africa (2-3% each); and 10-11% from Europe, Canada and Australia combined (Garcia, Jensen, and Scribner; Hernandez, Denton, & Macartney, 2009). These immigrant families bring their native languages with them resulting in over 350 languages being spoken in U.S. schools (Bontrager, 2007). Consequently, the aim of this research project was to develop a curriculum to: engage small groups of English language learners in reading instruction, promote reading achievement, and foster their love of high quality, culturally authentic literature.

**Second Language Acquisition**

In order to mitigate misunderstandings, instructors of English language learners should have some knowledge of the process of acquiring a second language. Typically young children learn how to talk in stages; the same is true of students acquiring a second language. Second language learners progress through four initial stages of language acquisition: pre-production, early production, speech emergence, and intermediate fluency (Krashen and Terrell, 1983). Beginning English language learners are in the pre-production stage in which they develop an awareness of the second language and try to make sense of it in order to satisfy their basic needs. David Nunan asserts that through this active listening, humans obtain partial knowledge of the world and its conventions (1991). This stage can be considered a "silent period" as the student does not verbalize and may nod, point, or draw to respond to teacher prompts. In the early production stage students begin to verbalize using one or two word answers and short utterances such as familiar terms and expressions (Hill and Björk, 2008). The teacher works to create a low-anxiety environment where the student can feel comfortable building oral language use despite making errors in pronunciations and grammar. The teacher also uses explicit modeling in
context to foster student understanding. Nunan has found that these stimuli become associated with particular experiences and serve as the introductory steps towards achieving proficiency in the second language (1991). In the third stage, speech emergence, the student can grasp subject matter being taught when instructional strategies that foster comprehensible input have been implemented. The student can also produce simple sentences despite continuing to struggle with pronunciations and grammar usage. In this stage, the student also begins to communicate orally with his/her peers. Finally the student enters intermediate fluency. In this stage the student achieves near-native or native-like fluency in social discourse. The student now has developed decent comprehension and makes few grammatical errors (Hill and Björk, 2008). However, the student may have lingering difficulty in content areas that are cognitively demanding.

**Sheltered English Immersion: Strategies to Support English Language Learners**

In order to further facilitate the students’ acquisition of the second language, the majority of English language learners are enrolled in what is termed sheltered English immersion or SEI. What extends SEI instruction beyond effective teaching is the curriculum’s emphasis on the content areas in conjunction with the four domains of language (Walmsley, personal communication, June 15, 2014). In order to execute SEI curriculum, researchers have found that English Language instructors need enhanced expertise. According to Maria Coady, Candace Harper, and Ester de Jong (2013), expertise is “Understanding English learners from a bilingual and bicultural perspective; understanding how language and cultures shape school experiences, and inform pedagogy for bilingual learners; and having the ability to mediate a range of contextual factors in the classrooms where they teach” (90). In this pedagogical arrangement, students are explicitly taught strategies that make mathematics, social studies, and the sciences more accessible while also building the students’ speaking, listening, reading, and writing skills
A high level of student interaction also distinguishes SEI instruction. Highly structured, flexible grouping ensures that teachers are able to provide student-specific modifications in content, process, and product. Apart from collaborating with peers in small groups, students receive whole-group instruction, have multiple opportunities for independent study, and practice their oral language use with a partner (Berg, et al. 2012). Student rehearsal of oral language is integral to his/her success in acquiring a second language as the individual is closely monitored for the ability to pose higher-level questions, use academic language, and define increasingly complex words (Echevarría and Graves, 2010). Thus within the structure of SEI there are various instructional strategies that can be incorporated into learning instruction to make content more comprehensible for ELL students. Some include: creating numerous opportunities for oral discourse, flexible grouping, implementation of strategies to make input comprehensible, total physical response, designing of thematic lessons, sharing of culturally authentic literature through interactive read-alouds, and the integration of reading and writing.

Researchers, Jana Echevarría and Anne Graves echo Ariza’s assertion that instruction within a SEI setting is distinct, identifying several instructional modifications that are proven to expedite students’ acquisition of the second language. The first practice is to ensure that students are given “comprehensible input” which Stephen Krashen defines as presenting content so that is above the students’ current proficiency level yet remains accessible (1981). He explains that input becomes “comprehensible” when it is not conveyed in purely linguistic form, but instead is integrated within a more tangible experience. Krashen states that these meaningful experiences are created by incorporating: manipulatives, realia, pictures, multimedia components, physical gestures, and explicit modeling into daily instruction (1981). Ariza and colleagues build upon Krahen’s suggestion noting, “In determining materials to employ, it is imperative that the
objectives for the lessons are kept foremost in the teachers’ mind, because the materials are crucial for the attainment of the objectives” (152, 2011). Larry Vandergrift also notes the importance of supplementary materials for facilitating comprehension. He asserts that when written annotations are accompanied by a pictorial representation long term comprehension increases (2004). Lastly, comprehensible input entails the teacher’s use of clear, concise language that is aligned with the students' proficiency levels. Nancy Cloud, Fred Genesee, and Else Hamayan recommend teachers deliver instruction in the target language only, to stay on point, and to make sure that the meanings of words are clear (2009). An instructor also exercise caution to articulate and annunciate as well as moderate their rate of speech and repeat important details as necessary (Chester, 2011; Echevarría and Graves 2010). Therefore, when students can use multiple senses to interact with modified input, the learning experience becomes more meaningful.

**Total physical response.** Linguist, James Asher, proposes integrating movement into the learning process. He advocates for total physical response or TPR in which students demonstrate oral commands such as “stand up,” “sit down,” “close the door,” “open your books,” etc. (1987). Miami teacher, Maria Pantin-Fernandez, knows firsthand the challenges of being an English language learner, as she and her family moved to the United States from Cuba. This experience solidified her commitment to teaching ELL students. She implements TPR in her classroom as students dance to “El Cha Cha Slide” physically demonstrating the oral commands in the song (2011). Thus by creating meaningful experiences for students to associate with aural input, learning a second language closely mimics the acquisition of the native language.

**Thematic units in SEI instruction.** In addition to involving tactile-kinesthetic, auditory, and visual responses, executing thematic units is highly engaging for ELL students. A thematic
unit is defined as, “A way of organizing instruction around a central idea or topic” (Ariza et al., 2011). Echevarría and Graves describe a theme as the glue that holds the lessons together without which the unit may become fragmented (2010). Thus, as SEI instructors organize thematic units, they should not only consider students’ interests, but they should also take time to generate a baseline of their prior knowledge. Echevarría and Graves argue that, “Helping learners retrieve relevant background knowledge facilitates understanding of the lesson’s content and increases the likelihood of retention,” (2010) which is highly supportive of ELL students. In order to gauge the students’ familiarity with a topic, the teacher may lead a whole-class discussion and create a KWL chart identifying what students know and want to know about a topic. This graphic organizer can help students to make connections between their prior knowledge and new information while also helping them to build upon their requisite knowledge (Echevarría and Graves 2010). A KWL chart works well in a thematic unit, because thematic units create bridges between divergent ideas making them easier to comprehend (Ariza et al., 2011). As the teacher and students actively engage in discussing a theme, reading, writing, and thinking about it collectively, they practice higher order thinking skills working to achieve standards based objectives while developing English proficiency.

**Culturally authentic literature.** Another SEI strategy that fosters the students’ acquisition of the second language is to introduce high-quality, culturally authentic literature in the classroom. In determining what comprises “high-quality” literature, researchers Lilly Wong Fillmore and V. G. Allen have developed a set of criteria to serve as a guideline for in-service teachers. They assert that texts are “culturally authentic” when they reflect the constituent members of the student body and the surrounding community. Fillmore and Allen also recommend literature written by authors of diverse cultures challenging teachers and students to
be open-minded to learning about people of other heritages (1994; 2001). As students and teachers access these texts, they seek to become active participants in rich, text-based discussions by asking “good questions.” Therefore, high-quality, culturally authentic literature can serve as a mirror for some and as a window for others challenging myopic views of the dynamic world. (Bishop, 1990).

**Interactive read alouds.** Sharing high-quality literature through an interactive read-aloud has been found to greatly aid the ELL student’s sense of autonomy (Ariza et al. 2011). According to researcher, Louise Rosenblatt interactive read-alouds encourage, "Reflection and discussion of personal feelings, attitudes, and values that relate to the story" (1991). Echoing Rosenblatt's advocacy for interactive read-alouds, Lawrence Sipe argues that the beauty of an interactive read-aloud, is that they allow for free-flowing discussion and reader response (2007). Nunan adds that these oral discussions foster the students’ abilities to construct meaning in the second language as evidenced by the quality of their responses (1991). Echevarría and Graves state that the instructor’s presentation of thoughtful questions throughout the text-based discussion creates a continuous link between the students and the story (2010). This link fosters the students’ abilities to make text-to-text, text-to-self, and text-to-world connections (Robertson, 2007). According to Karen Tankersley (2005), these higher order questions also push students beyond basic levels of comprehension. When readers engage in higher-order thinking they are developing the ability to, "Process text at deep levels, make judgments, and detect shades of meaning" (23). It is this mode of thinking that truly prepares students to enter the 21st century discourse where they will be called upon to: apply, analyze, synthesize, and evaluate a wide variety of situations (Tankersley, 2005). Henry Widdowson’s research furthers Nunan’s argument by asserting that free-flowing discussion of texts helps ELL students generate
unrehearsed language necessary to joining the discourse beyond the classroom setting (1990). Arthur Harkins also notes the many benefits of this particular mode of reading, “Experiential learning includes activity, reflection, and application” all of which can be found in an interactive read-aloud (2004). Therefore, the highly engaging interactions, that take place within an interactive read-aloud, function as a “purposeful and motivating context” for the student to accept responsibility for their growth as a reader (Ariza et. al 2011).

As students become accustomed to interacting with texts, fluency becomes their main focus. William Grabe defined fluent reading as being, “Rapid, purposeful, interactive, comprehensive, flexible, and gradually developing” (1991). In the beginning phase of fluency, choral reading supports ELL readers creating a non-threatening situation for the individuals to develop their oral language. This particular mode of reading also challenges students to listen attentively to English pronunciations and intonations (Bradley and Thalgott, 1987). Even when working with newcomer ELLs, a teacher can foster a student’s love of literature by reading to him/her daily and selecting written materials that contain supportive illustrations, predictable text, high-frequency words, and simple syntax (Alvarez, 2014). As a student’s fluency improves, researchers like Patricia Carrell analyze student contributions to text-based discussions. Carrell states that she looks for evidence of comprehension and a meaningful interpretation of a text which signals that the student has achieved fluency and is reading for meaning (1988). Ariza and her colleagues support Carrell’s findings arguing that fluent readers are more adept at utilizing comprehension strategies to construct meaning from text and are also engaging in higher order thinking as they progress through a written composition (2011). Therefore, as students grow as readers and if they have access to interesting, high-quality, culturally authentic literature, then their motivation to read increases.
Integrating reading and writing. Students should also be encouraged to express their voice through writing. When working with beginning ELL writers, the language experience approach is very supportive as it helps the students to take ownership for their writing. The language experience approach, the students participated in a shared experience. Next, the teacher guides the students in a discussion of the experience and he/she transcribes the class’ conversation. Third, the students read the teacher-written story aloud and make any necessary revisions. Finally, the students may practice reading their story. Ariza et. al have found that if a student can successfully dictate a story then they are more likely to successfully complete a subsequent reading of them (2011). Modeling written dialogue through interactive journaling is also supportive of ELL students’ growth as writers and simultaneously develops rapport between the teacher and his students (Echevarría and Graves 2010). Researchers, Owen Boyle and Suzanne Peregoy, also note the importance of encouraging students to write. They purport that not only SEI students but all students benefit from witnessing, “Good writing behaviors and exposure to different types of texts and literacy uses” (2008, p. 242). Robert Kaplan and Grabe suggest that when students write texts that tell, retell, or describe their ability to recognize the same traits in other works and construct meaning from them, increases (1996). Therefore, when developing SEI curriculum, instructors must be mindful to uphold the integrity of the four pillars of language. Speaking, listening, reading, and writing are necessary tools for the student to enter the conversation community, where being different is indeed, the miracle of life.

Methodology

Informed by this review of literature, in the spring of 2014 I developed a curriculum unit for students in a second grade, urban, sheltered English immersion (SEI) classroom. This curriculum unit was designed specifically for Bridgewater State University's Book Buddies
Program which is a partnership between BSU and an urban elementary school in southeastern Massachusetts. The Book Buddies Program provides second grade students with small group reading instruction that fosters their love of high quality, culturally authentic literature and promotes reading achievement. My curriculum included ten thematic lesson plans to support ELL students by considering students' interests and background knowledge.

Each lesson plan included an interactive read-aloud, reading-writing extension, constructivist word work, and independent reading. Each lesson in the unit began with an interactive read-aloud where a teacher would read-aloud a text and then guide a small group of students in discussing the text by asking and answering both literal and inferential questions, and making textual connections. The next portion of the lesson included a writing extension activity where the teacher would use explicit modeling, sentence frames, and small group discussions to guide students' writing. Following the writing extension the students would engage in constructivist word work to address typical English language learners' areas of need in decoding and spelling skills. Finally, the lesson concludes with independent reading of a leveled book related to the lesson's theme.

Throughout the development of this curriculum unit, I met frequently with my mentor, Dr. Manak, for guidance in researching and to discuss instructional strategies to support ELL students. I have read several scholarly articles to broaden my knowledge of the field and to help me design these lesson plans with these best practices in mind. In my research I was particularly interested in learning about new strategies that foster ELL students' ability to read and write, build their listening capabilities, and develop their oral language proficiency. As I became versed in these new strategies, I refined my lesson plans.
Final Book Buddies Curriculum for English Language Learners and Lesson Plans

Each of the following lesson plans within the final Book Buddies curriculum includes an activity to activate prior knowledge, an interactive read aloud, a reading-writing extension, word work, and independent readers. Each of these components is highlighted in the lesson plans with the icons included in Figure 1.

Figure 1. Components of Lesson Plans
Lesson 1 Celebrating Black History Month
(Resources for this lesson can be found in Appendix A)

Massachusetts Curriculum Frameworks Standards

- MA.2.Fluency.4a,c Read with sufficient accuracy and fluency to support comprehension. Read grade-level text with purpose and understanding. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.
- MA.2.IT.4 Determine the meaning of words and phrases in a text relevant to a grade 2 topic or subject area.
- MA.2.IT.6 Identify the main purpose of a text, including what the author wants to answer, explain, or describe.
- MA.2.W.8 Recall information from experiences or gather information from provided sources to answer a question.

Activate Prior Knowledge

Teacher guides students in completion of a Know & Want to Know sections of a KWL chart. (Appendix A.1)
Teacher asks students to consider how art can be used to express feelings and ideas.
Teacher asks students what they already know about slavery.
Teacher asks students, what are some objects that can be hand-made?
Show a short video clip of a real-world potter sculpting a vase using a pottery wheel. (Appendix A.2)

Interactive Read Aloud

Setting the purpose – students will be asked to think about how art can be used as a means of expression. (MA.2.IT.6)
The teacher preselects key words within the text using wikki stixs or highlighting tape to draw students’ attention to them (MA.2.IT.4).
To scaffold students’ learning and capture students’ attention the teacher gives each student two to three key words written on index cards.
Teacher reads-aloud Dave the Potter: Artist, Poet, Slave written by Laban Carrick Hill and illustrated by Bryan Collier.
The students hold their card(s) up as they listen to the teacher read-aloud their key word within the text.

The teacher poses inferential and literal questions throughout the text.
- At the beginning of the read-aloud the teacher will ask, "Have you ever made a mud pie? Where were you when you made one?"
- Towards the beginning of the read-aloud the teacher will ask, "If you had a large pot, what would you keep in it and why?"
- In the middle of the read-aloud the teacher will ask, "Do you think it is easy work to make a clay pot? Why or why not?"
- At the end of the read-aloud, the teacher will ask, "Why do you think that Dave the Potter wrote on his works of art to let us know that 'he was here'?"
- At the end of the read-aloud, the teacher will ask, "If you could make your own clay pot, what might you write on it and why?"

Post reading the text, the students complete the “Learned” column of their KWL chart (MA.2.IT.6).

**Reading –Writing Extension**

The teacher asks students to think about a phrase that they would carve into a pot to preserve for all people. (MA.2.W.8)

The teacher models the writing activity using a document camera or overhead projector. (Appendix A.3)

The students are given a template for their writing activity. (Appendix A.4)

The students turn and talk to their partner two times so that all students and the teacher share their thoughts.

**Word Work**

The teacher shows key words in Power Point and asks students to attempt to decode them. (Appendix A.5)

The teacher gives each student a work mat and Playdoh and asks the students to roll ropes of clay.

The teacher asks each student to model the key words on their work mat.
- If a student is struggling with the activity, the student may attempt to write the words in the Playdoh using a dull stick or another writing utensil.
Independent Readers

1. **Martin’s Big Words**
   Written by: Doreen Rappaport
   Illustrated by: Bryan Collier

2. **I am Rosa Parks**
   Written by: Jim Haskins
   Illustrated by: Wil Clay

3. **National Geographic Readers: Martin Luther King, Jr. (Readers Bios)**
   Written by: Kitson Jazynka
   (MA.2.Fluency.4a;c).
Lesson 2 Celebrating Valentine’s Day

(Resources for this lesson can be found in Appendix B)

Massachusetts Curriculum Frameworks Standards

- MA.2.Fluency.4a,c Read with sufficient accuracy and fluency to support comprehension. Read grade-level text with purpose and understanding.
- MA.2.L.3 Describe how characters in a story respond to major events and challenges.
- MA.2.S&L.3 Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.
- MA.2.W.3a Write stories or poems with dialogue.

Activate Prior Knowledge

- Teacher asks students to look at a calendar.
- Teacher asks students what is special about February 14th.
- Teacher asks students to use a graphic organizer to brainstorm all of the things that they love. (Appendix B.1)
- Teacher asks students if they have ever made Valentines for someone special.
- Teacher says that Arthur celebrates Valentine’s Day too.

Interactive Read Aloud

- Setting the purpose – ask students to consider how Arthur feels at the beginning, in the middle, and at the end of the story. (MA.2.L.3)
- Teacher reads-aloud Arthur’s Valentine written and illustrated by Marc Brown.
- The teacher poses inferential and literal questions throughout the text.
  - The teacher asks students in the beginning of the read-aloud, “How would you feel if you received a Valentine from a secret admirer?”
The teacher asks students in the middle of the read-aloud, “How do you think Arthur feels when his friends are teasing him?”

The teacher asks students towards the end of the read-aloud, “How do you think Arthur feels now that he knows who his secret admirer is?” (MA.2.S&L.3)

**Reading – Writing Extension**

Post reading the text, the students will write a letter to Arthur acting as his secret admirer. (MA.2.W.3a).

The teacher models the writing activity using a document camera or overhead projector. (Appendix B.2)

The teacher displays students’ work in the classroom during the second week of February.

The teacher uses PowerPoint to share a “message” from Arthur as a lead-in to word work. (Appendix B.3)

**Word Work**

The teacher shows students pictures of glitter, crayons, friends, glue, drawing, and creating. (Appendix B.4)

The teacher works with students to guess a word that has a beginning digraph that can be used to describe each picture cue.

The teacher gives each student a set of heart-shaped manipulatives (consonant digraphs, vowels, and consonants). (Appendix B.5)

The teacher asks the students to build the words previously used to describe the picture cues.

If a student is struggling with this activity, the teacher may model how to complete the activity.

The teacher gives each student a worksheet (“Arthur’s Valentine’s Day Class Party”) where the students write the words that they create. (Appendix B.6)
Independent Readers

1. **Too Many Valentines**
   Written by: Margaret McNamara
   Illustrated by: Mike Gordon

2. **Where Does Love Come From**
   Written by: Accord Publishing
   Illustrated by: N/A
   (MA.2.Fluency.4a,c)
Lesson 3 What’s the Weather?
(Resources for this lesson can be found in Appendix C)

Massachusetts Curriculum Frameworks Standards

- MA.2.Phonics.3a Know and apply grade-level phonics and word analysis skills in decoding words. Distinguish long and short vowels when reading regularly spelled one-syllable words.
- MA.2.Fluency.4a,c Read with sufficient accuracy and fluency to support comprehension. Read grade-level text with purpose and understanding.
- MA.2.S&L.3 Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.
- MA.2.L.4a Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 2 reading and content, choosing flexibly from an array of strategies. Use sentence-level context as a clue to the meaning of a word or phrase.
- MA.2.L.7 Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.
- MA.2.W.7 Participate in shared research and writing projects (e.g., read a number of books on a single topic to produce a report; record science observations).

Activate Prior Knowledge

- Teacher leads discussion about today’s weather.
- Teacher introduces students to content-specific vocabulary using the 8-Step method. (Appendix C.1)
  - The teacher shows students a vocabulary word.
  - The students attempt to decode the word.
  - The students create definitions for the words while the teacher records them.
  - The teacher shows the word used in context.
  - The students refine their definitions.
  - The teacher gives students the actual definition.
  - The students participate in a game where the teacher gives students sentences using the vocabulary word.
  - The students give a thumbs up or a thumbs down depending whether or not the teacher used the word correctly. (MA.2.L.4a)
- Teacher highlights vocabulary words within the text with highlighting tape or wikki – stix.
- Teacher gives each student set of index cards with vocabulary words written on them.
Interactive Read Aloud

Setting the purpose – ask students to think about what might happen if we experienced some wild weather.

Teacher reads-aloud *Cloudy with a Chance of Meatballs* written by Judi Barrett and illustrated by Ron Barrett.

Students raise vocabulary cards as the word is being read-aloud.

The teacher poses literal and inferential questions throughout the text.

- The teacher models how to make text-self connections.
- The teacher asks students if they have ever made pancakes before.
- The teacher asks students to look closely at the illustrations to infer what Chewandswallow is like at the beginning of the story and how it changes by the end of the story (MA.2.L.7).
- The teacher asks students if they would want to go back to Chewandswallow. (MA.2.S&L.3)

Reading – Writing Extension

The teacher shows students the five-day forecast. (Appendix C.2)

Post reading the text, the students write a postcard to someone describing what they need to bring for a particular day from the five-day forecast (MA.2.W.7).

The teacher provides sentence frames for the students’ writing activity. (Appendix C.3)

The teacher models the writing activity using a document camera or overhead projector.

The teacher displays student work in the classroom.

The teacher uses PowerPoint to share a “message” from Mother and Father Cloud as a lead-in to word work. (Appendix C.4)

Word Work

The teacher gives students “Mother and Father Cloud.” (Appendix C.5)

- Mother Cloud only rains short vowel sounds.
- Father Cloud only rains long vowel sounds.

The teacher gives students one syllable, long and short vowel, weather-related words on cutout raindrops. (Appendix C.6)

The students sort the words under the correct cloud. (MA.2.Phonics.3a)

The students write the words in a t-chart. (Appendix C.7)
Independent Readers

1. Under the Snow
   Written by: Melissa Stewart
   Illustrated by: Constance R. Bergum

2. A Perfect Day
   Written and Illustrated by: Carin Berger

3. Snow
   Written by: Uri Shulevitz

4. Snowballs
   Written by: Lois Ehlert

5. Whoosh Went the Wind
   Written by: Sally Derby
   Illustrated by: Vincent Nguyen

6. Listen to the Rain
   Written by: John Archambault and Bill Martin
   Illustrated by: James Endicott

(MA.Fluency.4a,c).
Lesson 4 Favorite Foods
(Resources for this lesson can be found in Appendix D)

Massachusetts Curriculum Frameworks Standards

- MA.2.Fluency.4.a, c Read with sufficient accuracy and fluency to support comprehension. Read grade-level text with purpose and understanding.
- MA.2.L.3 Describe how characters in a story respond to major events and challenges.
- MA.2.S&L.2 Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.
- MA.2.S&L.3 Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.
- MA.2.W.3a Write stories or poems with dialogue.

Activate Prior Knowledge

Teacher asks students to think about their favorite food(s).
Teacher asks students if they would be willing to share their favorite food(s).
Teacher asks students to think about their least favorite food(s).
Teacher asks students to think about one food item that they would serve for three meals per day.

Interactive Read Aloud

Setting the purpose – ask students to think about how the cook and his dog, Max, respond to the King’s refusal to eat his dinner (MA.2.L.3).
- The teacher also tells the students to pay careful attention to what happens in the beginning, the middle, and the end of the story.
Teacher reads-aloud The King’s Taster written by Kenneth Oppel and illustrated by Steve Johnson and Lou Fancher.
The teacher poses inferential and literal questions throughout the text.
- The teacher asks students in the beginning of the read-aloud, “Do you believe that the cook’s food is awful?”
The teacher asks students in the middle of the read-aloud, “How would you feel if you were the cook?”

The teacher asks students towards the end of the read-aloud, “Do you notice anything in the illustrations that act as a clue into the King’s refusal to eat?”

The teacher asks students at the end of the read-aloud “Were you surprised that the King was sneakily eating candy?”

The teacher asks at the end of the read-aloud, “Do you think that the cook and Max made the right decision to open their own restaurant? Why or why not?” (MA.2.S&L.3)

The teacher asks students to complete a story map to develop the students’ abilities to retell a story (MA.2.S&L.2). (Appendix D.1)

*The appearance of The Cat in the Hat reflects the celebration of Dr. Seuss’ birthday*

**Reading – Writing Extension**

Post reading the text, the students will create a menu to help the cook please the King.

The teacher will give each student a template for his/her menu. (Appendix D.2)

As a component to the menu the students will write a poem or a jingle advertising their menus (MA.2.W.3a).

The teacher models the writing activity using a document camera or overhead projector. (Appendix D.3)

**Word Work**

The teacher shows students a message from The Cat in the Hat. (Appendix D.4)

The teacher gives each student a graphic organizer for words with derivational endings. (Appendix D.5)

The teacher gives each student a packet of “scrambled egg” halves that they can use to build words with derivational endings. (Appendix D.6)

This activity is designed so that all words with the same derivational ending have the same shape along their edges as a means of visual support.

If a student is struggling with the word work, the teacher may model how to build words using the manipulatives.

The teacher asks the students to write each of the words that they build in the correct column on their graphic organizer.
Independent Readers

1. Green Eggs and Ham
   Written by: Dr. Seuss

2. The Butter Battle Book
   Written by: Dr. Seuss

3. Scrambled Eggs Super!
   Written by: Dr. Seuss
   (MA.2.Fluency.4a,c)

*The selection of independent readers reflects the celebration of Dr. Seuss’ birthday*
Lesson 5 The Literary Pot O’ Gold

(Resources for this lesson can be found in Appendix E)

Massachusetts Curriculum Frameworks Standards

MA.2.Fluency.4a,c Read with sufficient accuracy and fluency to support comprehension. Read grade-level text with purpose and understanding.
MA.2.L.3 Describe how characters in a story respond to major events and challenges.
MA.2.S&L.2 Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.
MA.2.S&L.3 Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.
MA.2.L.1 Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.
MA.2.L.6 Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud.
MA.2.W.3 Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.
MA.2.W.3a Write stories or poems with dialogue.

Activate Prior Knowledge

Teacher asks students why they think that he/she is wearing green.
Teacher asks students to look at a calendar.
Teacher asks students if they know what is special about March 17th.
Teacher asks students what they know about St. Patrick’s Day or “leprechaun day.”

Interactive Read Aloud

Setting the purpose – ask students to think about who has more luck Jamie O’Rourke or the leprechaun in Jamie O’Rourke and the Big Potato an Irish Folktale (MA.2.L.3).
The teacher also tells the students to pay careful attention to what happens in the beginning, the middle, and the end of the story.

Teacher reads-aloud Jamie O’Rourke and the Big Potato an Irish Folktale written and illustrated by Tomie dePaola.

The teacher poses inferential and literal questions throughout the text.

- The teacher asks students in the beginning of the read-aloud, “How do you feel for Eileen, Jamie O’Rourke’s wife? Do you think that it is fair she has to do all of the chores? What types of chores do you have to do at home or in class?”

- The teacher asks students in the middle of the read-aloud, “Do you think that Jamie O’Rourke made the right choice by accepting the seed from the leprechaun?”

- The teacher asks students towards the end of the read-aloud, “From whom does Jamie O’Rourke receive the seed?”

- The teacher asks students towards the end of the read-aloud, “What does the seed grow into?”

- The teacher asks students towards the end of the read-aloud, “How would you feel if you lived in the town, would you be tired of eating potatoes?”

- The teacher asks students at the end of the read-aloud, “Did you notice anything in the leprechaun’s pot at the end of the story? Do you think that the leprechaun was being truthful with Jamie O’Rourke why or why not?”

- The teacher asks students at the end of the read-aloud, “How do you think that Jamie O’Rourke feels at the end of the story?” (MA.2.L.1)

- The teacher asks students at the end of the read-aloud, “Do you think that Jamie O’Rourke has learned his lesson why or why not?” (MA.2.S&L.3)

The teacher asks students to retell the story using finger puppets of the main characters (Jamie O’Rourke, Eileen, the leprechaun, the seed, and the potato) (MA.2.S&L.2). (Appendix E.1)

*The interactive read-aloud text was chosen to reflect the event of St. Patrick’s Day*

Reading – Writing Extension

Post reading the text, the students will write an alternative ending to Jamie O’Rourke and the Big Potato using important events and details from the beginning and middle of the text.

- The students should attempt to capture the perspectives of the different characters through the use of dialogue in their compositions (MA.2.W.3/MA.2.W.3.A).
The teacher models the writing activity using a document camera or overhead projector. (Appendix E.2)

**Word Work**

The teacher gives each student a thematic bingo card. (Appendix E.3)

The teacher gives each student a set of ending digraph words that are related to the interactive read-aloud text including: luck, wish, hash, mash. (Appendix E.4)

- The set of ending digraph words may be pre-cut if any students need additional assistance.
- The students are each given a glue stick and are asked to glue their words in the bingo card grids in any order.
- The teacher may model this process if any of the students are struggling.

The teacher gives each student a pot of leprechaun coins to use as bingo markers.

- Should the teacher wish to use the students’ marked bingo cards as a means of informal assessment, the students may use different colored crayons or markers instead of the non-permanent coins.

The teacher proceeds by reading the words with ending digraphs in context. (Appendix E.5)

The students mark their cards.

This can be repeated for a few rounds so that all students have an opportunity to meet with success in identifying the written form of an oral stimulus (the teacher’s pronunciation of the ending digraph words).
Independent Readers

1. **Who Swallowed a Clover**
   Written by: Lucille Colandro
   Illustrated by: Jared Lee

2. **The Luck of the Irish**
   Written by: Margaret McNamara and Mike Gordon

3. **Green Shamrocks**
   Written by: Eve Bunting
   Illustrated by: Joelle Dreidemy

4. **Jeremy Bean’s St. Patrick’s Day**
   Written by: Alice Shertle
   Illustrated by: Linda Shute

5. **Little Bear Marches in the St. Patrick’s Day Parade**
   Written by: Janice
   Illustrated by: Mariana
   *(MA.Fluency.4a,c)*

*The independent readers were chosen to reflect the event of St. Patrick’s Day*
Lesson 6 Our Favorite Animals

(Resources for this lesson can be found in Appendix F)

Massachusetts Curriculum Frameworks Standards

- **MA.2.Fluency.4.A** Read with sufficient accuracy and fluency to support comprehension. Read grade-level text with purpose and understanding.
- **MA.2.S&L.3** Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.
- **MA.2.L.1** Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.
- **MA.2.L.6** Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud.
- **MA.2.L.7** Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.
- **MA.2.W.8** Recall information from experiences or gather information from provided sources to answer a question.

Activate Prior Knowledge

- Teacher asks students how they should behave in a library.
- Teacher asks how the students know how to behave in a library.
- Teacher asks students why they think that rules are important.
- Teacher asks students what they think might happen if someone were to break the rules.

**Interactive Read Aloud**

- Setting the purpose – ask students to pay close attention to what happens when the main character, Library Lion, breaks the rules of the library (MA.2.L.3).
  - The teacher also tells the students to look closely at the illustrations of the text to develop an understanding of how Library Lion feels throughout the story (MA.2.L.7).
Teacher reads-aloud *Library Lion* written by Michelle Knudsen and illustrated by Kevin Hawkes.

The teacher poses inferential and literal questions throughout the text.

- The teacher asks students in the beginning of the read-aloud, “Imagine how you would feel if a lion walked into the school library. Why would you feel this way?”
- The teacher asks students in the middle of the read-aloud, “Do you agree with Mr. McBee that the library is no place for a lion, why or why not?”
- The teacher asks students in the middle of the read-aloud, “What is your opinion about how Mr. McBee is treating Library Lion?”
- The teacher asks students towards the end of the read-aloud, “Do you think that Library Lion had a good reason to break the rules of the library, why or why not?” (MA.2.L.1)
- The teacher asks students at the end of the read-aloud, “Do you think that Library Lion is happy again? (Hint: look carefully at the illustration, what do you see?)” (MA.2.L.1/MA.2.L.7/MA.2.S&L.3)

**Reading – Writing Extension**

Post reading the text, the students will write their own rules for Library Lion who wishes to attend school.

- The students will draw a card with a school location on it from a deck (cafeteria, gymnasium, auditorium, computer lab, classroom, etc.). (Appendix F.1)
- The teacher will give each student a template for his/her composition. (Appendix F.2)
- The students will write a list of rules for their drawn location.
- The teacher may use a lined white board or writing paper to model the activity (MA.2.W.8).
- The teacher may use an overhead projector to share the students’ work (with permission) upon completion. (Appendix F.3)
Word Work

The teacher gives each student two cut-out lions. (Appendix F.4)
- One of the lions can only roar words with long “I” sounds.
- The other lion can only roar words with short “I” sounds.

The teacher gives each student a set of speech bubbles that all have short and long “I” words written on them. (Appendix F.5)
- This activity is designed so that the shapes of the speech bubbles serve as a means of visual support to facilitate students’ success.

The teacher gives the students a t-chart to organize their lions’ speech bubbles. (Appendix F.6)

The students should whisper read the word to themselves and then match the speech bubble to the correct lion.
- If a student is struggling with this activity, the teacher may tell the student the pronunciation of a word and ask the student to repeat it after him/her.
- If a student continues to struggle, the teacher may model how to complete the activity.

The students can copy their words from the speech bubble manipulatives directly onto their t-chart to keep in their writing portfolios for future reference.
Independent Readers

1. **Wild About Books**
   Written by: Judy Serra
   Illustrated by: Marc Brown

2. **Pig Pig Meets the Lion**
   Written by: David McPhail

3. **Sleep Like a Tiger**
   Written by: Mary Logue
   Illustrated by: Pamela Zagarenski

4. **Five Little Monkeys Reading in Bed**
   Written by: Eileen Christelow

5. **The Lion and the Mouse**
   By: Jerry Pinkney

(MA.2.Fluency.4a,c)
Lesson 7 Celebrating Our Differences
(Resources for this lesson can be found in Appendix G)

Massachusetts Curriculum Frameworks Standards

- MA.2.Fluency.4.A Read with sufficient accuracy and fluency to support comprehension. Read grade-level text with purpose and understanding.
- MA.2.S&L.3 Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.
- MA.2.L.1 Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.
- MA.2.L.3 Describe how characters in a story respond to major events and challenges.
- MA.2.L.6 Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud.
- MA.2.W.5 With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.

Activate Prior Knowledge

- Teacher asks students if someone had ever made them feel sad before.
- Teacher asks from whom the students received help to feel better.
- Teacher asks students why they think that this person/these people were important.
- Teacher tells students what they should say when someone helps them.

Interactive Read Aloud

- Setting the purpose – ask students to pay close attention to how Mr. Falker helps Patricia (MA.2.L.3).
  - The teacher also tells the students to notice how the teacher reads the characters’ dialogue using a variety of voices (MA.2.L.6).
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Teacher reads-aloud Thank You, Mr. Falker written and illustrated by Patricia Polacco.

The teacher poses inferential and literal questions throughout the text.

- The teacher asks students in the beginning of the read-aloud, “How do you think you would feel if you were moving to a new home and a new school?”
- The teacher asks students in the middle of the read-aloud, “How would you describe Mr. Falker?”
- The teacher asks students in the middle of the read-aloud, “How do you think you would feel if your classmates were being unkind to you? What would you suggest to Patricia’s peers?” (MA.2.L.3).
- The teacher asks students towards the end of the read-aloud, “Have you ever known a teacher like Mr. Falker? How did that teacher make you feel?” (MA.2.L.1)
- The teacher asks students at the end of the read-aloud, “Have you ever put extra effort into a task and then accomplished it? How did it make you feel? Were other people proud of you as well?” (MA.2.L.1 /MA.2.S&L.3)

Reading – Writing Extension

Post reading the text, the students will write a thank you letter to Mr. Falker from the perspective of Patricia.

- The teacher will model the activity using a white board or an overhead projector.
- The teacher will lead a group brainstorming session where the students will draft the thank you letter.
  - The teacher should lead the students in generating a list of Mr. Falker’s qualities that make him a good teacher. (Appendix G.1)
- The teacher will use a think-aloud to model how to revise the first draft of a letter. (Appendix G.2)
- The students will then produce a final copy of their compositions. (Appendix G.3) (MA.2.W.5)
The teacher gives each student a set of compound words that are printed on book half manipulatives. (Appendix G.4)

- The words are derived from the interactive read-aloud text *Thank You, Mr. Falker.*
  - (grandmother, grandfather, outside, classroom, fireflies, classroom, schoolteacher, neighborhood, playground, etc.)
- The students should whisper-read the words to themselves first.
  - If a student is struggling with this activity, the teacher may ask the student to match two smaller words to build a compound word and ask himself/herself if the word makes sense.
  - If a student continues to struggle, the teacher may model how to complete the activity.
    - This activity can be designed so that the manipulatives are printed on colored paper to facilitate the students’ ability to build the compound words.

The teacher gives each student a graphic organizer “My collection of compound words.” (Appendix G.5)

- The teacher then asks the students to copy their built compound words onto their graphic organizer.

The students can keep their collection of compound words in their writing portfolios for future reference.
1. **Roasted Peanuts**  
   Written by: Tim Egan

2. **My Name is Yoon**  
   Written by: Helen Recorvits  
   Illustrated by: Gabi Swiatkowska

3. **Jingle Dancer**  
   Written by: Cynthia Leitich Smith and Ying-Hwa Hu  
   Illustrated by: Cornelius Van Wright

4. **Stand Tall Molly Lou Melon**  
   Written by: Patty Lovell  
   Illustrated by: David Catrow  
   (MA.2.Fluency.4a,c)
Lesson 8 A Reading Adventure
(Resources for this lesson can be found in Appendix H)

Massachusetts Curriculum Frameworks Standards

MA.2.Fluency.4a,c Read with sufficient accuracy and fluency to support comprehension. Read grade-level text with purpose and understanding.
MA.2.S&L.3 Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.
MA.2.L.1 Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.
MA.2.IT.6 Identify the main purpose of a text, including what the author wants to answer, explain, or describe.
MA.2.W.3 Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

Activate Prior Knowledge

Teacher asks students if they have ever seen the night sky before.
Teacher asks what the students noticed when they looked at the night sky.
Teacher shows the students a short video-clip of the first moon landing. (Appendix H.1)
Teacher asks students how they think that the astronauts felt as they landed on the moon.

Interactive Read Aloud

Setting the purpose – ask students to determine Faith McNulty’s purpose for writing If You Decide to Go to the Moon (MA.2.IT.6).
Teacher reads-aloud If You Decide to Go to the Moon written by Faith McNulty and illustrated by Steven Kellogg.
The teacher poses inferential and literal questions throughout the text.
The teacher asks students in the beginning of the read-aloud, “How might you prepare if you decided to go to the moon?”

- “What would you bring to the moon with you? Who would you ask for permission to go? What would be one item that you could not travel to the moon without?”

The teacher asks students in the middle of the read-aloud, “Imagine that you are getting ready to blast off, how do you feel? Are you nervous, excited, or scared? Why do you feel this way?

The teacher asks students in the middle of the read-aloud, “How would you pass the time aboard the space shuttle? Would you be drinking a squeeze of juice or watching your clothes float by? Why do items aboard the space shuttle float? What is missing?” (MA.2.L.3).

The teacher asks students towards the end of the read-aloud, “As you prepare to land on the moon how do you feel and why?” (MA.2.L.1)

The teacher asks students at the end of the read-aloud, “As you return to Earth what do you admire most and why?” (MA.2.L.1/MA.2.S&L.3)

The teacher asks students at the end of the read-aloud, “What do you think McNulty’s purpose for writing this text is?” (MA.2.IT.6).

**Reading – Writing Extension**

Post reading the text, the students will write a simulated journal entry about their trip to the moon (MA.2.W.3).

- The teacher will lead a group brainstorming session where the students will create a list of details about their imaginary trip to the moon (MA.2.W.5).

- The teacher will model the activity using a white board or an overhead projector. (Appendix H.2)

- The teacher will give the students time to compose their journal entries independently.

  - If a student is a beginning English Language Learner, the teacher may use the Language Experience Approach to assist the student in creating a journal entry.

  - If a student is an intermediate English Language Learner the teacher may use sentence frames to facilitate the student’s ability to create a journal entry. (Appendix H.3) (MA.2.W.3)

- The teacher will use a think-aloud to model how to revise a draft of the journal entry. (Appendix H.4)

- The students will produce a final copy of their journal entry. (Appendix H.5)
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- The draft and the final copy can be kept in the students’ writing portfolios for future reference (MA.2.W.5).

**Word Work**

The teacher gives each student a set beginning and ending consonant digraphs (Appendix H.6) as well as the remainder of the target words including: *blazes, specks, chunks, ship, hatch*, etc.

- The words are derived from the interactive read-aloud text *If You Decide to Go to the Moon*.

The teacher gives the students time to match the beginning and ending consonant digraphs with the other sets of letters to build words.

- The consonant digraphs are the stars and they should connect to the shooting stars’ tails (please see H.6 for an example).
- If a student is struggling with the word work, the teacher may prompt the student using the word used in context from the interactive read aloud text. (Appendix H.7)
- If a student is struggling with this activity the teacher may encourage the student to try to build a word, whisper read it aloud, and then ask “Does this make sense or sound familiar?”
  - If a student continues to struggle, the teacher may model how to build one of the target words.
  - This activity is designed so that it can be color coded with the beginning digraphs one color, the ending digraphs another color, and the remaining parts of the words a third, distinct color.

The teacher gives each student a spaceship graphic organizer where they can write the words that they build maintaining the color coding of the consonant digraphs. (Appendix H.8)

The students can keep their collection of words in their writing portfolios for future reference.
Independent Readers

1. **There’s No Place Like Space: All About Our Solar System**
   Written by: Tish Rabe
   Illustrated by: Aristides Ruiz

2. **Mousetronaut**
   Written by: Astronaut Mark Kelly
   Illustrated by: C.F. Payne

3. **Grandpa Takes Me to the Moon**
   Written by: Timothy Gaffney
   Illustrated by: Barry Root

4. **The Moon Over Star**
   Written by: Dianna Hutts Aston
   Illustrated by: Jerry Pinkney

5. **Papa, Please Get the Moon for Me**
   Written and illustrated by: Eric Carle
   (MA.2.Fluency.4a,c)
Lesson 9 Growing as Readers

(Resources for this lesson can be found in Appendix I)

Massachusetts Curriculum Frameworks Standards

MA.2.Fluency.4a,c Read with sufficient accuracy and fluency to support comprehension. Read grade-level text with purpose and understanding.

MA.2.S&L.3 Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.

MA.2.L.1 Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.

MA.2.L.4a Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 2 reading and content, choosing flexibly from an array of strategies. Use sentence-level context as a clue to the meaning of a word or phrase.

MA.2.IT.6 Identify the main purpose of a text, including what the author wants to answer, explain, or describe.

MA.2.IT.7 Explain how specific images (e.g., a diagram showing how a machine works) contribute to and clarify a text.

MA.2.W.3 Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

MA.2.W.5 With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.

Activate Prior Knowledge

Teacher introduces students to content-specific vocabulary using the 8-Step method. (Appendix I.1)

- The teacher shows students a vocabulary word.
- The students attempt to decode the word.
- The students create definitions for the words while the teacher records them.
- The teacher shows the word used in context.
- The students refine their definitions.
- The teacher gives students the actual definition.
The students participate in a game where the teacher gives students sentences using the vocabulary word.

The students give thumbs up or a thumbs down depending whether or not the teacher used the word correctly (MA.2.L.4a).

Teacher shows students a short video clip of a root-view box. (Appendix I.2)

Teacher asks if they have ever planted a seed before.

Teacher asks students what they think a seed needs to grow.

Teacher asks students how they think seeds can be planted.

**Interactive Read Aloud**

Setting the purpose – ask students to pay careful attention to the ways in which a seed is transported and planted (MA.2.IT.6).

Teacher reads-aloud *A Seed is Sleepy* written by Dianna Hutts Aston and illustrated by Sylvia Long.

The teacher poses inferential and literal questions throughout the text.

- The teacher asks students in the beginning of the read-aloud, “Where can a seed hide?”
- The teacher asks students in the beginning of the read-aloud, “Do all seeds sprout at the same time?”
- The teacher asks students in the middle of the read-aloud, “Can a small seed grow into a big plant?”
- The teacher asks students in the middle of the read-aloud, “Are all seeds the same size?”
- The teacher asks students in the middle of the read-aloud, “What are some ways that seeds travel? Have you ever seen a seed floating on the wind? Have you ever seen an animal in the woods? Do you think that you have ever carried a seed somewhere?”
- The teacher asks students in the middle of the read-aloud, “Have you ever noticed a seed ‘sleeping’? If so where?” (MA.2.L.3).
  - “Where do you see the seeds in the illustrations?” (MA.2.IT.7)
- The teacher asks students towards the end of the read-aloud, “When a seed sprouts, what forms first?” (MA.2.L.1)
- The teacher asks students towards the end of the read-aloud, “What does a seed need to sprout and grow?”
- The teacher asks students towards the end of the read-aloud, “After looking at the illustrations within the text what is one thing you learned about seeds?” (MA.2.IT.7 /MA.2.S&L.3)
Reading – Writing Extension

Post reading the text, the students will write a simulated journal entry about their trip as a seed (MA.2.W.3).
  o The teacher will lead a group brainstorming session where the students will create a list of details about their imaginary journey (MA.2.W.5).
  o The teacher will model the activity using a white board or an overhead projector. (Appendix I.3)
  o The teacher will give the students time to compose their journal entries independently.
    ▪ If a student is a beginning English Language Learner, the teacher may use the Language Experience Approach to assist the student in creating a journal entry.
    ▪ If a student is an intermediate English Language Learner the teacher may use sentence frames to facilitate the student’s ability to create a journal entry. (Appendix I.4) (MA.2.W.3)
  o The teacher will use a think-aloud to model how to revise a draft of the journal entry. (Appendix I.5)
  o The students will produce a final copy. (Appendix I.6)
    ▪ The draft and the final copy can be kept in the students’ writing portfolios for future reference (MA.2.W.5).

Word Work

The teacher gives each student a set of planting words including: roots, soil, stem, leaf, flower etc. (Appendix I.7)
  o The words are derived from the interactive read-aloud text A Seed is Sleepy.
The teacher gives the students a graphic organizer (Appendix I.8) with three columns:
  (1) long vowel sounds, (2) short vowel sounds, and (3) neither.
  o The students should whisper read the words.
  o The students should then sort the words based on the vowel sound that they hear.
  o If a student is struggling with this activity the teacher may encourage the student to read the word aloud and stretch the word like a snake.
    ▪ If a student is struggling, the teacher may suggest that a small group of students chorally read the words aloud.
    ▪ If a student continues to struggle, the teacher may pronounce the word and ask the student to repeat it.
The students can keep their collection of words in their writing portfolios for future reference.
Independent Readers

1. **A Fruit is a Suitcase for Seeds**
   Written by: Jean Richards
   Illustrated by: Anca Hariton

2. **Weslandia**
   Written by: Paul Fleischman
   Illustrated by: Kevin Hawkes

3. **The Apple-Pip Princess**
   Written and illustrated by: Jane Ray

4. **The Tiny Seed**
   Written and Illustrated by: Eric Carle

5. **The Carrot Seed**
   Written by: Ruth Krauss
   Illustrated by: Crockett Johnson

6. **From Seed to Plant**
   Written by: Gail Gibbons
   (MA.2.Fluency.4a,c)
Discussion

This curriculum unit was originally developed during the spring of 2014 for students in a second grade, urban, sheltered English immersion (SEI) classroom. The lessons were developed in light of extensive research into best practices to support ELL students. Each lesson within this curriculum unit is thematic which is highly engaging for ELLs. Constructivist word work was also a component of each lesson addressing English language learners' typical phonics needs. Other strategies were implemented throughout this unit to facilitate second language acquisition. For example in the Celebrating Diversity lesson, I created an opportunity for the students to practice their oral language use by integrating a turn and talk to develop ideas for the reading-writing extension. In the Celebrating Valentine's Day lesson, the students and I discussed evaluative questions such as, "How would you feel if you had a secret admirer?," to foster their ability to make text-to-self connections and to rehearse their oral language. In The Literary Pot O'Gold lesson, I asked students literal questions such as, "What does the seed, that Jamie planted, grow into?," to facilitate comprehension of the read-aloud text. Although the initial unit was supportive of ELL students, I conducted further research into the beginnings of Sheltered English Immersion and new coming best practices for instruction.

In 2012, the Massachusetts Department of Elementary and Secondary Education (DESE) revised their expectations for ELL instruction; these revisions were made as an integral component of the RETELL (Rethinking Equity and Teaching for English Language Learners) initiative. Under this initiative, DESE called upon all teachers of ELL students to not only become familiar with the WIDA (World-Class Instructional Design and Assessment) standards, but to also receive SEI training and endorsement no later than 2016. In response to this mandate, Bridgewater State University has begun to offer SEI methodology courses for teacher candidates.
In order to learn more about this specific field and to further inform my thesis, I completed the endorsement course in the summer of 2014.

Informed by newly learned SEI strategies, I revised my Book Buddies curriculum so that it is even more supportive of ELL students. Initially, I primarily focused on aligning this curriculum with the reading and writing Common Core state standards, but as I learned more about ELL students and the importance of integrating the four domains of language: reading, writing, speaking, and listening, I intentionally found listening and speaking standards for each of the lessons. I then ensured that each standard was adequately addressed. I have worked to integrate more opportunities for students to develop their conversational oral language use and their abilities to speak and listen attentively. For instance in What's the Weather?, I added Massachusetts framework 2.L.7 "Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot." I had the students look closely at the text's illustrations and discuss how the town, Chewandswallow, changes from the beginning to the end of the story to satisfy the standard and facilitate oral interaction. In Our Favorite Foods, I added Massachusetts standard 2.S&L.2. "Recount or describe key ideas or details from a text read aloud or information presented orally or through other media." I then had the students orally retell the read-aloud text focusing on the characters, setting, and plot while constructing a digital story map. In The Literary Pot O'Gold, the same standard was addressed by having the students orally plan their retelling of the read-aloud text. The students then collaboratively performed their retelling by using stick puppets.

To foster the students' acquisition of oral language proficiency, I added many more opportunities for discussion within my curriculum unit. The goal for every lesson in this unit is to generate interaction between the teacher and students while developing responses to the
lesson's concept. Within these opportunities for interaction, I encouraged the students to ask and answer questions about what the speakers said in order to clarify meaning and deepen their understanding while working towards meeting the standards based objectives. Specifically, in the weather lesson, I chose to activate prior knowledge through a discussion about the day's weather by asking the students to share their observations and then sharing a teacher-made, student friendly seven day forecast. In Our Favorite Animals, I incorporated higher order thinking questions such as: "Imagine how you would feel if a lion walked into the school library. Why would you feel this way?" and "What is your opinion about how Mr. McBee is treating Library Lion?,” to be asked during the interactive read-aloud. I orally posed these questions to help the students draw text-to-text, text- to-world, and text-to-self connections while other questions called upon the students to analyze the text's illustrations. Again in A Reading Adventure, about a journey to the moon, I included a wide range of comprehension questions to articulate throughout the interactive read-aloud. Some of the comprehension questions included: “How might you prepare if you decided to go to the moon?,” “Think back, how would you pass the time aboard the space shuttle?,” and “As you return to Earth what do you admire most and why?” In this particular lesson, rich discussion of these literal, inferential, and evaluative questions facilitated student comprehension of the informational text. The final lesson of this unit focused on seeds and plants. It was designed to be interdisciplinary with the students listening to another informational text. I modified this lesson by incorporating a discussion of the text's illustrations to reinforce the content specific concept being taught.

Another goal of these text-based discussions was to develop the students' listening ability. I served as a model of active listening by giving adequate wait time to the speaker and then responding thoughtfully. In the weather lesson of this curriculum, I integrated an active listening
activity during reading. I set the purpose for the read-aloud asking students to listen for content specific vocabulary and to demonstrate aural detection of the words by raising the correct vocabulary card. Again in Celebrating our Differences, I set the purpose for the interactive read-aloud by telling the students to listen for different characters’ voices as portrayed through dialogue in the text. Finally in the moon lesson, I added a listening component to the word work by selecting words with consonant digraphs and using them in the context of the read-aloud text. The expectation was that the students could aurally discern the words and construct them using manipulatives. These listening activities can also build the students' fluency as I served as a model of fluent reading and prosody.

To capture the students' attention, I frequently integrated the use of visuals in the lessons within this unit. Due to the selection of informational texts for lessons the final two lessons, I chose to activate the students' prior knowledge through the viewing of two videos. In the moon lesson the students watched and listened to a video of the first moon landing in 1969, and then discussed how they would have felt if they were one of the astronauts on the mission. In the seeds and plants lesson, the students viewed a video compilation of time-lapsed photos that depicted a root-view box. This multimedia presentation showed the germination and growth of a seed. These visual representations helped to make the non-fiction read-aloud texts more meaningful in support of the ELL students.

I also modified the content of the constructivist word work component of the lessons about the weather, the moon, and seeds and plants. For these lessons, I formed graphic organizers for the students to categorize their built words. Specifically in the weather lesson, the students were given teacher-made short and long vowel weather-related words on raindrop manipulatives. They then had to whisper read each word and sort them according to the vowel
sound using a graphic organizer to meet standard MA.2.Phonics.3a, "Know and apply grade-level phonics and word analysis skills in decoding words. Distinguish long and short vowels when reading regularly spelled one-syllable words." In the moon lesson, the students were given teacher-made, color coded, consonant digraph manipulatives. They were asked to: build shooting stars, whisper read the built words, and then rewrite them using a graphic organizer while maintaining the color coding of the digraph. The use of a graphic organizer was important to reinforce the spelling patterns of consonant digraphs which are a typical area of need for ELL students. Finally in the seeds and plants lesson, the students were given teacher-made word cards, they were asked to whisper read the words, and then sort them by vowel sounds using a graphic organizer. The use of a graphic organizer served as evidence of meeting standard MA.2.Phonics.3a.

I also adapted the content of the reading-writing extensions in the lessons about the weather and the moon by constructing sentence frames. I gave the students sentence frames to scaffold their writing and guide them to use specific language in their compositions. For instance, I wanted the composition constructed in What’s the Weather?, to demonstrate the students' ability to write a report about the weather. I created a postcard template so that the students' writing better served as a formative assessment to determine whether or not the students could accurately convey the current weather in writing. In A Reading Adventure, I again developed a journal template to scaffold the students' writing. My intention was to provide students with the format of a journal entry allowing them to focus on the content of their writing.

The final change that I made to the curriculum unit was the addition of teacher facilitating and guiding of instruction. In Celebrating Valentine’s Day and Our Favorite Foods, I developed teacher-writing samples for the students to use as a guide. These samples also served
as models of: good penmanship, proper use of writing conventions such as capitalization and punctuation, various writing formats, and content specific writing. In the final three lessons of this unit, I developed a focus on introducing the students to the writing process. I included a short brainstorming session and used a think aloud to model writing revisions leading to the production of a final copy.

**Conclusion**

As the student body at large becomes increasingly diverse, educators need to continue to find better ways to teach with equity. Thus the body of research being published on best SEI practices continues to grow in response to the urgent call for ELL instructors to have enhanced expertise in this field. Ultimately educators demonstrate this “expertise” by implementing these best SEI practices in their classrooms on a daily basis.

As I have researched and developed this curriculum of best practices to support English language learners in the classroom, I found that these strategies are beneficial to all students. These methods help to make learning more meaningful by carefully activating and building students’ prior knowledge, fostering the drawing of textual connections, and building reader response through speaking and writing. These practices stretch beyond just effective instruction but thorough implementation enables instructors of all students to teach with equity. In speaking with SEI teachers where these small group reading lessons have been implemented, they have found that the students have demonstrated the most growth in their confidence as readers and writers. As I have continued to teach in urban elementary settings I have found that these strategies are integral to facilitating student engagement, comprehension, and oral language use. Specifically I have found that the use of visuals such as picture cues to teach vocabulary has boosted student engagement by helping them to make more meaningful personal connections.
have also found that the asking of higher order thinking questions throughout my reading instruction has helped students to develop a better understanding of the texts. Finally, I noticed that as the students acquired a more expansive vocabulary they had begun to integrate newly learned words into their daily conversations.

As I have developed lessons beyond this curriculum unit, I have been asking myself a series of questions: “How can I modify the content of this lesson? How can I make the input more comprehensible? What do the students already know and what else do they need to know? And how can I make this learning experience concrete and meaningful?” While I continue to reflect on my implementation of these strategies, my greatest take away from this scholarly endeavor is that all students enter the classroom with different backgrounds and interests. As an educator is my job to ensure that my students not only satisfy standards based objectives, but also make strides towards reaching their fullest potential.
References


APPENDIX A

A.1

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<th>WANT TO KNOW</th>
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**How can art be used to express feelings?**
A.2 Real-world potter video clip view from 0.30 seconds through 0.60 seconds

http://youtu.be/P8styuac15I

A.3

Dave the Potter Artist, Poet, Slave

Example:
One person can make a
difference and everyone should
try. by John F. Kennedy
Directions: Imagine you are Dave the Potter; write a phrase you would like people to remember.

Name__________________
ropes  potter
clay  coils
slave  clumps
APPENDIX B

B.1

Directions: Make a list of all the things you love, write the items on the lines provided.
Dear Arthur,

Look in the treehouse for a sweet treat.

Love,

Your Secret Admirer
B.3

ARThUR’S MESSAGE LEAD-IN TO WORD WORK

Arthur is very excited about Valentine’s Day!

“Oh, no! I was so excited for our class party that I tripped over the step. And now all of these hearts are scrambled.”

Can you help Arthur unscramble his hearts in time for his class party?

Use your hearts to make a word. That has a consonant cluster. All letters must be used. See how many words you can make! Arthur needs your help!
The teacher may prompt the students for the word create (bottom right picture cue).
B.5 HEART-SHAPED MANIPULATIVES
BEGINNING CONSONANT DIGRAPHS
VOWEL MANIPULATIVES

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VOWEL MANIPULATIVES CONTINUED

U O

E A

CONSONANT MANIPULATIVES

W T

T
Arthur’s Valentine’s Day Class Party

Name: _____________________________

Directions: Write the words that you have built on the lines provided.

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Directions: Write the words that you have built on the lines provided.

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Directions: Write the words that you have built on the lines provided.

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Directions: Write the words that you have built on the lines provided.

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Directions: Write the words that you have built on the lines provided.
APPENDIX C

C.1 8-STEP VOCABULARY

**hurricane**

One day there was a hurricane of bread and rolls all day long and into the night.

**hurricane**

hurricane (noun)
A powerful storm with heavy rains and winds that blow in a circle at 73 miles per hour or more.

The hurricane was as dry as a piece of toast.

The hurricane was furry, like my pet cat.

Our street flooded after the hurricane.

The hurricane blew all of the leaves off of the tree.

We could jump in the puddles after the hurricane.

**downpour**

There was a storm of pancakes one morning and a downpour of maple syrup that nearly flooded the town.
You need to wear rain boots when it **downpours**.

It is a good idea to go to the beach in a **downpour**.

You can read a book inside during a **downpour**.

Many puddles will form after a **downpour**.

There was an awful salt and pepper wind accompanied by an even worse tomato **tornado**.

**Tornado** (noun)
A storm of very strong winds that form a cloud shaped like a funnel. The storm does not last long, but the **tornado** destroys everything in its path.

You should stay indoors during a **tornado**.

**Tornadoes** can be very dangerous.

A **tornado** feels like a gentle breeze.

A **tornado** is a good hamburger topping.

I took my pet **tornado** for a walk.
It was a matter of survival.

survival (noun)
The act or fact of continuing to be alive.

It is a good idea to have a survival kit.

Food and water are necessary for survival.

My mom drove our survival down the road.

Our compass was very important for our survival.

necessities

They took the absolute necessities with them, and set sail on their rafts for a new land.

necessities (noun)
A person or thing that is needed for life.

You need to only pack the necessities.

Exercise is a necessity for a healthy life.

Water is a necessity for life.

Batteries and a flashlight are necessities in the dark.

Candy is a necessity for plants.
C.2 Directions: Read the week’s forecast. Write an adjective for each day’s weather on the line provided.

Name: ________________________________

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<tr>
<th>Sunday</th>
<th>Monday</th>
<th>Tuesday</th>
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<th>Thursday</th>
<th>Friday</th>
<th>Saturday</th>
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<td><img src="lightning.png" alt="Lightning" /></td>
<td><img src="rain.png" alt="Rain" /></td>
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COOL  COLD  WET  WET  COOL  WARM  WARM
C.3 Directions: fill in the blanks with a word that fits the prompt.

Name: ________________________________

Dear ______________________.

I cannot wait for you to come visit, ______________________! I received your last letter asking me what type of clothing you should pack in your suitcase for the trip. I have been observing the weather every day and it has been quite ______________________. I (adjective to describe observations)

think that you should bring ______________________ and a(n) ______________________ for rainy days. I think that you will (article of clothing to be worn as a bottom)/(article of clothing to be worn as a top)

want to wear ______________________ and ______________________ because a few days have been sunny and warm. (article of clothing to be worn as a bottom)/(article of clothing to be worn as a top)

Lastly, I think that you should bring a ______________________ because one day it was very windy. I was almost whisked (article of clothing to keep person warm from the wind)

away by a strong gust of wind. Maybe when you arrive we can “keep an eye to the sky” together.

See you soon!

Sincerely,

_________________________________ (your name)
MESSAGE FROM MOTHER AND FATHER CLOUD LEAD-IN TO WORD WORK

One day Mother and Father Cloud were sorting raindrops preparing for a rain storm. Father Cloud decided to only rain words with long vowel sounds and Mother Cloud only wanted to rain words with short vowel sounds.

Suddenly, a strong wind scattered Mother and Father Clouds’ raindrops. Can you help them sort their raindrops into words with long and short vowel sounds?
I can only rain words with long vowel sounds.

I can only rain words with short vowel sounds.
C.6

RAINDROP-SHAPED MANIPULATIVES

ice  melt  coat  chance
sun  cold  breeze  freeze
NAME: ______________________________

Directions: Help Mother and Father Cloud sort their words with long and short vowels by writing them under the correct cloud.

<table>
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<tr>
<th>WORDS WITH LONG VOWEL SOUNDS</th>
<th>WORDS WITH SHORT VOWEL SOUNDS</th>
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APPENDIX D
D.1 STORY MAP SLIDES

Our Story Map

Problem

Setting

Time:

Place:

Characters
The slides were designed to shown on an iPad in a small group setting where each student could his/her own response. This activity can be expanded through the use of a projector, an interactive white board, or chart paper.*

The appearance of elements of The Cat in the Hat, reflect the celebration of Dr. Seuss’ birthday*
D.2

YOUR LOGO HERE

YOUR LOGO HERE

DRAW A PICTURE OF YOUR
RESTAURANT/CAFÉ HERE

RESTAURANT/CAFÉ NAME HERE

YOUR NAME HERE
APPETIZERS (before lunch)

MAIN LUNCH

DESSERT (after lunch)

DRINKS

WRITE YOUR POEM/JINGLE HERE
APPETIZERS (before lunch)
- crackers and cheese with diced fruit
- vegetable sticks with lite dressing
- baked chips with hummus
- Greek yogurt with graham crackers
- baked bread sticks with tomato sauce
- side garden salad with lite dressing

MAIN LUNCH
- grilled chicken with mixed vegetables
- cheese pizza with side salad
- hamburger with seasoned corn
- hotdog with baked beans
- grilled cheese with tomato soup
- peanut butter with yogurt and jelly sandwich

If you please, come to Miss C.'s where the service is nice and the food is the right price. Your visit will be worthwhile when you leave with a smile.

DESSERT (after lunch)
- fruit cup
- orange slices
- strawberries
- yogurt
- sliced apples
- fruit snacks

DRINKS
- plain milk
- chocolate milk
- coffee milk
- orange juice
- apple juice
- water
The Cat in the Hat dropped his basket of eggs. His eggs are all scrambled can you help him unscramble his eggs?
NAME: ___________________________________________

Directions: unscramble your eggs, write the words ending in –ing in the left column and write the words ending in –es or -s in the right column

<table>
<thead>
<tr>
<th>I AM ______________________</th>
<th>HE OR SHE ______________________</th>
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<td>(words ending in –es or –s)</td>
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APEPNDIX E

E.1  JAMIE O’ROURKE AND THE BIG POTATO PUPPETS FOR RETELLING
In the spring as Jamie was about to plant the potato eye, the leprechaun gave him a new seed. Soon, Jamie had a giant turnip. He asked the townspeople for help, but they refused. Jamie had to learn how to work after all. The end.
Directions: cut along the green line of each box, glue your words onto the empty boxes on your bingo card in any order. Write your name on the back of the bingo card.
1. One day Eileen, Jamie O’Rourke’s wife, fell sick sending him to work.

2. Jamie made a wish to find a leprechaun, so that he would never have to work again.

3. However, finding a leprechaun is a hard task.

4. But Jamie was determined so he began to hatch a plan.

5. He hid in a bush and waited.

6. He kept watch hoping to spot a leprechaun.

7. Jamie though his luck had changed when he spotted one.

8. But, no one told him that leprechauns were difficult to catch.

9. Jamie managed to catch the leprechaun, and he began to kick and shout for help.

10. The leprechaun knew that he was stuck in a difficult situation.

11. Jamie was no match against the leprechaun’s quick thinking.

12. He decided to play a trick on Jamie.

13. Soon, Jamie had a giant potato. The townspeople were eating hash browns.

14. Then they decided to mash what was left of the pratie.

15. But they still had a batch of potato left.

16. Keeping the potato fresh became quite a challenge.

17. The townspeople grew tired of eating potato for every dish.

18. The leprechaun had managed to keep his stash of gold safe.

19. Jamie got his reward never having to work again.
F.1

AUDITORIUM

CAFETERIA

GYMNASIUM

CLASSROOM
1. I can use kind words.
2. I can keep my hands and feet to myself.
3. I can share the swings.
4. I can use a level three voice.
5. I can play safely and carefully.
I can only roar in long “I” sounds

I can only roar in short “I” sounds
F.5  SPEECH BUBBLE MANIPULATIVES FOR WORD WORK

LIBRARY

GIGANTIC

SIGHT

LION

HIGH

FRIGHTENED
Directions: sort the lions’ words by “I” sound. Write the words in the correct column on the lines provided.

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<th>WORDS WITH LONG “I” SOUNDS</th>
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APPENDIX G

G.1 TEACHER-LED BRAINSTORMING

nice
patient
caring
helped Trisha to read
grandparents loved Trisha
Trisha gave extra effort

G.2 TEACHER-LED REVISING SESSION USING A THINK-ALOUD

Mr. Falkner,
Dear You are nice and the best
the nicest teacher
teacher. Thank you for helping
me, learn how to read

Trisha
Sincerely,
Dear Mr. Falker,
You are the nicest teacher.
Thank you for helping me learn how to read.
Sincerely,
Trisha

Optional: Students may draw a picture for Mr. Falker
Name: ______________________________

Directions: write the compound words on the lines provided.

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APPENDIX H

H.1  Link to a video clip of the Apollo 11 moon landing from July 20, 1969


H.2

TEACHER-LED BRAINSTORMING FOR READING-WRITING EXTENSION

our trip to the moon
no gravity
scared, excited, nervous, curious
fun to float around and drink juice
homesick
want to return to Earth
Earth is beautiful
Dear Diary,

We are going to the _________________________!

(Where are we going in outer space?)

I am very______________________! Wow! It is time to blast off. I can see the ground below, we sure are high up in the air.

(feeling)

In outer space we can drink orange juice as it ________________________ by. There is no gravity here and it is fun to ___________.

(verb) (verb)

The moon’s surface looks like Swiss cheese because it has a lot of _____________ called craters on its surface. We must wear a space ________________ and ________________ so that we do not float away. We can see the Earth from outer ________________ space. It is very ______________________________. It is the place that we can call home. Although our adventure is very _________

(adjective) (adjective)

we cannot wait to come home.
March 24, 2014

Dear Diary,

We went to the moon. I felt scared.
We drank juice as it floated by.
I cannot wait to go home, back to Earth.
March 24, 2014

Dear Diary,

We are going to the moon. I feel scared and excited. We have to drink squeezes of orange juice because there is no gravity in outer space. Although this adventure is lots of fun, I cannot wait to return home to Earth.

BY: [Signature]
TEACHER MODEL OF READING-WRITING EXTENSION

H.6 BEGINNING AND ENDING DIGRAPH MANIPULATIVES FOR WORD WORK

Directions: cut out the entire shooting star, and then detach the star from the tail to produce manipulatives.
BEGINNING AND ENDING DIGRAPh MANIPULATIVES FOR WORD WORK

Directions: cut out the entire shooting star, and then detach the star from the tail to produce manipulatives.
If you decide to go the moon in your own rocket ship, read this book before you start.

Don’t forget your diary and plenty of food.

Close the hatch.

You shoot up…up…up into the sky.

There is no air in space; no clouds; no rain; only a few specks of dust, some rocks called meteors, and some chunks of ice called comets.

The sun blazes with fiery light, and the moon, the mysterious moon, glows like a pearl in the black, black sky.

Don’t look back at the Earth.

This is the time to play some cheerful music, eat a peanut butter sandwich, keep your eyes fixed on the shining moon, and settled down for a long ride. (McNulty, 2005).
APPENDIX I

I.1 8-Step Vocabulary Cards

1. A **seed** comes from a plant.
2. A **seed** can grow into a new plant.
3. A **seed** makes a good pet.
4. The **seed** chased the cat down the street.
5. The **seed** likes to play pretend during free-time.

A **seed** feasts on minerals in the **soil**.
soil (noun)
the upper layer of earth
in which plants grow

sprout

Once a seed finds a perfect
spot, it begins to sprout.

sprout (verb)
to send out new growth

1. The soil began falling from the sky.
2. The soil helped the seed to grow.
3. The soil turned into mud.
4. The soil drove my mom’s car.
5. The worms had fun playing in the soil.

1. The seed began to sprout.
2. The monkey sprouted a second tail.
3. A sprout can grow roots.
4. The seed sprouted in the soil.
5. The sprout won the race.
The roots begin digging deep into the ground.

roots

roots (noun)
part of a plant that grows underground, gets water from the ground, and holds the plant in place

1. The roots grew deep into the soil.
2. The roots help to keep the plant in place.
3. The roots sang my favorite song.
4. The roots looked like pieces of string.
5. The roots won the talent show.

bloom

After a seed grows a stem it may bloom into a flower.

bloom

bloom (verb)
a time of flowering
1. The plant **bloomed** in the warm sun.
2. The **bloom** smelled very fragrant.
3. A **bloom** is a silly t-shirt.
4. A rose **bloomed** on the bush.
5. The **bloom** likes to play basketball.

### 1.2

Link to a video clip of a root view box


### 1.3

Brainstorming session for simulated journal entry

*My Journey as a Seed*

- **wind**
- **shoelace**
- **animal’s belly**
- **sunlight, soil, water**
- **ocean**
I am a __________________ seed. I am travelling on (a/the) ______________________________________!

(adjective to describe size)                          (noun that serves as a form of transportation for a seed)

I must continue my journey until I find the perfect spot to land. I need ____________, ____________, and _______________.

(noun)                           (noun)                           (noun)

At last, I think that this is the perfect spot. Here I will be able to __________________ roots and ______________________.

(verb)                                                (verb)

This has been an amazing journey!

Sincerely,

________________________
(your name)
My Journey as a Seed
I am floating on the wind. I am so small that I am drifting looking for a good place to land with soil, sunlight, and water.
At last, I have found a spot the perfect where I can grow sprout roots and grow.
I am so small that I am drifting on the wind. I am looking for a good place to land with soil, sunlight, and water. At last, I have found the perfect spot where I can sprout roots and grow.
I.7 Directions: Cut out each sentence strip box to produce word work manipulatives.

stem   soil   roots
leaf   seed   flowers
grows sprout water
sun    wind   blooms
NAME: _____________________________

DIRECTIONS: whisper read your words then sort them into the correct column. Write the words on the lines provided.

### I.8

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