

Unit 06 Reading: Fiction, Folk, and Fairy Tales

Content Area: **English Language Arts**
Course(s):
Time Period: **Trimester 3**
Length: **5-6 Weeks**
Status: **Published**

Brief Summary of Unit

Fluency skills will grow as students read and reread aloud, each time with increasing authority and intonation. As they reenact, students will read closely, asking questions to infer characters' roles and how these play into a story's bigger meaning. And of course, children will envision as they read, imagining the worlds of their stories and setting the stage for when they act. They will consider some predictable roles characters fall into, both in fables, folktales, and fairy tales. And they'll think, too, about times when characters are more complicated than their "type," for example when the villain redeems herself. Students will identify lessons stories can offer and determine not only some messages that readers can take away from each story, but also whether these lessons are ones with which they themselves agree.

This unit is designed to be part of a developmental progression across grade levels and make interdisciplinary connections across content areas including physical and social sciences, technology, career readiness, cultural awareness, and global citizenship. During this course, students are provided with opportunities to develop skills that pertain to a variety of careers.

Revision: June 2021

Pacing Guide

Please refer to this Language Arts [Reading and Writing Workshop Pacing Guide for grade 2](#);

For Word Study, see [Cranford Word Work Scope and Sequence](#) and [Phonemic Awareness Scope and Sequence](#)

A sample K-5 Literacy Schedule Across a Week is accessible in instructional materials section of the [Grades K-5 folder](#).

Instructional Reading Level Benchmark: M

Guided Reading and Small-Group work can provide small group instruction for **Level M** language and literary features

- Some new vocabulary and content-specific words introduced, explained, and illustrated in the text

- Multiple characters to understand and notice how they develop over time
- Various ways of showing characters' attributes (description, dialogue, thoughts, others' perspectives)
- Some complex and memorable characters
- Figurative and descriptive language
- Various perspectives revealed through dialogue
- Wide variety in showing dialogue, both assigned and unassigned
- Complex plots with numerous episodes and time passing
- Plots building toward problem resolution
- Understand words that may signal the narrator of a text
- Talk about the important information in organized summary form after reading
- Make connections to other areas of study (social studies, science)
- Understand that a nonfiction book may have "how-to" procedures embedded within it
- Talk critically about what a writer does to make a topic interesting or important
- Notice elements and basic motifs of fantasy (the supernatural, imaginary creatures, magic, good v. evil)
- Use academic language to talk about literary features
- Give an opinion about the believability of plot or characters
- Talk about the lesson the story teaches

For students reading below or above grade level expectations, please reference The Fountas and Pinnell Literacy Continuum: A Tool for Assessment, Planning and Teaching to target skills for additional reading levels.

Standards

The identified standards reflect a developmental progression across grades/ levels and make interdisciplinary connections across content areas including social sciences, technology, career readiness, cultural awareness and global citizenship. The standards that follow are relevant to this course in addition to the associated content-based standards listed below.

LA.RF.2.3	Know and apply grade-level phonics and word analysis skills in decoding words.
LA.RF.2.3.A	Know spelling-sound correspondences for common vowel teams.
LA.RF.2.3.B	Decode regularly spelled two-syllable words with long vowels.
LA.RF.2.3.C	Decode words with common prefixes and suffixes.
LA.RF.2.3.D	Identify words with inconsistent but common spelling-sound correspondences.
LA.RF.2.3.E	Recognize and read grade-appropriate irregularly spelled words.
LA.RF.2.4	Read with sufficient accuracy and fluency to support comprehension.
LA.RF.2.4.A	Read grade-level text with purpose and understanding.
LA.RF.2.4.B	Read grade-level text orally with accuracy, appropriate rate, and expression.
LA.RF.2.4.C	Use context to confirm or self-correct word recognition and understanding, rereading as necessary.
LA.RL.2.1	Ask and answer such questions as who, what, where, when, why, and how to demonstrate

	understanding of key details in a text.
LA.RL.2.2	Recount stories, including fables and folktales from diverse cultures, and determine their central message/theme, lesson, or moral.
LA.RL.2.3	Describe how characters in a story respond to major events and challenges using key details.
LA.RL.2.4	Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.
LA.RL.2.5	Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action identifying how each successive part builds on earlier sections.
LA.RL.2.6	Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud.
LA.RL.2.7	Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.
LA.RL.2.8	(Not applicable to literature)
LA.RL.2.9	Compare and contrast two or more versions of the same story (e.g., Cinderella stories) by different authors or from different cultures.
LA.RL.2.10	Read and comprehend literature, including stories and poetry, at grade level text complexity or above with scaffolding as needed.
LA.SL.2.1.B	Build on others' talk in conversations by linking their explicit comments to the remarks of others.
LA.SL.2.1.C	Ask for clarification and further explanation as needed about the topics and texts under discussion.
LA.SL.2.2	Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.
LA.SL.2.3	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.
	Comprehension and Collaboration

Essential Questions

- How do I work with a partner to step into different character's shoes, feeling, thinking, and acting as they do in order to gain a deeper understanding of who they are?
- How can my partner and I direct each other in the roles of characters in order to get a "big picture" view of our books?
- How can I think across the books I've been reading to grow my thinking about the predictable roles characters play, in both fairy tales/folktales and fiction?
- How can I think across the books I've been reading to grow my thinking about the predictable roles characters play, in both fairy tales/folktales and fiction?
- How can I combine reading with role playing and directing to grow my understanding of characters in both modern day fiction and ancient folktales and fairy tales?
- How can readers identify the common elements threaded throughout fairy tales, folktales and fables based on its story elements?
- How can readers identify and understand the complex language found across fairy tales, folktales and fables?
- How can readers evaluate characters development throughout the story?

- How can readers compare and contrast the lessons that the story convey?

Students Will Know/Students Will Be Skilled At

- Character traits vs feelings
- Characters respond to problems in a variety of ways
- Characters have wants/needs and problems/solutions
- Story elements of fairy tales, folktales etc.
- Figurative language
- Story structure
- Vocabulary associated with unit
- To recognize predictable patterns and storlines, to see antecedents reflected in the modern stories they read
- That the character depictions aren't really about foxes or princesses or wolves, but about human characteristics, our strengths and weaknesses ,and universal truths

- Recounting stories of the same version
- Reading fluently and with expression and intonation.
- Supporting thinking with evidence from the text.
- Analyzing a character's actions with evidence from the text.
- Comparing and Contrasting
- Inferring character traits and feelings.
- Retelling stories
- Synthesizing
- Making Predictions
- Questioning
- Determine Theme
- Asking investigative questions to infer characters' roles and the importance of the story's bigger meaning
- Cultivating fluency through reading aloud repetitiously, each time with increasingly authority and intonation as well as expressively that suggest and support comprehension
- Exploring points of view and discover how different characters and authors too can see events different
- Recognizing lessons that stories convey
- Understanding the characteristics of a fairy tale, folk tale and fables
- Discussing and debating using evidence from the text.
- Determining the author's central message/theme/lesson.
- Examining the relevance of a story's central theme to their own lives.
- Recognizing patterns in folktales and fairy tales

Evidence/Performance Tasks

Students demonstrate differentiated proficiency through both formative and summative assessments in the classroom. Based on individual student readiness and performance, assessments can be implemented as

formative and/or summative.

Developmental progression across years in both reading and writing is evidenced by multiple benchmark assessment screeners, administered three times per year. Follow up diagnostic assessments are used to target skill remediation. Student proficiency allows for additional or alternative assessment based on demonstration or absence of skill.

The performance tasks listed below are examples of the types of assessments teachers may use in the classroom and the data collected by the district to track student progress.

Formative Assessments*

- Responses to Essential Questions
- Post-It notes telling each time the text gives them new information about the character
- One-to-one reading conferences and accompanying conferring notes
- Peer conferences
- Turn and talks
- Read Aloud/Shared Reading responses, written and oral
- Post-it notes to tally the number of times the book is read
- Exit tickets or do nows
- Engagement Observations
- Accountable Talk--Knee Talking, Sharing out
- Post-it Board
- Monitor students volume/reading stamina/engagement level through rubrics
- Read increasingly complex text by monitoring student self-selection of leveled text
- Guiding Reading Group work
- Stop and Jot
- Stop and Sketch of thinking throughout unit
- Small Group Strategy Reading group work
- Create lists about characters changes/ traits, setting changes, and key plot events.
- On a map (personal or class) mark where in the world each story is from.
- Create story pyramids and write story summaries that demonstrate comprehension of the reading.

Summative, including Alternative Assessments:

- Prepare a new oral version of a fairy tale and make an oral presentation.
- Investigate the role that science plays in stories-they are often used as a way to explain something that was unexplained at the time or they take science to the extreme (Jack and the Beanstalk)
- Create an iMovie reenacting a favorite fairytale or folktale.
- Use "Storybook Weaver" to create an alternate ending of a favorite fairy tale or folktale. Use <http://storybird.com> to view samples of fairytales, folktales and fables
- Reading Conferences
- Running Records
- Reading Logs
- Reading Responses

- Word Study Assessments
- Performance- and project-based learning
- Personalized, student-designed assessments
- Teachers College Reading and Writing Project: Reading learning progressions, Informational Reading
- Use teacher/student-created rubrics
- Teachers College Reading and Writing Project: rubrics with student samples
- Standards-based reporting system and report card

Benchmark Assessments

- Phonemic Awareness Assessment
- Cranford Public Schools Sight Word Assessment
- Fountas and Pinnell Benchmark Reading Assessment, recorded three times per year
- Screener: Dynamic Indicator of Basic Literacy Skills (DIBELS)
- Diagnostic: Phonological Assessment Profile by Linguistics (PAPL) Diagnostic Assessment, as needed
- iReady Screener and Diagnostic Assessment

*Consult A Guide to Reading Workshop, Primary Grades Chapter 6 for more ideas.

Learning Plan

Primary reading instruction for the Cranford Public Schools embraces a centrist approach, employing both structured and balanced literacy practices to both decode *and* comprehend print.

To teach decoding, reading instruction follows a structured literacy approach through an number of multi sensory strategies and research-used techniques. Daily word work emphasizing phonics and phonemic awareness uses a multisensory approach to instruction. Decodable and controlled texts are used. For Word Study, please refer to the [Cranford Scope and Sequence](#).

To teach comprehension, reading instruction is literature and informational text-based and follows a balanced literacy approach through a number of strategies and techniques in Reading Workshop These include interactive read-alouds, mini lessons, shared reading, guided reading, independent reading, small group strategy instruction, one-to-one conferencing, and partnership discussions. Students will select from authentic literature at their independent reading levels. Teachers will focus on the needed skills and behaviors identified on the Continuum at each student's instructional reading level. Grade level indicators are outlined above. Individual conferences with each student will address specific needs of the reader.

During reading workshop, teachers follow the mini-lesson format:

- Teaching point(s) for each lesson
- Connection: Connects new learning to previous learning/lessons
- Teach/Modeling: Uses "think aloud" when modeling what you expect students to do
- Guided Practice/Active Engagement: Guides students through practice of the teaching point
- Link to Independent Practice: Helps writers understand the purpose for the writing they are about to do and the skills/craft they will be practicing/applying independently as good writers
- Independent Writing/Student Conferences: Provides time for students to do independent writing while teacher confers with individual students, works with small groups, or writing clubs.
- Closure/Sharing: Pull students back together and recognize the work they have done relating to the teaching point. (See end of section for closure ideas.)

For teaching purposes, see attached template for structure of a Reading Workshop lesson. (Change the red font to match your teaching point). Click [here](#).)

Please see the Cranford Public School [Grades K-5 Google Folder](#) for instructional materials to identify teaching points and design strategy lessons for those above or below grade level reading. The bends below provide detailed teaching points and lesson ideas.

Teachers may personalize instruction during this unit and address the distinct learning needs, interests, aspirations, or cultural backgrounds of individual students.

Suggested Teaching Points/Lessons: Stepping into a Character's Shoes

(Suggestions: Choose 5 points in this bend, Teach 2-3 points per week)

Readers role-play their way into a story reading very closely, noticing clues that will help them learn more about a character by immersing themselves in fables, folktales, and fairy tales and envisioning the story as they read, making a movie in their mind.

Readers read closely noticing the characters' actions and feelings. One way you can do this is by putting yourself into the characters' shoes and acting parts out with your voice (using fluency and expression), face, and body.

- change their voices for each character as they read

Readers are aware of the places where the main character has strong feelings. Readers can mark these places so later, they can reread and act them out with a partner to better understand exactly how the character is feeling and what he/she might be experiencing.

- reading partners use their voices and gestures (facial expressions, hand and body gestures) to convey

the precise [SEP] emotions of their character when reading aloud (changing their voice when the characters feelings change)

- jot and support their interpretation of a character's feelings in a passage with evidence from the text

Readers preserve their thinking about stories, pay attention to patterns in a character's behavior so they can identify character traits, by jotting it down as it occurs, on post-its. These post-its can be used as conversation starters when they discuss the passage later with a partner.

Readers envision the magical worlds that their characters live in. Often, in fairy tales, folktales, fables and fantasy, the worlds that their characters live in are significantly different from the world we live in

Readers envision the setting, the world of the story.

Readers alter their tone of voice to represent how a character is feeling.

Step out of the character's shoes and put on the hat of the director. Directors have to see the whole picture (the whole story). They have to understand the feelings of ALL the characters, understand the setting, how the plot twists and turns, and the ways these components all fit together.

- pay attention to how characters act: gestures, the way a character moves, dialogue tags, word choice, and passages in the text that are explanations of characters' motives (reasons behind what they do)

Mentor Study: Literary Language and Vocabulary- used during a read aloud or as a mini lesson

Sometimes authors use extra-special words to get you interested. Readers notice when an author has used extra-special words and make sure they understand what the author is trying to say or show. Ex: Splendidly dressed from Cinderella

Authors will sometimes compare two things that are very different. As a reader, you have to stop and think how these two things are alike, what is the author trying to say, and what would make sense for the story? Ex: stepsisters calling Cinderella a "wretched mouse"

Authors sometimes use playful language or words that can mean different things. It is up to the reader to use what's happening in the story and think about what would make sense, to figure out what the author meant. Ex: Dogerella and Fairy Dogmother

Suggested Teaching Points/Lessons: Discovering Predictable Roles Characters Play ...

Discovering Predictable Roles Characters Play: the Villain, the Hero, and Everyone in Between (Suggestions: Choose 5 points in this bend, Teach 2-3 points per week)

Read on the lookout for different character types--noticing typical patterns or behaviors in one type or another and making predictions.

- good guy→ heroes/heroines
- bad guy→ villain's (creates obstacles for the main character, someone with deliberate villainous intent like the sly fox or jealous stepsisters)
- the sidekick (can be funny or always gets the main character into trouble)--> the wise adviser, the trickster, the trusted friend, etc.

Readers consider the role of each character as they predict how they will act and what's going to happen next.

- Think, "Is the character 'good or bad'?", "Why is this happening", "What will happen next?", "What does this make me think about who will win and who will lose?"
- Paying attention to character types will help readers add drama and exaggeration to ^[1]_[SEP]their oral interpretations (or in their own minds) when acting out a scene with partners/clubs

By comparing and contrasting different versions of the same story, we can explore authors' varying viewpoints.

- Readers compare and contrast different types of similar characters from ^[1]_[SEP]different stories (Wolf in Red Riding Hood vs. Three Pigs)
- Readers can critically discuss/debate different viewpoints from stories they have read, with their partners.

Readers distinguish their own point of view from that of the narrator or those of the characters.

- Compare Cinderella and The Paper Bag Princess by Robert Munsch(two different kinds of princesses) and have a discussion using the following questions (this can be done with other stories that have the same roles but characters that are different): "Why do you think Robert Munsch ended the story The Paper Bag Princess this way?", "Do you agree with the author's message?", "How would you feel if this was you? Would you feel the same or differently?"

Readers pay attention to not only what the character does, but also how the character does these things.

Readers pay attention to tag words such as "yelled," "screamed," "whispered" to know how to read the part of

the story.

Suggested Teaching Points/Lessons: Recognizing Lessons Stories Teach

(Suggestions: Choose 5 points in this bend, Teach 2-3 points per week)

By comparing and contrasting different versions of the same story, we can explore repeated themes

- Recognize moral patterns in classic tales – good triumphs over evil, bad things happen to selfish people, etc...

Readers examine characters' motivations and actions to help uncover lessons the characters learn

- Readers connect a character's motivations and resulting actions to explain what happens in a story.
- Readers think about the point of view of a character that drives a character's actions.
- Readers can use character viewpoint to act out or debate the lesson of a story.

Readers learn lessons for their own life from the books they read by noticing a character's trouble and avoiding that trouble in their own lives or taking note of how the character is successful and using it to guide their own behavior.

- Think, "What did the character do that did not go well for them? So what should we not do if we agree with the lesson of this story?"
- Think, "What did go well for the character, and what should we do, according to the tale?"
- Think, "How can we make that lesson apply to our everyday lives?"

Readers learn alongside the characters in their books by thinking about what they have learned from the motives, words and actions, of their characters, imagining how you might live your own life differently because of what the characters have learned.

- Hunt for lessons across stories and reflect on areas of your life you might be able to apply one of those lessons to.
- Readers make connections to real-life situations based on the moral or lesson learned.

Readers do not always agree with the lessons in their books. They may think, "This lesson doesn't always ring true in my life" and bring these disagreements to their book clubs.

- Reading club members can debate if a lesson rings true by asking themselves questions: "Do I buy it?", "Does the good guy always win?", "Was that the best way to teach the lesson?", "Do I believe this is a good way to live my own life?"
- Reading club members can debate the merits of the lessons taught in original and new versions of the same fairy tale.

- Use evidence from the text and real life experience to critically argue a viewpoint of a text.

Readers compare and contrast books with similar lessons. Once readers have figured out the main happenings of a book, they often reread to figure out things that aren't stated in the book's pages – to make inferences.

- Recognize moral patterns in classic tales – good triumphs over evil, bad things happen to selfish people, etc...
- Reading club members notice how different authors approach the same lesson or how different authors have opposite views about something
- Reread to uncover and infer secondary story themes/messages and use evidence to back up their thinking

Assessment:

Option #1: Interactive Read-Aloud: We recommend choosing a fairy tale from two cultural perspectives (for example, Little Red Riding Hood and Lon Po Po--which can be found on YouTube) and reading these aloud. As you read your fairy tales, plan for places where you'll prompt children to stop and jot. You'll likely want to create prompts that assess skills such as inferring about characters traits and feelings, as well as central problems in a story and the message of the tale. Here are some example questions you could use:

- What is the central message (lesson or moral) of Book A? How is it similar to/different from Book B?
- How do you know this is a fairy tale?
- How do the character's traits contribute to the story?
- What were the characters motivations in finding a resolution to the problem?
- What is similar in Book A and Book B? What is different?

Option #2: You have been selected to guest-write in the school's newspaper advice column! The editors of the paper are looking to answer the question submitted to them: How can I learn from the characters I read about? Consider the life lessons/morals that you have learned throughout this unit. Make a list of these lessons, along with the books you learned them from. Then, select one of these lessons and create an advice column for the school newspaper. In your column, be sure to address:

- What is the central message, lesson, or moral that you want others to learn? (RL 2.2)
- How is the message conveyed through key details in the text? (RL 2.2)
- Explain how the character learned the important lesson in the text and how the character changed because of the lesson. Give the reader of the newspaper insight into how they can apply this lesson to their own life (RL 2.6).
- If the lesson you are writing about can be found in more than one story, compare and contrast the two stories and discuss how the characters learned the same lesson in different stories. (RL 2.9)

The materials used in this course integrate varied, leveled instructional, enrichment, and intervention materials that support student learners at all levels in the school and home environments. Associated web content and media sources are infused into the unit as applicable and available. Classrooms will house rich and diverse classroom libraries of both classic and contemporary works.

Core materials used in all classrooms include the following:

- Fountas and Pinnell Benchmark Reading Assessment System, 2nd Edition, System 1.
- Fountas and Pinnell Classroom System, Shared Reading.
- Fountas and Pinnell Classroom System, Guided Reading.
- Fountas and Pinnell Classroom System, Read Aloud.
- Heggerty: Phonemic Awareness.
- Cranford Word Study Program.

For Fountas & Pinnell classroom shared reading and interactive read aloud books that link to each unit, please see [the FPC and Units of Study Crosswalk](#).

Possible intervention materials including resources from FCRR and West Virginia may be found in the [Pathways to Intervention](#) document. Teachers can access the blue Leveled Literacy Intervention (LLI) kits for striving readers.

Teachers must refer to the district-approved [Core Book List](#) while selecting whole-class or small-group leveled resources. Classrooms house rich and diverse libraries with both classic and contemporary works to support a wide range of student interest and readiness.

Supplemental Instructional Materials

Mentor Texts:

The Irish Cinderlad by S. Climo

The Egyptian Cinderella by S. Climo

The Korean Cinderella by S. Climo

The Empty Pot by Demi

The Luminous Pearl: A Chinese Folktale by B.L. Torre

Puss in Boots: A French Story by C. Perrault

Mufaro's Beautiful Daughters: An African Tale by J. Steptoe

[Cindy Ellen: A Wild Western Cinderella](#) by Susan Lowell

[Seriously, Cinderella is SO Annoying!: The Story of Cinderella as Told by the Wicked Stepmother](#) by Trisha Shaskan

[Cinder Edna](#) by Ellen Jackson

[Cinder-Elly](#) by Frances Minters

[Prince Cinders](#) by Babette Cole

[The Rough-Face Girl](#) by Rafe Martin

[Cinderella Penguin, Or, the Little Glass Flipper](#) by Janet Perlman

[Joe Cinders](#) by Marianne Mitchell

[Sootface: An Ojibwe Cinderella Story](#) by Robert D. San Souci

[Adelita: A Mexican Cinderella Story](#) by Tomie de Paolo

[The Golden Sandal: A Middle Eastern Cinderella Story](#) by Rebecca Hickox

[Fair, Brown and Trembling: An Irish Cinderella Story](#) by Jude Daly

[Domitila: A Cinderella Tale from the Mexican Tradition](#) by Jewell Coburn

[The Turkey Girl: A Zuni Cinderella](#) by Penny Pollock

[The Egyptian Cinderella](#) by Shirley Climo

The True Story of the 3 Little Pigs by John Scieszka

Pig, Pigger, Piggest by Rick Walton

The Three Horrid Little Pigs by Liz Pichon

The Three Little Pigs: An Architectural Tale by Steven Guarnaccia

Ziggy Piggy & the Three Little Pigs by Frank Asch

The Three Little Fish and the Big Bad Shark by Ken Geist

The Three Little Wolves and the Big Bad Pig by Eugene Triviza

[Dusty Locks and the Three Bears](#) by Susan Lowell

[Yours Truly, Goldilocks](#) by Alma Flor Ada

Believe Me, Goldilocks Rocks by Nancy Loewen

Just Right by Alan Osmond

Goldilocks and the Three Hares by Margie Palatini

Deep in the Forest by Brinton Turkle

Somebody and the Three Blairs by Marilyn Tolhurst

Little Red Cowboy Hat by Susan Lowell

Little Red Riding Hood: A Newfangled Prairie Tale by Lisa Ernst

Petite Rouge: A Cajun Red Riding Hood by Mike Artell

Good Little Wolf by Nadia Shireen

Lon Po Po: A Red Riding Hood Story from China by Ed Young

Little Red: A Fizzingly Good Yarn by Lynn Roberts

Honestly, Red Riding Hood was Rotten! By Trisha Speed Shaskan

- Heinemann website: <https://www.heinemann.com/extracreditclub/home.aspx> for anchor charts, unit resources, and other online resources (username: deacon@cranfordschools.org, password: Hillside125)

Teacher Resources

- Units of Study for Teaching Reading, Lucy Calkins with Colleagues from the Reading and Writing Project, Grade 2 Heinemann, 2013.
- Teachers College Reading and Writing Project Reading Units of Study, Grade 2, 2014-2015.
- Fountas and Pinnell Benchmark Assessment Kit
- Teachers College Reading Assessment Kits for Grades K-2, Lee and Low Books
- Word Study Scope and Sequence using multisensory approach to word work
- The Fountas and Pinnell Literacy Continuum: A Tool for Assessment, Planning and Teaching
- The Reading Strategies Book, Jennifer Serravallo
- The Literacy Teacher's Playbook, K-2, Jennifer Serravallo
- Conferring with Readers, Jennifer Serravallo and Gravity Goldberg
- Teaching Reading in Small Groups, Jennifer Serravallo
- Cranford Public School [K-5 Google Folder](#) for instructional materials
- For lessons for word work, see [Florida Center for Reading Research](#)
- Heinemann website: <https://www.heinemann.com/extracreditclub/home.aspx> for anchor charts, unit resources, and other online materials. (Consult with building principal or literacy team for access).

Suggested Strategies for Modifications and Accommodations

[Content specific accommodations and modifications as well as Career Ready Practices are listed here](#) for all students, including: Special Education, English Language Learners, At Risk of School Failure, Gifted and Talented, Students with 504.

The structure of reading workshop is designed to differentiate and address specific goals and learning for each reader:

- The unit includes presentation of material through multiple modalities such as visual, auditory, and kinesthetic to address the unique learning styles of all students.
- The framework for teaching includes much demonstrating/modeling and opportunities for small-group and individual support/guidance.
- Reading workshop emphasizes varied teaching approaches including, but not limited to, use of manipulatives, pre-teaching, and graphic organizers.
- The teacher will assign, assess and modify if necessary to address the specific needs of the learner.
- Students will select from authentic literature at their independent and instructional reading levels.
- Individual conferences with each student will address specific needs of the reader.

Possible accommodations during reading workshop include, but are not limited to:

- Use visual presentations of all materials to include organizers, charts, word walls.
- Have a designated reader for difficult content
- Work in partnerships
- Give responses in a form (verbal or written) that is easier for the student
- Take additional time to complete a task or project
- Take frequent breaks
- Hands-on activities
- Follow a routine/schedule and make visual for students
- Alternate quiet and active time
- Use an alarm to help with time management
- Large print textbooks
- Reading Viewers/Overlays (different sizes/colors)
- Additional time to reread
- Limit reading amount
- Review of directions and immediate feedback
- Student restates information
- Student provides oral responses
- Concrete examples
- Support auditory presentations with visuals (Strategies to Habits organizer)
- Space for movement or breaks
- Extra visual and verbal cues and prompts (Decoding Strategies Bookmark, Comprehension Strategies Bookmark)
- Preferential seating/choice seating
- Reduction of distractions (Reading folders with resources/labels)
- Answering fewer questions or completing shorter tasks
- Create alternate assignments or homework
- Provide a distinct steps in a process; eliminate unnecessary steps, as needed.

Additional modifications to content during reading workshop include, but are not limited to:

- The teacher will refer to the Fountas and Pinnell Literacy Continuum: A Tool for Assessment, Planning and Teaching to target specific strategies to teach students below benchmark levels.
- Refer to the [Strategies for Striving Students](#) and [Pathways to Intervention](#) documents in the [Grades K-5](#)

[folder](#) for specific appropriate interventions.

- Adhere to all modifications and accommodations as prescribed in IEP and 504 plans.
- Consult with Cranford Problem Solving Team (CPST) at your school, as needed.
- Refer to the If...Then...Curriculum:Assessment based instruction, Grades K-2 book.