

Pedagogical Rationale for the New York Edition Core Knowledge Language Arts Program

There are the two essential keys to literacy: students must be able to read or decode the written symbols (letters) *and* they must understand and make sense of what they decode. One without the other is ineffective. The Core Knowledge Language Arts program addresses both keys in two separate instructional strands, each of which represent 1-hour of instruction daily.

The Skills Strand teaches the mechanics of reading – students are taught systematic and explicit phonics instruction as their primary tool for decoding written English. By the end of grade 2, students have learned all of the sound-spelling correspondences in the English language and are able to decode just about any written material they encounter. In addition to phonics, students also are taught spelling, grammar, and writing during the Skills Strand.

The Listening and Learning Strand consists of a series of read-alouds organized by topics (called domains), many of which are informational in nature. The goal in the Listening and Learning strand is for students to acquire language competence through listening, specifically building a rich vocabulary, and broad knowledge in history and science by being exposed to carefully selected, sequenced and coherent read-alouds.

Reading comprehension depends crucially on both decoding skills and language comprehension ability.

Rollout Schedule	CKLA Component	Program Materials	Professional Development Objectives	Supplemental and Supporting Resources
Aug 2012 – Oct 2012	9 Core Knowledge Language Arts <i>Listening and Learning</i> domain units (9 per grade K – 2)	9 units with: Teacher Anthologies; Flip Books/Media Disks; Image Card Sets; Poster Sets (Per grade K – 2)	<ul style="list-style-type: none"> Describe development of language and its contribution to reading Explain the “6 Common Core Shifts,” What they look like for K – 2 and how the shifts are addressed using the <i>Listening and Learning</i> Strand Implement <i>Listening and Learning</i> Strand lessons. Selecting domain-specific complex texts. <p><i>August 2012 and additional in-person and online sessions throughout 2012 – 2013 school-year</i></p>	<ul style="list-style-type: none"> General Overview L &L K-2 Master Trade Book List P-2 “Envisioning a Common Core Curriculum” <i>American Educator</i> article Core Knowledge Language Arts Program Bibliography
Summer 2013	New York Edition Core Knowledge Language Arts <i>Listening and Learning</i> domain units (12 per grade K – 2)	12 units with: Teacher Anthologies; Flip Books/Media Disk; Image Card Sets; Poster Sets (Per grade K – 2)	<ul style="list-style-type: none"> <i>Same as above</i> <p><i>August 2013 and additional in-person and online sessions throughout 2013 – 2014 school-year</i></p>	<ul style="list-style-type: none"> <i>Same as above</i>

Rollout Schedule	CKLA Component	Program Materials	Professional Development Objectives	Supplemental and Supporting Resources
Summer 2013	Supplementary Listening and Learning Resource Guide	1 Supplementary Listening and Learning Resource Guide (Per grade K – 2)	<ul style="list-style-type: none"> Assess student progress and implement supplemental supports for <i>Listening and Learning</i> strand <p><i>Online sessions throughout 2012 – 2013 school-year</i></p>	
Summer 2013	New York Edition Core Knowledge Language Arts Skills (phonics) units (10 Kindergarten units; 7 Grade 1 units; 6 Grade 2 units)	10 (K); 7 (G1); 6 (G2) Teacher Guides; 10 (K); 7 (G1); 6 (G2) Student Workbooks; 5 (K); 7(G1); 6 (G2) Decodable Readers; 3 (G1) Big Books; Various sound and spelling card sets and posters;	<ul style="list-style-type: none"> Build awareness of the structure of the English language and implications for reading instruction <p><i>August 2012 and additional in-person and online sessions throughout 2012 – 2013 school-year</i></p> <ul style="list-style-type: none"> Implement <i>Skills</i> strand lessons. <p><i>August 2013 and additional in-person and online sessions throughout 2013 – 2014 school-year</i></p>	<ul style="list-style-type: none"> <i>General Overview Skills K-2</i> <i>Glossary of Reading Terms</i> <i>Teacher Resource List for Skills Strand</i> Core Knowledge Language Arts Program Bibliography <i>Student Code Chart</i>
Summer 2013	Skills Strand Assessment and Remediation Guide	1 Skills Strand Assessment and Remediation Guide (Per grade K – 2)	<ul style="list-style-type: none"> Assess student progress and Implement <i>Skills</i> strand remediation lessons. <p><i>August 2013 and additional in-person and online sessions throughout 2013 – 2014 school-year</i></p>	
Summer 2013	New York Edition Core Knowledge Language Arts Program for Preschool	10 units with: Teacher Anthologies; Flip Books; Workbooks;	<ul style="list-style-type: none"> Describe development of language and its contribution to reading Explain the “6 Common Core Shifts,” What they look like for preschool and how the shifts are addressed using the <i>New York Edition of Core Knowledge Language Arts Program for Preschool</i> Implement <i>NYLA</i> lessons for preschool. <p><i>August 2013 and additional in-person and online sessions throughout 2013 – 2014 school-year</i></p>	<ul style="list-style-type: none"> Core Knowledge Language Arts Program Bibliography

The 2012 Rollout

The rollout the New York Edition of the Core Knowledge Arts Program is deliberately incremental. An incremental rollout provides an opportunity for change to take place in a manageable and less overwhelming manner. An incremental rollout also allows NYSED and the Core Knowledge Foundation to scaffold educator learning and provide multiple levels of support to ensure success. Year One will focus on implementation of the Listening and Learning strand of the program.

Schools and teachers who choose to implement any – or all – of the 2012 Listening and Learning units will be able to address all 6 Common Core Shifts. Rollout of these units begins in August 2012.

- The Listening and Learning units leverage content-rich fictional and informational read-alouds. Read-alouds are a familiar concept to teachers, and thus are a great place to begin implementation of the Common Core Learning Standards.
- The program materials will assist teachers in refining the content and process of their read-alouds to more closely align with the spirit and intent of the Common Core Learning Standards. The teacher guides include everything a teacher needs to do to teach a lesson. In most cases, original read-aloud text is included in the teacher guide itself; in some instances, separate trade books may be needed, but just a single copy for the teacher is required *not* a class set.
- The additional resources that schools will need to provide this year in order to use these materials immediately is minimal:
 - Each teacher guide can be printed from a school or home computer.
 - Within each unit, there are a handful (3 – 10) black line masters for teachers to copy in quantity for students. These include take-home letters for parents about the content of the unit and how they can support and reinforce their child’s learning.
 - Each unit also includes a full color set of image cards that are used in a variety of ways to enhance vocabulary learning. Only 1 color copy of each set is needed per classroom.
 - When original read-aloud texts are included in the unit teacher guide, a separate full color set of illustrations to accompany each read-aloud is also provided. These can be presented with the read aloud in one of two ways – in the NYC pilot of the program, we provided large, 18” x 24” full color flip books that the teachers displayed as they were reading aloud. It is not possible to print illustrations this large on a home or school computer printer, so we strongly recommend that this year teachers using these illustrations project them on a blank wall or screen using an LCD projector or smart screen technology.
- Throughout Year One we will be able to provide ongoing learning opportunities that will build teachers’ foundation of knowledge and skills so that they will be prepared to teach the Skills strand of the program (in Year TWO) in the most effective manner.

The Core Knowledge Language Arts Program

K-2

Listening & Learning Strand

General Overview

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General Overview: Listening and Learning

About the Listening and Learning Strand

The Core Knowledge Language Arts Listening and Learning Strand is designed to help students build the background knowledge and vocabulary critical to listening and reading comprehension. The decoding skills needed for future independent reading are taught separately in the Core Knowledge Language Arts Skills Strand. The two strands complement each other, building the requisite decoding and comprehension skills that comprise fluent, mature reading. The teaching of the two strands, however, need not be correlated, i.e., teachers may provide instruction and practice in a given unit of the Skills Strand as needed, while moving on to new topics and anthologies in the Listening and Learning Strand.

The *Tell-It Again! Read-Aloud Anthology* books are the central component of the Listening and Learning Strand. Each anthology contains the read-alouds you will share with your students, as well as guidelines for introductions and discussions. Kindergarten, Grade 1, and Grade 2 each have twelve anthologies which cover specific fiction or nonfiction topics. These topics are centered around domains of knowledge that are based on the *Core Knowledge Sequence*. A suggested order of instruction is provided for the twelve anthologies at each grade level.

There are two factors that helped to influence this sequencing of domains from one grade level to the next and also within a particular grade level:

1. We considered prerequisite knowledge that would be helpful for students to know prior to a specific domain. For example, it makes sense for students to learn about kings and queens prior to learning about Columbus and the Pilgrims within Kindergarten. It also makes sense for students to learn about the five senses in Kindergarten prior to being introduced to human body systems in Grade 1. It makes sense to learn about the ancient Greek civilization prior to hearing Greek

myths within Grade 2. It also makes sense to learn about Columbus and the Pilgrims in Kindergarten before learning about the birth of our nation in Grade 1 and then the U. S. Civil War in Grade 2.

2. We considered the increasing maturity of students as the year progresses, and accordingly placed less intensive domains earlier in the year at each grade level. While we strongly recommend that the anthologies be introduced in the order of the Core Knowledge Language Arts Listening and Learning Recommended Sequence of Domains, you may sequence the presentation of topics to suit your purposes and the needs of your class.

Each anthology should be used with these supplementary components:

- *Tell It Again! Media Disk* or the *Tell It Again! Flip Book* (for some domains only)
- *Tell It Again! Image Cards*
- *Tell It Again! Workbook*
- *Tell It Again! Posters* (for some domains only)
- *Tell It Again! Music Disc* (for some domains only)
- Trade books used as read-alouds (for some domains only)

The twelve anthologies and supplementary materials for Kindergarten, Grade 1, and Grade 2 will provide you and your students with a whole year of listening and learning experiences.

What Students Have Already Learned in Core Knowledge Language Arts

Students who participate in the Kindergarten, Grade 1, and Grade 2 Listening and Learning Strand of the Core Knowledge Language Arts program will build general oral and written language skills, in addition to the background knowledge and vocabulary critical to listening and reading comprehension in later years.

In the introduction of each domain after Kindergarten, the content objectives from prior grades that are particularly relevant to the

new material are listed. This background knowledge will greatly enhance your students' understanding of the read-alouds they are about to enjoy. Teachers can use this listing of prior knowledge taught to anchor new content for students who have been in the Core Knowledge Language Arts program in prior years. Teachers can also use this listing as a means for informal pre-assessment to aid students who may not have been in the Core Knowledge Language Arts program previously and who lack the background knowledge needed for the new domain of knowledge.

Instructional Objectives

The *Tell It Again! Read-Aloud Anthologies* address both Core Content Objectives and Language Arts Objectives. The Core Content Objectives and Language Arts Objectives covered in each domain are listed in the introduction to the domain.

Core Content Objectives

The Core Content Objectives are unique to the Core Knowledge Language Arts program. These objectives explicitly identify the background knowledge or “cultural literacy” students will learn in the course of listening to the read-alouds and participating in the related exercises throughout the anthology.

Language Arts Objectives

The Language Arts Objectives identify more general language goals—analogueous to those that may be included in your state standards—including goals for both oral and written language. These kinds of objectives are most effectively targeted when they are anchored to the content in the context of a domain of knowledge. One of the most significant differences between the language arts objectives targeted in Kindergarten and Grade 1 and those targeted in Grade 2 is the increasing emphasis in Grade 2 on developing writing skills within the context of the Listening and Learning activities. In Kindergarten, nearly all the language arts goals require only an oral language response from students. You will notice that, in Grades 1 and 2, students are typically asked to respond “either orally or in writing.” Make no mistake—the development of oral language skills in Grade 2 is still critically

important. In fact, existing oral language competency serves as the underpinning for students' written-language competency in the future.

It is worth mentioning that the responsibility for explicitly teaching students how to write falls within the Skills Strand lessons. The Skills Strand lessons include handwriting, spelling, the use of capital letters and end punctuation, as well as the actual process of writing (such as organizing one's thoughts into complete and coherent sentences). For this reason, you will not find specific writing skills objectives in the Listening and Learning Language Arts Objectives, nor are there strategies for explicitly teaching writing skills in the Listening and Learning lessons. As you complete Listening and Learning lessons and activities that involve writing, you should, however, always be aware of and reinforce those writing skills that your students have already learned in the Skills Strand. For example, if you notice spelling errors related to the basic code or advanced code spellings that students have already been taught in the Skills Strand, it is certainly appropriate to encourage students to proofread their work and make use of the specific code knowledge they have already learned (referring, for example, to the Phoneme Posters that are posted in your classroom). If students have already learned about the use of periods, question marks, and exclamation marks in the Skills Strand, it is likewise appropriate to encourage students to proofread their work to ensure they have used appropriate end punctuation.

Core Vocabulary

One of the primary goals of the Listening and Learning Strand is to expose students to rich, content-related vocabulary. The read-alouds and associated instructional materials within a given domain have been crafted to provide repeated listening experiences with selected vocabulary words. By reading a fiction or nonfiction selection out loud, you allow students to experience written language without the burden of decoding, granting them access to content they might not be able to read and understand by themselves. They are then freer to focus their mental energy on the words and ideas presented in the text, and can eventually be better prepared to tackle rich, printed content on their own.

Through repeated exposure to words in each domain, students will gain a greater understanding of many different words. This implicit learning of vocabulary words will occur as students listen to and participate in read-alouds and instructional exercises throughout the entire domain; this is the most efficient and effective way to build a broad, rich vocabulary base.

In addition, three to five vocabulary words are selected per lesson and highlighted in a more explicit way. These Core Vocabulary words are bolded and explained within the context of the read-aloud. One Core Vocabulary word per lesson has also been selected for closer study.

The Core Vocabulary covered in each domain is listed at the beginning of the specific *Tell It Again! Read-Aloud Anthology* in the introduction to the domain. When a trade book is used as the read-aloud, the page references for where the words appear are included.

Lesson Structure

Lesson Overview

Each lesson is introduced by an overview that summarizes the instructional objectives and key vocabulary addressed in the lesson. An “At-a-Glance” chart summarizes the specific exercises included in the lesson and the length of time required for each. Materials needed other than the *Tell It Again! Read-Aloud Anthology* and *Flip Book* or *Media Disk* are also listed in the chart.

Length of Lesson

The *Tell It Again! Read-Aloud Anthology* for each domain contains several daily lessons. Each lesson is composed of two distinct parts, so that the lesson may be divided into smaller chunks of time and presented at different intervals during the day.

In Kindergarten, each entire lesson will require a total of fifty minutes; in Grades 1 and 2, each entire lesson will require a total of sixty minutes. In each lesson, a single read-aloud is the focus of the entire lesson. During the first part of the lesson (part A), designed to be taught in thirty-five minutes for Kindergarten and forty minutes for Grades 1 and 2, students will listen to and briefly

discuss the read-aloud. During the second part of the lesson (part B), designed to be presented at another time during the day for fifteen minutes in Kindergarten and twenty minutes in Grades 1 and 2, students will extend their understanding of the read-aloud.

Pausing Points

Pausing Points are included within each domain where it makes sense to pause and spend one to two days reviewing, reinforcing, or extending the material taught thus far.

A teacher may have students do any combination of the suggested activities and in any order. Activities may be done with the whole class or with a small group of students who would benefit from the particular activity.

Both the decision to pause and the length of the pause are optional and should be determined by each individual teacher based on the particular class's performance.

Lesson Components

Introducing the Read-Aloud (10 minutes)

The “Introducing the Read-Aloud” section of each lesson includes the material you need to provide students with a framework for listening and understanding the read-aloud they are about to hear. For each read-aloud, one or more specific exercises is described that may guide you in introducing background information, presenting vocabulary, or asking students what they already know about a topic. Sometimes, content taught in earlier read-alouds may be reviewed in this part of the lesson. Often, students are asked to make a personal connection to something in the read-aloud they are about to hear. Every “Introducing the Read-Aloud” section concludes with establishing a specific purpose for listening to the read-aloud that is directly linked to one or more of the objectives for the lesson.

Presenting the Read-Aloud (10 or 15 minutes)

In the “Presenting the Read-Aloud” section, the actual text of the read-aloud is given (with the exception of those lessons which use a trade book for the read-aloud itself). The expectation is that you will read this aloud to students, following the printed text word for word.

We have also included several different prompts to assist you in making the read-aloud more effective:

- Thumbnail Illustrations placed in the margin adjacent to the read-aloud text provide you with guidance as to when to show the associated *Flip Book* or *Media Disk* image as you read aloud.
- Guided Listening Supports are included in the margin. These prompts signal that you should pause in reading the actual text of the read-aloud to provide quick clarification or ask questions, as indicated, to ensure that students understand critical details and information as the read-aloud is presented. These interruptions to the read-aloud are intended to be very rapid so as not to interfere with the flow of the read-aloud and the students' overall understanding.
- Bolding of Core Vocabulary Words within the read-aloud text signals that these words merit a pause within the read-aloud to provide a brief explanation. You will find three to five Core Vocabulary words per read-aloud. While each read-aloud has been carefully designed to include rich vocabulary throughout, these bolded words are key to understanding a part of the read-aloud. Other challenging vocabulary beyond the Core Vocabulary may be discussed during subsequent readings of the same read-aloud, for example, during Student Choice, as explained below.

In some cases, we have used an actual trade book as the read-aloud instead of printing a read-aloud in the anthology. In those cases, we have included page references as well as the end of the applicable sentence from the trade book in bold as the cue for when to use the Guided Listening Support prompts. In these cases, we especially recommend that you spend a few minutes preparing prior to the presentation of the read-aloud.

Discussing the Read-Aloud (15 minutes)

Comprehension Questions (10 minutes)

The “Discussing the Read-Aloud” section always begins with a series of questions designed to ensure that students understand the read-aloud. The comprehension questions are directly related to and address the objectives of each specific lesson.

These questions tap literal understanding of the read-aloud and recall of pertinent details, as well as require students to make inferences about what they have heard. If students have difficulty responding to any of these questions, you should reread pertinent passages of the read-aloud and/or refer to specific images.

The discussion of these questions is an opportunity for you to once again make use of the rich vocabulary of the read-aloud. If students give one-word responses or fail to incorporate the rich vocabulary in their own responses, you should expand the student's response, using richer and more complex vocabulary. It is highly recommended that you encourage students to answer in complete sentences by asking them to restate the question in their responses.

In Kindergarten, the last question in each “Discussing the Read-Aloud” section is a *Think Pair Share*. With *Think Pair Share*, you will ask a question and then instruct students to think about and discuss their answer with a partner. In Grades 1 and 2, the last question in each “Discussing the Read-Aloud” section uses either a *Think Pair Share* strategy or a *Question Pair Share* strategy. With *Question Pair Share*, you will have students think of a *who*, *what*, *where*, or *when* question to ask their neighbor as a way of encouraging students to both formulate and answer appropriate questions. Both strategies provide an opportunity for all students to be engaged with and talking about the read-aloud. As time permits, you then will ask pairs of students to share their thoughts and questions with the entire class.

Word Work (5 minutes)

In the Word Work exercise, explicit, direct instruction is provided to quickly and systematically review one of the Core Vocabulary words. The procedures in this section were developed using the research and methodology described by Isabel Beck, Margaret McKeown, and Linda Kucan in their seminal work on explicit vocabulary instruction, *Bringing Words to Life: Robust Vocabulary Instruction* (Guilford Press, 2002).

Extensions (15 or 20 minutes)

Generally, this section of the lesson describes one or more specific exercises designed to again provide additional opportunities for teachers to use, and for students to hear and use, the rich background knowledge and language of the specific read-aloud that students have heard earlier in the day. Given the increasing focus on developing student writing skills in Grade 2, you will often find that extension activities at this grade level incorporate opportunities for writing. We have provided a tiered approach to writing by suggesting several different activities that require greater or lesser writing competency on the students' part. You may select the specific writing activity that best matches your students' current writing skill level and/or you may choose to select different activities within an extension for individual students as a means of differentiating instruction.

Occasionally, you will note that a Student Choice activity is recommended. In this case, the students are given a chance to select a previous read-aloud for a second reading. Let the students discuss which read-aloud they would like to hear again and ask them to give reasons for their choices. Then have them vote with a show of hands. Reread the story that gets the most votes. If the vote is a tie, you may cast the deciding vote or flip a coin.

Another option that may be presented in the Extensions section is a Domain-Related Trade Book activity where you will choose and read a trade book that is related to the topic of an anthology. A list of recommended titles is included in the introduction of each domain, or you may select another title of your choice.

In at least one of the Extension activities of most domains, students will also be introduced to a specific Core Knowledge saying or proverb. Proverbs are short, traditional sayings that have been passed along orally from generation to generation. These sayings usually express general truths based on experiences and observations of everyday life. While some proverbs do have literal meanings—that is, they mean exactly what they say—many proverbs have a richer meaning beyond the literal level. It is important to help your students understand the difference between

the literal meanings of the words and their implied or figurative meanings.

Instructional Masters and Parent Take-Home Letters

Blackline Instructional Masters and Parent Take-Home Letters are included in the *Tell It Again! Workbook*. A reference copy and answer key (when appropriate) is included in the appendix of the anthology.

The Instructional Masters are designed to provide additional practice and/or assessment opportunities. The Parent Letters are designed to keep parents abreast of what their children are learning during the Listening and Learning Strand, as well as provide suggestions for activities that parents might enjoy with their children at home that reinforce what they are learning in school.

Image Cards

Image Cards are another component that may be used to reinforce and/or deepen students' understanding of the information covered in the domain. Each domain has a set of Image Cards that are used as a part of some of the lesson activities, such as introducing and reviewing the material, sorting, and sequencing. The lessons in which the Image Cards are used are listed in the introduction of each specific domain.

Posters

Posters are another component of some domains that may be used to reinforce and/or deepen students' understanding of the information covered in those domains. The lessons in which the Posters are used are listed in the introduction of each specific domain.

Music Disc

The Music Disc is another component of some domains that may be used to reinforce and/or deepen students' understanding of the information covered in those domains. The lessons in which the Music Disc is used are listed in the introduction of each specific domain.

Assessment: The Tens

The Core Knowledge Language Arts Program uses a unique system of assessment, called the Tens. In the Tens system of assessment, all scores are converted to numbers between 0 and 10. A 10 indicates excellent performance and a 0 indicates very poor performance.

Tens scores are recorded on a simple grid, called a *Tens Recording Chart*, where the students' names are listed in the horizontal rows and the various activities are listed in the vertical columns. (A blank *Tens Recording Chart* is provided as part of the program materials and may be copied as needed.)

Tens Conversion Chart

		Number Correct																																
		0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30		
Number of Questions	1	0	10																															
	2	0	5	10																														
	3	0	3	7	10																													
	4	0	3	5	8	10																												
	5	0	2	4	6	8	10																											
	6	0	2	3	5	7	8	10																										
	7	0	1	3	4	6	7	9	10																									
	8	0	1	3	4	5	6	8	9	10																								
	9	0	1	2	3	4	6	7	8	9	10																							
	10	0	1	2	3	4	5	6	7	8	9	10																						
	11	0	1	2	3	4	5	5	6	7	8	9	10																					
	12	0	1	2	3	3	4	5	6	7	8	8	9	10																				
	13	0	1	2	2	3	4	5	5	6	7	8	8	9	10																			
	14	0	1	1	2	3	4	4	5	6	6	7	8	9	9	10																		
	15	0	1	1	2	3	3	4	5	5	6	7	7	8	9	9	10																	
	16	0	1	1	2	3	3	4	4	5	6	6	7	8	8	9	9	10																
	17	0	1	1	2	2	3	4	4	5	5	6	6	7	8	8	9	9	10															
	18	0	1	1	2	2	3	3	4	4	5	6	6	7	7	8	8	9	9	10														
	19	0	1	1	2	2	3	3	4	4	5	5	6	6	7	7	8	8	9	9	10													
	20	0	1	1	2	2	3	3	4	4	5	5	6	6	7	7	8	8	9	9	10	10												
	21	0	0	1	1	2	2	3	3	4	4	5	5	6	6	7	7	8	8	9	9	10	10											
	22	0	0	1	1	2	2	3	3	4	4	5	5	5	6	6	7	7	8	8	9	9	10	10										
	23	0	0	1	1	2	2	3	3	3	4	4	5	5	6	6	7	7	7	8	8	9	9	10	10									
	24	0	0	1	1	2	2	3	3	3	4	4	5	5	5	6	6	7	7	8	8	8	9	9	10	10								
	25	0	0	1	1	2	2	2	3	3	4	4	4	5	5	6	6	6	7	7	8	8	8	9	9	10	10							
	26	0	0	1	1	2	2	2	3	3	3	4	4	5	5	5	6	6	7	7	7	8	8	8	9	9	10	10						
	27	0	0	1	1	1	2	2	3	3	3	4	4	4	5	5	6	6	6	7	7	7	8	8	9	9	9	10	10					
	28	0	0	1	1	1	2	2	3	3	3	4	4	4	5	5	5	6	6	6	7	7	8	8	8	9	9	9	10	10				
	29	0	0	1	1	1	2	2	2	3	3	3	4	4	4	5	5	6	6	6	7	7	7	8	8	8	9	9	9	10	10			
	30	0	0	1	1	1	2	2	2	3	3	3	4	4	4	5	5	5	6	6	6	7	7	7	8	8	8	9	9	9	10	10		

Once a number of Tens scores have been recorded, it is very easy to get a sense of who is doing well and who is not because all of the scores are comparable. By simply running your eye along the row where a particular student's scores are recorded, you can form a reliable estimate as to how the student is doing. If Susie's scores are 8, 9, 10, 7, 9, 10, you can feel confident she is learning the words and concepts taught in the read-alouds. If Bobby's scores are 2, 3, 5, 1, 3, 2, you can be pretty sure he is struggling.

Assessment opportunities are marked throughout each *Tell It Again! Read-Aloud Anthology* with a Tens icon (Figure 1). Whenever you see this icon, it means you have an opportunity to record a Tens score. (The lessons in which the assessments are used are also listed in the introduction of each specific domain.)

There are two kinds of Tens scores: observational Tens scores and data-driven Tens scores. A data-driven Tens score is based on the number of correct answers on an exercise or Instructional Master. To record this kind of Tens score, use the *Tens Conversion Chart* on the previous page to convert a raw score into a Tens score. This chart is also included in the introduction of each domain.

Simply find the number of correct answers the student produced along the top of the chart and the number of total questions on the worksheet or activity along the left side. Then find the cell where the column and the row converge. This indicates the Tens score. By using the *Tens Conversion Chart*, you can easily convert any raw score, from 0 to 30, into a Tens score.

Domain Assessment

A domain content assessment is included at the end of each domain to evaluate students' understanding and retention of the domain's central concepts and vocabulary.

Core Knowledge Language Arts

K-2

Skills Strand

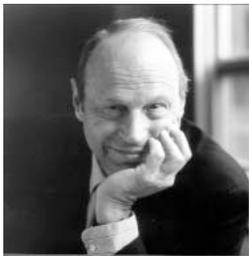
General Overview

Appendix: About This Program

The Core Knowledge Language Arts Program

The Core Knowledge Language Arts Program is unlike most reading programs you are familiar with. It has been developed not by a large, for-profit publisher, but by a small, non-profit foundation. The Core Knowledge Foundation is a non-profit, non-partisan educational foundation based in Charlottesville, Virginia. The foundation's mission is *to offer all children a better chance in life and create a fairer and more literate society by educating America's youth in a solid, specific, sequenced, and shared curriculum*. This program is an attempt to realize that mission. Specifically, the program aims to combine excellent decoding instruction with frequent reading-aloud in order to ensure that students can translate letters into words and make sense of the words they are decoding.

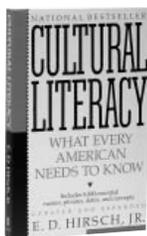
About Core Knowledge



E. D. Hirsch, Jr.

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

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



Cultural Literacy

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

The Core Knowledge Language Arts Program is an attempt to build an early reading program based on the work of E. D. Hirsch, and to combine those insights with fifty years of reading research, as summarized in the report of the National Reading Panel.

The Simple View of Reading

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

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

Supporters of the simple view—and there are a growing number of them among reading researchers—argue that a person’s reading comprehension ability can be predicted, with a high degree of accuracy, based on two basic measures. The first is a measure of decoding skills, e.g., a test of single-word reading or pseudoword reading. The second is a measure of listening comprehension. Researchers who hold to the simple view say, “Tell me a person’s decoding ability, as ascertained by a word-reading task, and tell me that person’s language comprehension ability, as ascertained by a listening comprehension task, and I can make a very accurate prediction of that person’s reading comprehension ability.” If the person is a rapid and accurate

decoder and also able to understand a wide range of oral language—for instance, classroom presentations, news items on the radio or T.V., books on tape, etc.—then it is a safe bet the person will also do well on tests of reading comprehension.

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

$$R = D \times C$$

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

R is a measure of reading comprehension ability.

D is a measure of decoding skills.

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

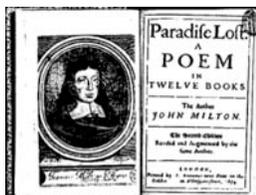
Each of these skills can be quantified as a numerical value between 0 and 1, where zero stands for no ability whatsoever and 1 stands for perfect, not-to-be improved upon ability. Obviously most people have a skill level that falls somewhere between these two extremes.

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

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

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

It is not very common for a person to have decoding ability ($D > 0$) but not language comprehension ability ($C = 0$). Why would you learn to read and write a language you cannot understand? But it does happen. One famous example involves the English poet John Milton, the author of *Paradise Lost* and other well-known poems. Milton went blind late in life. Since Braille had not yet been invented, this meant he could not read for himself. Nevertheless, Milton found a way to keep learning from books: he had friends and relatives read the books aloud for him. However, he was not always able to find a scholar who had the free time and the ability needed to read to him in Hebrew, Greek, Latin, and other ancient languages. The solution? Milton taught his daughters to decode these languages so they could read books in those languages aloud to him. But Milton did not teach his daughters the actual languages—the thousands of words and tens of thousands of meanings. That would have been a difficult, time-consuming task. He only taught them the rules they would need to turn letters into sounds. Thus, his daughters acquired solid decoding skills for these languages ($D > 0$), but they would have scored a zero on any measure



John Milton

of language comprehension ($C = 0$). They could turn symbols into sounds, but they had no idea what the sounds meant. Milton, on the other hand, on account of his blindness, had no functional decoding skills ($D = 0$). However, by virtue of his great learning, he was able to understand Hebrew, Latin, and Greek when they were read aloud to him ($C > 0$). Between Milton and his daughters, you might say, there was reading comprehension (R), but the younger generation brought the decoding skills (D) and the elderly poet brought the language comprehension (C).

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

How These Ideas Inform This Program

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

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

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

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

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

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

This has been well documented in the research. In one very interesting study, researchers at the University of Kansas looked at measurements of reading comprehension (R), decoding/word recognition (D), and listening comprehension (C) for the same 570 students in second, fourth, and eighth grade. They found that the two factors D and C accurately predicted R in each grade, but they found that C became more important, in the sense that it explained more of the variation among students over time. The measure of decoding (D) was extremely important in the second-grade results. 27 percent of the variance in reading comprehension in second grade could be explained by decoding skills (D) alone. Only 9 percent of the variance could be explained by listening comprehension (C) alone. By fourth grade, however, the measure of listening comprehension had begun to account for more variance: the unique contribution of C rose to 21 percent while the equivalent number for D fell. By eighth grade, fully 36 percent of the variance in reading comprehension scores could be explained with reference to the children's listening comprehension ability. The unique contribution of D sank even further. In other words, while reading comprehension depended on D and C at every stage, as the simple view would predict, C explained more and more of the variation among students as time went by. What this tells us is that, once the intricacies of decoding are mastered (and in English this takes some time), reading comprehension depends more and more heavily on language comprehension. And language comprehension depends on background knowledge, vocabulary, and cultural literacy.

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

Two Misconceptions About Reading and Writing

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

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

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

Learning to Read and Write Is Not Natural

Many scholars have argued that *spoken* language is natural for human beings. The cognitive scientist Stephen Pinker, for example, has argued that human beings have a *language instinct*, meaning that humans are born with an innate capacity for learning language. This may turn out to be true. It is at

least a plausible theory since historians, linguists, and anthropologists have never found a human culture that does not use language. When something is universal, it may turn out to be natural.

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

Ten thousand years ago this was the norm, rather than an exception. At that time, there were probably no human beings who knew how to read or write. According to the linguist Florian Coulmas, the idea of writing down language was probably developed independently by three ancient cultures: the Egyptians, the Phoenicians, and the Chinese. Each used a slightly different system, and the mechanisms these pioneers developed for recording speech then spread from one culture to another, evolving as they went. If these initial inventors had not come up with schemes for writing down speech, we might all be illiterate today.

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

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

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

Learning to Read and Write Is Not Easy

The second idea noted above, that learning to read and write is easy, is also mistaken. Reading and writing are complex behaviors, and they are more complex in English than in many other languages because English has a fairly complicated spelling system. In Spanish, for example, the relationships between letters and sounds are mostly one to one, meaning each sound is usually written with one spelling, and each spelling unit is usually pronounced

one way. This is not the case in English. In order to read and write English with a high degree of accuracy, there is quite a lot that the student needs to learn.

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

That is a good start, but we must not stop there. In English all letters can be written in uppercase and lowercase forms, and the uppercase forms are not always the same as the lowercase forms. Compare B to b, D to d, H to h, R to r, Q to q. At least 16 uppercase letters have a slightly different form than the matching lowercase letters. So we must raise our estimate of the complexity of the English writing system to 68 bits of information.

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

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

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

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

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

The Problem with Whole Language

On a conservative estimate, there are 270 bits of knowledge a person needs to be able to read and write English. It is unwise to ask students to tackle all of this complexity at once and hope that they will figure it out. Yet that is precisely

what is done in so-called “Whole Language” approaches. Whole Language instruction is based on the assumption that learning to read is natural, and not difficult, so reading skills can be allowed to develop gradually, without much explicit instruction. Lots of students in Whole Language classrooms do manage to figure out the English writing system, but many others do not. Whole Language ideas have tremendous emotional appeal, but the Whole Language approach is actually a recipe for *leaving many children behind*. It is an especially risky strategy for disadvantaged children, e.g., children from low-SES homes.

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

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

Key Aspects of the Skills Strand

Some key aspects of the Skills Strand of CKLA are listed below.

- CKLA teaches reading and writing in tandem, since they are inverse processes. English writing involves making pictures of sounds; reading involves translating those pictures back into sounds and blending the sounds to make words.
- CKLA rejects the Whole Language notion that exposure to rich language and lots of environmental print is sufficient to ensure mastery of the writing system.
- CKLA explicitly teaches letter-sound correspondences as opposed to leaving students to figure these out on their own or deduce them by analyzing familiar whole words (as in some kinds of “analytic” phonics).
- CKLA focuses on *sounds*, or *phonemes*, as the primary organizing principle of the program, rather than *letters*.
- CKLA includes phonics instruction, but the instruction differs from the sort of phonics usually taught in the United States in that it begins with *sounds* and then attaches those sounds to spellings. In a typical phonics lesson in the U.S., the teacher writes the letter ‘m’ on the board and says, “This is the letter ‘em’ . It says /m/.” As a teacher using this program, you will be asked to present your lessons in a different way. You will be asked to begin with the sound. At

the beginning of the lesson you will tell the class: “Today’s sound is /m/.” You will then lead the class in some fun oral language exercises that will allow the students to say and hear the sound /m/. Once the students are familiar with the sound, you will show them how to draw a “picture of the sound.” You will write the letter ‘m’ on the board and explain that this is how we make a picture of the /m/ sound.

- CKLA focuses consistently on the phoneme, or single sound, and not on larger units; students learn to read words that contain onsets, rimes, and consonant clusters, but they learn to view and process these larger units as combinations of smaller phoneme-level units. Rimes like *-ick* and initial clusters like *st-* are not taught as units but as combinations.
- CKLA uses a synthetic phonics approach that teaches students to read by blending all through the word; it does not teach multiple cueing strategies, use of pictures as a primary resource in decoding, or part-word guessing.
- CKLA begins by teaching the most common or least ambiguous spelling for a sound (the basic code spelling); later it teaches spelling alternatives for those sounds that can be spelled several different ways. Thus, the system is kept simple at first and complexity is added bit by bit as the students gain confidence and automatize their reading and writing skills.
- CKLA includes words, phrases, and stories for students to read and worksheets for them to complete that allow for focused, distributed practice working with the letter-sound correspondences the students have been taught.
- CKLA does not require students to read words that go beyond the letter-sound correspondences they have been taught. In other words, all words students are asked to read as part of the program are decodable, either because they are composed entirely of letter-sound correspondences students have been taught or because they are tricky words that have been taught. This means students have a chance to begin reading words and stories that are completely regular before tackling words and stories that are full of spelling alternatives.
- CKLA does not require students to write words that go beyond the letter-sound correspondences they have been taught. In other words, students are only asked to write words that can be spelled (at least plausibly if not always correctly) using the code knowledge they have been taught so far.
- CKLA avoids tricky words and exception words in the first part of kindergarten, preferring to have students learn to read and write with regular words that can be blended and spelled in accordance with the letter-sound correspondences taught.
- CKLA avoids letter names in the early lessons of kindergarten, because what is important for reading is not the letter names but the sound values the letters stand for. To read the word *cat*, it is essential to know /k/ /a/ /t/, not “see aay tee.”
- CKLA teaches lowercase letters first and introduces the uppercase letters later.

Components

The components for the Skills Strand for kindergarten are as follows:

Teacher Guides

- The teacher guides outline the lessons. There is one teacher guide for each unit.

Workbooks

- These ten books contain worksheets for students to complete as part of the lessons. There is one workbook for each unit. The worksheets are numbered consecutively so as to coincide with page numbers. The first worksheet is 1, the next is 3, then 5, and so on. When it is possible to include 100% decodable instructions, they are printed on the top of the worksheet. When it is not possible to do this, parent/teacher instructions are printed vertically along the left side. For take-home worksheets, the first item on each worksheet exercise has generally been done for the students, as a model. Each student should have a workbook.

Readers

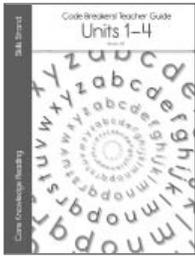
- These readers contain 100% decodable texts for students to read in Units 6–10. There is a reader for each of the units listed, and new spellings taught in the unit are printed in bold throughout the reader to help students master new material. The last few stories in each reader are stories for the pausing point, which can be either assigned or skipped depending on the needs of the students in the class. Ideally, each student should have his or her own reader. Students can be allowed to take the books home for additional reading practice when the unit is completed.

Big Books

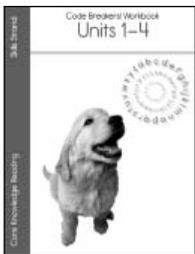
- These big books are exact replicas of the readers, but larger. They can be used for “demonstration stories” where you model reading for the students. In kindergarten the stories for Units 4 and 5 are available only in big books. The stories for Units 6, 7, and 8 are available as both readers and big books.

Media Disks

- The media disks allow you to present a Skills story as a demonstration story, using a computer and a projector or a smartboard, instead of the big book. Using projection allows for much larger images and print size, but it requires some equipment. If you wish to use the media disk, you will need a computer with either a 19 inches on the diagonal or larger monitor, a projector system, or a smartboard. You can use either the big book or the media disk to present a demonstration story. Only a few readers will be made available as big books; all of the readers will be available on the media disks. In other words, if you want to present a story as a demonstration story, and there is no big book for your unit, you will need to use a computer projection system, or else copy the story onto transparencies for display with an overhead projector.



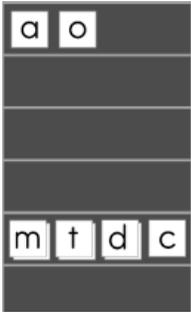
Kindergarten
Teacher Guide



Kindergarten
Workbook



Kindergarten,
Unit 6 Reader



Pocket Chart

Pocket Chart

- We expect that you have or can obtain a pocket chart for use in chaining exercises. We ask that you make letter cards out of index cards and use the cards to build words on the chart.

Large Cards

- This set of cards is used for teaching and reviewing sounds and spellings, especially during the Large Card Chaining exercise. The cards are used throughout grade K.



Large Cards

Mirrors

- Handheld mirrors allow students to see what the mouth does when it says a sound.

Sound Posters

- The sound posters allow you to display code knowledge on the walls of your classroom as it is taught. When a sound is taught for the first time, the TG will prompt you to mount the poster for that sound on the wall of the classroom, along with the spelling card representing the basic code spelling, e.g., the 'm' spelling for /m/. The TG will also prompt you to post the spelling cards for spelling alternatives when they are taught. We suggest that you post the vowel posters on one wall and the consonant posters on another to emphasize the differences between these two categories of sounds. The sound posters will be very useful for students as they begin to spell words on their own. If they are not sure how to spell the /k/ sound, they can look up at the posters, find /k/ and see that four possibilities are 'c' as in *cat*, 'k' as in *kid*, 'cc' as in *soccer*, and 'ck' as in *clock*.



Sound Poster with spelling card affixed

Chaining Folders

- Students use these folders to practice building words with small cards. The folders are used whenever the teacher guide calls for the Student Chaining or the Chain and Copy exercises. During Student Chaining you call out words and the students arrange letter cards on their chaining folders to spell the words. Each student should have his or her own folder. The folder has pockets where the small cards can be stored between lessons.

Small Cards

- These cards are to be used in tandem with the chaining folders just described. We suggest you keep the cards in envelopes or in an organizer or caddy. As new sounds and spellings are introduced, you can either pass out small cards for the students to use during Student Chaining exercises, or change the cards before the lessons. Students will store their cards in the pockets of their chaining folders between lessons.



Students using chaining folders

Lesson Structure

The lessons in the program are laid out in the Teacher Guides. There are 150 lessons in each grade.

Each lesson begins with an **Objectives** header. This specifies the sounds, spellings, tricky words, and/or concepts that the students are expected to learn during the lesson. The focus here is generally on new letter-sound correspondences and new tricky words taught.

The **At a Glance Chart** gives an overview of the lesson. This chart lists the name of each exercise in the lesson along with the materials needed to teach that exercise and the suggested time allotted to each exercise.

The remainder of the lesson plan is devoted to a detailed description of the procedures for each of the exercises listed in the **At a Glance Chart**.

Those exercises that represent good opportunities for assessment are marked with a tens icon. For more on the Tens system of assessment, see the section below.



Tens Scores

In order to identify struggling students and keep track of the class's progress, we recommend that you use the Tens system of assessment.

Here is how the Tens system of assessment works. Raw scores are converted to numbers between 0 and 10 using the Tens Conversion Chart (printed at the end of this appendix). To use the chart to determine a student's Tens score, first locate the number of answers that the student got right (along the top of the chart) and then locate the number of "test items" (along the left side of the chart). Next, find the square where the column with the correct number of answers and the row with the number of items meet. This square contains the student's Tens score. By using the Tens Conversion Chart, you can easily convert any raw score, from 0 to 30, into a Tens score.

You may wish to record the students' Tens scores on the Tens Recording Chart (printed at the end of this appendix). To do this, list the students' names in the first row and the various exercises in the first column. Record a student's Tens score for a particular exercise in the square where the column with the student's name and the row with the exercise meet.

Once you have recorded a number of Tens scores, it will be very easy to get a sense of who is doing well. This is because all of the scores are comparable. By simply running your eye down a student's scores, you can form a reliable estimate as to how the student is doing.

We hope that you will calculate Tens scores for your students each time that you encounter an exercise that is marked with a Tens icon. Note that many exercises that are not marked with a Tens icon are also suitable for calculating Tens scores. Please feel free to calculate as many Tens scores as you see fit.

If a student appears to be doing poorly, your first course of action should be to provide the student with more support, either during the regular period of instruction or during a tutoring session. Often this will be enough to get the student back on track. If a student continues to post low Tens scores for a prolonged period of time, despite tutoring, that student may need pull-out instruction, preferably using a tutorial program with a sound-to-symbol orientation. Contact the Core Knowledge Foundation for recommendations.

Time Management

You should use the time allotments listed in the **At a Glance Chart** (and listed throughout the lesson) to guide you as you work your way through the lesson. For example, in Lesson 8, you should try to spend about 10 minutes on the "Teacher-Student Echo" exercise. You may find that 10 minutes is enough time to run through all of the sentences listed in the lesson plan, or you may find that you can only get through half of them.

If you are forced to choose, it is better to leave out a few items in each exercise than it is to teach one exercise in full and omit other exercises. In other words, *your primary goal should be to teach all of the exercises in the lesson rather than to teach every item in every exercise.*

To Learn More

To learn more about the program, visit the website:

www.coreknowledge.org/reading

To learn more about sounds, spellings, and the general approach to reading instruction used here, we highly recommend that you read and study Diane McGuinness, *Why Our Children Can't Read*.