

**Arts & Letters  
Implementation  
Guide**





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# Welcome to Arts & Letters

We are excited to join you on your journey with *Arts & Letters*, a K–8 English language arts (ELA) curriculum.

Research and our experience show that to successfully implement a high-quality curriculum, educators must deeply understand the curriculum and strategically prepare to teach it. This Implementation Guide and the many resources available on the digital platform support teachers, coaches, and leaders in building understanding of the *what*, *why*, and *how* of *Arts & Letters* and in preparing for, leading, and delivering the curriculum successfully.

The Implementation Guide resources include the following:

- Overviews of key elements and components of *Arts & Letters*
- Recommendations for classroom setup
- Tips for teaching
- If ... Then charts to successfully address implementation challenges
- Preparation guidance
- Descriptions of the curriculum resources and supports available to meet student needs, including those of multilingual learners and students working above and below grade level
- A glossary of *Arts & Letters* terms

*Arts & Letters* is a comprehensive K–8 ELA curriculum. Each module, or unit, centers on the study of compelling topics and engaging texts that are curated to build student knowledge of important ideas in a diverse range of topics in history/social studies, science, literature, and the arts.

*Arts & Letters* was developed by and for teachers. Teacher–writers designed the curriculum’s structure and instructional approaches to support teachers and maximize student learning. Every grade level includes four modules, which comprise a full year of instruction. Every module is organized around a set of curated texts and a topic-based Essential Question. Every lesson follows a predictable structure and includes helpful notes to support effective instruction. When paired with a foundational reading program and readable texts, *Arts & Letters* provides a complete literacy solution for students in grade levels K–8.

*Arts & Letters* provides knowledge-building and standards-aligned integrated instruction essential to literacy success. The curriculum equips students with complex, engaging texts to deepen reading comprehension and foster joy in reading.

The integrated *Arts & Letters* approach to learning enables students to activate and develop content and vocabulary knowledge while learning skills. In each module, students write about what they read, learn grammar, and articulate the meaning of texts in formal and informal discussions with their peers.

## HOW TO USE THE IMPLEMENTATION GUIDE

At Great Minds®, we know that curriculum implementation may require changes in instructional practices and expectations. We are here to support you through this journey, and the educative resources in *Arts & Letters* provide the guidance and the flexibility to meet educator and student needs. We know that, as Short and Hirsh (2020) write, “Curriculum matters, but how teachers use curriculum matters even more” (9).

The Implementation Guide is a comprehensive resource that supports varied users at different points toward a successful curriculum implementation. Most users will want to read it strategically and in parts rather than all at once. New users might engage in review and self-study before the start of the school year and then choose topics of study based on needs, interests, or goals throughout the year. As users grow in understanding and implementation, they might return to a specific section for additional study. The guide also can serve as an invaluable support when specific challenges, such as meeting certain student needs, arise.

We encourage educators to engage in self-study and reflection and to collaborate to learn in professional learning communities (PLCs), grade-level teams, or other groups.

### Teaching Tips | Studying the Implementation Guide Collaboratively

If you plan to study the Implementation Guide as a collaborative group or in a professional learning community (PLC) consider following these steps:

1. Determine a topic based on needs, interests, or goals.
2. Assign prereading. Before meeting, read relevant sections.
3. Celebrate and reflect. Open the meeting by sharing successes and challenges with *Arts & Letters*.
4. Explore and apply. Discuss the key ideas in the sections of study and consider how to apply the learning to classroom practices.
5. Plan for next steps, both for classroom application and for continued study. Note any challenges raised in the opening of the meeting and identify which implementation resources might help address those challenges. Consider targeting those for future study.

## A RESEARCH-BASED APPROACH

### Focused on Knowledge

Research shows the connection between knowledge and literacy. Knowledge begets knowledge—by building students' content knowledge and vocabulary, each *Arts & Letters* lesson and module prepares students for further learning. *Arts & Letters* engages students in learning about important topics that will serve them year after year.

### Designed for Instruction

Students and teachers benefit from materials that are clearly and predictably designed—so that they can focus time and mental energy on teaching and meeting student needs. *Arts & Letters* offers print and digital resources, user-friendly design, and predictable structures to support teachers and students.

### Centered on Texts

Research shows that the ability to read and understand complex texts is crucial in and out of school. *Arts & Letters* teacher–writers chose texts to build knowledge, reflect grade-level complexity, model exemplary style and structure, and offer the windows and mirrors students need to understand themselves and others.

Read more about the research behind *Arts & Letters* in the About *Arts & Letters*: [Research in Action](#) section.

### Crafted for All Learners

All students benefit from shared reading of grade-level texts and exploration of complex ideas. *Arts & Letters* provides embedded supports, point-of-use scaffolds, and additional resources to ensure that all students can succeed. *Arts & Letters Prologue*™ is a key resource with 30-minute preteaching lessons designed to be delivered flexibly to support multilingual learners and students who have language-based disorders or disabilities.

### Anchored in Skills

To build literacy, students must weave together knowledge and skills. In *Arts & Letters* students build skills in reading, writing, speaking and listening, vocabulary acquisition, grammar and conventions, and research. Research shows that learning and practice must be embedded in meaningful contexts—thus *Arts & Letters* integrates skills and roots all instruction in module topics and texts.

### Supportive of Teachers

We know that a new curriculum might mean shifts in educators' practices. We partner with educators to provide a suite of resources and professional learning offerings that are practical, flexible, and implementation focused. With well-designed materials, implementation resources, and on-site and online professional learning, Great Minds is your partner at every stage of the implementation journey.



## CORE CURRICULUM COMPONENTS

*Arts & Letters* offers these comprehensive materials and resources to educators and students.

Component	Audience	Format	Purpose	Description
<i>Teach</i> book (1 per module; 4 per grade level)	Educators	Print book; digital platform	To guide teachers in teaching <i>Arts &amp; Letters</i> modules and lessons	Instruction manual that includes a Module Overview, lessons, and appendices
<i>Learn</i> book (1 per module; 4 per grade level)	Students	Print book; digital platform	To support student learning and engagement	Student lesson companion resource that includes short texts, graphic organizers, interactive lesson handouts, vocabulary, fluency passages, and appendices (3–8)
<i>Prologue</i> (1 per module; 4 per grade level)	Educators	Print book; digital platform	To support both general education and specialist teachers in meeting the needs of multilingual learners and students who need additional literacy support	Instruction manual that includes a Module Overview, <i>Prologue</i> lessons, and appendices
Knowledge Deck Cards (2 identical sets per module)	Educators and students	Card deck	To provide a resource for vocabulary learning and practice	Module-level cards with key vocabulary terms with a related image, definition, part of speech, and sample sentence
Art Terms Knowledge Deck Cards (2 identical sets, provided with Module 1 Knowledge Deck Cards)	Educators and students	Card deck	To provide a resource for learning and practicing art terms	Cards of key art terms with a related design, definition, and part of speech
Formal assessments	Educators and students	Digital platform; <i>Learn</i> book	To provide information about students' literacy development	Student assessments, including Listening Comprehension Assessments (K–2), Reading Comprehension Assessments (2–8), module tasks, and End-of-Module (EOM) Tasks
Assessment Guides (one for each formal assessment)	Educators	Digital platform	To support teachers in administering assessments, scoring, interpreting results, and providing follow-up instruction	Resources that include assessment-specific teacher guidance

Component	Audience	Format	Purpose	Description
Slides (included for each <i>Teach</i> book and <i>Prologue</i> lesson)	Educators and students	Slide decks (available on the digital platform)	To guide teaching and learning for each lesson	Lesson presentation supports; downloadable and editable slides aligned to each lesson
Texts	Educators and students	Previously published texts; provided as classroom sets	To provide the foundation for knowledge building and learning in each module	Carefully sequenced text sets; organized by module topics
<i>More</i> (videos)	Educators and students	Videos	To enhance module knowledge building	Brief visual experiences to ensure that all students share knowledge of the module topic
Posters (one set per grade level)	Educators and students	Poster	To provide a visual aid to support reading and fluency	Classroom poster of the Content Stages and Fluency Reference Chart
Implementation Resources	Educators	Print, video, and downloadable PDFs on the digital platform	To support leaders and teachers with implementation	Explanations of <i>Arts &amp; Letters</i> components, philosophy, and resources
Welcome letter and Tips for Families (provided in multiple languages)	Students and families	Downloadable PDFs on the digital platform and available directly to families at <a href="https://www.greatminds.org">greatminds.org</a>	To support family engagement with student learning in each module	Family resources that include module overview, text and vocabulary lists, and suggestions for at-home discussion topics and activities
Volume of reading (VOR) texts (optional)	Students	Optional classroom library	To provide topic-related texts at varied reading levels for independent reading	A set of 5–12 topic-related books for each module plus additional Spanish-language VOR texts
<i>Geodes</i> ® (optional)*	K–2 educators and students	Optional classroom library	To build early readers’ knowledge while providing opportunities to practice foundational reading skills	Texts for early readers, which are aligned with <i>Arts &amp; Letters</i> topics

\*Note that some K–2 modules include select *Geodes* as *Arts & Letters* module texts.

## MODULE TOPICS

Arts & Letters students investigate four knowledge-building topics each year. Topics address important ideas or events in history/social studies, science, literature, and the arts.

Level	Module 1	Module 2	Module 3	Module 4
<b>K</b>	<b><i>The Five Senses</i></b> How do people use their senses to experience the world?	<b><i>Once Upon a Farm</i></b> What happens on a farm?	<b><i>America, Then and Now</i></b> How has innovation changed life in America over time?	<b><i>The Continents</i></b> What makes the world fascinating?
<b>1</b>	<b><i>A World of Books</i></b> Why are books important?	<b><i>Creature Features</i></b> What do people learn by studying animals?	<b><i>Wind Power</i></b> How is the wind powerful?	<b><i>World Tales</i></b> How are stories similar around the world?
<b>2</b>	<b><i>A Season of Change</i></b> How does seasonal change affect nature and people?	<b><i>The American West</i></b> How has life in the American West changed over time?	<b><i>Civil Rights Advocates</i></b> How did civil rights advocates respond to injustice?	<b><i>Good Eating</i></b> How does food nourish us?
<b>3</b>	<b><i>The Sea</i></b> How do people explore the sea?	<b><i>Outer Space</i></b> How do people learn about space?	<b><i>A New Home</i></b> How do stories help us understand immigrants' experiences?	<b><i>Artists Make Art</i></b> What is an artist?
<b>4</b>	<b><i>A Great Heart</i></b> What does having a great heart mean?	<b><i>Myths and Enduring Stories</i></b> What do people learn from myths and stories?	<b><i>The American Revolution</i></b> How does the pursuit of freedom inspire people's actions?	<b><i>Let's Play Ball</i></b> How can individuals contribute to a collective legacy?
<b>5</b>	<b><i>Handed Down</i></b> How do communities sustain their cultures?	<b><i>Extreme Settings</i></b> How does an extreme setting affect a person?	<b><i>Wordplay</i></b> How and why do writers play with words?	<b><i>Windy City Poetry</i></b> What is the value of poetry?
<b>6</b>	<b><i>The Great Depression</i></b> How do people persevere through hardship?	<b><i>Free to Learn</i></b> How do convictions inspire actions?	<b><i>Jade and Water</i></b> How does tradition influence art?	<b><i>Epic Journeys</i></b> How does the hero's journey endure?
<b>7</b>	<b><i>The Middle Ages</i></b> How does society influence a person's future?	<b><i>Navajo Code Talkers</i></b> How do societies benefit from cultural knowledge?	<b><i>Rise and Fall</i></b> How does literature deepen historical understandings?	<b><i>Fever</i></b> How can times of crisis affect individuals and societies?
<b>8</b>	<b><i>The Power of Poetry</i></b> What are the intersections between stories and poetry?	<b><i>Montgomery</i></b> What does it mean to move toward justice?	<b><i>Exploring Antarctica</i></b> How does exploration affect society?	<b><i>Shakespeare's Theater</i></b> How does theater transform human experiences?

# About Arts & Letters

## INSIDE THE *TEACH* BOOK

The *Teach* book, in print and digital, is the comprehensive guide to teaching *Arts & Letters*. Each grade level has four *Teach* books, one per module. Every *Teach* book includes topic-connected cover art and follows a consistent, user-friendly organization:

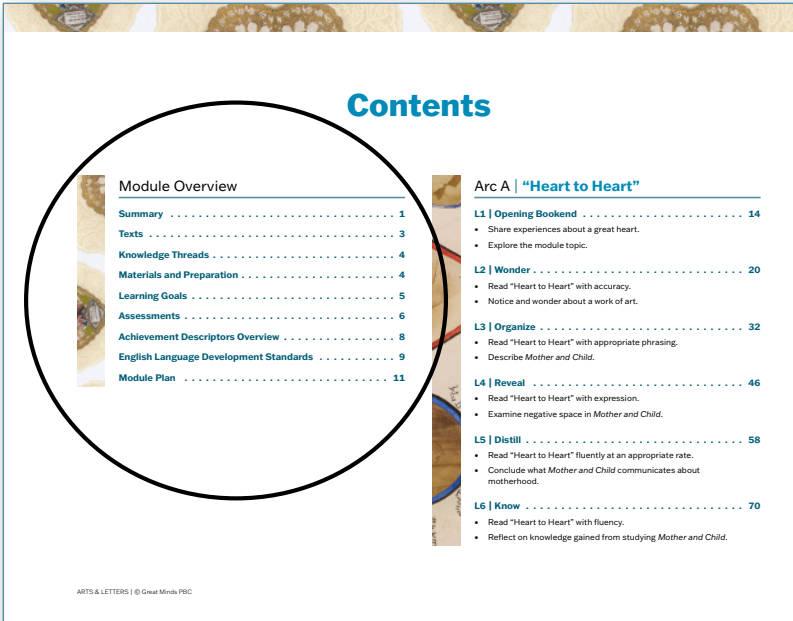
- Module Overview
- 37–40 lessons
- Appendices

Teachers access the full suite of *Arts & Letters* resources, including digital-only resources, on the robust, accessible digital platform.

## Modules

Modules begin with information for learning, preparing, and teaching the module. The Module Overview includes these helpful sections:

- Summary
- Texts
- Knowledge Threads
- Materials and Preparation
- Learning Goals
- Assessments
- Achievement Descriptors Overview
- English Language Development Standards
- Module Plan



Contents	
<b>Module Overview</b>	<b>Arc A   “Heart to Heart”</b>
Summary . . . . .	<b>L1   Opening Bookend</b> . . . . . 14
Texts . . . . .	• Share experiences about a great heart.
Knowledge Threads . . . . .	• Explore the module topic.
Materials and Preparation . . . . .	<b>L2   Wonder</b> . . . . . 20
Learning Goals . . . . .	• Read “Heart to Heart” with accuracy.
Assessments . . . . .	• Notice and wonder about a work of art.
Achievement Descriptors Overview . . . . .	<b>L3   Organize</b> . . . . . 32
English Language Development Standards . . . . .	• Read “Heart to Heart” with appropriate phrasing.
Module Plan . . . . .	• Describe Mother and Child.
	<b>L4   Reveal</b> . . . . . 46
	• Read “Heart to Heart” with expression.
	• Examine negative space in <i>Mother and Child</i> .
	<b>L5   Distill</b> . . . . . 58
	• Read “Heart to Heart” fluently at an appropriate rate.
	• Conclude what <i>Mother and Child</i> communicates about motherhood.
	<b>L6   Know</b> . . . . . 70
	• Read “Heart to Heart” with fluency.
	• Reflect on knowledge gained from studying <i>Mother and Child</i> .

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## Module Summary


The Module Overview opens with the Essential Question and a Summary of module learning.

- 1 The **Essential Question** guides students' thinking, reading, writing, and discussion throughout a module.
- 2 The **Module Summary** describes what students learn, the focus of module writing instruction, and how each text contributes to students' knowledge development.

## Texts


The Texts section details all module texts organized by genre.

- 1 Teachers receive books with their classroom kits.
- 2 Teachers access art and videos through direct links on the digital platform.
- 3 Full texts of poetry and articles are in students' *Learn* books.



### ESSENTIAL QUESTION 1

## Why are books important?



### SUMMARY 2

A *World of Books* leads students on a journey through time and place in which they meet inspiring characters whose lives change for the better because of books. Throughout the module, students build on their existing knowledge of how people access books and experience the joy of reading. With each new text, students probe the module's Essential Question: Why are books important?

The module's journey begins with Eloise Greenfield's poem "Story," which introduces students to an idea they continue to unpack with other texts: Books have the power to absorb readers by telling captivating stories. Students then explore Jo Ellen Bogart's retelling of a ninth-century Celtic poem in *The White Cat and the Monk*. With the support of Sydney Smith's captivating illustrations, students follow the intertwined stories of a cat that pursues a mouse and a monk who searches books for knowledge.

Students continue their journey exploring the importance of books by meeting people who begin new chapters in their lives after accessing books. In Heather Hensen's *That Book Woman*, students witness Cal's feelings about reading completely change because of his interactions with a packhorse librarian in rural Appalachia. Based on Tomás Rivera's experience of his family's yearly migration for work, Pat Mora's *Tomás and the Library Lady* shows how books unlock the main character's imagination and encourage him to share new stories with his family. Lea Lyon and A. LaFaye's *Ready to Fly* tells the story of Sylvia Townsend, an African American girl who experiences racial discrimination in 1950s California. Students observe how Sylvia relies on books to learn the intricacies and beauty of ballet and to pass on her knowledge to other girls like her. In Sue Macy's *The Book Rescuer*, students follow the story of a young

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## TEXTS

### Books 1

#### Literary

- *That Book Woman*, Heather Henson and David Small
- *Tomás and the Library Lady*, Pat Mora and Raul Colón
- *The White Cat and the Monk: A Retelling of the Poem "Pungur Bán,"* Jo Ellen Bogart and Sydney Smith

#### Literary Nonfiction

- *The Book Rescuer: How a Mensch from Massachusetts Saved Yiddish Literature for Generations to Come*, Sue Macy and Stacy Innerst
- *Ready to Fly: How Sylvia Townsend Became the Bookmobile Ballerina*, Lea Lyon, A. LaFaye, and Jessica Gibson

### Poetry 3

- "Story," Eloise Greenfield and Christopher Cyr

### Art 2


- *The Library*, Jacob Lawrence
- Persian miniature painting of Laila and Majnun in school, Sultan Muhammad Nur, Mahmud Muzahib, and Shaikh Zada
- *Saint Jerome in His Study*, Albrecht Dürer





### Articles 3

- "Just What Is a Poem, Anyway?" Sherry Bowen
- "The Story of Books," Amy Tao

### Videos 2

- "Ballet Basics," Great Minds®
- "Monasteries, Monks, and Manuscripts," Great Minds
- "Packhorse Librarians in Appalachia," Great Minds
- "The Yiddish Language," Great Minds



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## Knowledge Threads, Materials and Preparation, and Learning Goals

An at-a-glance view of key learning and materials supports teacher preparation.

- 1 The **Knowledge Threads** summarize the knowledge that students build and clarify the relationship between texts and resources in each module.
- 2 **Materials and Preparation** features key module materials and preparation steps. The digital platform includes a link to a comprehensive materials list. Each lesson lists lesson-specific materials and preparation.
- 3 The module's **Learning Goals** section describes key student learning.

## Assessments

The Assessments section provides an overview of module assessments.

- 1 The digital platform links to the Assessment Guides, which provide details about each assessment's purpose, content, and scoring as well as suggestions for responding to assessment results.
- 2 The **Summary of Assessments** briefly describes each assessment and lists the lesson(s) in which students take the assessment.

1 | Module 1 | Module Overview



### KNOWLEDGE THREADS 1

- People have been reading and writing to learn and communicate for a very long time.
- Libraries and librarians increase access to books and knowledge.
- Reading books helps people build knowledge they can use and share with others.
- Books help people remember the past and learn from it.



### MATERIALS AND PREPARATION 2

- Module 1 World Knowledge Chart
- Module 1 ELA Knowledge Chart
- Module 1 Speaking and Listening Goals Tracker (Great Minds® Digital Platform)

Determine how to display class versions of *Learn* book pages and lesson materials throughout the module. Use the slides available on the digital platform, or use another method of display, such as chart paper or a document camera. For a comprehensive list of all the materials used in the module, see the digital platform.



### LEARNING GOALS 3

- Build knowledge about the importance of books and libraries by reading literary and informational texts.
- Identify and describe characters, settings, problems, and solutions in stories about books and libraries.
- Make connections between illustrations and words to better understand what a text says about books and libraries.
- Plan, organize, and write stories about characters who visit libraries and learn something new from books.
- Strengthen writing by editing for correct spelling, capitalization, and end punctuation.
- Participate in class discussions about the importance of books and libraries, speaking loudly enough for others to hear you, sharing ideas connected to the topic, and using complete sentences.

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1 | Module 1 | Module Overview

## ASSESSMENTS

In every *Arts & Letters*™ module, students complete three types of formal assessments: module tasks, Listening Comprehension Assessments, and an End-of-Module Task. For the module tasks in this module, students write narrative pieces. Each module task prepares students for the End-of-Module Task.

For additional information about assessments, including texts, rubrics, achievement descriptors, scoring guidance, and report analysis, see the Assessment Guide on the Great Minds® Digital Platform.

### End-of-Module Task | Narrative 1

For the End-of-Module Task, students write a story in which a character uses a book to solve a problem. To plan their writing, students add story elements—characters, setting, problem, and solution—to a story planner. As they draft their story, students use time order words to sequence events and practice crafting an ending with closure.

### Summary of Assessments 2

#### Lessons 12–21 | Module Task 1

Students write a story in which a character visits a library. They include a character and setting and use time order words to signal the sequence of events.

#### Lesson 22 | Listening Comprehension Assessment 1

Students complete a Listening Comprehension Assessment based on a new text about why books are important. Tasks included in this

assessment build on students' knowledge and skills developed in the first half of the module. Completing the tasks in this first assessment prepares students for a more in-depth Listening Comprehension Assessment at the end of the module.

#### Lessons 24–33 | Module Task 2

Students write a story in which a character learns something new from a book. They include a character, setting, problem, and solution. Students use time order words to sequence events and include an ending that provides a sense of closure.

#### Lesson 34 | Listening Comprehension Assessment 2

In this second and more in-depth Listening Comprehension Assessment, students demonstrate their knowledge by answering questions about important vocabulary and content knowledge from the module. Students also expand their knowledge by applying comprehension skills to a new text about why books are important.

#### Lessons 36–38 | End-of-Module Task

Students write a story in which a character uses a book to solve a problem.

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## Achievement Descriptors Overview

The Module Overview includes a brief section on Achievement Descriptors; for more, see the Achievement Descriptors appendix in the *Teach* book. The Achievement Descriptors Overview outlines what these are and how to use them.

For more on standards alignment and scope and sequence resources, see the digital platform.

1 | Module 1 | Module Overview

### ACHIEVEMENT DESCRIPTORS OVERVIEW

Achievement Descriptors (ADs) are standards-aligned descriptions that detail what students should know and be able to do based on instruction. ADs are written by using portions of various standards to form a clear, concise description of the work covered in each module. Grade-level ADs may appear in multiple modules.

Arts & Letters alignment to state standards is available on the digital platform.

The ADs are organized into five strands.

Each strand is composed of grade-level parent ADs. Some parent ADs are further divided into child ADs, and some child ADs are further broken down into grandchild ADs.

Each AD has a unique code, which indicates the strand, the AD number, and the grade to represent the parent AD. If applicable, the code may also include a capital letter to indicate a child AD and a lowercase letter to indicate a grandchild AD.

The example shows the relationship of parent, child, and grandchild ADs.

The first number in the code is the AD number, which corresponds to the list of Achievement Descriptor Numbers by Strand. The second number in the code is the grade-level number.

For a list of this module's Achievement Descriptors, see the appendix.

#### Achievement Descriptor Strands

<b>MM</b>	Make Meaning from Texts
<b>CP</b>	Compose and Present Content
<b>BU</b>	Build Understanding
<b>DF</b>	Develop Foundations
<b>DM</b>	Develop Metacognition

#### Grade Level 1 Achievement Descriptor

**CP.4.1.A.a**

**Parent**  
CP.4.1 Structure: Organize content with an effective structure appropriate to the task, purpose, and audience.

**Child**  
CP.4.1.A: Develop an introduction.

**Grandchild**  
CP.4.1.A.a: Introduce a text or topic and an opinion.

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## English Language Development Standards

*Arts & Letters* aligns with standards for English language development; the Module Overview shows the standards addressed in the module.

- 1 *Arts & Letters Prologue* lessons provide additional coverage of these standards.
- 2 Find which WIDA standards the module addresses.
- 3 See the module's alignment to the English Language Proficiency (ELP) standards.

1 | Module 1 | Module Overview

### ENGLISH LANGUAGE DEVELOPMENT STANDARDS 1

By engaging students in a variety of language- and text-based activities, module 1 lessons align with the following English Language Development (ELD) standards. *Arts & Letters Prologue™* lessons provide additional language support to develop ELD standards. Educators should consult their state's ELD standards and proficiency descriptors to identify the best ways to help multilingual learners reach the module's learning goals. See the digital platform for a lesson-by-lesson breakdown of ELD standards.

**ELD-LA.1.1.Narrate.Interpretive:** Multilingual learners will interpret language arts narratives by

- Identifying a central message from key details
- Identifying words and phrases that suggest feelings or appeal to the senses
- Identifying how character attributes and actions contribute to an event

**ELD-LA.1.1.Narrate.Expressive:** Multilingual learners will construct language arts narratives that

- Orient audience to story
- Develop story events
- Engage and adjust for audience

**ELD-LA.1.1.Inform.Interpretive:** Multilingual learners will interpret informational texts in language arts by

- Identifying main topic and/or entity and key details
- Asking and answering questions about descriptions of attributes and characteristics

### WIDA Standards 2

**ELD-SI.K-3.Narrate:** Multilingual learners will

- Share ideas about one's own and others' lived experiences and previous learning
- Connect stories with images and representations to add meaning
- Recount and restate ideas
- Discuss how stories might end or next steps

**ELD-SI.K-3.Inform:** Multilingual learners will

- Describe characteristics, patterns, or behavior
- Sort, clarify, and summarize ideas
- Summarize information from interaction with others and from learning experiences

**ELD-SI.K-3.Explain:** Multilingual learners will

- Compare and contrast objects or concepts
- Offer ideas and suggestions

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1 | Module 1 | Module Overview

### ELP Standards 3

**Standard 1:** An ELL can construct meaning from oral presentations and literary and informational text through grade-appropriate listening, reading, and viewing.

**Standard 2:** An ELL can participate in grade-appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.

**Standard 3:** An ELL can speak and write about grade-appropriate complex literary and informational texts and topics.

**Standard 5:** An ELL can conduct research and evaluate and communicate findings to answer questions or solve problems.

**Standard 7:** An ELL can adapt language choices to purpose, task, and audience when speaking and writing.

**Standard 8:** An ELL can determine the meaning of words and phrases in oral presentations and literary and informational text.

**Standard 9:** An ELL can create clear and coherent grade-appropriate speech and text.

**Standard 10:** An ELL can make accurate use of standard English to communicate in grade-appropriate speech and writing.

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## Module Plan

The Module Plan provides an overview of all the lessons in the module, along with key lesson information.

- 1 Lessons are organized by arcs, with each focused on a text or text section.
- 2 The Key shows the color-coding used for instruction and assessment lessons, and the P icon indicates a day with a *Prologue* lesson.
- 3 Blue text indicates the lesson's instructional focus, the content stage for reading. Lesson texts appear beneath.
- 4 The P icon indicates a *Prologue* lesson. This supplementary lesson can be taught before the core lesson to support multilingual learners and students who need additional support.
- 5 Maroon text appears when formal assessments are administered.

1 | Module 1 | Module Overview

### MODULE PLAN

**Essential Question** | Why are books important?

**KEY**  
 = assessment  
 = Prologue lesson

**Arc A | "Story"** **1**

Lesson 1 <b>Opening Bookend</b>	Lesson 2 <b>Wonder</b> "Story" The Library	Lesson 3 <b>Organize</b> "Story" The Library 	Lesson 4 <b>Reveal</b> "Story" The Library 	Lesson 5 <b>Distill</b> "Story" The Library 	Lesson 6 <b>Know</b> "Story" The Library Saint Jerome in His Study "Just What Is a Poem, Anyway?"
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**Arc B | The White Cat and the Monk**

Lesson 7 <b>Wonder</b> The White Cat and the Monk painting of Laila and Majnun	Lesson 8 <b>Organize</b> The White Cat and the Monk painting of Laila and Majnun 	Lesson 9 <b>Reveal</b> The White Cat and the Monk painting of Laila and Majnun 	Lesson 10 <b>Distill</b> The White Cat and the Monk painting of Laila and Majnun 	Lesson 11 <b>Know</b> The White Cat and the Monk "The Story of Books" painting of Laila and Majnun
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1 | Module 1 | Module Overview

**Arc C | That Book Woman**

Lesson 12 <b>Wonder</b> That Book Woman	Lesson 13 <b>Organize</b> That Book Woman 	Lesson 14 <b>Reveal</b> That Book Woman 	Lesson 15 <b>Distill</b> That Book Woman 	Lesson 16 <b>Know</b> That Book Woman
---	---	---	--	---

**Arc D | Tomás and the Library Lady**

Lesson 17 <b>Wonder</b> Tomás and the Library Lady	Lesson 18 <b>Organize</b> Tomás and the Library Lady 	Lesson 19 <b>Reveal</b> Tomás and the Library Lady 	Lesson 20 <b>Distill</b> Tomás and the Library Lady 	Lesson 21 <b>Know</b> Tomás and the Library Lady Module Task 1 completed	Lesson 22 Listening Comprehension Assessment 1 <b>5</b>	Lesson 23 <b>Responsive Teaching</b>
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**Arc E | Ready to Fly**

Lesson 24 <b>Wonder</b> Ready to Fly	Lesson 25 <b>Organize</b> Ready to Fly 	Lesson 26 <b>Reveal</b> Ready to Fly 	Lesson 27 <b>Distill</b> Ready to Fly 	Lesson 28 <b>Know</b> Ready to Fly
--	--	--	---	--

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## Lessons

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*Arts & Letters* lessons follow a standard sequence:


- The Overview provides key information to orient teachers to the lesson.
- Launch (2-5 minutes) previews the lesson's framing question, text(s), and task(s).
- Learn (50-53 minutes) typically includes three sections:
  - Read: Students read the Lesson text(s).
  - Respond: Students respond to the text(s).
  - Write, Observe, or Engage:
    - Write: Students write.
    - Observe: Students examine a work of art.
    - Engage: Students engage in building vocabulary.
- Land (5 minutes) involves students reflecting on learning.
- Achievement Descriptors describe what students should know and do. Teachers could use them or aligned state standards to monitor student understanding and progress.

*Arts & Letters* includes a few additional lesson types, Bookend lessons and Responsive Teaching lessons, that have specific functions in the module. See the [Flexible Lessons](#) section for more information.

## Overview

Each lesson begins with two pages of information to help teachers prepare to teach the lesson.

- 1 See the module's **Essential Question**.
- 2 The **Content Framing Question** sets the purpose for students' reading.
- 3 The lesson **Preview** summarizes what students do in the lesson.
- 4 Each lesson has **learning goals** that state what students should know or be able to do after the lesson.
- 5 The bullseye icon indicates a **learning task**, the lesson-level assessment. The same icon appears at point of use.
- 6 **Vocabulary** includes the terms explicitly taught in the lesson.
- 7 The P icon indicates a corresponding **Prologue** lesson. These supplementary lessons can be taught before core lessons to support multilingual learners and students who need additional support.
- 8 The **Agenda** shows the sequence of sections in the lesson.
- 9 The **Materials** section lists the items, including texts and additional resources and materials, that the teacher and students need for the lesson. Details on where to find materials are shown in parentheses.
- 10 **Preparation** describes the materials to create, assemble, display, or distribute in advance.
- 11 **Follow-Up** describes additional assignments, such as reading or fluency, and recommendations for volume of reading.



### Lesson 13

Essential Question | Why are books important?

Content Framing Question | Organize: What is happening in this text?

1

2

#### OVERVIEW

##### 3 Preview

In this Organize lesson, students listen closely to a second reading of *That Book Woman* and identify the characters. Students begin organizing the elements of the story by adding characters to a story map. During writing instruction, students select a character to write about in their narrative. Students add the character to a story planner to prepare for completing Module Task 1.

P A Prologue to lesson 13 is available for students who need additional support.

#### Learning Goals 4

Identify the characters in *That Book Woman*.

🎯 **LEARNING TASK:** Add the main characters to the Story Map for *That Book Woman*.

For Module Task 1, describe one character to write about for a narrative.

5 🎯 **LEARNING TASK:** Add a character to the Story Planner for Module Task 1.

#### Vocabulary 6

librarian (n.)

packhorse librarian

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#### Agenda 8

##### LAUNCH

Read the Content Framing Question

##### LEARN

- **Read:** Identify Characters
- **Respond:** Organize Story Elements
- **Write:** Select a Character to Write About

##### LAND

Reflect on Learning

#### Materials 9

##### TEACHER

- *That Book Woman*
- Knowledge Cards: *packhorse librarian*, *librarian*
- class Story Map for *That Book Woman*
- class Story Planner for Module Task 1
- writing prompt and model for Module Task 1 (lesson 12)

##### STUDENTS

- *That Book Woman*
- character story stone (*Learn book*)
- Story Map for *That Book Woman* (*Learn book*)
- Story Planner for Module Task 1 (*Learn book*)
- Gallery for "Packhorse Librarians in Appalachia" (*Learn book*)

#### Preparation 10

- Make one set of story stones per student by cutting out the story element images from the *Learn book* Story Stones for Story Elements page. Alternatively, cut out the images and paste them onto real stones. Save all story stones for future use.
- Prepare a duplicate of the Story Map for *That Book Woman* from the *Learn book*. During instruction, display this class story map to add responses to it.
- Prepare a duplicate of the Story Planner for Module Task 1 from the *Learn book*. During instruction, display this class story planner to use for modeling. See the Write section for details. Save this planner to use throughout arcs C-D.

#### Follow-Up 11

- Students listen to, read, or explore a volume of reading text. They respond to a volume of reading question. See Implementation Resources for volume of reading guidance.

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## Launch

Launch introduces students to the lesson.

- 1 Time allocations support pacing.
- 2 Reviewing the **Content Framing Question** sets a meaningful learning purpose.
- 3 Instructional steps are numbered for ease of use.

## Learn

Learn is the heart of the lesson when students Read, Respond, and Write/Observe/Engage.

- 1 See images of symbols, charts, or other items for display.
- 2 **Teacher Notes** offer point-of-use explanations for or reminders of materials, texts, terms, or instructional approaches.
- 3 The speech bubble icon and blue font indicate language that teachers are encouraged to ask or say as written.
- 4 **Differentiation Support** notes suggest scaffolds for students not yet working at grade level.

**Differentiation Challenge** notes suggest ways to challenge students working above grade level.

**Language Support** notes suggest supports for students' language use and development.

1 | Module 1 | Arc C | Lesson 13

### LAUNCH 2 minutes 1

#### Read the Content Framing Question 2

1. Display *That Book Woman*.
2. Display and Echo Read the Content Framing Question: What is happening in this text?
3. Tell students that in this lesson they will identify the characters in *That Book Woman* to help them understand what is happening in the story.

### LEARN 53 minutes

#### Read | Identify Characters | 20 minutes

1. Remind students that a character is a person or creature in a story. Display the story stones character symbol to help students understand the term's meaning.
2. Distribute the character story stones. Instruct students to raise the character story stone each time the author introduces a new character.



2

#### Teacher Note

Story stones provide visual and tactile prompts for identifying story elements and retelling stories. In this lesson, students practice using only the character story stone. During module 1, students practice using a story stone for each story element.

1

1 | Module 1 | Arc C | Lesson 13

3. Display and read aloud *That Book Woman* (except the author's note). Each time the author introduces a new character, pause and direct attention to the illustrations to help students identify each character and use the story stones.
4. Look for students to raise their story stones when the author introduces these characters: Cal, Lark, Mama, Pap, and the Book Woman.
5. After reading, ask these questions:

3

Who is the main, or most important, character?

Who are the other important characters?

#### Differentiation Support 4

Who do we learn the most about in the story?

6. Reinforce the correct responses: Cal is the main character of the story, and the other important characters are Lark and the Book Woman.

7. Explain that the Book Woman is a packhorse librarian. Introduce the vocabulary term *packhorse librarian* by displaying the Knowledge Card. Engage students in Vocabulary Exploration.



**Definition**  
packhorse librarian: a person who rides on a horse to deliver books

8. Reinforce that a packhorse librarian is a type of librarian who delivers books by riding a horse from place to place. Introduce the vocabulary term *librarian* by displaying the Knowledge Card. Engage students in Vocabulary Exploration.



**Definition**  
librarian (n.): a person who works in a library




- 5 The bullseye icon indicates a **learning task**, the lesson-level assessment.
- 6 **Analyze Student Progress** guidance provides ideas for monitoring and supporting student performance, and it previews when students revisit the target knowledge or skill.
- 7 See the **Sample Think Aloud** for example language for modeling or thinking aloud.

1 | Module 1 | Arc C | Lesson 13

**Respond | Organize Story Elements | 15 minutes**

1. Remind students that they identified the characters in *That Book Woman* by raising their story stones when the author introduced a new character.
2. Tell students that they will add the most important characters to a story map. Explain that a story map helps readers organize the important parts of a story, such as the characters.
3. Distribute *That Book Woman* to pairs. Instruct students to explore the text and discuss the characters they see in the illustrations.
- 5 **4. Introduce the learning task.** Direct students to the Story Map for *That Book Woman*, located in the *Learn* book. Instruct students to draw or write to add the three most important characters from *That Book Woman* to the story map.



**6 Analyze Student Progress**

**Monitor:** Do students add Cal, Lark, and the Book Woman to their story map?

**Offer Immediate Support:** If students need additional support identifying the characters, direct attention to the illustrations on pages 13 and 24 and point to each character individually.

**Plan Future Practice:** Students practice identifying story elements in *Tomás and the Library Lady* in lesson 18.

5. Display the class Story Map for *That Book Woman*. Direct attention to each element on the story map. Read aloud the name of each element and the information for it.

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1 | Module 1 | Arc C | Lesson 13

6. Model how to use the story map to retell the story. Point to and name each element on the story map during the retelling.
7. If time allows, instruct students to practice retelling the story with a partner.

**Write | Select a Character to Write About | 18 minutes**

1. Reinforce that readers use a story map to organize the elements of a story, such as characters and settings. Explain that writers use a story planner to plan the elements of a story before they write. Today, students will use a story planner to draw or write an idea about a character for their narrative. Display and Echo Read the writing prompt for Module Task 1: Write a story in which a character visits a library.

**Language Support**

As needed, remind students that *narrative* means “writing that tells a story.”

2. Remind students that in the previous lesson they looked closely at a writing model. They learned about the character in that narrative and brainstormed ideas for a character for their narrative. Emphasize that after brainstorming ideas, the next step is to choose one of those ideas.
3. Display the class Story Planner for Module Task 1. Explain that there are different types of story maps and story planners that students will use throughout the year. Echo Read each section of the story planner.
4. Display the model for Module Task 1. Think aloud to explain how to use a story planner to keep track of ideas, using the model as an example. Draw a picture of Val in the Characters section of the class story planner, and label the drawing with the character's name.

**Writing Model**

Val likes to read about dogs. First, she walks to the library. Next, she looks on a bookshelf. Last, she finds a book about pugs.

5. Remind students that they brainstormed characters who might visit a library. Tell students to select one character they will write about for their narrative. Instruct students to discuss with a partner the character they have chosen.

**7 Sample Retelling**

It starts in the mountains at Cal's home when the Book Woman brings books to his family. Cal does not like books. Cal does not know how to read. Then Lark teaches Cal how to read. Finally, Cal likes reading books.

**7 Sample Think Aloud**

If I were planning this story, I would keep track of my ideas on my story planner. I am thinking about the character I selected, and I am visualizing what the character looks like. Now I will draw the character on the story planner and label my drawing with the character's name.

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- 8 See images from **Learn**, the student workbook, at point of use.
- 9 **Key Ideas** support progress monitoring. They describe essential elements of student responses to questions, learning tasks, and *Learn* book activities.

## Land

Land closes the lesson as students reflect on learning.

1 | Module 1 | Arc C | Lesson 13

6.  **Introduce the learning task.** Direct students to the Story Planner for Module Task 1, located in the *Learn* book. Instruct them to draw their character on the story planner and to label the drawing with the character's name.

**Analyze Student Progress**


**Monitor:** Do students draw a character and label the drawing with the character's name?

**Offer Immediate Support:** If students need additional support completing the Characters section of the story planner, prompt them to orally describe what their character looks like before they draw.

**Plan Future Practice:** Students practice describing their character in lesson 14.

7. Invite a few students to share their drawings.

8. Instruct students to Think-Pair-Share to answer this question:

 **How does a story planner help you write a story?**

**Key Ideas**

- A story planner shows the characters of the story.
- A story planner helps writers organize the important parts of the narrative.
- A story planner helps writers plan what is happening in the story.

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1 | Module 1 | Arc C | Lesson 13

**LAND** 5 minutes

**Reflect on Learning**

1. Direct attention to both knowledge charts, and facilitate a brief discussion to help students articulate the knowledge they built during the lesson. Direct students to the Gallery for "Packhorse Librarians in Appalachia," located in the *Learn* book, to encourage them to make connections between the world knowledge in the text and the video. Ask this question:

 **What did you learn today?**

**Teacher Note**

As needed, prompt students to reflect on what they learned by asking questions such as these:

- What did you learn about the term *packhorse librarian*?
- What did you learn from *That Book Woman*?
- What did you learn to do?

2. Add a few student-generated knowledge statements to the charts.

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## Achievement Descriptors

The Achievement Descriptors delineate key knowledge and skills addressed in the lesson.

### ACHIEVEMENT DESCRIPTORS

#### MM Make Meaning from Texts

MM.1.1 Comprehension and Evidence: MM.1.1.A, MM.1.1.C

MM.4.1 Individuals, Events, and Ideas: MM.4.1.A

MM.9.1 Media: MM.9.1.A

MM.12.1 Complexity, Diversity, and Genre: MM.12.1.A, MM.12.1.A.a

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## Appendices

Module appendices provide the following helpful reference information:

- Achievement Descriptors (print)
- Vocabulary
  - PDFs of Knowledge Deck Cards (digital versions of print cards)
  - Vocabulary list of all terms taught in the module (print and digital)
  - Glossaries, including student versions of the module vocabulary list, available in English and multiple other languages (digital only)
- Reference Charts (print and digital)
- About the Images (print and digital)
- Resources (digital only)
  - Teacher edition answer supports
  - Text Analysis Charts

## Achievement Descriptors

Achievement Descriptors (ADs) summarize what students should know and do based on module instruction. The ADs synthesize college- and career-readiness standards, individual state literacy standards, and instructional practices inherent to *Arts & Letters*. In the Appendices, find a summary of the ADs by strand and a list of each AD addressed in the module.

## Achievement Descriptors

Below is a list of the Achievement Descriptors by code and number. The following pages include a list of the specific grade-level Achievement Descriptors addressed in this module.

## ACHIEVEMENT DESCRIPTOR NUMBERS BY STRAND

<b>MM</b>	<b>Make Meaning from Texts</b>	<b>CP</b>	<b>Compose and Present Content</b>	DF.4	High-Frequency and Irregularly Spelled Words	<b>DM</b>	<b>Develop Metacognition</b>
MM.1	Comprehension and Evidence	CP.1	Genre	DF.5	Fluency	DM.1	Content Stages
MM.2	Theme and Central Idea	CP.2	Planning	DF.6	Foundational Writing	DM.2	Comprehension Monitoring
MM.3	Summary	CP.3	Content	DF.7	Capitalization	DM.3	Schema Building
MM.4	Individuals, Events, and Ideas	CP.4	Structure	DF.8	Punctuation	DM.4	Reflection and Evaluation
MM.5	Vocabulary	CP.5	Language	DF.9	Nouns and Pronouns		
MM.6	Diction	CP.6	Revision	DF.10	Verbs		
MM.7	Structure	CP.7	Editing	DF.11	Adjectives and Adverbs		
MM.8	Point of View, Perspective, and Purpose	CP.8	Presentation	DF.12	Prepositions		
MM.9	Media	<b>BU</b>	<b>Build Understanding</b>	DF.13	Sentence Construction		
MM.10	Argument	BU.1	Inquiry and Credibility				
MM.11	Connections	BU.2	Discovery and Evidence				
MM.12	Complexity, Diversity, and Genre	BU.3	Conversation and Collaboration				
		BU.4	Expression				
		<b>DF</b>	<b>Develop Foundations</b>				
		DF.1	Print Concepts				
		DF.2	Phonemic Awareness				
		DF.3	Phonics and Spelling				

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1 | Module 1 | Achievement Descriptors

## ACHIEVEMENT DESCRIPTORS IN MODULE 1

**MM** **Make Meaning from Texts**

**MM.1.1 Comprehension and Evidence:** Read, listen, or observe closely to comprehend a grade-level text, determining what it says explicitly, making logical inferences, and supporting observations, questions, and conclusions with specific textual evidence.

**MM.1.1.A:** Ask and answer questions about key details in a literary text.

**MM.1.1.B:** Ask and answer questions about key details in an informational text.

**MM.1.1.C:** Ask and answer questions about key details in a text read aloud or information presented orally or through other media.

**MM.2.1 Theme and Central Idea:** Identify the themes and central ideas of a text.

**MM.2.1.A:** Demonstrate understanding of a central message or lesson of a literary text.

**MM.4.1 Individuals, Events, and Ideas:** Explain how and why key individuals, events, and ideas of a text develop, relate, and interact.

**MM.4.1.A:** Use key details to describe characters, settings, and major events in a literary text.

**MM.5.1 Vocabulary:** Determine the literal, connotative, and figurative meanings of words and phrases.

**MM.5.1.A:** Determine the literal meaning of unknown words and phrases.

**MM.5.1.A.c:** With support, use sentence-level context as a clue to meaning.

**MM.5.1.B:** Determine the connotative and figurative meanings of words and phrases.

**MM.5.1.B.c:** Identify real-life connections between words and their uses.

**MM.5.1.C:** Acquire grade-level conversational, academic, and domain-specific words and phrases, including common conjunctions to signal simple relationships.

**MM.6.1 Diction:** Analyze how word choice shapes meaning in a text.

**MM.6.1.A:** Identify words or phrases in a literary text that suggest feelings or appeal to the senses.

**MM.7.1 Structure:** Explain a text's structure, including how specific sentences, paragraphs, and larger portions of the text relate to each other and to the whole.

**MM.7.1.B:** Identify and use text features (e.g., table of contents, chapter titles, author's note, epilogue) to better understand a literary text.

**MM.7.1.C:** Describe differences between texts that tell a story and texts that give information.

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# Vocabulary

Digital and print appendices include a list of all module vocabulary terms, along with their parts of speech, definitions, and lessons in which the words are taught.

Words with images are featured on Knowledge Deck Cards, which teachers can use to support vocabulary instruction.

Teacher kits include two copies of each card.

On the digital platform, teachers also access PDFs of Knowledge Deck Cards and multilingual glossaries.


# Reference Charts

The Reference Charts appendix includes examples of key teacher-created charts. Teachers can also print or project the charts.


1 | Module 1 | Vocabulary

## Vocabulary


**access (v.)**  
to be able to use, go into, or get near something  
lesson 18




**background (n.)**  
in a work of art, the area that seems farthest away from the viewer  
lesson 9




**bookmobile (n.)**  
a vehicle that is a traveling library  
lesson 28




**borrow (v.)**  
to take and use for a period of time before returning  
lesson 17




**central (adj.)**  
main or most important  
lesson 5




**character (n.)**  
a person or creature in a story  
lesson 8




**collect (v.)**  
to get things from different places and bring them together  
lesson 30




**curious (adj.)**  
having a desire to learn or know more about something  
lesson 29




**edit (v.)**  
to make changes to correct mistakes in the words and sentences of a piece of writing  
lesson 16




**imaginary (adj.)**  
existing only in someone's mind  
lesson 19




**knowledge (n.)**  
information someone gains from experience or education  
lesson 8




**lesson (n.)**  
an activity a person does to learn something  
lesson 25




**librarian (n.)**  
a person who works in a library  
lesson 13



**library (n.)**  
a place where books, magazines, and other materials are available for people to use or borrow  
lesson 4



**manuscript (n.)**  
a text written by hand  
lesson 7



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5 | Module 1 | Reference Charts

## Fluency Reference Chart

**fluency (n.):** the ability to read with accuracy, phrasing, and expression at an appropriate rate

accuracy	correctly decode the words
phrasing	group words into phrases, and pause for punctuation
expression	use voice to show feeling
rate	read at an appropriate speed

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## About the Images

About the Images provides additional information about photographs and illustrations used throughout *Teach*.

- 1 The **About the Images** sections sometimes provide information about the artist who created the illustrations.
- 2 Image details deepen understanding of the image and how it connects to module content.



## Resources (Digital Only)

Teachers access additional resources via the digital Appendices, including the following:

- **Answer support for students' work in the *Learn* book:** This resource provides sample student responses to *Learn* activities, which teachers can use to understand the knowledge and skills that students are expected to demonstrate.
- **Text Analysis Charts:** Teachers can learn more about *Arts & Letters* texts through the Text Analysis Charts. These charts analyze each module text's complexity.

## Flexible Lessons

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### Bookend Lessons

Flexible lessons at the beginning and end of each module empower teachers to tailor the module content to their students' contexts, interests, and needs. The opening Bookend lesson engages students in the module topic. The closing Bookend lesson brings meaningful closure.

Each Bookend lesson provides options that teachers can choose from and adapt to suit their specific context and their students' interests. When considering opening options, teachers might consider these instructional goals:

- Acknowledge and respect what students may already know about the topic because of their home life and prior experiences.
- Pique interest and curiosity about the module topic.
- Offer opportunities for extending module topic learning.
- Provide real-world, locally- or community-based connections to the module's texts.
- Initiate a project to carry out during the module.

Goals like these might drive decisions about the closing Bookend lesson:

- Demonstrate understanding of the module's content in a new and creative way.
- Provide real-world connections to knowledge gained throughout the module.
- Provide a sense of closure.
- Celebrate student learning.

In selecting an option or designing their own Bookend lessons, teachers may want to collaborate with colleagues and tap into community expertise, opportunities, and resources.

Bookend lesson durations will vary. For example, if a teacher chooses a field trip, that will require more than the 60 minutes allotted for *Arts & Letters*.

## Responsive Teaching Lessons

Responsive Teaching lessons follow Listening and Reading Comprehension Assessment lessons.

Students revisit the assessment text and discuss items they might have missed; teachers and students share ideas for how to identify the correct answers.

Students review vocabulary at the end of each Responsive Teaching lesson. Reviewing the assessment and module terms solidifies students' understanding and prepares them to continue building knowledge.

See the Assessment Guide for each Listening or Reading Comprehension Assessment for additional Responsive Teaching lesson guidance.

Arc D | *Tomás and the Library Lady*

Lesson 17 <b>Wonder</b> <i>Tomás and the Library Lady</i>	Lesson 18 <b>Organize</b> <i>Tomás and the Library Lady</i> P	Lesson 19 <b>Reveal</b> <i>Tomás and the Library Lady</i> P	Lesson 20 <b>Distill</b> <i>Tomás and the Library Lady</i> P	Lesson 21 <b>Know</b> <i>Tomás and the Library Lady</i> Module Task 1 completed	Lesson 22 <b>Listening Comprehension Assessment 1</b>	Lesson 23 <b>Responsive Teaching</b>
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## Additional Resources

### Knowledge Deck Cards

Knowledge Deck Cards support vocabulary instruction.

- 1 The front of each card displays the term and an illustrative image.
- 2 The back lists the term, part of speech, and definition. A sample sentence shows the term in context.

Knowledge Deck Card terms are those that are most essential to students' work in the module. They include topic-specific and academic terms—terms used across disciplines and academic contexts.

Lessons call for teachers to use Knowledge Deck Cards in the Vocabulary Exploration routine, which introduces students to new terms. Teachers display the Knowledge Deck Cards after lessons and encourage students to refer to and use them when writing or speaking.

Teachers receive two sets of Knowledge Deck Cards: one for display and one for use. Teachers may also print additional copies via the digital platform. The cards fit in a standard pocket chart.



## Digital-Only Resources

### Year-in-Review Lesson

The digital version of *Teach* includes an optional Year-in-Review lesson. Like the Bookend lessons, this flexible lesson provides instructional options. The Year-in-Review lesson celebrates students' year of learning and reflects on their new knowledge and skills. Teachers select or design an option based on context and students' needs and interests.

## Volume of Reading

In addition to module texts, *Arts & Letters* provides volume of reading text lists. Each list includes 5–12 engaging, knowledge-building texts that focus on the module topics and reflect a range of complexity. Students who read these texts

- build knowledge and vocabulary through sustained study,
- stretch their reading abilities or experience the satisfaction of easy, fluent reading, and
- transfer mental habits developed in *Arts & Letters* instruction.

Teachers access volume of reading lists and questions through the digital platform. Each lesson includes a reminder for students to engage with volume of reading texts. In grade levels 3–8, students' *Learn* books include logs to track their volume of reading work and reflections.

Schools may select volume of reading texts as part of their *Arts & Letters* purchase, or teachers may guide students to check books out of the library.

## Lesson Presentation Slides

Each *Arts & Letters* and *Prologue* lesson includes presentation slides that teachers can use to organize and pace instruction. The slides are available in Microsoft PowerPoint; teachers can convert them to Google slide presentations. Teachers may download the slides and augment or edit them based on context and students' needs.

- 1 Running headers listing the relevant lesson section and steps orient teachers to how the slide aligns with the lesson.
- 2 When applicable, slides include an image of the aligned student *Learn* book page.
- 3 Slides include only the most essential information, directions, or questions to maximize student focus and comprehension.





## More Videos

Some *Arts & Letters* modules include *More* videos, created specifically for the curriculum by Great Minds. The videos provide an equitable foundation for learning by strengthening students' knowledge bases so they can access topic-focused texts.

Students usually view these videos during Land, the lesson's closing section, after their initial encounter with a module text. With simple narration supported by primary sources and illustrations, these two-to-three-minute videos offer a brief, multimodal learning experience.

*More* videos are available in English and Spanish and include closed-captioning and audio transcripts for greater accessibility.



## Lesson Learning Goals

The Lesson Learning Goals digital-only teacher resource lists all the lesson-level learning goals in the module for ease of teacher reference.

The *Prologue* Lesson Learning Goals and Language Progress digital-only teacher resource lists all the *Prologue* lesson-level learning goals for the module.

## Word Analysis Chart

The Word Analysis chart, provided as a digital-only teacher resource in grade levels 3–8, identifies relevant word-part information, such as syllabication, roots and affixes, and spelling patterns, about module vocabulary terms. Teachers can use this information to support students who need targeted additional support with decoding complex, grade-level terms.

### Level 3 Module 1 Word Analysis Chart

Use the Word Analysis Chart to identify and share word parts or challenging letter-sound correspondences for accurate decoding.

- The Syllables column breaks each word into syllables, with the syllable type in parentheses. Syllable division aligns with principles of instructional patterns and is not always consistent with syllable division found in a dictionary. For more information on each syllable type, refer to Syllable Types in the *Teach* book's Reference Charts appendix.
- The Challenging Letter-Sound Correspondences column provides explanations for challenging sound-spelling patterns within each syllable. Examples of challenging letter-sound correspondences include difficult vowel teams, schwa vowel sounds, and silent letter combinations.
- The Meaningful Word Parts column lists any Greek and Latin roots (e.g., [root], [root]) and affixes (e.g., [affix], [affix]), including derivational suffixes, along with brief definitions.

Lesson	Word	Syllables	Challenging Letter-Sound Correspondences	Meaningful Word Parts
1	mystery	mys (Closed) ter (Vowel + Controlled) y (Open)		
1	wonder	won (Closed) der (Vowel + Controlled)	won – schwa vowel sound	
2	explore	ex (Closed) plore (Vowel + Controlled)		ex: out of, from (Latin)
2	fluency	flu (Open) en (Closed) cy (Open)	c – soft c	-cy: quality of an adjective (derivational suffix)
3	marsh	marsh (Vowel + Controlled)		mar: sea (Latin)

## INSIDE THE *LEARN* BOOK

The *Learn* book, in print and digital, is the *Arts & Letters* student book.

Each grade level has four *Learn* books, one per module.

*Learn* books contain resources for students, including, but not limited to, the following (with some resources starting at grade level 3):

- module texts
- graphic organizers
- writing organizers
- knowledge-building illustrations and photos
- module tasks
- End-of-Module Task
- knowledge statement pages
- Talking Tool
- fluency practice
- volume of reading questions
- reading log
- glossary

The *Learn* books are designed to facilitate student use in print or online. In grade levels K–5, landscape orientation maximizes students’ writing space. In grade levels 6–8, the print *Learn* book is portrait orientation to be more age-appropriate for older students. In all grade levels, print *Learn* book pages are numbered for ease of use. The student digital experience includes a student dashboard where students can see *Learn* activities that they need to complete or submit.

## Module Texts

The *Learn* book includes short texts, such as articles, poetry, or encyclopedia entries, that students read or listen to. Illustrations and photos enhance content and support student engagement.

## Graphic Organizers

*Learn* book graphic organizers help students organize evidence and analysis.

Read Aloud

1 | Module 1 | Lesson 8

# The Story of Books

by Amy Tao

**L**ong, long ago people could not write and they had no books. But they had stories.

People learned the stories by heart and taught new ones to one another. Sometimes it was hard to remember them all.

Things grew a little easier when writing was invented.

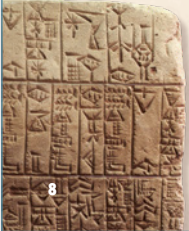
The first writings were carved into slabs of soft clay. When baked, the clay became hard and strong. But imagine if

each page of one of your books were a clay block instead of a piece of paper.

The ancient Egyptians wrote their stories on flat sheets made from papyrus plants. They glued many papyrus sheets together to make one long strip. Then they rolled the strip around a stick to make a scroll that could be tied shut with papyrus string.

People in other places learned to use papyrus from the Egyptians, but papyrus plants grew mainly in Egypt. So parchment, made from calfskin or goatskin, later took its place.


Sometimes a long sheet of parchment was folded accordion-style. But usually




L13 | Story Map

That Book Woman | Add the main characters to the story map.

1 | Module 1 | Lesson 13

Characters 

Setting 

Cal's house  
the mountains

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## Writing Organizers

Writing organizers help students plan and organize their ideas.

**L13 | Story Planner**
1 | Module 1 | Lesson 13

Module Task 1 | Fill in the story planner to plan your story.

Characters 

Setting 

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## Knowledge-Building Illustrations and Photos

Gallery pages contain photos and illustrations from the *More* videos to help students discuss and remember key concepts.



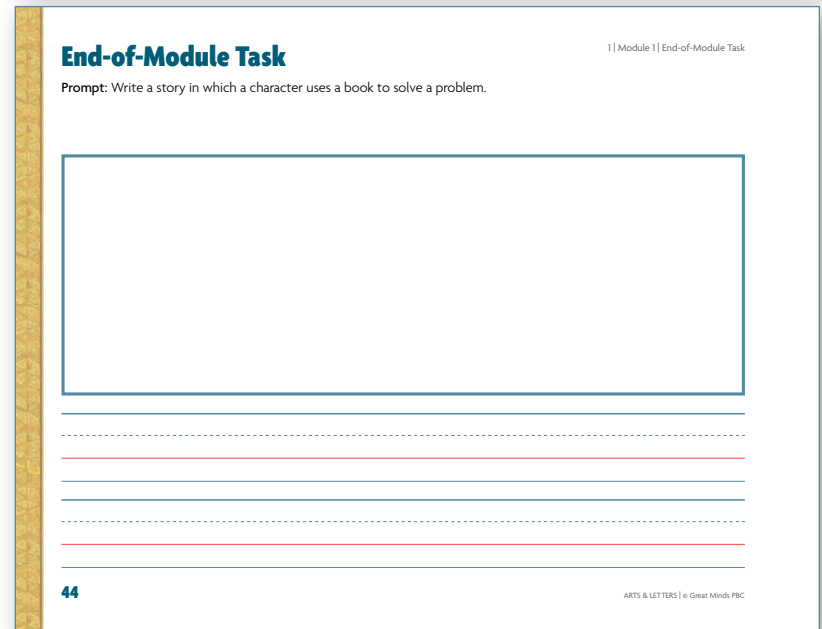
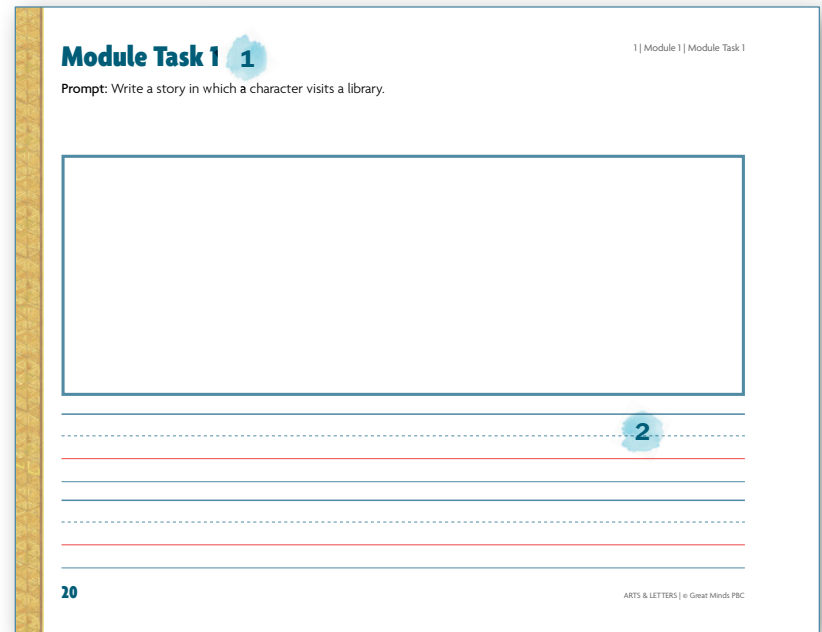
## Module Tasks

The *Learn* book includes prompts and room to respond to module tasks.

- 1 Students may complete **module tasks** in the *Learn* book, making it easy to access and return to writing as needed. Alternatively, grade level 3–8 teachers may have students complete tasks on the digital platform.
- 2 *Learn* book pages are developmentally appropriate. Younger students, for example, have room to draw and manuscript lines on which to write.

## End-of-Module Task

The *Learn* book includes the End-of-Module Task, with space for students to write their response.



## INSIDE *PROLOGUE*

Each module has a *Prologue* book with 18 aligned, supplementary lessons. *Prologue* lessons preview corresponding *Arts & Letters* lessons, enabling teachers to support all students in fully accessing the core instruction. *Prologue* lessons do not replace the core instruction; they support multilingual learners and students with language-based disabilities.

These supplementary lessons provide opportunities for students to

- examine text language and syntax,
- orally process ideas,
- build essential background knowledge,
- deepen vocabulary base, and
- practice using academic language.

Through advance practice, students develop the confidence and skills to meaningfully participate in *Arts & Letters* instruction.

*Prologue* lessons are flexible resources that educators can use to best suit their school context and students' needs. Teachers can teach *Prologue* lessons to all their students. Alternatively, teachers, support teachers, or special education teachers may teach *Prologue* to selected small groups.

*Prologue* is available in print and digital.

### *Prologue* Module Overview

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The *Prologue* Module Overview contains helpful information for learning, preparing, and teaching lessons. Educators will want to read the overview in concert with the core lesson's Module Overview to build understanding of the larger context for instruction.





## Module Focus

The *Prologue* Module Overview opens with the module Essential Question and a Module Focus section.

- 1 The *Prologue* Module Overview repeats the module Essential Question.
- 2 The *Prologue* Module Focus previews learning in four key areas—reading, writing, speaking and listening, and language.

## Prologue Texts

The *Prologue* Texts section shows which *Arts & Letters* texts students read in the *Prologue* lessons.

**ESSENTIAL QUESTION 1**

### Why are books important?

**PROLOGUE MODULE FOCUS 2**

*Arts & Letters Prologue™* lessons for module 1 deepen students' understanding of how books can benefit readers in a variety of ways.

- Prologue* lessons support reading development as students identify and describe narrative story elements such as character actions, character feelings, and settings in "Story," *The White Cat and the Monk*, *That Book Woman*, *Tomás and the Library Lady*, and *Ready to Fly*.
- Prologue* lessons support writing development by helping students understand narrative story elements and how to use time order words to signal the sequence of events. Students practice writing in complete sentences with capital letters and periods. These supports prepare students to write narratives about books for the module tasks.
- Prologue* lessons support speaking and listening development by including instruction and practice for the module's speaking and listening goals: Speak loudly enough for others to hear you, speak by using complete sentences, and share an idea connected to the topic.
- Prologue* lessons support language development by helping students use content vocabulary in context and practice speaking by using complete sentences that include a subject and a predicate. Students use a Complete Sentences Chart to build an understanding of the parts of a sentence.

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1 | Module 1 | Prologue Module Overview

### PROLOGUE TEXTS

**Books**

**Literary**

- That Book Woman*, Heather Henson and David Small
- Tomás and the Library Lady*, Pat Mora and Raúl Colón
- The White Cat and the Monk: A Retelling of the Poem "Pangur Bán,"* Jo Ellen Bogart and Sydney Smith

**Literary Nonfiction**

- The Book Rescuer: How a Mensch from Massachusetts Saved Yiddish Literature for Generations to Come*, Sue Macy and Stacy Innerst
- Ready to Fly: How Sylvia Townsend Became the Bookmobile Ballerina*, Lea Lyon, A. LaFaye, and Jessica Gibson

**Poetry**







- "Story," Eloise Greenfield and Christopher Cyr

**Art**

- The Library*, Jacob Lawrence

**Video**

- "Monasteries, Monks, and Manuscripts," Great Minds®

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## Knowledge Threads

*Prologue* repeats the module Knowledge Threads, reinforcing the knowledge that students build.

## Prologue Materials and Preparation

Materials and Preparation features key *Prologue* materials and preparation steps.

Each lesson lists lesson-specific materials and preparation.

## Prologue English Language Development Standards

The *Prologue* Module Overview lists the aligned English Language Development Standards, including WIDA and ELP standards.

1 | Module 1 | Prologue Module Overview

### KNOWLEDGE THREADS

- People have been reading and writing to learn and communicate for a very long time.
- Libraries and librarians increase access to books and knowledge.
- Reading books helps people build knowledge they can use and share with others.
- Books help people remember the past and learn from it.



### PROLOGUE MATERIALS AND PREPARATION

Prepare the following materials for use throughout the module.

- Determine how to access module texts.
- Determine how to display *Prologue* reference charts, *Prologue* student resources, and select *Learn* book pages. These are listed in the Materials section of each lesson.
- Print or copy student resources from the *Prologue* Student Resources appendix. These are listed in the Materials section of each lesson.
- Make one set of story stones by cutting out the story element images from the page in the *Prologue* Reference Charts appendix. Alternatively, cut out the images and paste them onto real stones. Save all story stones for future use.
- Determine how to access the Module Speaking and Listening Goal Tracker from the Great Minds® Digital Platform.
- Ensure access to the module 1 Knowledge Cards.
- Ensure students have paper for short responses. They can use their journals or other paper.
- For a comprehensive list of all materials used in the module, see the digital platform.



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1 | Module 1 | Prologue Module Overview

### PROLOGUE ENGLISH LANGUAGE DEVELOPMENT STANDARDS

*Arts & Letters Prologue* lessons for module 1 provide additional language support to develop the following English Language Development (ELD) standards. Educators should consult their state's ELD standards and proficiency descriptors to identify the best ways to help multilingual learners reach the module's learning goals. See the Great Minds® Digital Platform for a lesson-by-lesson breakdown of ELD standards.

#### WIDA Standards

**ELD-SI.K-3.Narrate:** Multilingual learners will

- Share ideas about one's own and others' lived experiences and previous learning
- Connect stories with images and representations to add meaning
- Recount and restate ideas

**ELD-SI.K-3.Inform:** Multilingual learners will

- Define and classify objects or concepts
- Describe characteristics, patterns, or behavior

**ELD-SI.K-3.Explain:** Multilingual learners will

- Compare and contrast objects or concepts

**ELD-LA.1.Narrate/Interpretive:** Multilingual learners will interpret language arts narratives by

- Identifying how character attributes and actions contribute to an event

- Identifying words and phrases that suggest feelings or appeal to the senses

#### ELP Standards

**Standard 1:** An ELL can construct meaning from oral presentations and literary and informational text through grade-appropriate listening, reading, and viewing.

**Standard 2:** An ELL can participate in grade-appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.

**Standard 3:** An ELL can speak and write about grade-appropriate complex literary and informational texts and topics.

**Standard 7:** An ELL can adapt language choices to purpose, task, and audience when speaking and writing.

**Standard 8:** An ELL can determine the meaning of words and phrases in oral presentations and literary and informational text.

**Standard 9:** An ELL can create clear and coherent grade-appropriate speech and text.

**Standard 10:** An ELL can make accurate use of standard English to communicate in grade-appropriate speech and writing.

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# Prologue Language Connections

*Prologue* Language Connections guide teachers to encourage students to make metalinguistic connections between their home languages and English. These connections leverage students’ home languages to support their English language development, thus promoting an asset-based view of home languages.

- 1 Prologue Language Connections** compare English language concepts and vocabulary with selected other languages.
- 2 Contrastive Analysis** previews module language structures that may pose challenges to speakers of specific languages.
- 3 The Contrastive Analysis** chart details similarities and differences between English and selected other languages for language structures that may prove challenging to native speakers of certain languages.
- 4 The Spanish Cognates** section highlights module words with English-Spanish cognates.

1 | Module 1 | Prologue Module Overview

## PROLOGUE LANGUAGE CONNECTIONS 1

Students’ home languages and cultures are assets that everyone in the school setting should value and celebrate. Teachers can support the strategic use of home languages to activate background knowledge, acquire ELA knowledge and world knowledge, and engage with grade-level content. This happens individually and in groups. Teachers should encourage students to draw explicit metalinguistic connections between English and their home language through cognates and morphological awareness.

Multilingual learners in the United States speak a variety of languages at home, but an increasing majority speak Spanish. In 2019, more than 75 percent of students who identified as “English learners” spoke Spanish as a home language (National Center for Education Statistics). For this reason, we offer a number of supports for Spanish speakers.

## Contrastive Analysis 2

This module focuses on helping students speak and write using complete sentences. *Prologue* lessons help students understand the structure of subject and predicate in English sentences. Students speak and write in the present tense (He walks) and the present progressive (He is walking). For students who speak other languages, the grammatical rules of English may be confusing. There are grammatical differences for which students may need extra instruction. In addition to Spanish, we compare English to Arabic and Chinese, the second and third most common languages spoken among multilingual learners in the United States (National Center for Education Statistics).

Language	Similarity	Difference
Spanish	Sentences often follow a subject and predicate format, but it is more flexible. There are both present and present progressive forms.	The subject of a sentence can be omitted.

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1 | Module 1 | Prologue Module Overview

Language	Similarity	Difference
Arabic	Sentences follow a subject and predicate format.	There is no progressive form (is jumping).
Chinese	Sentences often follow a subject and predicate format.	The predicate does not need to have a verb. A sentence such as “She busy” is complete in Mandarin.

## Spanish Cognates 4

Here are Spanish cognates for terms taught in module 1 *Prologue* lessons. Teacher notes in the lessons draw attention to Spanish language cognates. Use an online Spanish dictionary for pronunciation guidance or to play a recording of the Spanish cognate for students.

Term	Cognate
curious	curioso
different	diferente
imaginary	imaginario
monk	monje
precious	precioso
predicate	predicado
prey	presa

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## Module Plan

For ease of reference, the *Prologue* Module Overview repeats the Module Plan.

The P icon indicates a *Prologue* lesson that aligns with a core lesson.

1 | Module 1 | Prologue Module Overview

<b>MODULE PLAN</b> <b>Essential Question</b>   Why are books important?					
<b>KEY</b> = assessment = Prologue lesson					
Arc A   "Story"					
Lesson 1 <b>Opening Bookend</b>	Lesson 2 <b>Wonder</b> "Story" The Library	Lesson 3 <b>Organize</b> "Story" The Library 	Lesson 4 <b>Reveal</b> "Story" The Library 	Lesson 5 <b>Distill</b> "Story" The Library 	Lesson 6 <b>Know</b> "Story" The Library Saint Jerome in His Study "Just What Is a Poem, Anyway?"
Arc B   <i>The White Cat and the Monk</i>					
Lesson 7 <b>Wonder</b> The White Cat and the Monk painting of Laila and Majnun	Lesson 8 <b>Organize</b> The White Cat and the Monk painting of Laila and Majnun 	Lesson 9 <b>Reveal</b> The White Cat and the Monk painting of Laila and Majnun 	Lesson 10 <b>Distill</b> The White Cat and the Monk painting of Laila and Majnun 	Lesson 11 <b>Know</b> The White Cat and the Monk "The Story of Books" painting of Laila and Majnun	

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## Prologue Lessons


*Prologue* lessons have a structure similar, but not identical, to that of *Teach* lessons:

- In the *Prologue* Launch (5 minutes) teachers introduce the lesson in one of three ways:
  - practice vocabulary,
  - discuss prior knowledge, or
  - build knowledge about the module topic.
- In *Prologue* Learn (20 minutes), students engage in focused reading, writing, speaking and listening, or language practice aligned with their work in *Arts & Letters* core lessons.
- In Land (5 minutes) students demonstrate their learning with a summative learning task.

## Overview

The lesson Overview contains helpful information for learning, preparing, and teaching the lesson.

- 1 *Prologue* lessons align with the core lesson learning and prepare students to access it.
- 2 The **Preview** summarizes what students do in the lesson.
- 3 Each *Prologue* lesson has one **learning goal** that states what students should know or be able to do after the lesson.
- 4 The bullseye icon indicates the aligned **learning task**, the lesson-level assessment for the learning goal. A matching bullseye icon appears at point of use.
- 5 The **Language Progress** section explains how the *Prologue* lesson connects to a module speaking and listening goal, language goal, or End-of-Module Task expectation. This section also provides specific instructional suggestions to support students at beginning and intermediate English proficiency levels.
- 6 See **Vocabulary** terms explicitly taught or practiced.
- 7 **Materials** lists items needed for the lesson. Details on where to find materials are shown in parentheses.
- 8 Find a list of lesson-specific preparation steps in the **Preparation** section.



## Prologue to Lesson 5 1


Essential Question | Why are books important?

**OVERVIEW Preview 2**

Students identify the person's feelings in "Story." As they discuss feelings, students practice speaking loudly enough for their partners to hear them. This work prepares students to discuss a central idea in lesson 5.

**Learning Goal 3**

Explain how the person in the poem feels.


**4**  **LEARNING TASK:** Using a voice loud enough for a partner to hear, explain how the person in the poem feels.


**Language Progress 5**

In this lesson, students work on this module speaking and listening goal: Speak loudly enough for others to hear you.

To support students with beginning English proficiency, model how to use loud and quiet voices while directing attention to the associated images. To support students with intermediate English proficiency, encourage them to provide feedback to their partner about whether they spoke too loudly, too quietly, or just right.

**Vocabulary 6**

loud (adj.) 

quiet (adj.) 

**Materials 7**

**TEACHER**


- "Story" (digital platform)
- class "Story" (digital platform)
- Quiet photograph (digital platform)
- Loud photograph (digital platform)
- Feeling Words (Prologue Reference Charts appendix)

**STUDENTS**

- none

**Preparation 8**

- Make a class copy of "Story" that is large enough for students to add drawings to it. See the Learn section for details.

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## Launch

Launch introduces students to the *Prologue* lesson. In the *Prologue* Launch sections, students practice vocabulary, discuss prior knowledge, or build knowledge about the module topic.

- 1 Time allocations support pacing.
- 2 Instructional steps are numbered for ease of use.
- 3 **Teacher Notes** offer point-of-use explanations for or reminders of materials, texts, terms, or instructional approaches.

1 | Module 1 | Arc A | Prologue to Lesson 3

### LAUNCH

5 minutes

1

---

**Discuss Prior Knowledge**


**2**

1. Display *The Library* and ask these questions:
  - 💬 **Where are the people in this image?**
  - 💬 **What are the people doing?**
2. Reinforce the correct response: The people in the image are reading books in a library. Introduce the vocabulary term *library* by displaying the Knowledge Card.
3. Explain that the Vocabulary Exploration routine has three parts. First, you say the term and simultaneously clap once for each syllable. Then, students copy the action by repeating the term and clapping once for each syllable. Finally, you read aloud the definition.
4. Practice this routine with the term *library*.

**3**


**Teacher Note**  
Use this opportunity to ensure that students know the terms *book*, *library*, *read*, and *story*.

5. Point to one person in the image. Ask this question:
  - 💬 **What do you think this person is thinking about while they read?**
6. Reinforce the correct response: The person is probably thinking about the book they are reading.
7. Tell students that they will explore what readers think about while they read.



**Definition**  
**library** (n.): a place where books, magazines, and other materials are available for people to use or borrow

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## Learn

Learn is the part of the lesson when students learn strategies and practice key skills that prepare them to fully engage in the core lesson.

- 1 Thumbnails of symbols, charts, or other items for display appear at their corresponding steps.
- 2 The **Sample Think Aloud** suggests language for thinking aloud.
- 3 A speech bubble icon and blue font indicate language that teachers are encouraged to ask or say as written.
- 4 **Language Support** notes suggest supports for students' language use and development. These notes also provide ideas for differentiation scaffolds to support students with beginning English language proficiency.
- 5 **Language Expansion** notes offer challenges for students with intermediate English proficiency.
- 5 Thumbnails of pages from *Learn*, the student workbook, appear at point of use.

1 | Module 1 | Arc A | Prologue to Lesson 3

### LEARN 20 minutes

#### Explore Visualizing

1. Display Visualization Image 1. Introduce the vocabulary term *visualize* by displaying the term. Engage students in Vocabulary Exploration.

##### Language Support

The term visualize has a Spanish cognate: *visualizar*. Share this language connection with students whose home language is Spanish.



##### Definition

**visualize (v.):** to make an image, or picture, in your mind

2. Display Visualization Image 2. Think aloud to model how to visualize while reading a story about cats.

3. Display Visualization Image 3. Tell students that they will follow the instructional routine Think-Pair-Share to discuss what this person might be visualizing. Explain that this routine has three parts. First, students silently think about their response. Next, they share their response with a partner. Finally, you facilitate a brief discussion with the whole class. Instruct students to Think-Pair-Share to answer this question:

3. What do you think this person is visualizing, or picturing, in their mind?

##### Language Support

For students with beginning English proficiency, ask these questions to prompt students to think about horses:

- Where do horses live?
- What do horses do?

##### Sample Think Aloud

I am reading a story about cats. In my mind, I have a picture of cats. I am thinking about what the cats are doing and how the cats look. I visualize all of these details about cats while I am reading.

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1 | Module 1 | Arc A | Prologue to Lesson 3

4. Reinforce the correct response: The person is visualizing a horse.

##### Teacher Note

This lesson includes two more opportunities for students to participate in the Think-Pair-Share routine, which is an important routine for students to understand. Determine whether students need guidance through each step of the routine, and decide when they are ready for more independence.

5. Direct attention to Visualization Image 4. Instruct students to Think-Pair-Share to answer this question:

- What do you think this person is visualizing, or picturing, in their mind?

##### Language Support

For students with beginning English proficiency, prompt students to think about what happens in a library by asking these questions.

- Why do people go to a library?
- What do people do in a library?

##### Language Expansion

For students with intermediate English proficiency, prompt them to expand their response by describing multiple events that may take place in a library.

6. Display "Story." Tell students that this poem is about a person who visualizes different things while reading.

7. Explain that students will listen to the poem and determine what the person is visualizing. Read aloud lines 1–4, starting with "I step into." Ask this question:

- Can a person really step into a story?

8. Reinforce the correct response: No, a person cannot really step into a story.



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## Land

Land closes the lesson as students demonstrate their learning by completing the learning task.

- 1 The bullseye icon indicates a **learning task**, the lesson-level assessment.
- 2 **Analyze Student Progress** guidance provides ideas for monitoring and supporting student performance and previews when students will revisit the target knowledge or skill.

## Prologue Appendices

*Prologue* includes appendices for vocabulary, reference charts, and student resources.

### Prologue Vocabulary

*Prologue* Vocabulary includes terms along with their parts of speech, definitions, and the lessons in which they are taught.

1 | Module 1 | Arc A | Prologue to Lesson 3

9. Reread lines 2–4, starting with “I leave my.” Ask this question:

💬 **Does a person really have walls in their mind?**

10. Reinforce the correct response: No, a person does not really have walls in their mind.

💬 **Why does the person say that the walls of the story become the walls of their mind?**

#### Key Ideas

- The person is thinking about the story.
- The person is visualizing the story.

11. Reinforce the idea that the person in the poem is visualizing, or picturing, the story they are reading.

12. Read aloud the entire poem.

### LAND 5 minutes

#### Demonstrate Learning

1

1. 🎯 **Introduce the learning task.** Instruct students to Think-Pair-Share to answer this question:

💬 **What is the person in the poem visualizing?**

#### Analyze Student Progress 2

**Monitor:** Do students explain that the person in the poem is visualizing a story?

**Offer Immediate Support:** If students need additional support understanding what the person is visualizing, refer them to the Visualization Images and ask them what the people are doing while they are reading.

2. Summarize that *visualize* means “to make an image, or picture, in your mind.” Readers visualize what is happening in the book while they read.

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## Prologue Vocabulary

### bookmobile (n.)

a vehicle that is a traveling library

P to lesson 25 | lesson 28



### borrow (v.)

to take and use for a period of time before returning

P to lesson 25 | lesson 17



### character (n.)

a person or creature in a story

P to lessons 8, 9, 13, and 18 | lesson 8

### collect (v.)

to get things from different places and bring them together

P to lesson 32 | lesson 30



### curious (adj.)

having a desire to learn or know more about something

P to lessons 31 and 32 | lesson 29



### different (adj.)

not the same

P to lesson 10

### feeling (n.)

an emotion

P to lesson 15

### hometown (n.)

the country where someone was born or grew up

P to lesson 31

### imaginary (adj.)

existing only in someone's mind

P to lesson 19 | lesson 19



### librarian (n.)

a person who works in a library

P to lesson 20 | lesson 13



### library (n.)

a place where books, magazines, and other materials are available for people to use or borrow

P to lessons 3 and 32 | lesson 4



### loud (adj.)

making a lot of noise

P to lesson 5

### monk (n.)

a member of a religious community of men who usually promise to remain poor and unmarried

P to lesson 8 | lesson 7



### packhorse librarian

a person who rides on a horse to deliver books

P to lesson 13 | lesson 13

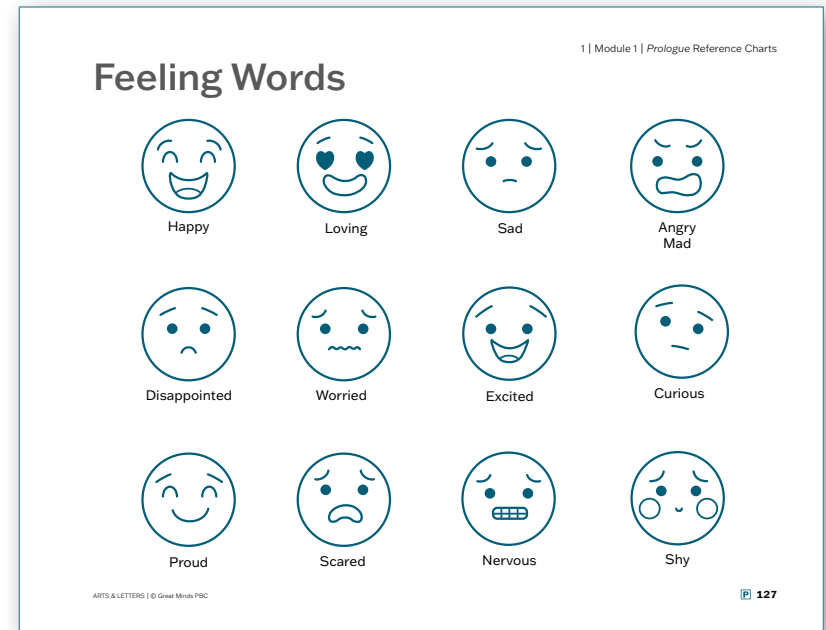


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## Prologue Reference Charts

The Reference Charts appendix shows the charts that teachers create for *Prologue* instruction. Teachers can also print or display the charts.



## Prologue Student Resources

*Prologue* student resources are in the print *Prologue* book appendices and on the digital platform. Teachers reproduce the handouts or assign them digitally for student use.

For more on *Prologue* and its implementation, see the [Teaching Prologue](#) section.



# RESEARCH IN ACTION

## Knowledge Building

What the Research Says	What Arts & Letters Does
<p>“<b>[K]nowledge begets comprehension begets knowledge.</b>” (Pearson and Liben)</p> <p>“Simply stated, <b>the more readers know about the topics of texts, the better their comprehension and learning from texts.</b> ... This is probably the best researched and least controversial statement we could make about reading.” (Cervetti and Hiebert 499)</p> <p>“<b>[A]ctivating knowledge has limitations.</b> First, knowledge activation activities are not particularly helpful for the students who do not have relevant background knowledge.” (Cervetti and Hiebert 500)</p>	<p>Each <i>Arts &amp; Letters</i> module centers around a high-interest topic from literature and the arts, history or social studies, or science. Students build knowledge about the module topic through deep engagement with a carefully curated collection of texts. Rather than aiming simply to “activate” prior knowledge, <i>Arts &amp; Letters</i> creates a more equitable learning environment by inviting students to build new knowledge together and then draw on this shared knowledge when unlocking meaning in new texts.</p> <p>Students have regular opportunities to synthesize the knowledge they are building and attach their new learning to existing understandings. Across grade levels K–8, some module topics strategically reoccur and are explored from new angles, strengthening students’ foundation of content knowledge.</p>

## Texts

What the Research Says	What Arts & Letters Does
<p>“Reading worthwhile texts that enrich vocabulary and stimulate deep thinking about important ideas is a critical component of any English language arts program.” (Moats 257)</p> <p><b>“[P]erformance on complex texts is the clearest differentiator in reading between students who are likely to be ready for college and those who are not.” (ACT 16–17)</b></p> <p>“There is only one way to acquire the language of literacy, and that is through literacy itself. Why? Because the only place students are likely to encounter these structures and patterns is in the materials they read. And that is possible only if the texts they read in school are written in such language. <b>Complex texts provide school-age learners reliable access to this language</b>, and interacting with such texts allows them to discover how academic language works.” (Fillmore and Fillmore 2)</p>	<p>Texts are of supreme importance in <i>Arts &amp; Letters</i>. The program's texts across grade levels are</p> <ul style="list-style-type: none"> <li>• <b>complex</b>, exemplifying the appropriate grade-level complexity outlined by college- and career-readiness standards;</li> <li>• <b>varied</b> in type, genre, medium, purpose, and perspective;</li> <li>• <b>beautiful</b>, with rich language and eye-catching illustrations; and</li> <li>• <b>knowledge building</b>, selected for their ability to help students deepen their understanding of the module topic from multiple angles.</li> </ul>

## Constructs of Reading Comprehension

What the Research Says	What Arts & Letters Does
<p>According to Scarborough, skilled reading results from the <b>successful integration of “strands”</b> related to higher-level language comprehension processes and lower-level word-recognition processes.</p> <ul style="list-style-type: none"> <li>• Language comprehension strands:               <ul style="list-style-type: none"> <li>◊ <b>background knowledge</b></li> <li>◊ <b>vocabulary</b></li> <li>◊ <b>language structures</b></li> <li>◊ <b>verbal reasoning</b></li> <li>◊ <b>literacy knowledge</b></li> </ul> </li> <li>• Word recognition strands:               <ul style="list-style-type: none"> <li>◊ <b>phonological awareness</b></li> <li>◊ <b>decoding</b></li> <li>◊ <b>sight recognition</b></li> </ul> </li> </ul>	<p><i>Arts &amp; Letters</i> offers an <b>integrated approach to learning</b> that enables students to deepen content and vocabulary knowledge while they learn literacy skills essential for comprehending complex texts. In a single <i>Arts &amp; Letters</i> instructional arc, students are likely to do all or most of the following:</p> <ul style="list-style-type: none"> <li>• craft a <b>knowledge statement</b> to express new knowledge built about the module topic;</li> <li>• use <b>relevant language structures</b>, such as coordinating conjunctions or introductory clauses, to expand and strengthen knowledge statements;</li> <li>• participate in the Vocabulary Exploration routine to <b>deepen semantic, phonological, morphological, and orthographic knowledge</b> of a word that is critical for making sense of a text;</li> <li>• use textual evidence to <b>interpret, analyze, and react to important ideas</b> and language in the text;</li> <li>• <b>engage with multiple texts</b> that contain a range of features and structures; and</li> <li>• demonstrate and enhance decoding and word recognition abilities through a <b>fluency performance</b>.</li> </ul>

## Frameworks for Reading Instruction

What the Research Says	What Arts & Letters Does
<p>Repeatedly progressing through a <b>sequence of purposeful, predictable close-reading stages</b> creates skilled readers. (Adler and Van Doren; Liben)</p> <p>According to Adler and Van Doren (46), “There are four main questions you must ask about any book”:</p> <ol style="list-style-type: none"> <li>1. What is the book about as a whole?</li> <li>2. What is being said in detail, and how?</li> <li>3. Is the book true, in whole or in part?</li> <li>4. What of it?</li> </ol> <p>Liben suggests a phase-based framework for supporting close reading in the classroom:</p> <ul style="list-style-type: none"> <li>• Phase 1: Build a basic understanding of the text.</li> <li>• Phase 2: Deepen student understanding of narrative or informational elements.</li> <li>• Phase 3: “Go after the deepest learnings the text offers.” (5)</li> </ul>	<p><i>Arts &amp; Letters</i> students across grade levels access meaning in complex texts through an inquiry framework based on five Content Stages:</p> <ol style="list-style-type: none"> <li>1. <b>Wonder:</b> Students explore a new text and log initial observations and questions about the text.</li> <li>2. <b>Organize:</b> Students develop a literal understanding of what is happening in the text.</li> <li>3. <b>Reveal:</b> Students narrow their attention to a specific element of the text that is particularly challenging, meaningful, or artful. Through a focused analysis of this text element, students deepen their understanding of the text as a whole.</li> <li>4. <b>Distill:</b> Students discuss the text’s most essential themes, ideas, and messages.</li> <li>5. <b>Know:</b> Students synthesize the new knowledge gained from the text and draw connections to other texts and topics.</li> </ol>

## Vocabulary

What the Research Says	What Arts & Letters Does
<p>“[I]f your students were to read a little of this and a little of that, without rereading anything or dwelling on any topic, then the likelihood of their encountering any given information-bearing word would be quite small. In contrast, <b>if your students read several texts on a single topic, they would encounter a number of domain-specific, information-bearing words.</b> In such texts, the words that rise to the top are those most useful for describing the concepts and relationships that are central to that topic.” (Adams 9)</p> <p>“Knowing a word indeed means knowing as much as possible about it semantically, but also phonologically, morphologically, and orthographically. <b>The greater students’ knowledge in each of these areas, the greater their reading comprehension and the greater their ability to learn new words rapidly and to retain them.</b>” (Pearson and Liben)</p> <p>Both <b>vocabulary breadth</b> (the number of words one knows) and <b>depth</b> (how much is known about those words) are essential for reading comprehension. (Binder et al. 333)</p>	<p>The <b>conceptually connected knowledge-building text sets in Arts &amp; Letters accelerate vocabulary gains</b> and expand vocabulary breadth and depth.</p> <p>In each <i>Arts &amp; Letters</i> module, a list of words is <b>explicitly taught and integrated into lesson discussions and activities.</b> These words are selected for their relevance to the module topic, their usefulness in broadening understanding of the English language arts discipline as a whole (e.g., <i>theme</i>), or their importance in unlocking meaning of a specific module text. In grade levels 3–8, these words are listed in Word Analysis Charts, which provide additional phonological, morphological, orthographic, and etymological information for each word. Teachers use these charts during the Vocabulary Exploration routine to enhance students’ knowledge of each word.</p>



Fluency

What the Research Says	What Arts & Letters Does
<p>Reading fluency has several components, including <b>accuracy, pacing,</b> and <b>prosody</b>/expression. (Liben and Paige, “What Is Reading Fluency?”)</p> <p>“Being a fluent reader with narrative text in third grade does not ensure the reader will be fluent several years later. Developing adequate reading fluency is <b>a growth process that must be monitored</b> as students progress across grades.” (Liben and Paige, “Determining Reading Fluency”)</p> <p>“The WCPM (words read correctly per minute) score “has 30 years of validation research conducted over three decades, indicating it is a robust indicator of overall reading development.” (Hasbrouck and Tindal 1)</p>	<p>Fluency is a core practice in <i>Arts &amp; Letters</i>. Reading fluency is built through <b>explicit instruction, repeated readings, and daily practice</b>. Beginning in grade level 2, students use a short text or an excerpt to explicitly practice fluency at the beginning of each module, focusing on <b>accuracy, phrasing, expression,</b> and <b>rate</b>. Vocabulary instruction throughout <i>Arts &amp; Letters</i> also supports fluency goals.</p> <p>Fluency is <b>assessed on each Reading Comprehension Assessment in grade levels 2–8</b>, giving teachers an opportunity to formally track students’ fluency gains over time. Students read aloud an unpracticed excerpt of a new assessment text for one minute and earn a WCPM score.</p>

## Writing

What the Research Says	What Arts & Letters Does
<p>Hochman and Wexler’s <i>The Writing Revolution</i> presents a writing-instruction method based on six principles:</p> <ol style="list-style-type: none"> <li>1. “Students need <b>explicit instruction</b> in writing, beginning in the early elementary grades.”</li> <li>2. “<b>Sentences are the building blocks of all writing.</b>”</li> <li>3. “When <b>embedded in the content of the curriculum</b>, writing instruction is a powerful teaching tool.”</li> <li>4. “The <b>content of the curriculum drives the rigor of the writing activities.</b>”</li> <li>5. “<b>Grammar</b> is best taught in the context of student writing.”</li> <li>6. “The two most important phases of the writing process are <b>planning and revising.</b>” (8)</li> </ol> <p>“In short, we have found in our work with our students at all grade levels—both low-achieving and high-achieving—that in order to write effectively about anything, <b>students need depth of knowledge in the topic about which they will be writing.</b>” (Vermont Writing Collaborative 12)</p> <p>“<b>Models and graphic organizers</b> of various types are helpful ways of supplying students with a sense of how to structure, or build, a piece of writing that makes sense.” (Vermont Writing Collaborative 121)</p>	<p>In <i>Arts &amp; Letters</i>, <b>writing builds on a foundation of content knowledge</b> developed through the close reading of texts about important topics. Some key elements of the writing approach featured in <i>Arts &amp; Letters</i> include</p> <ul style="list-style-type: none"> <li>• <b>explicit writing instruction</b> at sentence, paragraph, and essay levels;</li> <li>• the strategic use of <b>writing models and transferrable structures</b>, such as the Painted Essay®;</li> <li>• <b>integrated grammar instruction</b>, emphasizing language structures that directly support students’ expression of ideas and purposes for writing; and</li> <li>• iterative cycles of <b>planning, drafting, revising, and editing.</b></li> </ul>

## Academic Discussions

What the Research Says	What Arts & Letters Does
<p>According to Zwiers and Hamerla, an <b>effective discussion prompt</b></p> <ul style="list-style-type: none"> <li>• <b>highlights the most important or interesting ideas</b> of a text or topic,</li> <li>• <b>draws on students' knowledge</b> about the topic,</li> <li>• has <b>purposes that engage students' interests</b>,</li> <li>• provides a <b>clear focus</b> that helps students generate ideas, and</li> <li>• facilitates the use of <b>new vocabulary</b> and the sharing of new ideas.</li> </ul> <p>According to Zwiers and Crawford, academic conversations strengthen a speaker's</p> <ul style="list-style-type: none"> <li>• academic language and vocabulary,</li> <li>• literacy skills,</li> <li>• oral language and communication skills,</li> <li>• critical-thinking skills,</li> <li>• empathy toward alternate perspectives,</li> <li>• creativity, confidence, and engagement,</li> <li>• ability to negotiate meaning and focus one's ideas, and</li> <li>• understanding of content.</li> </ul> <p>"Conversation helps readers develop vocabulary, syntax, background knowledge, and thinking skills that authors of texts expect readers to have." (Zwiers and Crawford 13)</p>	<p>All students regularly participate in <b>text-based academic conversations</b>, contributing their ideas about content and developing their use of language.</p> <p>Two types of academic discussions at the heart of <i>Arts &amp; Letters</i> are</p> <ul style="list-style-type: none"> <li>• <b>Distill discussions</b>, during which students discuss the most important messages and ideas of a literary or informational text and</li> <li>• <b>Socratic seminars</b>, which take place in the culminating lessons of each module and during which students synthesize their learning across texts.</li> </ul> <p>Before participating in a Distill discussion or Socratic seminar, students receive direct instruction toward one or more of the <b>speaking and listening goals</b> named as a focus for that module. To support teachers in monitoring student progress toward mastery of these goals, a Speaking and Listening Goal Tracker is provided for each module.</p>

## Language Development

What the Research Says	What Arts & Letters Does
<p><b>“Oral language is a cornerstone on which we build our literacy and learning throughout life.”</b> (Zwiers and Crawford 7)</p> <p>“Research has consistently found that teaching grammar rules in isolation doesn’t work. ... As we’ve seen over the years, what does work is to <b>teach writing conventions and grammar in the context of students’ own writing.</b>” (Hochman and Wexler 14–15)</p> <p><b>“Oral language production of sentences can result in sentences with fewer grammatical or syntactic errors compared to sentences that are written without oral rehearsal.</b> ... This is a practice that can additionally support written production for second language learners who may be more fluent in speaking the language than writing it.” (Traga-Philippakos and Secora 293)</p>	<p><i>Arts &amp; Letters</i> instruction provides regular and ongoing opportunities for students to learn and practice oral sentence work and make explicit connections to writing. For example, before crafting knowledge statements or drafting module tasks or End-of-Module Tasks, many <i>Arts &amp; Letters</i> lessons prompt students to orally rehearse their ideas.</p> <p>Grammar instruction in <i>Arts &amp; Letters</i> is integrated into students’ reading, writing, and speaking, rather than taught in isolation. Students engage in explicit sentence formation and expansion work to meet expectations of language standards while also communicating what they learn about the module topics. For example, when students generate knowledge statements to express new understandings about a text or topic, they receive explicit instruction about specific grammatical structures that directly support the expression of their ideas, and they use these structures to modify or expand their statements.</p>

## Assessment

What the Research Says	What Arts & Letters Does
<p>“An alternative approach would be to teach children using an integrated literacy and content-rich curriculum and to test their ability to read and comprehend passages covered in that curriculum. In other words, <b>offer a better match between instruction and assessment</b>. Don’t just test the skills and strategies that have been taught; test the specific content-area topics that have been taught. Such an approach would be fairer and more equitable for all involved.” (Catts)</p> <p>“Assessments enhance learning when the <b>‘end’ learning goals are known in advance</b>, as are the assessments for them, [and when] the criteria for success are presented and explained at the beginning.” (McTighe and Ferrara 2)</p> <p>“The multiple measures principle suggests that we think of classroom assessments akin to the assembly of a photo album containing a variety of pictures taken at different times with different lenses, backgrounds, and compositions. Such an album offers a <b>richer, fairer, and more complete picture of student achievement</b> than any single snapshot can provide.” (McTighe and Ferrara 2)</p>	<p>Assessments are <b>tightly aligned to Arts &amp; Letters instruction</b> and <b>reflect the essential role of knowledge</b> in the curriculum.</p> <p>Assessments center on knowledge-rich texts related to module content, <b>provide a multifaceted picture of student learning</b> at specific points within the module, and occur at strategic points across the module to inform and strengthen instruction.</p> <p>Arts &amp; Letters assessments promote <b>equity</b> in a variety of ways; for example, formal Listening and Reading Comprehension Assessments feature “warm read” texts that are new to students but closely related in subject to the module topic. The nature of this design means that when making meaning of the new assessment text, each student can draw on the same pool of background knowledge, which they have built together across the module.</p> <p>Opportunities to assess student performance in Arts &amp; Letters are varied and ongoing. In a single module, students will</p> <ul style="list-style-type: none"> <li>• develop multiple formal writing tasks that grow in complexity and culminate in an End-of-Module Task;</li> <li>• complete two formal Listening or Reading Comprehension Assessments;</li> <li>• demonstrate mastery of module-level speaking and listening goals through participation in multiple formalized academic discussions; and</li> <li>• show ongoing development and progress through lesson-level learning tasks.</li> </ul>

## Multilingual Learners

What the Research Says	What Arts & Letters Does
<p>“[W]ell-developed oral proficiency in English is associated with English reading comprehension and writing skills for [multilingual learners]. Specifically, English vocabulary knowledge, listening comprehension, syntactic skills, and the ability to handle metalinguistic aspects of language, such as providing definitions of words, are linked to English reading and writing proficiency.” (August and Shanahan 4)</p> <p>“Effective teachers are characterized by their attempts to <b>develop ELLs’ awareness of the features of academic language</b> and to <b>engage ELLs in using the academic language of the disciplines</b>, providing opportunities for ELLs to talk and write the language of a particular discipline.” (Turkan et al.)</p>	<p>Approximately one-third of each module’s lessons have a corresponding <i>Prologue</i> lesson—a pre-teaching companion to the core lesson that offers students with language needs additional support targeting vocabulary, syntax, and oral language practice. <i>Prologue</i> lessons aim specifically to support multilingual learners and students with language-based disorders or disabilities.</p> <p><i>Prologue</i> lessons provide explicit instruction to help students deconstruct and understand the syntax in module texts and the disciplinary expectations in grade-level writing and speaking tasks.</p> <p><i>Prologue</i> lessons explicitly teach key vocabulary from the module and provide structured practice with this vocabulary.</p> <p><i>Prologue</i> lessons prioritize time for students to engage in purposeful speaking and listening interactions with a teacher and their peers.</p>

## Differentiation

What the Research Says	What Arts & Letters Does
<p>“Universal Design for Learning (UDL) is a framework to improve and optimize teaching and learning for all people based on scientific insights into how humans learn.” (CAST)</p> <p>The UDL Framework includes the following components:</p> <ul style="list-style-type: none"> <li>• <b>Engagement:</b> “Affect represents a crucial element to learning, and learners differ markedly in the ways in which they can be engaged or motivated to learn.”</li> <li>• <b>Representation:</b> “Learners differ in the ways that they perceive and comprehend information that is presented to them.”</li> <li>• <b>Action and Expression:</b> “Learners differ in the ways that they can navigate a learning environment and express what they know.” (CAST)</li> </ul>	<p><i>Arts &amp; Letters</i> uses principles of inclusive design and UDL to reduce barriers and provide access to as many learners as possible.</p> <p><i>Arts &amp; Letters</i> lessons include three types of support notes to both scaffold and extend student learning:</p> <ul style="list-style-type: none"> <li>• <b>Language Supports</b>, notes about language-based scaffolds that support students’ language use and development</li> <li>• <b>Differentiation Supports</b>, notes about scaffolds that assist students in meeting grade-level expectations</li> <li>• <b>Differentiation Challenges</b>, notes that suggest ways to advance students who would benefit from an additional challenge or extension</li> </ul>

## Foundational Skills

What the Research Says	What Arts & Letters Does
<p>Moats recommends several principles and practices of foundational literacy instruction, including the following:</p> <ol style="list-style-type: none"> <li>1. “<b>Explicit teaching</b> of phonological skills, sound-symbol correspondences (phonics), fluent word recognition and text reading, vocabulary, text comprehension, and literature appreciation is necessary from when children begin school until they become proficient readers and writers.”</li> <li>2. “<b>Phoneme awareness instruction</b>, when linked to systematic decoding and spelling instruction, is a key to preventing reading failure in children who come to school without these prerequisite skills.”</li> <li>3. “It is better to teach the code of written English <b>systematically and explicitly</b> than it is to teach it randomly, indirectly, or incidentally.”</li> <li>4. “The most effective programs include <b>daily exposure to a variety of texts</b> and incentives for students to read independently and with others.”</li> <li>5. “Vocabulary is best taught with a variety of complementary methods designed to explore the <b>relationships among words and the relationships among word structure, origin, and meaning.</b>” (20–21)</li> </ol>	<p><i>Arts &amp; Letters</i> at grade levels K–2 is intentionally designed to be implemented alongside a high-quality, evidence-based foundational skills program.</p> <p><i>Arts &amp; Letters</i> takes a <b>robust approach to foundational skills instruction in grade levels 3–5</b>. By using a scaffold toward automatic recognition of syllabication patterns, teachers explicitly guide students to decode multisyllabic terms four to five times per module. Students are able to do this by applying knowledge of letter-sound correspondences and syllabication patterns to decode words. Students refer to a Syllable Types chart to decode each syllable before blending the term to read. Each module in grade levels 3–5 also features a Word Analysis Chart, a digital-only teacher resource that provides additional phonological, morphological, orthographic, and etymological information about module vocabulary terms.</p>



# Preparing for Arts & Letters

This section includes guidance on using the Preparation Protocols to prepare to teach modules and lessons, setting up the *Arts & Letters* classroom, and scheduling and pacing for success.

## PREPARING FOR INSTRUCTION

To make the most of *Arts & Letters*, teachers must know their students' strengths and needs and internalize module and lesson content. While the curriculum provides clear instructional steps, it is not a script. Teachers bring their content knowledge and teaching skills to each module. Then teachers optimize and make lessons their own by

- knowing the short- and long-term instructional goals, and
- making decisions to ensure all students meet the goals.

*Arts & Letters* provides two protocols to support this preparation:

- The Module Study Protocol guides teachers to examine a module's topic, texts, and skill focus and analyze the knowledge and skills students are expected to develop.
- The Lesson Study Protocol supports teachers in preparing to teach each lesson by examining key lesson learning and the teacher and student actions needed to bring that learning about.

Each protocol provides a step-by-step process, with guiding questions for teachers to deepen their understanding and preparation. After year 1, teachers can streamline their preparation process, referring to the completed protocols, updating and supplementing them as needed.

Teachers complete the protocols individually or collaboratively in either of two formats—print or digital.

### Teaching Tips | Collaborating to Prepare

- Engage in module and lesson preparation with colleagues from your grade level to deepen your understanding of the lesson and share ideas for how to support students. When possible, discuss with the same group how the lessons went, how the group's preparation supported strong implementation, and how preparation could have better strengthened implementation.
- Collaborate with specialist educators to address specific student needs.
- If co-teaching with a TESOL teacher, prepare together to elevate core lesson supports for multilingual learners and to prepare the *Prologue* lesson, as relevant.

The protocols help teachers know the what, why, and how of *Arts & Letters*. This process of deep understanding and internalization strengthens instruction in numerous ways, supporting teachers in

- teaching confidently and purposefully, with a focus on lesson learning goals;
- making sound in-the-moment instructional decisions;
- pacing appropriately, focusing on the most important parts of the lesson;
- transitioning quickly and meaningfully between lesson sections;
- providing clear instructions;
- placing learning in context, making connections to previous and future learning;
- anticipating misconceptions and planning for potentially necessary supports;
- identifying points in modules and lessons to connect to students' experiences and perspectives; and
- differentiating and providing scaffolds as needed for specific students.

### Teaching Tips | Preparing in the Digital Platform

- Teachers can annotate lessons in the digital platform while planning, allowing them to make notes for themselves within a lesson.
- Links to assessments and online scoring and data reporting facilitates teachers' planning for ongoing assessment and data-based decision-making.
- Teachers can assign students work from the digital student *Learn* book, and can score completed assignments in the platform.
- Instructional slides for each lesson are included in the digital platform to support teachers' lesson planning and delivery.

### Research Basis for the Arts & Letters Preparation Approach

Research shows a strong connection between lesson preparation and effective teaching.

Short, Jim, and Stephanie Hirsh. *The Elements: Transforming Teaching through Curriculum-Based Professional Learning*. Carnegie Corporation of New York, 2020, <http://witeng.link/0977>.

Womack, Sid, et al. *Most Effective Practices in Lesson Planning*. 3 Feb. 2015, <https://files.eric.ed.gov/fulltext/ED553616.pdf>.

## SETTING UP THE CLASSROOM

The physical classroom space plays a role in welcoming students into the learning community and establishing expectations for their participation and engagement. *Arts & Letters* students thrive when teachers set up their classrooms to maximize student learning. Students engage in discussions and tasks with classmates in pairs, small groups, and whole group. They work independently on reading and writing tasks. Teachers provide explicit instruction and often lead the class in collaborative exploration and inquiry. To ensure success in all these areas, teachers can make strategic decisions to support specific instructional goals and for these key areas of classroom setup:

- room arrangement
- classroom displays
- materials use and storage

### Setting Up to Support Specific Instructional Goals

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#### How do I set up my room for reading?

Flexible seating arrangements should allow for whole group read alouds, paired reading, and quiet, independent reading. Plan for wall space to display the Content Stages, the module's Essential Question, each lesson's Content Framing Question, and reference charts.

## How do I set up my room for writing?

Plan where and how to display writing structures, writing models, and the Knowledge Deck Cards for words students might use in their writing. You will also want to plan logistics, including setting up the technology students will use if they write digitally, where you will store and access students' *Learn* books, and where you will store and access students' journals. See the [Planning for Materials Usage and Storage](#) section for more on organizing and storing materials.

Classroom set-up also plays a role in the writing environment. Consider these factors:

- Display essential information, such as writing structures and key vocabulary, but be careful not to overdo displays. Too many visuals can detract from students' focus.
- Ensure all students have room to write.
- If possible, provide flexible seating arrangements, to allow for collaboration and independent work, and alternate seating arrangements, such as places to stand, for writers who write more effectively in less traditional ways.

## How do I set up my room for vocabulary instruction?

Plan for wall space to display Knowledge Deck Cards.

## How do I set up my room for style, grammar, and conventions instruction?

Lessons offer guidance on pairing or grouping students that may require moving student seating arrangements. Also consider posting reference charts to support students' work. Use the Lesson Study Protocol to help inform decisions about what to display and how.

## How do I set up my room for speaking and listening?

You will want flexible seating arrangements and wall space to display key vocabulary words and sentence starters like those in the Talking Tool.

### How do I set up my room for fluency?

Determine where and how to make the Fluency Reference Chart visible during lessons and fluency practice, and plan for how to organize students into groups or pairs for fluency practice.

### How do I set up my room for visual art instruction?

Students will need to be able to view the art up close and from a distance. Display art, either through projection, a photograph, or a reproduction, so all students can see it. If possible, given classroom technology, students can also view the art independently. Students also need to be able to move closer to the artwork to observe it. Ensure clear pathways and teach routines for transitioning to and from seats to view the art up close.

Also consider if and where to display the elements of art terms for student reference.

## Arranging the Room

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As possible, teachers should set up rooms flexibly to support the different ways *Arts & Letters* students learn, considering the following:

- arranging desks in groups or using small tables so students can talk and work in pairs or small groups
- setting a space for whole group instruction and discussions, such as a carpet circle for younger students or a routine for organizing desks in a circle for older students
- ensuring that from wherever students sit during explicit instruction, they can see information that is being projected or displayed
- providing clear pathways so students can easily move to view displays such as visual art or Gallery Walk materials up close
- setting flexible seating arrangements for reading, allowing for whole group read alouds, paired reading, and quiet, independent reading

- ensuring all students have room to write and providing alternative working areas for writers who write more effectively in less traditional ways
- having clear pathways so students can move among different areas and access or return materials

Also plan to teach students what they need to know to maximize the space and arrangement.

- Ensure students know where to sit in each classroom area to minimize transition times.
- Teach students routines for transitioning among classroom areas.
- If furniture must be moved to make certain configurations, model and practice rearranging furniture with students.

## Planning for Classroom Displays

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Strategic displays of anchor charts, reference charts, and module resources support student learning in *Arts & Letters*. Teachers can use these displays to reinforce key information during explicit instruction. They may also teach students to refer to them while working independently or with classmates on *Arts & Letters* activities.

Too many visual displays can overload students' attention, distract them, and even reduce learning. In displaying information for *Arts & Letters*, teachers should be strategic in selecting which displays to keep up for frequent reference and which to display only for the duration of a module or lesson. Teachers should also plan to refer to displays explicitly and regularly so that students use them for their intended purposes.

If they plan to use the *Arts & Letters* lesson slides, teachers will want to consider how and where they will display those slides strategically to support instruction at key points.

Use the following table as a guide to decide what to display in *Arts & Letters* and when to do so.

### Display Recommendations for Arts & Letters

For full-year display:

- Content Stages poster
- Fluency Reference Chart

For display throughout a module:

- Essential Question
- Knowledge Deck Cards (add as introduced in lessons or as needed to support speaking and listening or writing)
- World Knowledge Chart (used daily in Land, for example, in L3–5)
- ELA Knowledge Chart (used daily in Land, for example, in L3–5)
- Question Board (L6–8, for displaying continued questions after the Wonder stage)

For display for every lesson:

- Content Framing Question
- Daily agenda

For display when lesson-appropriate:

- Syllable Types Chart (L3–5)
- Painted Essay (L3–5)
- Talking Tool (L3–8)
- Writing Checklist (L3–8)

Other displays to consider:

- Module works of art and Art Terms cards
- Volume of reading texts in the classroom library



## Planning for Materials Usage and Storage

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Teachers also must plan for *Arts & Letters* materials use and storage. To support decisions, teachers can consult the materials checklist(s) for *Arts & Letters* and *Prologue* for their grade level, available on the digital platform, to know which materials and supplies they need for instruction.

In addition to planning for which materials are needed, teachers also must plan for how students access materials. For those materials students will access independently, teachers will want to organize materials in a way that they are accessible without disrupting the flow of instruction and to teach students when and how to access materials.

Teachers may particularly want to consider the following when planning for materials:

- **Learn books.** Each student will receive a *Learn* book that they will use almost daily. Consider where students will keep these, how you will distribute them if needed, and how you will access them to monitor or assess student work.
- **Journals.** Each student also needs a journal to work on activities, such as writing to learn assignments, which do not have corresponding *Learn* book pages. Teachers should choose a journal format—composition book, spiral notebook, or binder—that works best for their classrooms and students. As with the *Learn* books, teachers must decide whether students will keep these journals in their desks, and if not, how to store them for quick and easy access or distribution.
- **Module texts.** Each module comes with class sets of module texts. The numbers may vary, particularly in levels K–2, depending on if texts are for individual use (class set of 24), partner use (class set of 12), or small-group use (class set of 6). Consider the following in determining usage and storage for these texts:
  - How will you store texts when they are not in use? Some schools have a central system, with storage in the school library or media room. If not, teachers must determine where and how to store texts for modules not being taught and module texts not currently being read.

- How will you assign books to individual students? If not handled by the school librarian or materials coordinator, teachers will also want to consider how students will interact with and store 1:1 texts:
  - Will students keep these books in their desks or will teachers store and distribute texts?
  - Will students be allowed to annotate directly in texts or use sticky notes for annotation?
  - Will students take books home?
- **Devices.** Teachers will want to consider how to store and have students easily retrieve devices being used to access the *Learn* space or *Arts & Letters* assessments in the digital platform, as well as when and how to roster those devices.
- **Classroom library setup.** To foster knowledge-building, teachers may want to organize their libraries by topic, series, author, or area of interest. As part of this setup, consider including module topic collections, including volume of reading texts.

In addition to the above considerations, K–2 teachers may also need to plan for storage and student use of *Geodes* and foundational skills program materials.

## PACING

### Planning for a Year of Arts & Letters

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Each grade level of *Arts & Letters* includes four modules. Each module includes 37–40 lessons, for approximately 150–160 total lessons per grade level, plus the year-in-review lesson, which is available on the digital platform.

Schools following a typical 180-day school calendar will have 20–30 days to use flexibly for other purposes, including

- establishing routines and procedures during the first week of school;
- Bookend lesson\* experiences that take longer than 60 minutes;
- experiences to extend module learning;
- reteaching or responding to identified student learning needs;
- special projects, such as additional research related to module topics;
- standardized testing; or
- schoolwide events.

The following table shows the total lessons per module and per year for each grade level.

\*Bookend lessons are the opening and closing lessons of each module. They include varied options, designed to be tailored to the classroom context.

### Number of Arts & Letters Lessons by Module and by Grade Level

Level	Module 1	Module 2	Module 3	Module 4	Total Number of Lessons
K	39	39	39	40	157 + Year in Review
1	39	39	40	40	158 + Year in Review
2	39	38	37	39	153 + Year in Review
3	40	40	40	40	160 + Year in Review
4	40	40	40	40	160 + Year in Review
5	40	40	40	40	160 + Year in Review
6	40	40	40	40	160 + Year in Review
7	40	40	40	40	160 + Year in Review
8	40	40	40	40	160 + Year in Review

To help all teachers stay on pace, leaders may want to plan a yearly pacing calendar to provide targets for when all grade levels should aim to complete each module and to outline key leader or teacher actions needed at key points in the school year.

### Sample Schoolwide Arts & Letters Year at a Glance Calendar

<b>Before start of school</b>	<b>Leader Actions</b> <ul style="list-style-type: none"> <li>• Ensure that the daily/weekly schedule allows all teachers 60 minutes for lessons and additional time for small groups, volume of reading, and <i>Prologue</i>, as needed.</li> <li>• Order and distribute materials.</li> <li>• Follow Great Minds steps to facilitate digital platform access.</li> <li>• Share or remind teachers of the vision for <i>Arts &amp; Letters</i>.</li> <li>• Offer, lead, and/or attend <i>Arts &amp; Letters</i> professional learning.</li> </ul>
	<b>Teacher Actions</b> <ul style="list-style-type: none"> <li>• Set up classrooms.</li> <li>• Attend <i>Arts &amp; Letters</i> professional learning.</li> <li>• Read all modules texts (if possible) and engage in grade-level book talks (as possible).</li> </ul>
<b>First week of school (5 days)</b>	<b>Leader Actions</b> <ul style="list-style-type: none"> <li>• Ensure teachers have all needed materials.</li> <li>• Provide (collaborative) time for teachers to prepare module 1.</li> </ul>
	<b>Teacher Actions</b> <ul style="list-style-type: none"> <li>• Build classroom community.</li> <li>• Teach routines and expectations.</li> <li>• Teach materials usage.</li> <li>• Share <i>Arts &amp; Letters</i> Welcome Letter with families and caregivers.</li> <li>• Prepare module 1.</li> </ul>

**Sample Schoolwide Arts & Letters Year at a Glance Calendar**

<b>Module 1 (40 days)</b>	<p>Leader Actions</p> <ul style="list-style-type: none"> <li>• Support teachers with Bookend lessons as needed.</li> <li>• Engage in walkthroughs, professional learning, and/or coaching.</li> <li>• Provide (collaborative) time for teachers to reflect on module 1 and prepare for module 2.</li> </ul>
	<p>Teacher Actions</p> <ul style="list-style-type: none"> <li>• Teach module 1.</li> <li>• Share <i>Arts &amp; Letters</i> Module 1 Tips for Families with families and caregivers.</li> <li>• Reflect on module 1 implementation.</li> <li>• Prepare module 2.</li> </ul>
<b>Module 2 (40 days)</b>	<p>Leader Actions</p> <ul style="list-style-type: none"> <li>• Support teachers with bookend lessons as needed.</li> <li>• Engage in walkthroughs, professional learning, and/or coaching.</li> <li>• Provide (collaborative) time for teachers to reflect on module 2 and prepare for module 3.</li> </ul>
	<p>Teacher Actions</p> <ul style="list-style-type: none"> <li>• Teach module 2.</li> <li>• Share <i>Arts &amp; Letters</i> Module 2 Tips for Families with families and caregivers.</li> <li>• Reflect on module 2 implementation.</li> <li>• Prepare module 3.</li> </ul>
<b>Module 3 (40 days)</b>	<p>Leader Actions</p> <ul style="list-style-type: none"> <li>• Engage in midyear implementation analysis and reflection.</li> <li>• Support teachers with bookend lessons as needed.</li> <li>• Engage in walkthroughs, professional learning, and/or coaching.</li> <li>• Provide time for teachers to reflect on module 3 and prepare for testing.</li> </ul>
	<p>Teacher Actions</p> <ul style="list-style-type: none"> <li>• Teach module 3.</li> <li>• Share <i>Arts &amp; Letters</i> Module 3 Tips for Families with families and caregivers.</li> <li>• Reflect on module 3 implementation.</li> <li>• Prepare for testing.</li> </ul>

**Sample Schoolwide Arts & Letters Year at a Glance Calendar**

<b>Testing (10 days)</b>	<b>Leader Actions</b> <ul style="list-style-type: none"> <li>• Support teachers with testing.</li> <li>• Provide (collaborative) time for teachers to prepare for module 4.</li> </ul>
	<b>Teacher Actions</b> <ul style="list-style-type: none"> <li>• Prepare students for testing.</li> <li>• Administer state or other test(s).</li> <li>• Prepare module 4.</li> </ul>
<b>Module 4 (40 days)</b>	<b>Leader Actions</b> <ul style="list-style-type: none"> <li>• Support teachers with bookend lessons as needed.</li> <li>• Engage in walkthroughs, professional learning, and/or coaching.</li> <li>• Provide time for teachers to reflect on module 4.</li> </ul>
	<b>Teacher Actions</b> <ul style="list-style-type: none"> <li>• Teach module 4.</li> <li>• Share <i>Arts &amp; Letters</i> Module 4 Tips for Families with families and caregivers.</li> <li>• Reflect on module 4 implementation.</li> </ul>
<b>Last week of school (5 days)</b>	<b>Leader Actions</b> <ul style="list-style-type: none"> <li>• Engage in end-of-year implementation analysis and reflection.</li> <li>• Begin to plan for next year of implementation.</li> <li>• Provide time for teachers to plan for next year of implementation.</li> </ul>
	<b>Teacher Actions</b> <ul style="list-style-type: none"> <li>• Teach Year-in-Review lesson.</li> <li>• Engage in end-of-year implementation analysis and reflection.</li> <li>• Begin to plan for next year of implementation.</li> </ul>

Teachers can use their school's Year at a Glance Calendar, the overall school calendar, and the Module Plans in the Module Overviews to map out their own year at a glance.

**Sample Teacher Year at a Glance Calendar (Grade Level 4)**

<b>Start of school (3 days)</b>	Start of school activities	Start of school activities	Start of school activities	Module 1 L1 (Bookend lesson)	L2
<b>Module 1 (40 days)</b>	L3	L4	L5	L6	L7
	School holiday	L8	L9	L10	L11
	L12	L13	L14	L15	L16
	L17	L18	L19	L20	L21
	L22	L23	L24	L25	L26
	L27	L28	L29	L30	L31
	L32	L33	L34	L35	Field trip
	L36	L37	L38	L39	L40 (Bookend lesson)
<b>Module 2 (40 days)</b>	Module 2 L1 (Bookend lesson)	L2	L3	L4	L5
	L6	L7	L8	School holiday	L9
	L10	L11	L12	L13	L14
	L15	L16	School holiday	School holiday	School holiday
	L17	L18	L19	L20	L21
	L22	L23	L24	L25	L26
	L27	L28	L29	L30	L31
	School Break				
	L32	L33	L34	L35	L36
	L37	L38	L39	L40 (Bookend lesson)	Module 3 L1 (Bookend lesson)

**Sample Teacher Year at a Glance Calendar (Grade Level 4)**

<b>Module 3 (40 days)</b>	School holiday	L2	L3	L4	L5
	L6	L7	L8	L9	L10
	L11	L12	L13	L14	L15
	L16	L17	L18	L19	L20
	School holiday	L21	L22	L23	L24
	L25	L26	L27	L28	L29
	L30	L31	L32	L33	L34
	L35	L36	L37	L38	L39
	School Break				
<b>Testing (9 days)</b>	L40 (Bookend lesson)	Testing preparation	Testing	Testing	Testing
	Testing	Testing	Testing	Testing	Testing
<b>Module 4 (40 days)</b>	Module 4 L1 (Bookend lesson)	L2	L3	L4	L5
	L6	L7	L8	L9	L10
	L11	L12	L13	L14	L15
	L16	L17	L18	L19	L20
	L21	L22	L23	L24	L25
	Field trip	L26	L27	L28	L29
	L30	L31	L32	L33	L34
	L35	L36	L37	L38	L39



**Sample Teacher Year at a Glance Calendar (Grade Level 4)**

<b>Year in Review + End of school (6 days)</b>	L40 (Bookend lesson)	Year-in- Review Lesson	End of school activities	End of school activities	End of school activities
	End of school activities	End of school activities			

## Planning Daily Schedules

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Teachers should plan to teach one lesson per day of instruction. Each lesson is designed for a 60-minute instructional period. Teachers will also want to plan for the rest of their literacy block, including, as grade-level-appropriate, foundational skills instruction, small group reading instruction or language support, and volume of reading time. Use the following sample schedules to guide this planning.

**Levels K–2 Daily Sample Schedule**

Welcome activities	20 min.
Foundational skills program instruction	30 min.
Targeted instruction and practice (such as with <i>Prologue</i> , <i>Geodes</i> , additional foundational skill components) and/or volume of reading (VOR)	30 min. ( <i>Prologue</i> typically involves 1–3 lessons a week and may occur in the classroom or in designated Teachers of English to Speakers of Other Languages (TESOL) time)
<i>Arts &amp; Letters</i>	60 min.
Intervention	30 min.
Math	60 min.
Lunch and recess	60 min.
Science and history	45 min.
Special subjects: art, music, physical education, media (alternating)	45 min.
Closing activities	10 min.
Total instructional time: 6 hrs., 30 mins.	

**Levels 3–5 Daily Sample Schedule**

Welcome activities	20 min.
<i>Arts &amp; Letters</i>	60 min.
Targeted instruction and practice (such as with reteaching or reinforcement of core ELA skills, fluency practice, and/or volume of reading (VOR))	30 min.
Intervention	30 min.
(Optional) <i>Prologue</i> instruction	30 min. ( <i>Prologue</i> typically involves 1–3 lessons a week and may occur in the classroom or in designated TESOL time)
Math	60 min.
Lunch and recess	60 min.
Science and history	60 min.
Special subjects: art, music, physical education, media (alternating)	60 min.
Closing activities	10 min.
	Total instructional time: 6 hrs., 30 mins. (does not include optional <i>Prologue</i> time)

**Levels 6–8 Daily Sample Schedule**

Advisory	15 min.
<i>Arts &amp; Letters</i>	60 min.
Homework (VOR texts, read aloud, fluency practice, and, as needed, core text readings)	30 min.
(Optional) <i>Prologue</i> instruction	30 min. ( <i>Prologue</i> typically involves 1–3 lessons a week and may occur in the classroom or in designated TESOL time)
Math	60 min.
Lunch and recess	45 min.
Science	60 min.
History	60 min.
Special subjects: art, music, physical education, media (alternating)	60 min.
	Total instructional time: 6 hrs., 30 mins. (does not include optional <i>Prologue</i> time)

# Building Knowledge in Arts & Letters

## What is the Arts & Letters approach to building knowledge?

Each *Arts & Letters* module builds students' knowledge of important topics in history/social studies, science, literature, and the arts. Students engage with texts, analyzing and integrating ideas to build their knowledge systematically and coherently. Additional knowledge-building resources fill in possible gaps and misconceptions in students' prior knowledge so that all students can learn from a level playing field.

## Which resources help me monitor my students' knowledge building?

- Teachers can informally assess students' knowledge through lesson learning tasks and students' knowledge statements.
- Formal assessments, including Module Tasks and the End-of-Module (EOM) Task, also assess students' knowledge development.

## How can I get the most from this section of the Implementation Guide?

It may be helpful to read it with your *Arts & Letters* materials available so that you can annotate or flag specific ideas related to knowledge building in the curriculum. On your own or collaboratively, you may want to engage in close study of a module or series of lessons through the lens of what knowledge students build and how.

## UNDERSTANDING KNOWLEDGE BUILDING

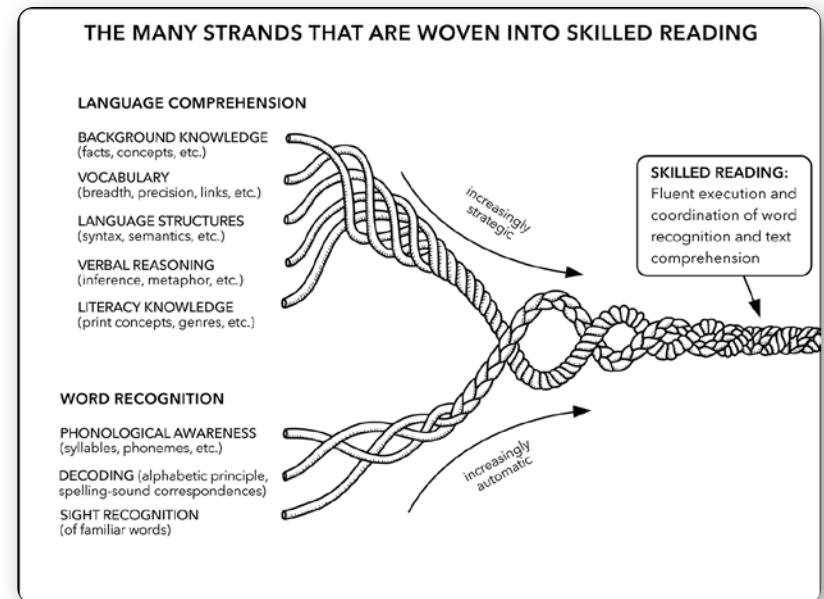
Reading is a complex activity requiring both knowledge and skills. As Hollis Scarborough shows, readers must integrate language comprehension and word recognition. Word recognition skills encompass those phonics and decoding skills traditionally taught in a foundational reading program.

Language comprehension encompasses a reader's background knowledge, vocabulary, understanding of language structures, verbal knowledge, and literacy knowledge. While skills are required for reading, broad, deep knowledge is equally essential for comprehension.

A growing body of research demonstrates that students with more knowledge outperform their peers on literacy tasks and can more quickly develop new knowledge. Knowledge supports reading comprehension and effective writing, fosters more equitable opportunities to learn, and sets the stage for future learning.

Readers with greater knowledge of the topic of a text better comprehend that text than those with less knowledge. In the seminal “baseball study,” researchers Recht and Leslie (1988) examined the effect of topic knowledge. They studied whether students with knowledge about baseball showed better comprehension of a reading passage about baseball. Students with high reading comprehension skills and high knowledge of baseball scored well. Students with low knowledge of baseball and low reading comprehension skills did not score well. Perhaps, most importantly, students with lower comprehension skills but higher content knowledge significantly outperformed students who were better readers but knew less about baseball.

Knowledge also helps readers comprehend better by providing them with the ability to identify important information and draw valid inferences. Students without this knowledge easily get distracted by interesting but less important details (Neuman et al., 2014).



Scarborough, Hollis S. “Connecting Early Language and Literacy to Later Reading (Dis)Abilities: Evidence, Theory, and Practice.” *Handbook of Early Literacy Research*, edited by Susan B. Neuman and David K. Dickinson, The Guilford Press, 2001, pp. 97–110.

Research also shows that knowledge benefits future learning; the more knowledge students have, the more knowledge they can gain. To gain knowledge, learners must integrate and connect prior information and experiences. Learners identify how ideas relate and establish mental frameworks to connect them. Prior knowledge helps learners sort new ideas into meaningful categories and move that information from working to long-term memory. Researchers term the effect of this process the “Matthew effect,” by which those students with knowledge build knowledge more quickly than those without (Willingham, 2006). Knowledge is also essential to writing (Vermont Writing Collaborative; Hochman and Wexler). Writing helps students process the knowledge they are building. The more knowledge writers have, the more effective their writing.

Given the importance of knowledge, researchers stress that families and schools should not wait until students learn to decode to start building their knowledge. As Cervetti and Hiebert (2018) point out, the idea that students first “learn to read” and then “read to learn” is a misconception. The youngest students benefit from reading to learn and building deep academic and content-area vocabulary as they learn to read.


## THE ARTS & LETTERS APPROACH TO BUILDING KNOWLEDGE

*Arts & Letters* brings the research on knowledge and literacy to life. Each *Arts & Letters* module is designed to build students’ knowledge of important topics in history/social studies, science, literature, and the arts.

After teacher–writers defined each module’s topic, they selected sets of texts of various genres and forms to build students’ knowledge of the topic. They then identified an Essential Question to promote students’ curiosity and to provide purpose to students’ pursuit of knowledge. The teacher–writers identified the most essential knowledge and articulated the module’s Knowledge Threads that weave together as students answer the Essential Question. Finally, the teacher–writers designed lessons with reading, writing, language, and speaking and listening activities and tasks focused on the module texts to build students’ knowledge systematically and coherently.


Teachers can find information about the module's knowledge focus in the Module Overview section that opens each module's *Teach* book.

- 1 The **Essential Question** sets students' inquiry focus for the module.
- 2 The **Module Summary** describes the knowledge built in the module and how texts contribute to that knowledge.
- 3 The module's **Knowledge Threads**, found in the Module Overview, articulate the key knowledge students develop in the module. The threads are woven through lessons.



**ESSENTIAL QUESTION**

## How does an extreme setting affect a person?



**SUMMARY**

What does it take to survive in an extreme setting? In *Extreme Settings*, students examine two distinct settings, one fictional and one real, in which it is difficult for people to survive. Throughout the module, students build knowledge about the challenges of environmental conditions, the ways humans respond to those challenges, and the complexity of collaborating to solve seemingly impossible problems. Students contemplate the relationship between humans and their environment through the module's Essential Question: How does an extreme setting affect a person?

The module opens with Ray Bradbury's short story "All Summer in a Day," in which continual torrential rain breaks for sunlight only once every seven years. The story takes place on Venus and invites readers to explore the effects of an extreme setting on characters. Students then look closely at two works of art to see how artists capture settings. *Ghost* by Rachel Whiteread is a plaster cast of a Victorian living room in London. Students consider how the reversal of positive and negative space affects their understanding of setting. Then they view a video about the installation *Rubbing/Loving* by artist Do Ho Suh. By comparing these two works, students gain knowledge of three-dimensional art, consider how and why artists record familiar spaces, and identify how those records affect the viewer.


Next, students are launched into a riveting true story detailing the rescue of the Wild Boars, a youth soccer team trapped in a cave in Thailand in 2018. In Christina Soontornvat's *All Thirteen*, readers meet the boys and their coach, first responders, members of the military, scuba divers, and experts from around the world. Students learn about the harrowing search and rescue operation that caught the world's attention.

ARTS & LETTERS | © Great Minds PBC

5 | Module 2 | Module Overview

**KNOWLEDGE THREADS**

- Harsh environmental conditions create extreme settings.
- Extreme settings can affect a person physically and emotionally, making survival difficult.
- Caves are beautiful, dangerous, and complex geological structures.
- To survive, cave divers must possess specialized skills and plan their dives very carefully.
- During challenging situations, people from around the world can work together to create solutions.
- People adjust their behaviors and mindsets to survive extreme settings.




**MATERIALS AND PREPARATION**

- Module 2 World Knowledge Chart
- Module 2 ELA Knowledge Chart
- Module 2 Word Analysis Chart (Great Minds® Digital Platform)
- Module 2 Speaking and Listening Goal Tracker (digital platform)

Determine how to display class versions of *Learn* book pages and lesson materials throughout the module. Use the slides available on the digital platform, or use another method of display, such as chart paper or a document camera. For a comprehensive list of all the materials used in the module, see the digital platform.

In arc A, students examine the work of art *Ghost* by Rachel Whiteread. To access images of this work, search online using the following terms: *Ghost*, Rachel Whiteread, National Gallery of Art.



ARTS & LETTERS | © Great Minds PBC

The following tables illustrate examples of the *Arts & Letters* approach to building knowledge.

## Level 1 Module 1

<b>Module Topic</b>	<i>A World of Books</i> (Humanities)
<b>Essential Question</b>	Why are books important?
<b>Knowledge Threads</b>	<ul style="list-style-type: none"> <li>• People have been reading and writing to learn and communicate for a very long time.</li> <li>• Libraries and librarians increase access to books and knowledge.</li> <li>• Reading books helps people build knowledge that they can use and share with others.</li> <li>• Books help people remember the past and learn from it.</li> </ul>
<b>Text Types</b>	<ul style="list-style-type: none"> <li>• Books               <ul style="list-style-type: none"> <li>◊ Literary</li> <li>◊ Literary nonfiction</li> </ul> </li> <li>• Poetry</li> <li>• Art</li> <li>• Articles</li> <li>• Videos (<i>More videos from Great Minds</i>)</li> </ul>
<b>Representative Activities and Tasks</b>	<ul style="list-style-type: none"> <li>• EOM Task: Students write a story in which a character uses a book to solve a problem.</li> <li>• Module Task 1: Students write a story in which a character visits a library.</li> <li>• Module Task 2: Students write a story in which a character learns something new from a book.</li> <li>• Sample lesson activities:               <ul style="list-style-type: none"> <li>◊ Students prepare to complete Module Task 1 by brainstorming a character who might visit a library; adding the character to a Story Planner; adding a reason the character might go to the library; writing a single sentence to describe why; drawing pictures of what happens first, next, and last; and so on.</li> <li>◊ Students analyze exemplary works of fiction and literary nonfiction, asking questions, describing characters or settings, discussing big ideas and key details, and so on.</li> </ul> </li> </ul>

## Level 5 Module 2

<b>Module Topic</b>	<i>Extreme Settings (Science)</i>
<b>Essential Question</b>	How does an extreme setting affect a person?
<b>Knowledge Threads</b>	<ul style="list-style-type: none"> <li>• Harsh environmental conditions create extreme settings.</li> <li>• Extreme settings can affect a person physically and emotionally, making survival difficult.</li> <li>• Caves are beautiful, dangerous, and complex geological structures.</li> <li>• To survive, cave divers must possess specialized skills and plan their dives very carefully.</li> <li>• During challenging situations, people from around the world can work together to create solutions.</li> <li>• People adjust their behaviors and mindsets to survive extreme settings.</li> </ul>
<b>Text Types</b>	<ul style="list-style-type: none"> <li>• Books               <ul style="list-style-type: none"> <li>◊ Informational</li> </ul> </li> <li>• Short story</li> <li>• Art</li> <li>• Videos</li> </ul>
<b>Representative Activities and Tasks</b>	<ul style="list-style-type: none"> <li>• EOM Task: Students write an opinion essay about who contributed the most significantly to the rescue effort in <i>All Thirteen</i>.</li> <li>• Module Task 1: Students write an opinion essay about which setting from two texts is more extreme.</li> <li>• Module Task 2: Students write an opinion essay about which hardships were more difficult for the boys trapped in Tham Luang.</li> <li>• Sample Lesson Activities:               <ul style="list-style-type: none"> <li>◊ Students read and discuss texts and watch and discuss videos to build knowledge of the cave in <i>All Thirteen</i>.</li> <li>◊ Students keep a “Rescue Log” to track key events in the cave rescue in <i>All Thirteen</i>.</li> <li>◊ Throughout the module, students generate knowledge statements about their learning. Teachers add these to class knowledge charts or students record them in their <i>Learn</i> books.</li> </ul> </li> </ul>



## Level 6 Module 1

<b>Module Topic</b>	<i>The Great Depression</i> (History/Social Studies)
<b>Essential Question</b>	How do people persevere through hardship?
<b>Knowledge Threads</b>	<ul style="list-style-type: none"> <li>• During the Great Depression, people throughout the United States struggled with common economic problems as well as regionally specific hardships.</li> <li>• When people experience adversity, their definitions of home and family may shift to include larger communities that provide help and support.</li> <li>• Individual people and communities survive hardship by attempting to change circumstances or by refusing to give up.</li> <li>• People turn to music and other forms of entertainment to give them hope in difficult times.</li> <li>• African American culture, including musical innovations, fostered community resilience during the Great Depression.</li> </ul>
<b>Text Types</b>	<ul style="list-style-type: none"> <li>• Books               <ul style="list-style-type: none"> <li>◊ Literary</li> <li>◊ Informational</li> </ul> </li> <li>• Videos</li> <li>• Art</li> <li>• Poetry</li> <li>• Articles</li> </ul>
<b>Representative Activities and Tasks</b>	<ul style="list-style-type: none"> <li>• EOM Task: Students write a third-person narrative about a resilient character who lives during the Great Depression.</li> <li>• Module Task 1: Students write the exposition and rising action of a narrative set in a Hooverville that demonstrates how kindness and community help Bud from <i>Bud, Not Buddy</i> persevere.</li> <li>• Module Task 2: Students choose a character from the Dusky Devastators in <i>Bud, Not Buddy</i> and write the climax, falling action, and resolution of a narrative about how music offered that character levity or hope.</li> <li>• Sample lesson activities:               <ul style="list-style-type: none"> <li>◊ Students engage in the Jigsaw instructional routine to examine how various regions in the United States experienced the Depression.</li> <li>◊ Students study jazz music from the Depression era.</li> <li>◊ Throughout the module, students write knowledge statements about what they learned to contribute to class knowledge charts or in their <i>Learn</i> books.</li> </ul> </li> </ul>

## Topics

Arts & Letters topics build students' knowledge of key ideas in history/social studies, science, literature, and the arts. These topics support students in future learning and across academic disciplines. Topics vary within and build students' knowledge vertically across grade levels.

### Arts & Letters Module Topics, Levels K–8

Level	Module 1	Module 2	Module 3	Module 4
<b>K</b>	<b>The Five Senses</b> How do people use their senses to experience the world?	<b>Once Upon a Farm</b> What happens on a farm?	<b>America, Then and Now</b> How has innovation changed life in America over time?	<b>The Continents</b> What makes the world fascinating?
<b>1</b>	<b>A World of Books</b> Why are books important?	<b>Creature Features</b> What do people learn by studying animals?	<b>Wind Power</b> How is the wind powerful?	<b>World Tales</b> How are stories similar around the world?
<b>2</b>	<b>A Season of Change</b> How does seasonal change affect nature and people?	<b>The American West</b> How has life in the American West changed over time?	<b>Civil Rights Advocates</b> How did civil rights advocates respond to injustice?	<b>Good Eating</b> How does food nourish us?
<b>3</b>	<b>The Sea</b> How do people explore the sea?	<b>Outer Space</b> How do people learn about space?	<b>A New Home</b> How do stories help us understand immigrants' experiences?	<b>Artists Make Art</b> What is art?
<b>4</b>	<b>A Great Heart</b> What does having a great heart mean?	<b>Myths and Enduring Stories</b> What do people learn from myths and stories?	<b>The American Revolution</b> How does the pursuit of freedom inspire people's actions?	<b>Let's Play Ball</b> How can individuals contribute to a collective legacy?
<b>5</b>	<b>Handed Down</b> How do communities sustain their culture?	<b>Extreme Settings</b> How does an extreme setting affect a person?	<b>Wordplay</b> How and why do writers play with words?	<b>Windy City Poetry</b> What is the value of poetry?
<b>6</b>	<b>The Great Depression</b> How do people persevere through hardship?	<b>Free to Learn</b> How do convictions inspire actions?	<b>Jade and Water</b> How does tradition influence art?	<b>Epic Journeys</b> How does the hero's journey endure?
<b>7</b>	<b>The Middle Ages</b> How does society dictate a person's future?	<b>Navajo Code Talkers</b> How do societies benefit from cultural knowledge?	<b>Rise and Fall</b> How does literature deepen historical understandings?	<b>Fever</b> How can times of crisis affect individuals and societies?
<b>8</b>	<b>The Power of Poetry</b> What are the intersections between stories and poetry?	<b>Montgomery</b> What does it mean to move toward justice?	<b>Exploring Antarctica</b> How does exploration contribute to society?	<b>Shakespeare's Theater</b> How does theater transform human experiences?

## Arts & Letters Knowledge Building, Levels K–8

▲ Humanities (Literature and the Arts)

● History and Social Studies

■ Science

+ Integrated Humanities and History/Social Studies

⬢ Integrated History/Social Studies and Science

★ Integrated Humanities and Science

Level	Module 1	Module 2	Module 3	Module 4
K	■ <b>The Five Senses</b> How do people use their senses to experience the world?	● <b>Once Upon a Farm</b> What happens on a farm?	● <b>America, Then and Now</b> How has innovation changed life in America over time?	● <b>The Continents</b> What makes the world fascinating?
1	▲ <b>A World of Books</b> Why are books important?	■ <b>Creature Features</b> What do people learn by studying animals?	■ <b>Wind Power</b> How is the wind powerful?	▲ <b>World Tales</b> How are stories similar around the world?
2	■ <b>A Season of Change</b> How does seasonal change affect nature and people?	● <b>The American West</b> How has life in the American West changed over time?	● <b>Civil Rights Advocates</b> How did civil rights advocates respond to injustice?	■ <b>Good Eating</b> How does food nourish us?
3	■ <b>The Sea</b> How do people explore the sea?	■ <b>Outer Space</b> How do people learn about space?	+ <b>A New Home</b> How do stories help us understand immigrants' experiences?	▲ <b>Artists Make Art</b> What is art?
4	★ <b>A Great Heart</b> What does having a great heart mean?	▲ <b>Myths and Enduring Stories</b> What do people learn from myths and stories?	● <b>The American Revolution</b> How does the pursuit of freedom inspire people's actions?	● <b>Let's Play Ball</b> How can individuals contribute to a collective legacy?
5	● <b>Handed Down</b> How do communities sustain their culture?	■ <b>Extreme Settings</b> How does an extreme setting affect a person?	▲ <b>Wordplay</b> How and why do writers play with words?	▲ <b>Windy City Poetry</b> What is the value of poetry?
6	● <b>The Great Depression</b> How do people persevere through hardship?	● <b>Free to Learn</b> How do convictions inspire actions?	▲ <b>Jade and Water</b> How does tradition influence art?	▲ <b>Epic Journeys</b> How does the hero's journey endure?
7	● <b>The Middle Ages</b> How does society dictate a person's future?	● <b>Navajo Code Talkers</b> How do societies benefit from cultural knowledge?	+ <b>Rise and Fall</b> How does literature deepen historical understandings?	⬢ <b>Fever</b> How can times of crisis affect individuals and societies?
8	▲ <b>The Power of Poetry</b> What are the intersections between stories and poetry?	● <b>Montgomery</b> What does it mean to move toward justice?	⬢ <b>Exploring Antarctica</b> How does exploration contribute to society?	▲ <b>Shakespeare's Theater</b> How does theater transform human experiences?

Modules either focus on one content area or integrate ideas across content areas, fostering students' connections among topics such as these:

- In Level 2 Module 4: *Good Eating*, for example, students explore both the science of nutrition and the cultural aspects of social experiences centered around food.
- Level 4 students explore the idea of a great heart through the science of the human circulatory system and an exploration into how an esteemed author and fictional characters demonstrate great heart in Module 1, *A Great Heart*.
- In Level 7 Module 4: *Fever*, students explore social studies and history as they study Philadelphia's 1793 yellow fever outbreak and the political, social, and economic factors that affected the response to the epidemic, as well as the science of the disease, disease transmission, and medical treatments of the time.

Each grade level may not address all content areas. Topics were chosen that are grade-level appropriate, engaging, and supported by relevant, grade level-appropriate texts. Instead of taking a formulaic approach, *Arts & Letters* takes a broader K–8 view of topics and curricular areas.

### Teaching Tips | Benefits of Building Knowledge

- Knowing more about *Arts & Letters* module topics will help you be more
  - confident in teaching,
  - facilitative in leading student discussions,
  - focused in responding to student work, and
  - supportive when students want to learn more.

Build your knowledge of the module topic first by reading and studying the module texts. On your own or collaboratively, extend your learning by watching videos or reading topic-related content.

- Familiarize yourself with topics in other grade levels so you can connect module learning to students' previous learning when possible or spark an interest in their future learning.

## Texts

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Each *Arts & Letters* module builds knowledge by having students read and study a curated set of texts. Texts engage students while building content-area knowledge and the concepts of print, genre, and language that foster deep literacy. For more on *Arts & Letters* texts, see the [Teaching with Arts & Letters Texts](#) section.

## Activities and Tasks

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Research has shown that moving information from short-term working memory to long-term memory for retention requires students to do something with their learning, such as summarize it; actively recall and verbalize it in discussion; or write, chart, graph, map, or draw its key information. Productive struggle is part of this engagement—when students must engage actively in the work of learning (that is, the task is not too easy or frustratingly hard), they more readily build and retain new knowledge.

In *Arts & Letters*, students build, retain, and demonstrate knowledge by completing activities and tasks such as the following:

- **Content Stage work and lesson learning tasks.** The Content Stages' inquiry-based approach guides students to examine texts with curiosity and knowledge-building purpose. Students gather, record, and analyze key information about the module topic from texts. Discussing, summarizing, and writing about texts helps solidify students' understanding. Lesson learning tasks often focus on knowledge, giving students a chance to demonstrate what they learned about the module topic and teachers a chance to assess that knowledge.
- **Knowledge statements.** In the Land section of each lesson and during Know lessons, students generate or write knowledge statements about their learning. Reflecting helps students solidify their thinking and commit what they have learned to memory. They provide a concrete way for students to record and self-assess how their learning has progressed at the end of each lesson. They reflect on their growing knowledge and identify what they may need to learn more about. Students engage in this self-assessment by generating or writing two types of knowledge statements: world knowledge and English language arts (ELA) knowledge. In levels K–8, the teacher facilitates and maintains both the World Knowledge and ELA Knowledge statement charts. In levels 3–8, students also use their *Learn* books to document world knowledge statements.

- **Distill Stage and Socratic Seminar Discussions.** During more formal module discussion opportunities, on Distill Stage days and during Socratic seminars, students often synthesize their knowledge, integrating ideas about module topics and texts in academic discussion with their peers.
- **Module Tasks and the EOM Task.** Module Tasks and the EOM Task are critical to students' development of knowledge as they require that students think about what they learned, gather evidence from module tasks, and then articulate their thinking and knowledge as they write their task responses. Frequently, these tasks require students to synthesize information across texts, deepening their understanding of the module topic and strengthening their memory of important information about the topic. These tasks give teachers an opportunity to assess students' understanding of the module topic so that they can then support students in filling in gaps or moving past misconceptions. For more on module tasks, see the Teaching Arts & Letters: [Teaching Writing](#) and [Assessing Arts & Letters](#) sections.

### Teaching Tips | Making the Most of Knowledge Building

- Students' active work with module texts is essential to building knowledge, and teachers should accordingly avoid over-scaffolding for such tasks. Doing so might help students in the moment, but in the long term such efforts might undermine students' ability to develop and retain deep knowledge of the module topic.
- Because *Arts & Letters* takes an integrated approach to knowledge building, activities and tasks frequently integrate skill development with knowledge development. Teachers must emphasize both in their implementation of the curriculum, not elevating skill development over or without reference to the important knowledge students are learning. Students should learn that the point of their work with texts is building and articulating knowledge and that skills are the means to engage in this important work.
- To help students make meaningful connections between new ideas and prior learning, focus students' attention on key knowledge. Instead of trying to address all interesting elements of a text, closely follow the lessons' intentional questioning and follow up to help ensure students take away the most important learning.



# Teaching with *Arts & Letters* Texts

## What role do texts play in *Arts & Letters*?

Texts are at the heart of every *Arts & Letters* module. A curated set of knowledge-building texts is the basis of students' inquiry into and learning about the module topic. Students engage in evidence-based writing and discussion, always with a focus on module texts.

*Arts & Letters* texts represent varied genres and diverse, multicultural perspectives. All texts work together to reveal the module's knowledge to students.

All *Arts & Letters* students read the same grade-level, knowledge-building texts to

- develop shared knowledge and vocabulary,
- acquire grade-appropriate comprehension skills, and
- analyze high-quality examples of genres and language use.

## How were texts selected?

Texts were selected based on their complexity, content, quality, balance of text types, diversity of representation, and grade-level appropriateness.

## How does *Arts & Letters* support students in reading texts?

*Arts & Letters* embeds supports so that all students can successfully access and read module texts. Such supports include the curriculum's scaffolded approach to reading—the Content Stages, knowledge-building text sets, point-of-use supports, and *Prologue*.

## Where do I access *Arts & Letters* texts?

Books are provided as class sets of trade books. Shorter texts appear in the *Learn* book and on the digital platform.

## TEXTS IN ARTS & LETTERS

A curated set of knowledge-building texts is at the center of every module. The Texts page of the Module Overview details the featured texts.

As shown on the Texts page, *Arts & Letters* includes varied genres and text types. All texts are included with purchase of the curriculum.

- Books are provided as print trade books, usually in class sets (with different student ratios, as described below).
- Shorter texts (stories, articles, poems) are reproduced in full in students' *Learn* books and in the digital *Learn* space.
- Audio, video, and visual/graphic texts are provided on the digital platform.

Previously published trade books of exceptional quality, written by esteemed and diverse writers and illustrators, are the core of each module's teaching and learning. Books include literary fiction, literary nonfiction, memoirs, and informational texts.

Books are typically provided as class sets with the curriculum, but the numbers in a set vary. K–2 teachers might receive copies for small groups of students to use together (4 students: 1 book), copies for students to share in pairs (2 students: 1 text), or one copy per student. From level 3 on, as readers become increasingly independent, more texts are provided on a 1:1 basis.

### TEXTS

**Books**

**Literary**

- *Powwow Day*, Traci Sorell and Madelyn Goodnight

**Literary Nonfiction**

- *The Buffalo Are Back*, Jean Craighead George and Wendell Minor
- *Buffalo Bird Girl: A Hidatsa Story*, S. D. Nelson


**Informational**

- *Where the Buffalo Roam: Bison in America*, Kate Waters

**Art**

- *Among the Sierra Nevada, California*, Albert Bierstadt
- *Buffalo Bull, Grazing on the Prairie*, George Catlin
- *Buffalo Hunter*, Julian Martinez






**Images**

- *Map of the Great Plains*, Great Minds®
- *Map of the Plains Indians*, Smithsonian

**Articles**


- "Celebrating Powwows," Shawn Termin
- "Life in a Soddy," Marcia Amidon Lusted
- "Little Dugout on the Prairie," Ann Parr
- excerpt from "What About the Native Americans?" Mikal Eckstrom

**Videos**

- "Demystified: How Are Buffalo and Bison Different?" *Encyclopaedia Britannica*
- "Homesteaders," Great Minds
- "Native American Tribes," Great Minds

**Geodes**

- *The Lakota and the Buffalo*, Marya Myers and Madelyn Goodnight (level 2 module 2 set 1)


2 | Module 2 | Module Overview

ARTS & LETTERS | © 2025 Great Minds PBC

3

*Arts & Letters* modules also include these types of texts:

- short stories
- articles
- speeches
- maps, diagrams, timelines
- poems
- art
- videos, including *More* videos
- audio recordings

Modules in levels K–2 may also include selected *Geodes* books, knowledge-building readable texts from Great Minds.

In addition to the module texts, *Arts & Letters* also includes recommendations for volume of reading (VOR) texts. Each module includes a curated list of five to 12 topic-related trade books of varied genres and Lexile® levels to support knowledge-building and choice. A list of topic-related texts in Spanish (two to three per module) are also provided as options for VOR time. Lists are available on the digital platform. Purchase of these text sets is optional, so teachers may or may not have VOR text sets in their classroom. Students may also access these texts in the school or local library. To guide students' independent VOR reading, *Arts & Letters* includes VOR questions, based on the Content Stages, and a Reading Log in levels 3–8.

**Teaching Tips | Preparing to Teach with Arts & Letters Texts**

- When you receive module texts, note the expected ratio of texts to students for reference in preparing to teach. See the grade-level materials lists for details. Also, plan for how you will store module texts. See the [Preparing for Arts & Letters](#) section for guidance.
- Plan to read, watch, listen to, or study module texts before teaching the module. Use the Preparation Protocols to see how the texts build students' knowledge of the module topic.
- Consider how you will build VOR into your daily/weekly schedule and which students might benefit from additional knowledge-building via texts at different reading levels.

## COMPLEX TEXTS IN ARTS & LETTERS

Complex texts are essential to students' growth as readers and to building students' knowledge. As researcher Timothy Shanahan (2019) says, "The harder a text is for a student, the more there is to learn." Complex texts provide students with opportunities to wrestle with complex ideas, learn strategies for understanding language structures, understand how different texts are organized, and analyze how various text elements contribute to a text's meaning. Complex texts provide students with unique opportunities to engage in the important practice of close reading, coming to understand the value and skills involved in carefully reading and rereading to discern meaning.

Researchers have found that the ability to read complex texts is a critical marker for college and career readiness (ACT; Adams). For all students to make consistent progress, each student must be offered the same opportunity to read complex texts. Failing to provide them with this opportunity further widens learning gaps and fosters inequities. All students should read the "good stuff" (Pimentel).

An important shift made by college- and career-readiness standards is to focus on complex texts—standards were written with the expectation that students meet them through reading complex texts. While some students may need support in reading these texts, they can meet the demands of the standards only through appropriately challenging and rigorous texts.

*Arts & Letters* embodies the guidance of researchers and the college- and career-readiness standards by having all students engage with texts of appropriate complexity for their grade level.

All *Arts & Letters* students read the same complex texts, organized in knowledge-building text sets, so that they can develop shared knowledge, vocabulary, and skills. Texts are situated in each module in a way that the reader and task demands are appropriately challenging for students, engaging them in productive struggle.

The curriculum provides embedded scaffolds, particularly through the Content Stages, to enable students to successfully access and engage with these texts. It also provides additional guidance and resources for teachers to use flexibly as student needs arise. Students comprehend texts above their independent reading level because they have a strong knowledge base and appropriate support.

## TEXT SELECTION

*Arts & Letters* includes a thoughtful variety and balance of texts, carefully selected for their

- complexity,
- content,
- quality,
- balance,
- diverse representation, and
- grade-level appropriateness.

In selecting texts, the curriculum's teacher-writers collaborated within and across grade-level teams and relied on the expertise of a wide array of experts and text analysts.

## Complexity

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Texts were selected based on a rigorous analysis of their complexity for students at each grade level.

Text complexity is determined by three factors—quantitative factors, qualitative factors, and reader-task considerations.

**Quantitative Factors**—The aspects of the text that can be measured, often encapsulated in the text’s Lexile rating, include average word length, occurrence of frequently used or familiar words, and average sentence length. In general, texts with shorter words and sentences and simpler, repeated vocabulary are easier to read than texts with longer words and sentences.

**Qualitative Factors**—Quantitative factors, however, only tell part of the story. Some texts may have simple language but other complexities:

- **Levels of meaning or purpose:** Literary texts with multiple meanings, such as satires or allegories, are more challenging than those with simply determined meanings. Similarly, informational texts whose purpose is implied or less than straightforward are harder to comprehend than those with a clear, easily identified purpose.
- **Structure:** Texts with complex, implicit, or unconventional structures are more challenging to read. For example, a novel told in the present and through flashbacks is harder to comprehend than one told in a linear fashion.
- **Language conventionality and clarity:** Texts that use more straightforward language, such as nonfigurative and conversational vocabulary, are most often easier to read than those that include more sophisticated language structures. Most readers find texts that include figurative language, irony, words with multiple meanings, academic language, or antiquated language hard to comprehend.
- **Knowledge demands:** Texts that require readers to have knowledge of the topic are more complex than those that make no assumptions about a reader’s prior knowledge.

**Reader-Task Considerations**—Finally, complexity can only be understood in conjunction with readers and their interactions with text. *Arts & Letters* writers considered students’ grade levels and the purposes for which texts would be used. In some cases, an upper-grades teacher might read aloud a short portion of a text for a limited purpose. This instance might allow for a more challenging text than typical because of the teacher’s support and the limited text length. In situations when students read a full text through the entire Content Stage progression, writers might make a different determination.

A Text Analysis chart (on the digital platform) provides a description of each text’s complexity.

- 1 The Text Analysis opens with a short **Description** of the text.
- 2 The **Complexity Rating** discusses **qualitative factors** and **quantitative factors**.
- 3 The **Qualitative** factors include analysis of the text’s meaning and purpose, structure, language, and knowledge demands.
- 4 The **Quantitative** analysis section lists the text’s Lexile rating. When an excerpt is used as a fluency passage, a separate Lexile measure is included.
- 5 The **Reader and Task Considerations** section addresses how students engage with the text.
- 6 The **Rationale for Placement** describes the text’s role in the module and why it precedes or follows other texts.

1 | Module 1 | Text Analysis

### “The Story of Books”

Amy Tan, adapted by Great Minds

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**Description** 1

This brief informational article concisely describes the history of books and how they shifted from a luxury item, only available to a wealthy few, to an everyday item that is accessible to many.

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**Complexity Rating** 2

3	<b>QUALITATIVE</b>	<p><b>Meaning/Purpose</b> This text communicates the historical innovations of paper and printing. Readers develop a deeper understanding that people originally created books to remember stories and to record information.</p> <p><b>Structure</b> Information in this text is organized by ancient civilizations and their respective contributions to books and print. The article begins with a description of how people first wrote by carving into stone and ends with how technology has increased access to books.</p> <p><b>Language</b> The text uses straightforward language and sentence structures. Tier 3 vocabulary related to early forms of bookmaking, such as <i>papyrus</i> and <i>parchment</i>, may present some challenges.</p> <p><b>Knowledge Demands</b> Having some knowledge that books were less common in ancient civilizations would provide more historical context for understanding the text.</p>
	<b>4</b>	
	<b>QUANTITATIVE</b>	Lexile® measure: 800L.

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5 **Reader and Task Considerations**

This text is read aloud to students.

“The Story of Books” builds students’ knowledge about the role of books throughout history. After listening to the article read aloud, students orally form sentences that express their knowledge about how people in the past made books. The brevity of this article provides an opportunity for students to strengthen their listening comprehension and to orally share what they learned.

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1 | Module 1 | Text Analysis | “The Story of Books”

### 6 Rationale for Placement

Text Order: 4 of 8

This article deepens students’ understanding of the history of bookmaking and enables them to make connections back to the monk’s manuscript in *The White Cat and the Monk*. This text builds additional knowledge about the importance of books by showing how much time people have devoted to creating them. Reading this article helps students better understand why people consider books to be treasures, an idea students will reexamine when they read *The Book Rescuer*.

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### Teaching Tips | Using the Text Analysis Charts

The Text Analysis charts provide valuable information to support teachers in their planning and teaching of texts.

- As you read the module texts, read the accompanying text analysis to consider each text's challenges and opportunities.
- Study the Rationale for Placement for each text to understand the module's knowledge build.
- Read the Qualitative Analysis and Reader and Task Considerations sections through the lens of your students. Identify potential challenges and begin to plan to address those using the curriculum's supports.

## Content

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Texts were also selected based on how they contribute to students' understanding of the module's topic and knowledge threads. Teacher-writers considered each text's unique contributions to building students' knowledge. They also examined how well texts complemented each other, building on or providing additional context or presenting a different perspective.



## Quality

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Quality also played a crucial role in text selection. The curriculum features texts worthy of teachers' and students' time and attention. Curriculum writers looked for texts with examples of exceptional craft, rich vocabulary, and unique and engaging syntax. The *Arts & Letters* curriculum features esteemed texts and authors, including winners of these honors and awards:

- John Newbery Medal
- Randolph Caldecott Medal
- Sibert Medal
- Sydney Taylor Book Award
- Boston Globe–Horn Book Award
- Coretta Scott King Award

### Teaching Tips | The Role of Text Quality

- As appropriate, discuss the awards that books or authors have won so students understand that these can be one way to judge quality when selecting books. Encourage students to look for seals or other indicators of awards as one way to select books for independent reading.
- If students enjoy the work of an *Arts & Letters* author, encourage them to find other books by that author for their independent reading time.
- Share with students that many readers go on deep dives into topics, reading multiple books about topics of interest. Familiarize yourself with the VOR books so you can make recommendations tailored to specific students, allowing them to learn more about the module topic.

## Balance

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*Arts & Letters* includes a thoughtful variety and balance of text types. Texts include many literary genres (including novels, stories, poems, myths, science fiction, historical fiction, and literary nonfiction), informational texts, visual art, videos, audio, and multimedia.

Texts were intentionally selected to balance informational and literary texts. Read on to see the breakdown of literary and informational texts per grade level and module.

In instruction, literary nonfiction texts may be treated as literary or informational depending on the demands of the text. In determining percentages of each text type, literary nonfiction texts are included in the informational percentage when work with the text is primarily aligned to informational standards, and they are included in the literary percentage when work with the text is primarily aligned to literary standards.

## Kindergarten

52% literary texts and 48% informational texts

Module	Literary Texts	Informational Texts
1	4	3
2	6	1
3	3	5
4	3	6

## Level 1

54% literary texts and 46% informational texts

Module	Literary Texts	Informational Texts
1	6	2
2	4	5
3	4	5
4	5	4

## Level 2

31% literary texts and 69% informational texts

Module	Literary Texts	Informational Texts
1	4	4
2	1	7
3	1	7
4	4	4

Level 2 students read a number of shorter informational texts. The amount of time students spend analyzing literary versus informational texts in instruction is more balanced.

### Level 3

44% literary texts and 56% informational texts

Module	Literary Texts	Informational Texts
1	3	4
2	1	5
3	8	2
4	2	7

### Level 4

42% literary texts and 58% informational texts

Module	Literary Texts	Informational Texts
1	3	2
2	3	2
3	3	6
4	1	4

## Level 5

50% literary texts and 50% informational texts

Module	Literary Texts	Informational Texts
1	1	3
2	1	2
3	2	1
4	6	4

## Level 6

50% literary texts and 50% informational texts

Module	Literary Texts	Informational Texts
1	2	1
2	1	6
3	3	2
4	5	2

Level 6 texts vary considerably in terms of length and instructional attention (e.g., a short poem might be read and analyzed in a single lesson, and a full-length novel might be read across multiple instructional arcs). To avoid misrepresenting the instructional balance of this level, Level 6 texts included in the provided figures all receive at least **two days** of instruction.

## Level 7

54% literary texts and 46% informational texts

Module	Literary Texts	Informational Texts
1	3	1
2	1	0
3	2	2
4	1	3

As with Level 6, texts included in Level 7 text counts all receive at least **two days** of instruction.

## Level 8

40% literary texts and 60% informational texts

Module	Literary Texts	Informational Texts
1	3	0
2	1	5
3	0	3
4	2	1

As with Levels 6 and 7, texts included in Level 8 text counts all receive at least **two days** of instruction.

## Diverse Representation

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*Arts & Letters* teacher–writers sought diverse text representation within and across modules and grade levels. Texts act as mirrors—allowing students to see themselves reflected in the texts; as windows—providing students with insight into the experiences of others; and as doors—encouraging students to imagine others’ experiences. The curriculum seeks to ensure that students experience multiple voices and perspectives from a broad range of authors, illustrators, and artists.

To meet these goals, *Arts & Letters* texts feature individuals and fictional characters of varied ethnic groups, genders, ages, abilities, cultures, and religions. Through narrative and informational texts, the curriculum represents the diverse nature of society, now and throughout history, including the everyday stories of different people from the United States and around the world. The curriculum includes an equally diverse representation of authors, illustrators, and artists.

## Grade-Level Appropriateness

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In text selection, teacher–writers also considered grade-level appropriateness. This consideration included identifying the target age range for the book and examining texts for ideas, events, or characters that might be difficult to understand or more appropriate for a different grade level.

## SUPPORT FOR STUDENTS IN READING COMPLEX TEXTS

Access to complex texts alone is insufficient. Teachers support students in unlocking the meaning of texts and developing transferable skills and habits to approach new complex texts.

*Arts & Letters* equips teachers with guidance and resources to ensure students productively engage with complex texts. The curriculum embeds support in its approach to reading and provides additional scaffolds for teachers to use as students demonstrate a need.

## The Content Stage Progression

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The *Arts & Letters* approach to reading—the Content Stage progression—is specifically designed to support the reading of complex texts. The early stages of Wonder and Organize help students develop basic, literal understanding. The later stages of Reveal and Distill require students to do the deeper work of analyzing and making inferences and arguments about texts. The final stage, Know, cements students’ understanding, guiding them to pause and reflect on what they learned from the complex text. This scaffolded approach to close reading teaches students to interact with texts over multiple reads, deepening their thinking about the text with each successive rereading. Students can replicate this close rereading process with other texts and in other disciplines.

## Curated Text Sets

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Researcher Marilyn Adams has emphasized the importance of organizing multiple texts on the same topic “such that each text bootstraps the language and knowledge that will be needed for the next” (10). Each text helps students to build vocabulary and domain knowledge, which in turn supports their comprehension, reasoning, and problem-solving as they progress through other module texts.

## Point-of-Use Supports

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Lessons embed recurring features with ideas to support students who encounter difficulties:

- Language Supports offer ideas to help students access texts’ vocabulary and language structures.
- Differentiation Supports include scaffolding ideas for students who may need additional support with reading activities.
- The Analyze Student Progress section suggests ways to monitor students’ progress with lesson-level learning tasks and to support students who have difficulty with these tasks.



## Prologue

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Many *Prologue* lessons are designed to support students who need help accessing the core lesson's reading instruction. These lessons anticipate the challenges that complex texts may present to some students, and they provide teachers (classroom, TESOL, or special education (SPED)) with instruction to address those challenges. *Prologue* helps ensure that students are fully prepared to succeed with the core lesson's instruction.

For more on the *Arts & Letters* approach to reading instruction, see the Teaching *Arts & Letters*: [Teaching Reading](#) section. For more on the curriculum's resources and supports for meeting student needs, see the [Meeting Student Needs](#) section.

### Teaching Tips | Supporting Students with Complex Texts

- For students who struggle with decoding complex texts, consider providing read alouds or audio books.
- Be careful not to overscaffold for students. Some productive struggle is important and necessary for students to develop the skills needed to read complex texts and to make the connections and inferences needed to develop their own understanding of texts.
- Avoid the urge to skip or swap out texts that seem at first glance too challenging for students. *Arts & Letters* teacher-writers carefully selected texts to build students' knowledge and vocabulary and to ensure adequate exposure to and experience with complex texts. Finding strategies to support students in reading a text is a better strategy than omitting a text.

# Teaching Arts & Letters

English language arts (ELA) instruction is integrated in *Arts & Letters*; students develop reading, writing, speaking and listening, language, and viewing skills through active, integrated, collaborative learning experiences.

This section provides detailed information about *Arts & Letters* instructional routines and about each strand of *Arts & Letters* instruction:

- Reading
- Writing
- Vocabulary
- Style, Grammar, and Conventions
- Speaking and Listening
- Inquiry and Research
- Fluency
- Visual Art

Each of these sections addresses key steps in educators' learning and implementation:

- Understanding \_\_\_\_\_ summarizes key ideas.
- Teaching \_\_\_\_\_ supports effective instruction.
- Assessing \_\_\_\_\_ shows at a glance how the area is assessed.
- Preparing \_\_\_\_\_ offers ideas for getting ready to teach.
- Meeting Student Needs with \_\_\_\_\_ previews responses to possible student challenges.

Each section also provides Teaching Tips and *Prologue* connections.

The final section provides an overview of the literacy-building instructional routines that are repeated across modules and grade levels to foster students learning of knowledge and skills.

## TEACHING READING

### What is the *Arts & Letters* approach to reading?

- *Arts & Letters* students read to derive meaning and build knowledge.
- Reading instruction follows the Content Stages, a flexible, predictable, inquiry-based, process to comprehend, analyze, and build knowledge from texts.
- Students deepen comprehension through the *Arts & Letters* Core Practices: questioning, summarizing, annotating, collecting evidence, and practicing fluency.
- Students listen to, explore, or read independently from the volume of reading list to build additional knowledge and skills.
- Students in grade levels K–3 learn foundational skills through a separate program and can practice those skills with *Geodes* readable texts or other applied phonics readers.

### When do students learn to comprehend complex texts?

Reading instruction occurs in almost every lesson. Instruction occurs in these lesson sections:

- Learn: Read. Students read the text with appropriate Content Stage guidance.
- Learn: Respond. Students deepen their understanding by responding to the text through speaking and listening with peers or through writing.

Students also engage in fluency (beginning in level 2) and volume of reading practice.

**What resources help me teach reading comprehension?**

- The Teaching Reading section and the Teaching Fluency section in this guide provide teaching suggestions and tips.
- Students' *Learn* books contain the resources, such as story maps, narrative organizers, and evidence organizers, that students use to build comprehension of texts.
- Teachers can use the volume of reading lists on the digital platform and volume of reading questions in students' *Learn* books (or the digital platform in levels K–2) to support students in reading practice and learning more about the module topic.

**What resources help me monitor my students' reading?**

One learning task in each lesson typically assesses reading. See the Analyze Student Progress guidance to monitor, support, and respond to student work on these tasks. Students also complete two Listening Comprehension Assessments (grade levels K–2) or Reading Comprehension Assessments (grade levels 2–8) per module. The accompanying Assessment Guides provide scoring guidance and suggestions to support students based on their performance.

**How do I ensure I am meeting key standards for reading?**

See the Assessment Guide for information about standards assessed on Reading and Listening Comprehension Assessments.

## Understanding Reading

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### Why is reading important?

The ability to closely read and analyze complex texts in multiple genres is critical to student success. The better students read, the better they perform in all content areas. Moreover, strong reading abilities are correlated with stronger listening—as students read increasingly complex written texts, they become more adept at understanding sophisticated oral language. Reading supports students in building their vocabulary and understanding language structures. This translates to stronger writing ability as well, as students come to apply the vocabulary and language structures they read to what they write.

Perhaps most importantly, reading is the gateway to knowledge. The better students can read, the more they can learn and know.

The benefits of being a strong reader extend well beyond school. Students who can closely analyze and question text are better prepared for daily life, citizenry, and careers.

### What are the key elements of reading in Arts & Letters?

*Arts & Letters* reading approach is grounded in the science of reading—the body of scientific research that informs what we know about literacy development and how to support it. Researcher Hollis Scarborough posited that over time students become skilled readers as they become increasingly automatic and strategic in simultaneously deploying two sets of skills—language comprehension and word recognition.

*Arts & Letters* primarily focuses on building students' language comprehension skills—or the upper strands of Scarborough's Rope. Through reading each module's knowledge-building text sets, students develop content knowledge to complement what they already know, building the knowledge needed to access complex texts. Students develop vocabulary knowledge both through explicit instruction and their work in

analyzing and understanding module texts. Similarly, through their work with texts, students learn how varied language structures convey distinct meanings and the strategies needed to analyze challenging text passages. *Arts & Letters* also supports students' verbal reasoning as students learn to use strategies to determine the meaning of complex passages and language structures.

Three elements are of particular importance in supporting students' development of these language comprehension skills:

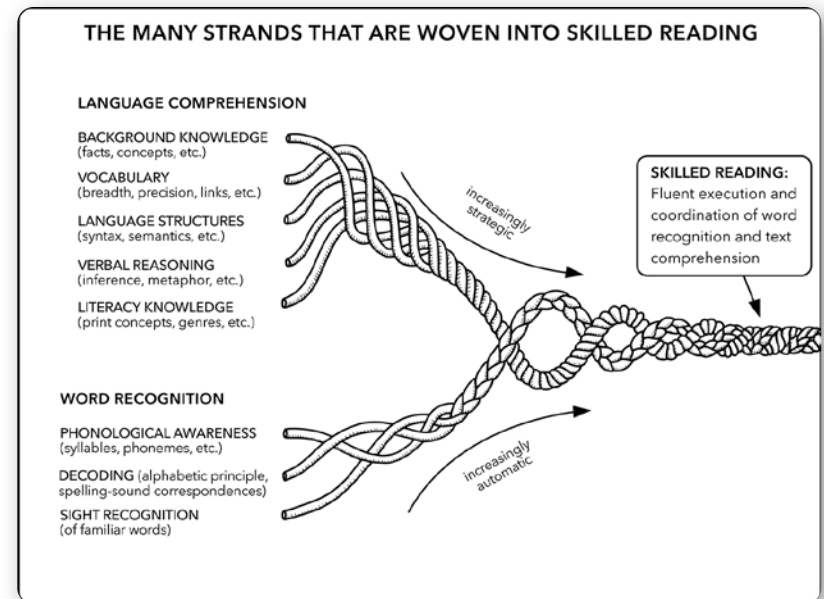
- Knowledge-building text sets
- *Arts & Letters* Content Stages
- *Arts & Letters* Core Practices

To build the word recognition skills represented by the bottom strands of Scarborough's Rope, students in levels K–3 engage in systematic phonics instruction with a foundational skills program. Students practice these foundational skills using *Geodes* readable texts or other applied phonics readers.

*Arts & Letters* students engage in fluency instruction and practice. See the Teaching Arts & Letters: [Teaching Fluency](#) section for more information on fluency in *Arts & Letters*.

**Knowledge-building text sets**—A growing body of research confirms the importance of knowledge to students' growth as readers. Prior knowledge enables readers to unlock the context, vocabulary, and meaning of a wide variety of texts.

To build that knowledge *Arts & Letters* modules center around important topics in literature, science, social studies, and the arts. Texts are selected and sequenced to strategically build students' knowledge. The module's Essential Question focuses students' exploration of the topic and texts. *Arts & Letters* students build



Scarborough, Hollis S. "Connecting Early Language and Literacy to Later Reading (Dis)Abilities: Evidence, Theory, and Practice." *Handbook of Early Literacy Research*, edited by Susan B. Neuman and David K. Dickinson, Guilford Press, 2001, pp. 97–110.

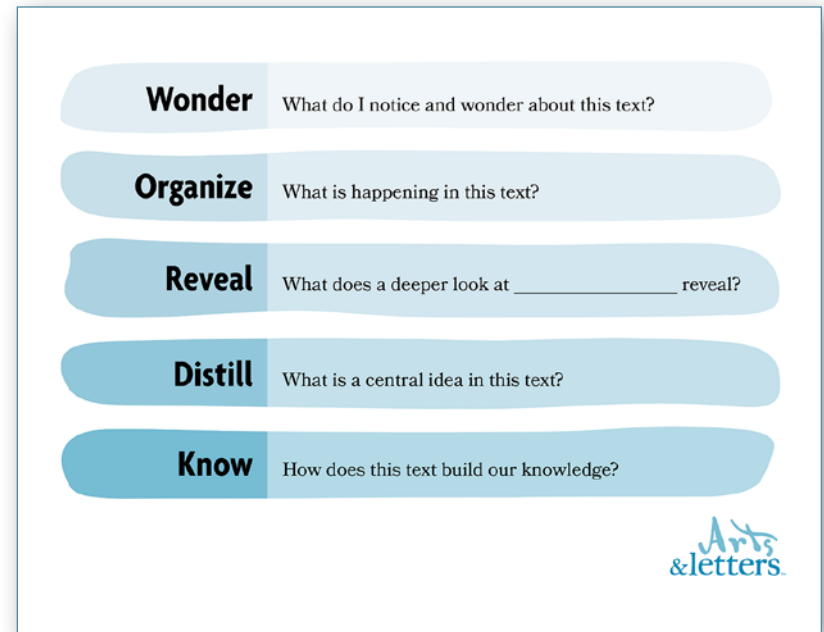
deep knowledge from their reading and in the process come to learn that the purpose of reading is to make meaning and learn more.

Students at different levels engage with texts in core instruction in different ways:

- Teachers in grade levels K–2 read texts aloud because the comprehension ability of students at those grade levels typically far outpaces decoding ability. Listening to texts read aloud by a skilled reader provides a model of fluency and allows students to build knowledge and skills through more complex texts than they can read independently.
- Students in grade levels 3–8 read texts more independently. While teachers may still read aloud, especially at level 3 or in initial text introductions, students increasingly read on their own. Lessons provide guidance for students who need support.

For more, see the [Building Knowledge in Arts & Letters](#) section.

**Arts & Letters Content Stages**—Arts & Letters students develop their ability to comprehend, analyze, and build knowledge from texts through the Content Stages, a flexible yet predictable process for deep reading of grade-level complex texts. Lessons are structured with a purposeful progression that enables students to access, understand, and analyze these texts. This progression consists of five Content Stages: Wonder, Organize, Reveal, Distill, and Know.



The Content Stage progression teaches readers the importance of zooming in to look closely at aspects of the text and zooming out to discern the deeper meaning and knowledge offered:

- Students begin with a wide lens at the **Wonder** stage—reading the text for the first time with curiosity and attention and asking key questions about what they read.
- They then begin to put their thoughts in order at **Organize**. At this stage they organize their thinking as to what the text is about, developing their literal comprehension.
- **Reveal** takes students further into the text as they focus on challenging, distinctive, or important text components such as word choice, figurative language, or text structure.
- At **Distill**, students return to the bigger picture to think about the text’s overall meaning. They engage in discussion to discern texts’ central ideas or themes.
- The **Know** stage focuses students’ attention on the module topic. Students reflect on and describe how a text has built their knowledge, or students expand their knowledge by connecting the text to other texts and topics of study.

The Content Stages promote inquiry. Shaping each lesson is a Content Framing Question that guides students’ exploration of the text and ultimately helps them answer the module’s Essential Question. This inquiry-based approach makes reading instruction purposeful and meaningful.

Students’ work with Content Stages varies with texts’ complexity and length. At earlier grade levels, students may listen to the shorter, full texts read aloud in a single lesson. In these cases, the Content Stages often progress in order. For example, in Level 1 Module 2: *Creature Features*, lessons 12–16, students read the informational text *Dear Treefrog* by Joyce Sidman and Diana Sudyka guided by this five-lesson progression:

- **Wonder:** What do I notice and wonder about this text?
- **Organize:** What is happening in this text?
- **Reveal:** What does a deeper look at text features reveal?
- **Distill:** What is a central idea in this text?
- **Know:** How does this text build our knowledge?



As students progress to chapter books and longer texts, the Content Stage progression is more nuanced; lessons sequence the Content Stages to best support student understanding. Students may not move through every section of the text with each stage in sequence. For example, in Level 4 Module 1: *A Great Heart*, students follow this eight-lesson progression to read *The Circulatory Story* by Mary K. Corcoran and Jef Czekaj:

- **Wonder:** What do I notice and wonder about this text?
- **Organize:** What is happening in this text?
- **Reveal:** What does a deeper look at figurative language reveal?
- **Organize:** What is happening in this text?
- **Reveal:** What does a deeper look at illustrations reveal?
- **Reveal:** What does a deeper look at illustrations reveal?
- **Distill:** What is a central idea in this text?
- **Know:** How does this text build our knowledge?

In grade levels 6–8, the Content Stage progression continues in a similarly nuanced manner, as is shown in this example from Level 6 Module 1: *Free to Learn*, arc A, which follows this ten-lesson progression as students read *I Am Malala* by Malala Yousafzai and Patricia McCormick.

- **Wonder:** What do I notice and wonder about this text? (*I Am Malala*)
- **Organize:** What is happening in this text? (*I Am Malala*, ch. 1–2)
- **Organize:** What is happening in this text? (*I Am Malala*, ch. 3–5)
- **Know:** How does this text build our knowledge? (excerpt from “Universal Declaration of Human Rights,” Article 26)
- **Organize:** What is happening in this text? (*I Am Malala*, ch. 6–8)
- **Know:** How does this text build our knowledge? (transcript of interview with Benazir Bhutto)
- **Organize:** What is happening in this text? (*I Am Malala*, ch. 9–10)
- **Reveal:** What does a deeper look at literary devices reveal? (foreshadowing)
- **Distill:** What is a central idea in this text? (ch. 1–10)
- **Know:** How does this text build our knowledge? (ch. 1–10)

The Content Stages guide students in developing needed strategies and building knowledge with each module text while also providing a transferable framework that they can apply to analyze and understand any new text.

**Arts & Letters Core Practices**—Students engage in these Core Practices that support them in actively reading and articulating and communicating their understanding of texts:

Core Practice	Student Actions	Benefits to Students
<b>Questioning</b>	Students generate and answer text-based questions.	<ul style="list-style-type: none"> <li>Fosters curiosity and active engagement with the text</li> <li>Teaches students how to learn from text through inquiry</li> </ul>
<b>Summarizing</b>	Students retell or recount key text ideas.	<ul style="list-style-type: none"> <li>Helps students identify key information and build understanding of the text</li> <li>Facilitates the transfer of text understanding from short- to long-term memory</li> </ul>
<b>Annotating</b>	Students monitor comprehension, mark key text aspects, and maintain focus on text through underlining, symbols, text notes, and/or sketches.	<ul style="list-style-type: none"> <li>Fosters close reading of the text</li> <li>Helps students monitor their understanding while reading</li> </ul>
<b>Collecting evidence</b>	Students identify and record relevant text information.	<ul style="list-style-type: none"> <li>Teaches students to use textual information to support their inferences and conclusions drawn from the text</li> <li>Builds the habit of rereading</li> </ul>
<b>Reading fluency</b>	Students analyze, practice, and demonstrate accurate, prosodic reading.	<ul style="list-style-type: none"> <li>Deepens overall text comprehension</li> <li>Fosters joyful engagement with text</li> </ul>

Teachers teach the practices with increasing complexity within and across grade levels, gradually releasing responsibility from teacher to students.

## Teaching Reading Comprehension

Almost every *Arts & Letters* lesson focuses on texts and close reading.

<b>Launch</b>	Students learn the lesson's Content Framing Question and the text(s) they will explore through that question.
<b>Learn</b>	<ul style="list-style-type: none"> <li>Read: Students read the lesson text(s).</li> <li>Respond: Students respond to the text(s) and complete the reading-focused learning task.</li> </ul>
<b>Land</b>	Students articulate the knowledge they built in the lesson by adding ideas to the World Knowledge and ELA Knowledge Charts.

Teachers can see the module's reading progression by looking at the Module Plan in the Module Overview.

- For each lesson, the **Module Plan** indicates the Content Stage and the text(s).

3   Module 1   Module Overview					
<b>MODULE PLAN</b>					
<b>Essential Question</b>   How do people explore the sea?					
<b>KEY</b> <div> <div></div> = assessment </div> <div> <div></div> = Prologue lesson </div>					
<b>Arc A   "The Sea Wind"</b>					
Lesson 1 <b>Opening Bookend</b>	Lesson 2 <b>Wonder</b> "The Sea Wind" The Great Wave <b>1</b>	Lesson 3 <b>Organize</b> "The Sea Wind" "Marsh" The Great Wave <b>P</b>	Lesson 4 <b>Reveal</b> "The Sea Wind" The Great Wave <b>P</b>	Lesson 5 <b>Distill</b> "The Sea Wind" The Great Wave <b>P</b>	Lesson 6 <b>Know</b> "The Sea Wind" "Marsh" The Boating Party The Great Wave
<b>Arc B   Amos and Boris</b>					
Lesson 7 <b>Wonder</b> Amos and Boris	Lesson 8 <b>Organize</b> Amos and Boris <b>P</b>	Lesson 9 <b>Reveal</b> Amos and Boris <b>P</b>	Lesson 10 <b>Distill</b> Amos and Boris <b>P</b>	Lesson 11 <b>Know</b> "The Shepherd and the Sea" Amos and Boris	
10					
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Teachers can preview a lesson's reading focus by reading the Lesson Overview.

- 1 The **Lesson Overview** header lists the module's Essential Question and the lesson's **Content Framing Stage** and **Content Framing Question**.
- 2 **Preview** summarizes the Content Stage work students do within the lesson.
- 3 Lessons typically include one or more reading-focused **learning goals** and associated **learning tasks**.

**Lesson 2**

**Essential Question** | How do people explore the sea?

**Content Framing Question** | Wonder: What do I notice and wonder about these texts?

**2 OVERVIEW**

**Preview**

In this Wonder lesson, students begin their exploration of the sea by reading Sara Teasdale's poem "The Sea Wind" and sharing what they notice and wonder. They first learn how fluent reading helps them understand a text's meaning, and then they practice reading the poem with accuracy. During visual art instruction, students examine the woodblock print *Under the Wave off Kanagawa*, commonly known as *The Great Wave*. Students share and write what they notice and wonder about the work of art.

**3 Learning Goals**

Demonstrate accuracy when reading aloud "The Sea Wind."

🎯 **LEARNING TASK:** Read aloud "The Sea Wind" with accurate decoding.

Notice and wonder about *The Great Wave*.

🎯 **LEARNING TASK:** Write at least one thing you notice about *The Great Wave* and at least one related question.

**Vocabulary**

explore (v.)  
fluency (n.)

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## Teaching Wonder Stage Lessons

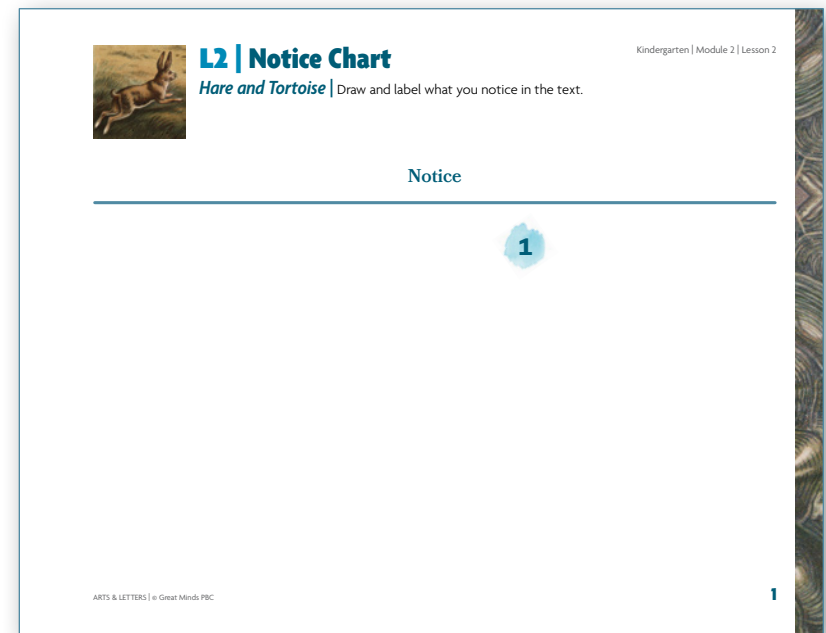
<b>Reading Lens</b>	Broad: Readers engage in the first read of the text with openness and interest.
<b>Purpose</b>	Foster curiosity of and attention to all aspects of the text
<b>Content Framing Question</b>	What do I notice and wonder about this text?
<b>Core Practices Students Most Often Apply</b>	<ul style="list-style-type: none"> <li>• Questioning</li> <li>• Annotating</li> </ul>

In Wonder lessons, students engage with texts for the first time with wonder and curiosity. After they listen to a text read aloud or independently read some or part of the text for the first time, the teacher prompts them to reflect on what they noticed about the text and the questions those observations sparked.

Students might record these observations and questions by engaging in the Core Practice of annotation, for example, by marking pages with sticky notes.

Often students use a Notice and Wonder Chart. At younger grade levels, students dictate their observations and questions for teachers to record on a class chart or students draw and label in their *Learn* books. Older students record on a chart in their *Learn* books before sharing in a whole class discussion. This Wonder work gives students an opportunity to engage in the Core Practices of collecting evidence as they record observations from the text and of questioning as they wonder about text meaning.

- 1 A Notice Chart from kindergarten provides space for students to draw and label what they notice in the text.



- 2 A Notice and Wonder Chart from grade level 3 includes lines to support handwriting.

**L25 | Notice and Wonder Chart**  
*The Fantastic Undersea Life of Jacques Cousteau* | Write what you notice and wonder about the text.

Notice	Wonder

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- 3 A Notice and Wonder Chart from grade level 6 provides open space for students to take notes.

**L26 | Notice and Wonder Chart**  
*"I Got Rhythm"* | Write what you notice and wonder about the song.

Notice	Wonder

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The Wonder stage supports readers' development in multiple ways:

- **Confidence**—It promotes all readers' confidence and interest by giving them a successful first encounter with the text. If students' observations and questions are grounded in the text, they are valid. Students can read and respond without fear of being wrong.
- **Focus**—Students learn the importance of attending to text details from the start.
- **Metacognition**—Students learn to ask questions as they read, which teaches them to read carefully and think about what they do not understand.

The Wonder stage also offers teachers a formative assessment, revealing

- where students are starting with background and vocabulary knowledge, and
- what students are transferring from past work with texts and standards.

### Teaching Tips | Wonder

- Respond to students' observations and questions in ways that encourage divergent thinking. Be careful not to elevate some students' contributions over those of others through excessive praise or reactions. If students develop the sense that there are right and wrong answers, it may dampen their engagement, curiosity, and learning, defeating the purpose of this stage.
- Encourage students to use the text to support their observations and questions, fostering evidence-based observations and questions.

## Teaching Organize Stage Lessons


<b>Reading Lens</b>	Narrower than at the Wonder stage: Readers zoom in to organize key text information.
<b>Purpose</b>	Develop literal understanding
<b>Content Framing Question</b>	What is happening in this text?
<b>Core Practices Students Most Often Apply</b>	<ul style="list-style-type: none"> <li>Annotating</li> <li>Summarizing</li> <li>Questioning</li> <li>Collecting evidence</li> </ul>

The focus at the Organize stage is on literal comprehension. This stage of understanding is essential. Students must make sense of a text before proceeding to deep analysis.

For narrative texts, Organize work might include identifying the text’s narrative elements—characters, setting, and plot—or outlining these in more detail.





Across grade levels, students learn to make sense of narrative text by noting key elements. At earlier grade levels, they complete **story maps** outlining the characters, setting, problem, and solution.

Students sometimes use the same approach when planning to write their own narratives so that their work in reading and writing reinforces learning in each area.



**L8 | Story Map**  
*Amos and Boris* | Add the story elements.

3 | Module 1 | Lesson 8

Characters 	Setting 
Problem 	Solution 

**Central Idea**  


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**12**

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At higher grade levels, students engage in more sophisticated Organize work. Students might complete timelines or engage in detailed study of characters or setting.

Another way older students might engage in Organize work is using a **narrative organizer** to detail the characters, setting, rising action, climax, falling action, and resolution of a narrative. As in younger grades, they use the same structure to plan their writing.

**L29 | Narrative Organizer**  
*Bud, Not Buddy* | Organize the characters, setting, conflict, and events from the book.

6 | Module 1 | Lesson 29

64


65

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To organize informational texts, students might complete organizers in their *Learn* books to help them understand key ideas and supporting details.


Organize lessons frequently call for students in early grades to complete Boxes and Buttons organizers to identify the main topic and key details.


Students at older grades might complete an informational outline by writing the main ideas of the text and details that support those.





**L18 | Boxes and Buttons**  
*Feathers* | Fill in three key details.

1 | Module 2 | Lesson 18


**Main Topic** 

**Key Detail** 

**Key Detail** 

**Key Detail** 

**34**
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**L13 | Informational Outline**  
*Giant Squid* | For each section, write the main idea and at least two key details that support it.

3 | Module 1 | Lesson 13

Topic: \_\_\_\_\_

**Main Idea:** \_\_\_\_\_  

•

\_\_\_\_\_

•

\_\_\_\_\_

•

\_\_\_\_\_

**Main Idea:** \_\_\_\_\_  

•

\_\_\_\_\_

•

\_\_\_\_\_

•

\_\_\_\_\_

**18**
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Or students might record key details by looking at the what, when, why, who, how, where of the text and recording their observations on a chart in *Learn*.

The Core Practice of summarizing plays an important role at the Organize stage. Students at earlier grade levels begin developing this skill by retelling what they read. At higher grade levels, students might summarize orally but also frequently do so in writing.

Organize helps students develop as readers in multiple ways.

- **Text Meaning:** They learn to identify main ideas and details—an essential skill for understanding informational texts.
- **Text Structure:** Students look for ways authors organize literary or informational texts, which helps them make sense of new texts they encounter that may share similar patterns and structures.
- **Metacognition:** Students learn to monitor their comprehension, checking that they fully understand what is literally happening in a text—one key to being proficient readers.

Organize stage work also offers teachers an informal check on their students' literal comprehension.

**L3 | 5 W's and 1 H**  
Picturing a Nation | Use the questions to summarize pages 2-4.

<b>What</b> What was the Historical Section of the Resettlement Administration?	<b>When</b> When was the Historical Section founded?	<b>Why</b> Why was the Historical Section created?
<b>Who</b> Who directed the Historical Section?	<b>How</b> How did the director of the Historical Section collect photographs?	<b>Where</b> Where were the photographs taken?

6 | Module 1 | Lesson 3

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## Teaching Tips | Organize

- Point out the connection between the structures students use to organize their understanding in reading with those they use to plan their work in writing. Strengthening the reading–writing connection benefits students in both areas.
- After students have completed organizers for key module texts, consider creating an enlarged class version to refer to in future lessons about that text.
- When possible, refer to students’ work in Wonder, pointing out, for example, elements or ideas that students noticed in their first reading, or questions that they answered through their work in Organize.
- Keep the focus in Organize on helping students solidify their literal understanding of the text. Avoid the temptation of moving ahead to the work of Reveal—having students interpret specific aspects of the text or reveal its deeper meaning. Also ensure students understand how to summarize and identify the most important aspects of the text, rather than all the text details.

## Teaching Reveal Stage Lessons

<b>Reading Lens</b>	Narrow: Readers focus on a particular aspect of the text.
<b>Purpose</b>	Analyze meaning or deepen understanding
<b>Content Framing Question</b>	What does a deeper look at [text-specific element] reveal?
<b>Core Practices Students Most Often Apply</b>	<ul style="list-style-type: none"> <li>• Questioning</li> <li>• Annotating</li> <li>• Collecting evidence</li> </ul>

Reveal requires that students zoom in as they purposefully revisit and reread the text. Students might examine the following aspects of texts in Reveal lessons:

- connections between words and illustrations
- word choice
- the author’s use of figurative language
- text features

Students take a close look at these aspects to reveal or uncover the text’s deeper meaning, get past text challenges, or analyze the language, features, or ideas that make a text noteworthy and worthy of study.

Reveal lessons often include the Repeated Reading instructional routine to support students in closely examining and analyzing an excerpt of the text, before they begin to analyze additional excerpts. Reveal lessons frequently involve responding to text-dependent questions (TDQs) in students’ *Learn* books or journals. Students often complete organizers that require that they first identify and then analyze text evidence.

As students engage in Reveal work across grade levels, they become more careful close readers:

- Text Features and Elements—Students learn that every text has features or elements that they can more deeply examine.
- Author’s Craft—Students learn to look at an author’s craft to unlock deeper meaning.
- Engagement—Students learn that a literal understanding is only a first step, but there is much more to explore. This understanding deepens students’ engagement with what they read and with reading itself.
- Rereading—Students learn to reread, an essential skill used by highly proficient readers. Reveal gives students a specific purpose for revisiting a text.
- Text Evidence—Students learn to look to the text to support their conclusions about it—a key skill for reading, writing, and speaking.

### Teaching Tips | Reveal

- Keep the focus at Reveal on making meaning from the text. Avoid the temptation of focusing excessively on teaching the lesson's specific text element in isolation. While students' work at Reveal helps them better understand elements such as text features or metaphor, they should think about these devices in the context of the text and its meaning.
- Support students in engaging in logical thinking at Reveal. Although Reveal requires that students draw conclusions, those conclusions should be grounded in evidence and logic. Encourage students to explain how what they find in the text connects to what they determine the text means.

### Teaching Distill Lessons

<b>Reading Lens</b>	Broad: Readers zoom out to determine the text's or texts' central idea or theme.
<b>Purpose</b>	Discern the text's overall meaning
<b>Content Framing Question</b>	What is a central idea/theme in this text/these texts?
<b>Core Practices Students Most Often Apply</b>	<ul style="list-style-type: none"> <li>• Questioning</li> <li>• Annotating</li> <li>• Collecting evidence</li> </ul>

The Distill stage requires that students zoom out and determine a text's overall meaning. Students synthesize their understanding of a text's elements as they articulate a theme of narrative texts or a central idea of informational texts.

In *Arts & Letters*, students engage in this work at Distill through whole class conversations. They first prepare for these conversations by collecting specific evidence and formulating their initial thoughts about the text's theme or central idea. They then discuss and defend their ideas with classmates, using resources such as the Talking Tool to support their productive participation in academic discussions. This whole group conversation enriches students' understanding, as they discover from interaction with classmates that texts often have multiple themes and central ideas.

Distill lessons help students in multiple ways:

- Synthesis—Students have meaningful opportunities to practice synthesis—a key skill readers use at many points in the reading process.
- Purpose—Students come to see a larger purpose for reading—to determine a central idea, message, or theme—which in turn helps them put texts in a larger context.
- Text-Based Conclusions—Students learn to look to the text to support their conclusions about it—a key skill for reading, writing, and speaking.

To support their discussions about theme and central idea, *Arts & Letters* Distill lessons always include explicit instruction on a particular aspect of speaking and listening. For more on this instruction, see the Teaching Arts & Letters: [Teaching Speaking and Listening](#) section.

### Teaching Tips | Distill

- Preparation is key in Distill lessons. Ensure students have adequate time to collect evidence and formulate their ideas before moving on to the class discussion.
- Promote the divergent nature of Distill. Encourage students not to seek to prove that their theme or central idea is the only right one but instead merely to support why their conclusion is valid. Communicate that the discussion's goal is for students to be able to ground their conclusions in evidence and support them with logical reasoning.
- As much as possible, let students take the lead in Distill discussions. Facilitate the conversations as needed, but ensure students speak directly to each other, responding to and building on classmates' ideas.

### Teaching Know Stage Lessons

<b>Reading Lens</b>	Broad: Readers zoom out to reflect on what they learned from a text or expand their knowledge by connecting to other topics or texts.
<b>Purpose</b>	Solidify and expand knowledge
<b>Content Framing Question</b>	How does this text/do these texts build our knowledge?
<b>Core Practices Students Most Often Apply</b>	<ul style="list-style-type: none"> <li>• Questioning</li> <li>• Summarizing</li> <li>• Collecting evidence</li> </ul>



While students close each lesson with a brief reflection on their building knowledge, at the Know stage, students reflect more extensively on the knowledge they have gained or extend that knowledge by reading a new text on the module topic and connecting it back to the knowledge they have built. Students frequently record their knowledge through knowledge statements, complete sentences about what they have learned related to world knowledge or ELA knowledge. At younger grade levels, teachers record these statements on a class chart. At older grade levels, students record these in their *Learn* books. Students' Know stage work cements their learning and provides a richer sense of purpose:

- **Purpose**—Students come to see reading as an engaging activity that helps them understand their world and complex ideas.
- **Motivation**—Students learn that texts can help them become experts on a new or interesting topic.
- **Knowledge-Building and Retention**—Students develop the content knowledge they need to read other texts.
- **Confidence**—Students develop confidence in themselves as readers.


At the Know stage, students engage in sentence-level work with the knowledge statements they write. For more on this work, see the Teaching Arts & Letters: [Teaching Style, Grammar, and Conventions](#) section.

## Incorporating the Volume of Reading

Like learners building any other skill, readers benefit from added practice. Alongside the core instruction in *Arts & Letters*, students benefit from daily work to increase their volume of reading.

*Arts & Letters* supports this volume of reading with several resources:

- Module-specific, curated text lists of 5–12 topic-related trade books of varied genres and Lexile levels support knowledge-building and choice. Lists are available on the digital platform.
  - Volume of reading questions based in the Content Stages guide students' close reading of volume of reading texts.
  - Volume of reading reminders at the end of most lessons and volume of reading logs for students in levels 3–8 encourage students to read widely and track their reading.
- 1 In levels 3–8, students' *Learn* books include volume of reading questions based in the Content Stages.
  - 2 In levels 3–8, *Learn* books include a log students use to track their volume of reading work and reflections.



### Volume of Reading Questions 1

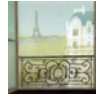
4 | Module 2 | Volume of Reading

**Module 2** | After reading or listening to a text, add to your reading log for module 2. Then follow your teacher's instructions for which questions to answer in your journal.

<b>Wonder</b>	What do I notice and wonder about this text?
<b>Organize</b>	What is happening in this text?
<b>Reveal</b>	What does a deeper look at text and illustrations reveal? What does a deeper look at vocabulary reveal?
<b>Distill</b>	What is a central idea in this text?
<b>Know</b>	How does this text build my knowledge about myths and stories?
<b>Essential Question</b>	What do people learn from myths and stories?
<b>Your Knowledge</b>	How do people in your community share stories? What is a story that has been passed down in your family?

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### Reading Log 2

4 | Module 2 | Volume of Reading

After reading or listening to a text, write the date and text title. If you did not read a whole text, write the page numbers for the section that you did read.

Date	Title	Pages

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To allow for student choice and provide class time for independent reading, teachers should plan to devote 20–30 minutes per day, beyond the 60-minute *Arts & Letters* lesson, for students to engage with the volume of reading. Volume of reading tasks are often indicated in the Follow-Up section of each lesson. Depending on school policy, teachers can use one or more of the following suggestions for the recommended 20–30 minutes of volume of reading:

- Maintain a class library—Organizing the classroom library to support choice reading and knowledge and vocabulary building is important. One way to do so is by series, topics, and areas of interest—rather than by author, genre, or reading level. Topic-specific bins, for example, might include books of varied levels and genres.
- Organize small group book clubs—Small groups can choose the same volume of reading text and discuss their reading together.
- Use multipurpose time—Teachers may want to include a flexible 30-minute block in their daily schedules. During this time, teachers can work one-on-one or in small groups while other students engage in independent reading, being sure to provide all students with time each week for volume of reading work.
- Assign outside reading—Depending on school policies and culture, teachers can assign students to complete volume of reading work outside schooltime.
- Pair up for fluency—Students who will benefit from additional practice can be paired to complete volume of reading, taking turns reading pages aloud to each other.
- Allow for student choice—Teachers may make recommendations, depending on student needs and classroom context.

## Assessing Reading Comprehension

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*Arts & Letters* offers both informal and formal assessment opportunities to monitor students' progress with reading. The curriculum also provides teachers with assessment-specific guidance to support students going forward based on their performance on reading assessments.

### Informally Assessing Reading

Lesson learning tasks typically include one reading-focused task and guidance within the lesson for how to monitor or support students' performance on the task. The Analyze Student Progress section provides teachers with information for how to do the following:

- Monitor students' progress by evaluating their performance on a key element of the task and diagnosing potential gaps in understanding
- Offer immediate support to students through concrete suggestions aligned with the task
- Plan future practice by knowing when students will again apply the skill so that teachers can plan to support students as needed based on their performance

## Formally Assessing Reading

*Arts & Letters* also provides teachers with tools to formally assess students' reading development. By grade level, students either complete a Listening Comprehension Assessment that gauges their ability to understand text read aloud or a Reading Comprehension Assessment to assess their ability to understand the text that they read.

Grade Level	Reading Assessments Administered
Grade Levels K–1	Two Listening Comprehension Assessments per module
Grade Level 2	<ul style="list-style-type: none"> <li>Two Listening Comprehension Assessments per module in modules 1 and 2</li> <li>One Listening Comprehension Assessment and one Reading Comprehension Assessment per module in modules 3 and 4</li> </ul>
Grade Levels 3–8	Two Reading Comprehension Assessments per module

For each assessment, students listen to or read texts that relate to the module topic that they have been studying.

Each Listening or Reading Comprehension Assessment has an accompanying Assessment Guide that provides rubrics, scoring guidance, and suggestions for how to support students based on their performance. Assessment Guides include the following:

- Context to understand the role of assessment in evaluating student reading development
- Guidance for how to administer the assessment
- Analysis of the text and its complexity features
- Scoring tools to help teachers quantitatively score student performance
- Additional guidance on analyzing student performance
- Guidance for the Responsive Teaching lesson that follows the assessment and for other ways to support students based on their assessment performance

For more specific information on scoring and evaluating assessments, see the [Assessing Arts & Letters](#) section and the assessment-specific Assessment Guides.

## Providing Students Feedback on Their Reading

As with any developing skill, meaningful feedback can foster student reading success. Paying attention to and pointing out what students are doing well and strategies that they might employ more frequently help students grow in their confidence and their ability to strategically deploy skills to understand texts. Feedback has the most impact when it is grounded in students' recent reading of a specific text passage.

Follow these general guidelines when providing reading feedback:

- Be specific. Point out exactly what you noticed that students did or could have done to understand the text. Use Analyze Student Progress criteria and the Core Practices to guide your feedback.
- Prioritize your feedback. Focus on one strategy or practice at a time. Tie feedback to deriving text meaning and knowledge so that students connect what they do while reading to why they do it.
- Be authentic and encouraging. Point out strategies or practices that students use as well as ones they might have deployed. Ground feedback in the overall message that reading development is an ongoing process for readers of all skill levels.

For more specific guidance on feedback and planning next steps after each assessment, see the [Assessing Arts & Letters](#) section and the assessment-specific Assessment Guides.

## Preparing to Teach Reading

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### Strengthen Your Understanding of the Content Stages

When teachers better understand how the Content Stages build on each other and guide reading of texts, they can better plan, teach, and respond as students work through the stages. To deepen understanding, consider these strategies:

- Apply the Content Stages to a complex text that you are reading.
- Choose a text from a current or upcoming module and engage in the Content Stage progression for that text.

## Develop Deep Understanding of the Texts

When teachers deeply understand the texts students read, they are better equipped to prepare for lessons about those texts, teach the lessons, anticipate and provide supports, and assess student learning.

Use strategies like these to build text knowledge:

- Read and annotate the texts.
- Participate with colleagues in book study or discussions centered on the module texts.
- Either independently or collaboratively, complete key learning steps and tasks that students will use to understand the text.

## Examine an Assessment Guide

Select a Listening or Reading Comprehension Assessment from the current or upcoming module. Read through the Assessment Guide for the assessment. Analyze and annotate how it will support you in assessing and monitoring student progress and in supporting students' reading growth.

## Meeting Student Needs with Reading

Use these ideas when you face reading challenges in your classroom.

If	Then
If students have difficulty reading one or more module texts independently ...	<ul style="list-style-type: none"> <li>• Consider using an audiobook for more challenging or lengthier portions of the text to reduce the amount that students read independently. Attend to student preferences only for reading or for listening as they read along in their texts. Lessen their reliance on this support as they improve.</li> <li>• Group students who have similar challenges into a small group, supporting them through reading aloud portions of the text.</li> <li>• Check to see whether aligned <i>Prologue</i> lessons offer support.</li> </ul>

If	Then
If students have difficulty noting details at the Wonder stage ...	<ul style="list-style-type: none"> <li>• Model how to note details and think aloud about what you noticed and why.</li> <li>• Narrow the range of pages students examine. Ask them what they see or hear on each page within the range. Model recording some ideas on a class chart before having students work independently.</li> <li>• Partner students to work together on noticing.</li> <li>• Connect students' work at the Wonder stage to their work doing scientific observation. Encourage them to observe the text as closely as they might observe an object or phenomenon in science.</li> </ul>
If students struggle to connect their wonder questions to what they notice ...	<ul style="list-style-type: none"> <li>• Direct students back to the text. Ask them what in the text inspired their question.</li> <li>• Model connecting a notice to a wonder.</li> <li>• Encourage students who make connections between what they notice and wonder to share their ideas and connections.</li> </ul>
If students have trouble keeping track of key text elements or ideas ...	<ul style="list-style-type: none"> <li>• Consider making a class display that mirrors the module's Organize stage graphic organizer. Use it to briefly review text elements or ideas at the start of lessons.</li> <li>• Have students engage in additional Organize work, such as creating a timeline or recording characters and character details as needed.</li> <li>• For longer texts, engage in collaborative summaries of chapters or major text segments.</li> </ul>
If students struggle to analyze figurative language ...	<ul style="list-style-type: none"> <li>• Keep a class figurative language chart with a range of examples. Refer to it before sending students off to engage in figurative language analysis on their own.</li> <li>• Model how to analyze figurative language, thinking aloud to show your reasoning. Here is an example: "When I read, I use what I know and I combine it with the text to figure out things that the author does not explicitly tell me. For example, this author uses the phrase _____. I know the word _____ in that phrase means _____, so I can determine that the author is comparing _____ to _____, which means _____."</li> <li>• Check to see whether aligned <i>Prologue</i> lessons offer support.</li> </ul>
If students find it challenging to articulate the central idea or theme ...	<ul style="list-style-type: none"> <li>• Model how to synthesize ideas from previous lessons and the text to draw conclusions about the overall meaning.</li> <li>• Have students work in pairs before they engage in the Distill discussion.</li> <li>• Teach the aligned <i>Prologue</i> lesson prior to the Distill lesson.</li> </ul>
If students struggle with a text's vocabulary ...	<ul style="list-style-type: none"> <li>• Preteach key vocabulary.</li> <li>• Display the Knowledge Deck Cards. Create or have students create additional cards to display as needed for other challenging vocabulary.</li> <li>• Remind students in grade levels 3 through 8 to use the glossary in <i>Learn</i>.</li> <li>• Invite students to annotate the text with definitions.</li> <li>• Prompt students to apply a taught strategy, such as identifying familiar roots or using context clues, to understand the word.</li> <li>• Think aloud to model how to use previously taught strategies or morphological knowledge.</li> </ul>



If	Then
If students struggle to identify or record evidence ...	<ul style="list-style-type: none"> <li>• Project a shared class evidence organizer and guide students to add evidence into the chart.</li> <li>• If one-to-one computer access is available, post an evidence organizer on a shared word processing program and invite students to add to the organizer.</li> <li>• Identify a certain amount of evidence students should identify on their own; provide additional examples.</li> <li>• Identify specific places in the text where students might find helpful evidence.</li> <li>• Model looking for and selecting evidence, while thinking aloud about how to decide whether evidence is relevant.</li> <li>• Check to see whether aligned <i>Prologue</i> lessons offer support.</li> </ul>
If students find it difficult to write in the spaces provided on planners or in evidence organizers ...	<ul style="list-style-type: none"> <li>• Invite students to use the digital option as appropriate.</li> <li>• Have students write their thoughts on larger sticky notes, attaching them to the page and overlapping them as needed.</li> <li>• If possible, use a photocopy machine to enlarge the page.</li> <li>• If students have fine motor challenges or executive-functioning challenges, consider scribing or working together to prepare a clean copy of the notes.</li> </ul>

## TEACHING WRITING

### What is the *Arts & Letters* approach to writing?

- Students write daily as they learn to write and write to learn.
- Writing is integrated with other instruction—students write about the same texts they read and discuss.
- Students learn informative/explanatory, opinion/argument, and narrative writing.
- Each module focuses on one type, including 1–5 Module Tasks and an End-of-Module (EOM) Task.
- For each grade level, the distribution of writing tasks and writing purposes reflects target distributions set forth by the National Assessment of Educational Progress (NAEP).

- Teachers use writing models or exemplars for explicit instruction.
- The curriculum gradually releases responsibility from the teacher to students as students work toward being able to complete the EOM Task.

### When do students learn writing?

Students write in almost every lesson, especially in two subsections of the *Learn* section:

- Respond—Students respond to texts in writing.
- Write—Students learn to organize, structure, and express ideas in each writing type.

### What resources help me teach writing?

This guide provides teaching suggestions and tips. The student *Learn* book (or *Teach* book for some K–2 resources) contains key resources to support writing, including these:

- writing structures
- writing models, the exemplars students study to learn about specific writing types
- writing checklists
- module and EOM Task prompts
- evidence organizers and writing planners

### What resources help me monitor my students' writing?

See the lesson-specific **Analyze Student Progress** guidance to monitor, support, and respond to daily student writing. Students also complete formal module tasks building up to the EOM Task. Each task has an accompanying **Assessment Guide** with rubrics, scoring guidance, and suggestions for how to support students based on their performance.

### How do I ensure I am meeting key standards for writing?

See the Assessment Guide for each module task and the writing progression on the digital platform.

## Understanding Writing

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### Why is writing important?

Across content areas and in life beyond school, writing is an essential mode of communication. From crafting texts or emails to writing applications to writing in higher education or the workplace, students benefit when they write with clarity and logic. Writing also has a reciprocal relationship with reading, thinking, and learning. Writing strengthens students' text analysis, logic, and understanding and retention of new content.

Research shows that writing is a complex activity that students learn through the following:

- explicit instruction in skills and structures
- reading and analyzing examples of effective writing
- opportunities to write, with feedback and revision

Effective writing requires a depth of knowledge—writers must have ideas to communicate. Writing and knowledge are mutually reinforcing. Knowledge strengthens writing and writing builds knowledge. Writing helps learners clarify, organize, and remember ideas.

Accordingly, learners should engage both in learning-to-write and writing-to-learn activities.

### What are the key elements of writing in Arts & Letters?

*Arts & Letters* students engage in research-based learning:

- Tasks center on module topics and texts. Students incorporate evidence in writing.
- Students learn and apply structures to organize and develop each type of writing.
- Students learn language and conventions in a vertically aligned progression.

*Arts & Letters* students **learn to write** through models, explicit instruction, practice, and formal writing tasks. They also **write to learn**—developing and articulating their thinking about texts through varied writing tasks. And when they write to learn, they also gain practice, increase stamina, and build confidence—thus

reinforcing their learning-to-write work. All writing—whether writing to learn or learning to write—is centered on module topics and texts so that students write meaningfully, from a base of strong knowledge.

**Writing-to-Learn Opportunities**—Often in Learn: Respond lesson sections, students write to think about and analyze text. Writing-to-learn opportunities serve varied learning purposes including the following:

- **Organize ideas and collect evidence**—*Arts & Letters* students use writing as a tool to organize ideas, collect evidence, and articulate thinking. For example, students might add characters or setting details to a story map, note what they notice and wonder about a new text, or collect evidence in an evidence organizer.
- **Reinforce new knowledge**—Throughout and within the closing of *Arts & Letters* lessons, students have an opportunity to write about what they learned in the lesson. For example, writing sentences to express their understanding of a new module term reinforces vocabulary learning. Know stage knowledge statements reinforce students' learning about module topics and texts.

These writing-to-learn opportunities also strengthen students' writing, providing a chance for students to practice skills, increase writing stamina, and build confidence.

**Learning-to-Write Opportunities**—Students learn to write through sequenced instruction and gradual release within and across modules and in a vertically aligned grade-level sequence. Lessons include these key instructional elements:

- **Explicit skills instruction**—Students develop their skills through explicit instruction as to structure, organization, and language and conventions. Across each grade level, K–8, students develop the structure, organization, and style of three writing types:
  - Informative
  - Opinion/argument
  - Narrative

Students in kindergarten begin to learn to write in their first module not by focusing on a particular writing type but through a general introduction to writing. They explore why and how people write and the basics of how to engage in writing.

For more on the *Arts & Letters* approach to style and conventions and sentence-level writing, see the [Teaching Style, Grammar, and Conventions](#) section.

Note that *Arts & Letters* does not include handwriting or keyboarding instruction. Great Minds recommends that *Arts & Letters* partners adopt curricula or programs to support students in developing these critical skills.

- **Analysis of writing models and structures**—At all grade levels, K–8, students typically focus on one writing type—informative, opinion/argument, or narrative—per module. To build their understanding of and skill with each writing type, students analyze writing models—exemplars of the particular writing type that are written to align with the content and skills being taught in the module.
- **Practice, rehearsal, and completion of writing tasks**—In addition to the many writing-to-learn activities that provide students with meaningful practice, students also practice the skills taught during explicit instruction in informal lesson learning tasks. For example, students might practice the skill of using transition words by returning to a writing-to-learn task response and adding transition words to it. These lesson learning tasks give students the opportunity to apply what they learned informally and receive teacher support and feedback so that they can further hone their skills before using them in more formal tasks.

Students also apply what they learn through explicit instruction and practice in more formal, scaffolded module tasks and the EOM Task. The module tasks follow a gradual release approach to prepare students to complete the full EOM Task.

Each module task has an accompanying Assessment Guide to help teachers score student performance and plan next instructional steps.

All module tasks center on module topics and texts, ensuring students can write deeply in response to the task prompt.

- **Revision based on checklists and feedback**—Across modules students also learn how to revisit and improve their writing. They learn to use checklists to assess and strengthen their writing. They also revise based on feedback from peers and teachers. Through this work, students learn that writing is primarily about communication and that they should always strive to ensure that their writing conveys what they intend.

**Outcomes: More Knowledge and Stronger Writing**—Students deepen their understanding of topics, texts, and vocabulary through their writing. They read and reread texts as they collect evidence. They deepen their understanding of the module topic as they seek to make sense of that evidence through writing. And they bolster their understanding of module vocabulary as they seek to express their ideas with clarity and precision.

Through and across grades, *Arts & Letters* supports students in developing the writing skills that they need to write in a variety of writing types and formats. Through writing instruction, practice, and tasks, *Arts & Letters* students learn to build and express their knowledge about module topics in increasingly deep and sophisticated ways. Their ability to express ideas with clarity, logical organization, and depth will help them succeed in academic settings and beyond.

## Teaching Writing

Students build specific writing skills in each module, primarily during Learn: Write lesson sections.

Students also write to learn across the module. Writing to learn opportunities are frequently embedded in Learn: Read and Learn: Respond sections.

Teachers can use the module Contents to identify lessons that include analyzing writing models, lessons that include module tasks, and lessons that include lesson-level writing-to-learn or learning-to-write tasks.

- 1 Lesson learning goals like “Analyze a writing model to examine its structure” indicate lessons that include writing-focused instruction.
- 2 The learning goals refer to the module task by number to indicate that students work on it during a lesson.

## Analyzing Writing Models

Students learn how to write effectively for each writing type through guided analysis of writing models.

These exemplars were written specifically to align with module learning goals.

- 1 The *Teach* book includes writing models for grade levels K–2. Teachers display and/or read the model aloud to students.
- 2 Models are grade-appropriate, written as exemplars of what students writing at grade level might write. Models meet the criteria students are expected to meet on the EOM Task.

<b>Arc B   <i>The Circulatory Story</i></b>		<b>L14   Know</b> ..... 162
<b>L7   Wonder</b> ..... 78	<ul style="list-style-type: none"> <li>Notice and wonder about <i>The Circulatory Story</i>.</li> <li>Determine the meaning of an unknown term.</li> </ul>	<ul style="list-style-type: none"> <li>Reflect on knowledge gained from <i>The Circulatory Story</i>.</li> <li>For Module Task 1, draft proof paragraph 1 and proof paragraph 2, using the thesis as a guide.</li> </ul>
<b>L8   Organize</b> ..... 88	<ul style="list-style-type: none"> <li>Describe the human heart by using information from <i>The Circulatory Story</i>.</li> <li>Analyze a writing model to examine its structure.</li> </ul>	<b>L15   Reading Comprehension Assessment 1</b> ..... 174
<b>L9   Reveal</b> ..... 100	<ul style="list-style-type: none"> <li>Analyze the use of similes and metaphors in <i>The Circulatory Story</i>.</li> <li>Analyze the structure of the Painted Essay®.</li> </ul>	<ul style="list-style-type: none"> <li>Demonstrate knowledge of the heart and apply reading comprehension skills to a new text related to the heart.</li> <li>For Module Task 1, revise proof paragraph 1 and proof paragraph 2.</li> </ul>
<b>L10   Organize</b> ..... 114	<ul style="list-style-type: none"> <li>Describe the function of blood vessels by using information from <i>The Circulatory Story</i>.</li> <li>Analyze proof paragraphs in the Writing Model for Module 1.</li> </ul>	<b>L16   Responsive Teaching</b> ..... 180
<b>L11   Reveal</b> ..... 126	<ul style="list-style-type: none"> <li>Examine how illustrations are used to explain information in <i>The Circulatory Story</i>.</li> <li>Use transition words or phrases in informative writing.</li> </ul>	<ul style="list-style-type: none"> <li>Analyze relevant questions on Reading Comprehension Assessment 1.</li> </ul>
<b>L12   Reveal</b> ..... 138	<ul style="list-style-type: none"> <li>Examine how illustrations support ideas in <i>The Circulatory Story</i>.</li> <li>For Module Task 1, collect evidence about why the author uses figurative language.</li> </ul>	<b>Arc C   <i>The Gross Clinic</i></b>
<b>L13   Distill</b> ..... 150	<ul style="list-style-type: none"> <li>Determine a central idea in <i>The Circulatory Story</i>.</li> <li>Use elaboration to develop evidence in a proof paragraph.</li> </ul>	<b>L17   Wonder</b> ..... 186
		<ul style="list-style-type: none"> <li>Notice and wonder about <i>The Gross Clinic</i>.</li> <li>For Module Task 2, use the introductory paragraph structure to draft an introductory paragraph about healthy values.</li> </ul>
		<b>L18   Organize</b> ..... 196
		<ul style="list-style-type: none"> <li>Describe <i>The Gross Clinic</i>.</li> <li>For Module Task 2, use the questions what? and so what? to write a concluding paragraph.</li> </ul>
		<b>L19   Reveal</b> ..... 206
		<ul style="list-style-type: none"> <li>Examine the use of light in <i>The Gross Clinic</i>.</li> <li>For Module Task 2, revise the introductory and concluding paragraphs of an informative essay.</li> </ul>
		<b>L20   Distill</b> ..... 216
		<ul style="list-style-type: none"> <li>Determine what <i>The Gross Clinic</i> communicates about Dr. Gross.</li> <li>Use a drawing to support an informative essay.</li> </ul>

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2 | Module 1 | Arc C | Lesson 12

### Write | Write a Sentence About Fall | 18 minutes

- Remind students that they just read an informational text about fall, and explain that now they will discuss a different type of writing. Assess and activate prior knowledge by asking this question:
  - Why do people write?
- Invite a few students to share their responses. Emphasize that people write for many reasons, including to tell stories.
- Explain that narrative writing is writing that tells a story. Tell students that throughout this module, they will learn about narrative writing and practice writing stories. They will begin by writing a description of an autumn, or fall, day.
- Tell students that they will respond to a prompt when they write. Display the writing prompt and model for Module Task 1. Echo Read the prompt: Write a description of a fall day.
- Explain that looking at a model, or an example that answers this prompt, helps students plan and write their descriptions.
- Display and read aloud the writing model for Module Task 1.

**1 Writing Model** The air is cool and breezy. Yellow leaves flutter in the trees. Brown leaves crunch under my feet. **2**

- 3 Models are written to respond to prompts involving module topics and texts with which students are familiar.
- 4 Models for grade levels 3–8 are in students' *Learn* books. Two versions of each model are included so that students may annotate and color-code one and keep the other for a reference. These models provide space for students to note key aspects.
- 5 Models include examples of skills students learn, such as elaboration on evidence or using transition words.

### On-Target Writing Model

**3** Prompt: How does the author of "Heart to Heart" use literal and figurative language to describe the human heart?

How would you describe a heart? Rita Dove, who is the author of "Heart to Heart," uses literal and figurative language to describe the human heart. She uses literal language to describe what the heart looks like and figurative language to describe what it feels like to have a heart.

Rita Dove uses literal language to describe how a heart looks. In the second stanza, she mentions that the heart is made of muscle. A heart is a muscle that pumps blood. Also, she describes the heart as lopsided. A human heart is not symmetrical like a heart on a greeting card.

In addition, Dove uses figurative language to describe what it feels like to have a heart. She says that a heart is in a cage. This shows that feelings can be trapped. She also uses figurative language when she says a heart cannot be opened. A heart that is closed cannot share feelings.

The author of "Heart to Heart" uses literal and figurative language to describe the heart. This helps readers understand that the word *heart* has different meanings.

Notes

**4**

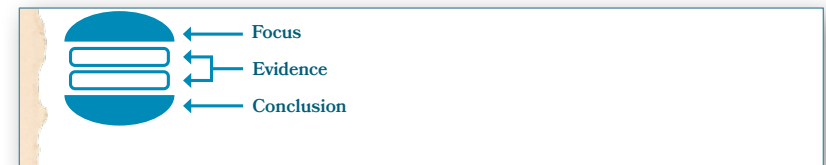
**5**

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**43**

The informative and opinion/argument writing models exemplify the structures students learn for how to organize their writing for that writing type.

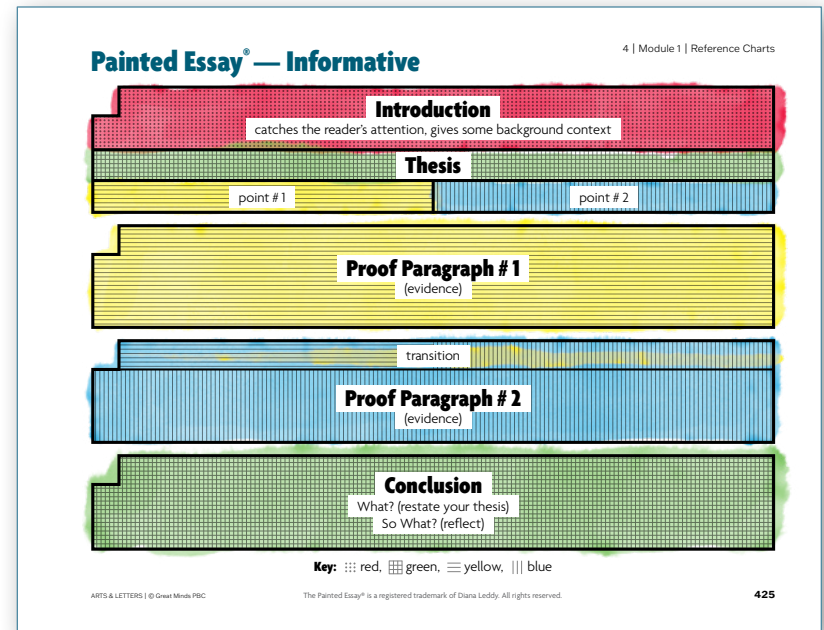
	Informative	Opinion/Argument
Grade Levels K–2	Sandwich writing structure	Sandwich writing structure
Grade Levels 3–8	Painted Essay®—Informative*	Painted Essay®—Opinion*

The **sandwich writing structure** helps grade level K–2 students understand basic structures for informative and opinion writing—evidence is sandwiched between a focus statement and the conclusion. The structure progresses across K–2; the visual shown is from level 1.





The **Painted Essay®** structure supports students in grade levels 3–8 in understanding how to structure informative and opinion essays. This structure uses color-coding to help students understand the essay's structure and relationship among its elements.



The Painted Essay® is a registered trademark of Diana Leddy. All rights reserved.

### Teaching Tip | Painted Essay®

The Painted Essay® uses color intentionally to build students' understanding of how to structure informational and opinion writing. If you are coloring an existing text, use watercolors or highlighter pens to ensure that the original text is still clearly visible.

- The introduction is colored red because it needs to get the reader's attention.
- Next is the focus. It's green for "Go this way!" Point 1 is the yellow part of the (green) focus. Point 2 is the blue part of the (green) focus. (Note that yellow and blue make green!)
- The yellow block is the first body paragraph. Because it supports the first part of the focus, all of its details are yellow.
- The blue block is the second body paragraph. Because it supports the second part of the focus, all of its details are blue.
- The conclusion comes last. Because it reminds the reader of the focus, and synthesizes the yellow and blue ideas again, it is green. It is both the "what" (here's a reminder of my focus) and the "so what" (here's a bit of reflection on or extension of that focus).

For more on the Painted Essay®, see "What Is the 'Painted Essay'?" (<https://www.vermontwritingcollaborative.org/painted-essay/>).

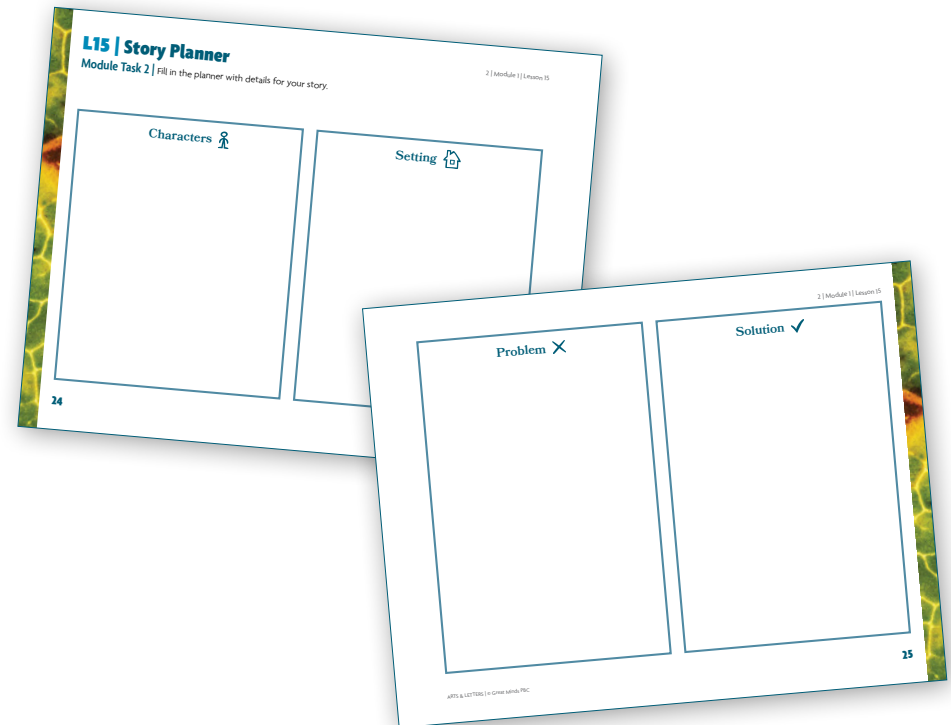
For more on writing structures and the progression of skills students learn aligned with those structures, see the writing progression on the digital platform.

Because of its unique characteristics, students do not learn a specific structure for narrative writing but instead learn the elements of narrative.

	Narrative Elements	Narrative Organizer
<b>Grade Levels K–2</b>	Characters, setting, problem, solution	Story planner
<b>Grade Levels 3–8</b>	Characters, setting, conflict, rising action, climax, falling action, resolution	Narrative writing planner

The *Learn* book includes narrative planners that directly align with the organizers students use in reading instruction to understand literary text structure. This direct reading-writing link strengthens students' overall literacy development.

Students in grade levels K–2 use a story map to analyze how the narrative writing model incorporates narrative elements. They use the same structure in a story planner to plan their own narrative writing.







Level 3 students use a story map and planner, which are similar to those used by level K–2 students, to analyze narratives they read and to plan their own narrative writing.

**Narrative Writing Planner** 3 | Module 3 | Writing

**Module Task 2** | Add the characters and setting of your story, and describe the problem and resolution. Then sketch and describe each event.

**Prompt:** Write a story about a character who is packing their things to move to a new country.

Characters 	Setting 
Problem 	Resolution 

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Students in grade levels 4–8 analyze how the writing model incorporates more complex narrative elements, such as rising action, climax, and falling action. They use the same organizer to plan their own narratives.

**Narrative Writing Planner** 4 | Module 2 | Writing

**End-of-Module Task** | Add details for the story elements.

Setting	Events
Characters	
Problem	

80

**Narrative Writing Planner** 4 | Module 2 | Writing

Climax	Events
Resolution	

81

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Depending on a lesson's approach, teachers might lead students to examine the writing models to learn about the writing type structure and associated skills in different ways.

- Approaches for grade level K–2 teachers include the following:
  - Discussing how the model responds to the prompt
  - Identifying which parts of the writing model align with the structure or determining where the model incorporates narrative elements
  - Examining how the model uses certain types of language to express or connect ideas
- Approaches for grade level 3–8 teachers include the following:
  - Discussing how the model responds to the prompt
  - Color-coding the model to examine its alignment with the writing structure
  - Annotating the model to indicate the evidence the model includes and how the model elaborates on that evidence or the narrative elements the model includes
  - Discussing the way the model engages readers through an introductory paragraph and brings the essay to an end through a concluding paragraph
  - Examining how the model uses certain types of language to express or connect ideas
  - Using a checklist like the one students will use for their own writing to analyze the model

Students analyze the writing model over multiple lessons, returning to the model to learn key writing skills.

Students go back and forth as needed between analyzing the model and completing their own writing.

### Teaching Tips | Writing Models and Structures

- If possible, display the writing structure students learn throughout the module.
- In younger grades, consider displaying the writing model as well.
- As time permits, engage in your own analysis of the writing model so that you can confidently guide students in doing so.
- Have students use sticky notes to mark writing models and structures for easy access in their *Learn* books.
- Be prepared to support all students in analyzing the writing model, instead of merely pointing out key aspects of the model or having only one or two students do so. Consider these strategies:
  - Use a specific amount of time after posing a question so that all students have time to consider the question and look at the model.
  - Call on a variety of students, not just those who volunteer, to analyze the model.
  - Prepare basic follow-up questions to ask if students struggle to answer initial questions about the model.

## Advanced Writing Models

In grade levels 3–8, teachers have the option of using advanced writing models if they determine that individuals, small groups of students, or the whole class will be able to write more advanced responses to writing tasks.

Advanced writing models may differ from on-target models in one or more ways:

- Demonstrate a deeper understanding of the knowledge than indicated on the writing checklist or rubric
- Exceed the writing or language standards as described on the checklist or rubric; for example, using skills that have not yet been taught or showing an increased sophistication in use of skills that have been taught
- Demonstrate internalization of the author’s craft in the module texts

Lessons are written to align with the on-target writing models. Teachers wishing to use the advanced writing models will need to adjust instruction accordingly.

Advanced writing models are found in students’ *Learn* books.

## Completing Module Tasks

Students apply what they learn from the writing model analysis to complete module tasks. Students practice every skill they are expected to demonstrate on the EOM Task in at least one, and often more than one, module task. Module tasks grow in complexity across a module. For example, in level 4 module 1, students learn to write informative essays through these tasks:

- Module Task 1: Students are given introductory and concluding paragraphs for an essay and write its two proof paragraphs.
- Module Task 2: Students are given the proof paragraphs for an essay and write the introductory and concluding paragraphs.

### Advanced Writing Model

4 | Module 1 | Writing

**Prompt:** How does the author of “Heart to Heart” use literal and figurative language to describe the human heart?

How would you describe a heart? Rita Dove, who is the author of “Heart to Heart,” uses literal and figurative language to describe the human heart. She uses literal language to describe the appearance of the heart and figurative language to describe the experience of having a heart.

Rita Dove uses literal language to describe the appearance of the heart. In the second stanza, she mentions that the heart is made of muscle. This is literal language that means exactly what it says. A heart is a muscle that pumps blood. She also describes the heart as lopsided. This is another literal description because a human heart is not symmetrical like a heart on a greeting card.

In addition to describing the heart by using literal language, Dove uses figurative language to describe the experience of having a heart. She says in the second stanza that a heart is in a cage. This means that the feelings within a heart are trapped. She also uses figurative language when she says that a heart cannot be opened. This idiom means that a heart that is closed cannot share feelings.

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- Module Task 3: Students are given the introduction and write the proof paragraphs and concluding paragraph.
- EOM Task: Students write an informative essay.

Students complete module tasks over multiple lessons. Each lesson in the sequence focuses on one aspect of the task and guides teachers to monitor student performance on that task and provide support as needed.

The Module Plan shows the lessons at which module tasks should be completed.

- 1 The maroon flag icon indicates an assessment. For module tasks, the icon appears only for the lesson during which students complete the last piece of the task.

Arc C   <i>The Gross Clinic</i>				
Lesson 17 <b>Wonder</b> <i>The Gross Clinic</i> P	Lesson 18 <b>Organize</b> <i>The Gross Clinic</i> P	Lesson 19 <b>Reveal</b> <i>The Gross Clinic</i> Module Task 2 completed	Lesson 20 <b>Distill</b> <i>The Gross Clinic</i>	Lesson 21 <b>Know</b> <i>The Gross Clinic</i> P

The Assessments section of the Module Overview previews the EOM Task and module tasks:

- 2 The **Assessments** section describes the EOM Task first because all other module tasks are designed to provide students with the knowledge and skills needed for this task.
- 3 For each module task, the Assessments section summarizes the task and provides details of the lessons in which students work on that task.

4 | Module 1 | Module Overview

## ASSESSMENTS

In every *Arts & Letters*™ module, students complete three types of formal assessments: module tasks, Reading Comprehension Assessments, and an End-of-Module Task. For the module tasks, students practice writing each paragraph of an informative essay before writing a complete essay independently for the End-of-Module Task. Each module task prepares students for the End-of-Module Task.

For additional information about assessments, including texts, rubrics, achievement descriptors, scoring guidance, and report analysis, see the Assessment Guide on the Great Minds® Digital Platform.

### Summary of Assessments

**Lessons 12–15 | Module Task 1**

Students write two proof paragraphs to complete an essay about how the author of *The Circulatory Story* uses figurative language. Students are provided an introductory paragraph, which they use to guide development of the proof paragraphs. Students develop their textual evidence with elaboration and use transition words and phrases to connect ideas within paragraphs.

**Lesson 15 | Reading Comprehension Assessment 1**

Students complete a four-section Reading Comprehension Assessment. The first section, Fluency, assesses rate, accuracy, phrasing, and expression. The second section, Show What You Know, assesses content knowledge and vocabulary built during the first half of the module. The third section, Grow What You Know, assesses comprehension of a new text about what it means to have a great heart. The fourth section, Self-Reflection, gives students an opportunity to evaluate their confidence about the assessment and identify challenges posed by the assessment text.

**Lessons 17–19 | Module Task 2**

Students write an introductory paragraph and concluding paragraph to complete an essay about what healthy valves do for the circulatory system. Students use information from the provided proof paragraphs to develop a thesis that states a clear focus and a conclusion that answers the *so what?* question.

### End-of-Module Task | Informative Writing

For the End-of-Module Task, students write an informative essay to explain what having a great heart means, both literally and figuratively. To plan their writing, students collect textual evidence about literal and figurative great hearts from multiple informational and literary texts. They draft a thesis and use elaboration to develop evidence on an evidence organizer. As they write their End-of-Module Task essay, students use relative pronouns and relative adverbs, correct punctuation, complete sentences, and topic-specific vocabulary. Students strengthen their writing by participating in a peer review exercise and revising their work according to a checklist.

6

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Lessons guide students to complete module tasks through these phases of writing:

- Planning
- Drafting
- Revising

**Planning**—Students begin module tasks by engaging in planning. Planning takes different forms depending on the writing type and the task.

For informative and opinion module tasks, students begin planning by reading the task prompt and determining what it is asking them to write. Students then collect evidence to respond to the prompt.

Students in grade levels K–2 collect and record evidence on an informative or opinion writing planner. Writing planners for grade levels K–2 align with the writing structure students will use. For tasks in which students do not write an entire paragraph, writing planners may have parts of the structure, such as the introduction, already filled in.

The image displays two overlapping writing planners for L23 Informative Writing. The top planner, labeled 'L23 | Informative Writing Planner' and 'Module Task 3 | Fill in the planner with details for your paragraph.', is on page 74. It features a hamburger icon with arrows pointing to the four parts of the writing structure: Introduction, Focus, Evidence, and Conclusion. Below the icon are four labeled sections: Introduction, Focus, Evidence, and Conclusion. The bottom planner, on page 75, is a detailed view of the Evidence section, showing a large box for writing evidence and a smaller box for the Conclusion. Both planners have a decorative border on the right side.



Students in grade levels 3–8 collect, record, and analyze task evidence on evidence organizers.

- 1 **Evidence organizers** for grade levels 3–8 include the task prompt for students to refer to. For tasks in which students do not write an entire essay, organizers may also include other relevant information such as the essay's thesis.
- 2 Evidence organizers guide students to do the following:
  - Note the source from which they gathered evidence
  - Summarize the point the evidence supports
  - Write the evidence that supports the point
  - Elaborate on how the evidence supports the point

Across grades, organizers are designed so that by completing the planner or organizer, students are already well on their way to writing their paragraph or essay.

Students also begin narrative writing tasks by ensuring they understand the prompt. They then complete a story planner (grade levels K–2) or a narrative writing planner (grade levels 3–8).

4 | Module 1 | Writing

### Evidence Organizer

**1** **Module Task 1** | Collect evidence to support each point in your thesis. Elaborate on the evidence.

**Prompt:** How does the author of *The Circulatory Story* use figurative language? Write proof paragraph 1 and proof paragraph 2 to complete the essay.

**Thesis:** In *The Circulatory Story*, the author uses figurative language to describe the circulatory system. \_\_\_\_\_  
 The author uses similes and metaphors to describe parts of the circulatory system. \_\_\_\_\_

**2**

Source	Point	Evidence	Elaboration

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2 | Module 1 | Lesson 15

### L15 | Story Planner

**Module Task 2** | Fill in the planner with details for your story.

**Characters**

**Setting**

**Problem** ✕

**Solution** ✓

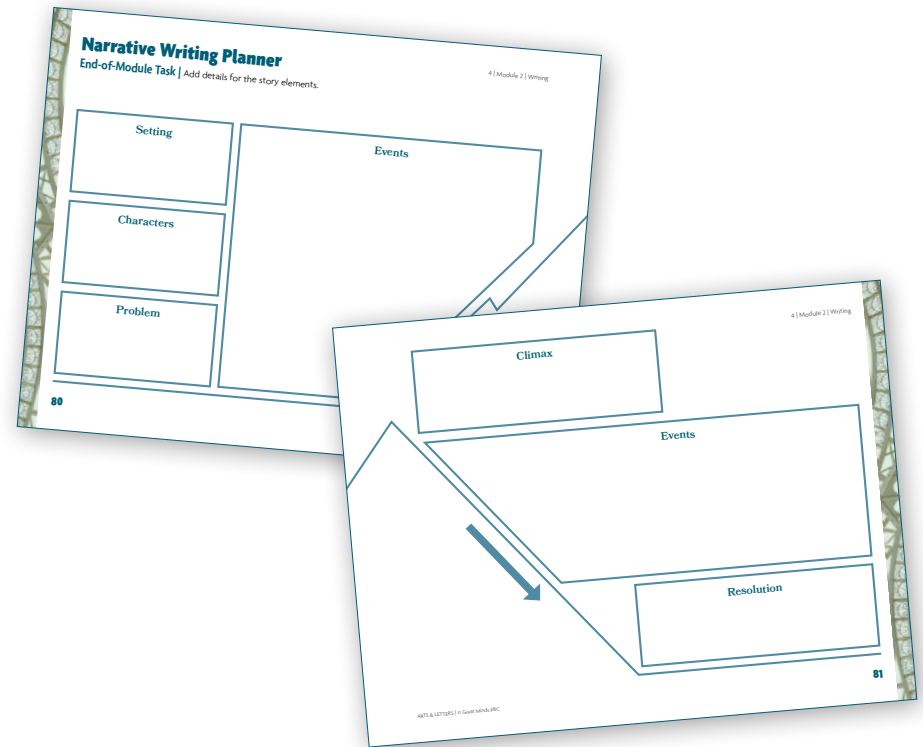
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### Teaching Tips | Planning Writing

- Consider completing a planner and associated task to understand how the planner supports writing, what prompts require, and the writing challenges students may face.
- Plan for needed supports for evidence collection and planning.

**Drafting**—Once students plan, they draft. During the drafting stage, students apply the skills they learned during the writing model analysis and use the information they recorded in the planning phase to respond to the prompt.

Lessons frequently call for students to orally rehearse what they are going to write during the planning process and before drafting, particularly in the earlier grade levels. This strategy leverages students' greater strength with oral communication to bolster their written expression. When students have a chance to take the ideas and evidence from their planners and orally rehearse how they might express these in a paragraph or essay, they can enter the drafting process with confidence and a strong idea of what they will write.



Students in levels 3–8 may draft on the print pages in their *Learn* books or digitally through the platform. For K–2 students, Great Minds recommends that students complete all assessment work by hand.

- 1 Module task sheets include the prompt for students to refer to.
- 2 Task sheets for grade levels K and 1 may include space for drawing as appropriate to the task.
- 3 The sheets are designed with grade-appropriate lines and spacing. This level 1 task sheet includes traditional manuscript printing lines.

- 4 When tasks require that students only complete part of a paragraph or essay, the task sheet includes the paragraph or essay segments students will not write.
- 5 This level 4 task sheet includes narrower ruled lines appropriate for students at that level.

### Teaching Tips | Drafting

- Familiarize yourself with the prompt for upcoming module tasks. Use the checklist to remind yourself of expectations for the task.
- Make sure all students understand the prompt.
- Post any relevant Knowledge Deck Cards for students to refer to during their writing.

**Module Task 1**
1 | Module 1 | Module Task 1

**1**

Prompt: Write a story in which a character visits a library.

2

3

20

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**Module Task 1**
4 | Module 1 | Writing

**4**

Prompt: How does the author of *The Circulatory Story* use figurative language? Write proof paragraph 1 and proof paragraph 2 to complete the essay.

How can an author help you understand new information? In *The Circulatory Story*, the author uses figurative language to describe the circulatory system. The author uses similes and metaphors to describe parts of the circulatory system.

5

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**Revising**—Students also learn the skills of checking their writing and editing and revising it as needed.

In grade levels K–2, students’ editing work is typically connected to style and conventions. Their Know lesson work with style and conventions may be more advanced than their writing expectations when students engage in oral sentence work. For this reason, Know lessons often include both oral sentence work and editing of writing tasks, both of which help students develop their written language skills. For example, students might be instructed to ensure that they have correctly used certain parts of speech or punctuation correctly, and, if not, to edit their writing.

In grade levels 3–8, students use a module task checklist, either individually or with a partner, to assess their writing against specific criteria. Students are then directed to revise based on certain identified checklist criteria.

- 1 Checklists include the prompt for students to refer to.
- 2 Checklists include **three criteria sections** for demonstration of knowledge, writing skills, and language skills.

## Checklist

**Module Task 1** | Prompt: How does the author of *The Circulatory Story* use figurative language?  
Write proof paragraph 1 and proof paragraph 2 to complete the essay.

4 | Module 1 | Writing

1

		Review 1	Review 2
2	Knowledge		
	shows knowledge of figurative language	<input type="checkbox"/>	<input type="checkbox"/>
	shows knowledge of how the author of <i>The Circulatory Story</i> uses figurative language to describe the circulatory system	<input type="checkbox"/>	<input type="checkbox"/>
	Writing		
	writes about each point in a proof paragraph	<input type="checkbox"/>	<input type="checkbox"/>
	uses a transition word or phrase to begin proof paragraph 2	<input type="checkbox"/>	<input type="checkbox"/>
	uses a topic sentence to begin each proof paragraph	<input type="checkbox"/>	<input type="checkbox"/>
	uses evidence from <i>The Circulatory Story</i> to support each point	<input type="checkbox"/>	<input type="checkbox"/>
	uses elaboration to develop each piece of evidence	<input type="checkbox"/>	<input type="checkbox"/>
	uses a transition word or phrase to connect ideas within proof paragraphs	<input type="checkbox"/>	<input type="checkbox"/>

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### Teaching Tips | Revising

- Before teaching—
  - If you completed a module task yourself as preparation, use the checklist to assess your performance and develop a deeper understanding of the criteria.
  - When lessons call for peer review, preplan student partnerships to ensure that students receive supportive and meaningful feedback.
- While teaching—Circulate to ensure that students use the checklist in a meaningful way to think critically about their writing. For example, have students focus on a specific checklist criterion, and then circulate to observe students' attention to that criterion. Or circulate to note trends in checklist use or attention to criteria in order to address any needed learning in whole group instruction.
- After teaching—Invite students to share revisions with the whole class to foster understanding of the importance of returning to and improving writing.

### Teaching Lesson-Level Writing

In addition to module task work, students also practice writing skills in other, less formal learning-to-write or writing-to-learn learning tasks. These lesson learning tasks play an important role in the intentional learning sequence. Students practice these skills, receiving in-the-moment support and feedback so that they can then apply them in module tasks and in the EOM Task.

Students often develop needed writing skills through less formal lesson-level tasks. For example, students might be prompted to add precise words and phrases or sensory language to enhance a writing model or their own prior writing. Or students might write sentences containing certain language skills they are learning. See the [Teaching Style, Grammar, and Conventions](#) section for more on this instruction.

*Arts & Letters* students frequently deepen or demonstrate their understanding of texts and strengthen their writing through writing-to-learn tasks:

- **Notice and wonder chart entries.** As students listen to or read texts for the first time in Wonder stage lessons, they record what they notice and wonder on a Notice and Wonder Chart.
- **Text annotations.** Lessons might call for students to write (e.g., on sticky notes) to annotate important aspects of the text.
- **Evidence collection.** Students analyze texts by collecting and recording evidence on evidence organizers.
- **Responses to text-dependent questions.** Students write answers to text-dependent questions, or questions that focus on key aspects of a text and that students can only answer by citing textual evidence.
- **Text summaries.** Students solidify literal understanding by writing a summary.

Students complete tasks such as these either in their *Learn* books or journals.

For writing-to-learn tasks, analyzing *what* the student has learned is more important than evaluating *how* the student writes. This distinction may influence teachers' instructional decisions. For example, because teachers primarily focus on students' understanding, they may be less concerned with the form or expression, including style and conventions, of students' writing than they would be for other writing tasks. Teachers may also decide for pacing reasons not to require that students use complete sentences or follow other conventions in writing-to-learn task responses.

## **P Additional Instruction**

*Prologue* lessons provide additional writing instruction and support so that all students can succeed with formal and informal writing tasks.

## Assessing Writing

*Arts & Letters* provides many opportunities for informal and formal assessment of students' writing development and provides teachers with assessment-specific guidance. This assessment approach helps ensure that students have opportunities to demonstrate measurable growth that a teacher can track across the module and year.

## Informally Assessing Writing

Lessons provide in-the-moment assessment guidance for writing-focused learning tasks. The Analyze Student Progress section provides teachers with information for how to do the following:

- Monitor students' performance by considering a task-specific question
- Offer immediate support to students through concrete suggestions aligned with the task
- Plan future practice by knowing when students will again apply the skill so that they can plan to support students as needed based on their performance

- 1 The bullseye icon indicates a learning task. Each task is immediately followed by Analyze Student Progress guidance.
- 2 The **Analyze Student Progress** section is denoted by two framing horizontal lines. It always includes monitoring, support, and future practice guidance.
- 3 Lessons frequently provide **key ideas** that teachers might use to monitor students' progress. These key ideas can help teachers understand the types of responses they might expect, which can be helpful with assessment.

6 | Module 1 | Arc B | Lesson 19

1

**13. 🎯 Introduce the learning task.** Direct students to their journals. Instruct students to explain how writers can use dialogue tags and action beats to improve their writing.

---

2

**Analyze Student Progress**

**Monitor:** Do students explain that dialogue tags and action beats convey additional information about a character?

**Offer Immediate Support:** If students need additional examples of dialogue tags and action beats, prompt them to consider how a character might feel in response to an event in the writing model, and then suggest words that demonstrate those feelings.

**Plan Future Practice:** Students practice revising dialogue tags in lesson 23.

---

3

**Key Ideas**

- Dialogue tags and action beats can add insight to how a character is feeling or what a character is doing as they speak.
- Dialogue tags and action beats convey important information about characters.

## Formally Assessing Writing

*Arts & Letters* also provides teachers with tools to formally assess student performance on module tasks and the EOM Task. Module and EOM tasks each have accompanying Assessment Guides that include the following:

- Context to understand the role of assessment in evaluating student writing development
- An annotated single-point rubric to assess student task performance
- Annotated sample responses (on-target and advanced) that support teachers in using the rubric
- Scoring tools to help teachers quantitatively score student performance
- Guidance on analyzing student performance and planning instructional next steps

For more specific information on scoring and evaluating assessments, see the [Assessing Arts & Letters](#) section and the assessment-specific Assessment Guides.

## Providing Students Feedback on Their Writing

Feedback is critical to student writing success. Students need timely and constructive feedback to understand what they are doing well or how they might improve. The closer the feedback is to the time when students write, the more impact feedback has.

Follow these general guidelines when providing writing feedback:

- Be specific. Name exactly what students do to write effectively. Use Analyze Student Progress criteria, the writing checklist, or the writing rubric to frame this feedback.
- Prioritize your feedback. Identify what will be most helpful to students so that they can internalize and apply that feedback. Avoid overwhelming students with too much feedback. Tie feedback to specific goals or previously taught skills.
- Be authentic and encouraging. Balance strengths and areas for growth. Use a warm, genuine tone if providing feedback orally. Be mindful of tone in written feedback.



For more specific guidance on feedback and planning next steps after each assessment, see the [Assessing Arts & Letters](#) section and the assessment-specific Assessment Guides.

## Preparing to Teach Writing

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### Build a Supportive Writing Classroom Environment

Students thrive as writers when teachers create writing-friendly settings:

- Teachers and students share understanding of the joys and challenges of writing.
- During writing times, teachers and students honor the focus writing requires by minimizing conversation and noise.
- Students feel comfortable sharing their writing with classmates and over time grow to understand the power of collaboration and feedback to strengthen that writing.
- Students know how and when to provide meaningful feedback on classmates' writing.

Here are some ways to foster this environment:

- Share your own experiences with writing, balancing the positives with challenges and modeling a growth mindset.
- Establish expectations for writing times and feedback, incorporating classroom rules or norms as appropriate.
- Post an anchor chart of expectations for writing times.
- Reinforce when the class adheres to expectations.
- Model expectations.
- Intervene if students fail to meet expectations.
- Provide structured opportunities for student collaboration throughout the writing process, such as brainstorming, orally rehearsing, and using a checklist for review.

- Post sentence frames for students to use during review. Use any sentence frames specifically provided in peer revision lessons or provide others, such as the following: “The word \_\_\_\_\_ was really clear.” “What I liked most was \_\_\_\_\_.” “Is this \_\_\_\_\_ your main idea?” “You could add another example here \_\_\_\_\_.” “A better word choice might be \_\_\_\_\_.”

## Examine an Assessment Guide

Select a module or EOM Task and read its Assessment Guide. Analyze and annotate how it will support you in assessing and monitoring student progress and in supporting students’ writing growth.

## Prepare for Student Task Completion

Decide whether students will complete tasks manually or digitally. Note that Great Minds recommends students in grade levels K–2 complete all assessments through handwriting.

If manually, consider the following:

- How will you access students’ writing for assessment purposes?
- How will you provide students with feedback?

If digitally, consider the following:

- What technological skills will students need to complete the task? What teaching or support will you need to provide before students begin the task?
- What accommodations or supports will you provide for students who are not yet ready to complete a task digitally?
- How will you provide students with feedback?

## Meeting Student Needs with Writing

Use these ideas when you face writing challenges in your classroom.

If	Then
If students struggle to identify or record evidence ...	<ul style="list-style-type: none"> <li>Identify a certain amount of evidence students should identify on their own; provide additional examples.</li> <li>Identify specific places in the text where students might find helpful evidence.</li> <li>Model looking for and selecting evidence, thinking aloud about how to decide whether evidence is relevant.</li> <li>Provide additional time for students to collaboratively identify evidence from module texts.</li> <li>Check to see whether aligned <i>Prologue</i> lessons offer support.</li> <li>Consider the source of the challenge. If motor or stamina issues are at play, consider alternative approaches such as scribing, recording ideas, or allowing oral presentation.</li> </ul>
If students have difficulty elaborating on evidence ...	<ul style="list-style-type: none"> <li>Refer students to the writing model(s) and invite them to analyze the elaboration sentences.</li> <li>Provide sentence frames for elaboration.</li> <li>Model elaborating on evidence, thinking aloud as you do.</li> <li>Invite students to explain their elaboration orally to you or a partner. Record or have the partner record key ideas.</li> <li>Check to see whether aligned <i>Prologue</i> lessons offer needed support.</li> </ul>
If students need support building the academic and content-area vocabulary for writing ...	<ul style="list-style-type: none"> <li>Explicitly teach and review vocabulary before students engage in tasks.</li> <li>Post relevant Knowledge Deck Cards or maintain a class word wall that is visible during academic discussions, and encourage students to incorporate the words.</li> <li>Model using academic language when you introduce or discuss writing tasks.</li> <li>Point out when students use specific vocabulary in their writing.</li> <li>Consider using the <i>Prologue</i> lessons or lesson activities to preview important vocabulary and provide practice with new vocabulary.</li> </ul>
If students do not yet have the stamina to complete a full module task or EOM Task ...	<ul style="list-style-type: none"> <li>Set a timer.</li> <li>Incorporate short breaks.</li> <li>Check students' pencil grip.</li> <li>Prioritize what is most essential and have students complete that part (e.g., having students write the evidence but providing the paragraph introduction or conclusion or requiring that students write one of two proof paragraphs for an essay).</li> <li>Extend the time for the task so that students complete it in parts.</li> <li>Divide writing tasks into smaller steps.</li> <li>Use checklists so students can track their progress.</li> <li>Provide sentence frames that are specific to the task.</li> <li>Maintain a portfolio of student work across a module or a year to support calibrating student work, gradually removing scaffolds, and using authentic student work to drive instructional decisions.</li> </ul>

If	Then
If students are having difficulty with sentence construction ...	<ul style="list-style-type: none"> <li>Refer students to the writing model(s) and invite them to analyze the sentence constructions.</li> <li>Provide sentence frames that are specific to the task.</li> <li>Check to see whether aligned <i>Prologue</i> lessons offer support.</li> </ul>
If students struggle with particular elements of writing structures (such as introductions, conclusions, theses, or claims) ...	<ul style="list-style-type: none"> <li>Refer students to the writing model(s) and invite them to analyze the approach to the element.</li> <li>Provide sentence frames for that element.</li> <li>Provide examples and nonexamples of the element. Have students sort those and explain their reasoning.</li> <li>Model writing the element with a related but not identical prompt, thinking aloud about why you make the writing decisions that you do.</li> <li>Check to see whether aligned <i>Prologue</i> lessons offer support.</li> </ul>
If students find editing and revising challenging ...	<ul style="list-style-type: none"> <li>Invite students to edit or revise an example of writing you provide. Writers sometimes find it easier to edit others' work than their own.</li> <li>Provide writing samples with specific areas for growth—word choice, organization, grammar and conventions, evidence. Organize small groups to review with a focus on one area.</li> <li>Model editing or revising your own writing.</li> <li>Invite students to read their work aloud and encourage them to listen for places that are harder to read or understand.</li> <li>Provide students with tools that they can use only during editing or revision (such as certain technological features or felt-tip pens) to make the process stand out as important.</li> </ul>
If multilingual learners need support with writing ...	<i>Prologue</i> offers ideas for additional support in writing development for students with language needs, including multilingual learners.
If SPED students need support with writing ...	<p><i>Prologue</i> offers ideas for additional support in writing development for students with language needs.</p> <ul style="list-style-type: none"> <li>Extend instruction on sentence construction as needed, providing additional models and opportunities for practice and opportunities for sentence combining.</li> <li>Model editing and feedback using a shared example. For peer-to-peer editing, limit the editing and revision checklist items to focus on specific elements with each writing task.</li> <li>Extend writing planning time for students as appropriate, in the core classroom or during pull-out time, to have students answer questions such as the following: Why am I writing? What do I know? What are my big ideas? How can I organize ideas?</li> <li>If fine motor skills are a challenge for students, provide instruction on pencil grip and additional opportunities for writing with appropriate letter size, shape, and spacing. Connect with families and caregivers for extended practice outside school. Provide students with graph paper instead of lined paper.</li> <li>If students have trouble with executive functioning and idea generation, provide opportunities for oral rehearsal.</li> </ul>

If	Then
If students are reluctant to share their writing ...	<ul style="list-style-type: none"> <li>• Revisit classroom rules or writing expectations, reinforcing the need for respect by all when others share writing and the benefits of sharing and feedback.</li> <li>• Invite students to share in smaller configurations, such as in pairs or small groups, until they are more comfortable with sharing.</li> <li>• Invite students to record themselves, using available technology, to rehearse before sharing.</li> <li>• Talk to the students privately.</li> </ul>
If students find it difficult to write in the spaces provided on planners or in evidence organizers ...	<ul style="list-style-type: none"> <li>• Invite students to use the digital option as appropriate.</li> <li>• Have students write their thoughts on larger sticky notes, attaching them to the page and overlapping sticky notes as needed.</li> <li>• If possible, use a photocopy machine to enlarge the page.</li> </ul>
If students have trouble focusing during writing ...	<ul style="list-style-type: none"> <li>• Minimize distractions. Check the walls for visual distractions. Ensure that what is posted is relevant to students' learning and practice.</li> <li>• Rearrange student seating so that students do not write next to classmates who distract them.</li> <li>• If possible, create private workstations students can use when struggling with focus.</li> <li>• Provide individual students with noise-blocking headphones if needed.</li> <li>• Invite student input about what is causing distraction and how to address the challenges.</li> </ul>
If K–2 students need additional support in writing ...	<ul style="list-style-type: none"> <li>• Refer to your foundational skills program for additional instructional ideas for letter formation and other writing foundations.</li> <li>• Offer reassurance and motivating words; let students know that writing is hard work.</li> <li>• Give opportunities for students to talk about their writing, before and after.</li> <li>• Explicitly teach students how to solve writing challenges on their own: How are you going to think of a topic? How are you going to decide how to spell that word?</li> <li>• Provide choice when possible.</li> <li>• As appropriate to the goals of the learning activity, focus on content over mechanics.</li> <li>• Dedicate time for drawing and discussing before writing.</li> <li>• Allow students to copy words or sentences.</li> <li>• Remind students of available supports—Knowledge Deck Cards, sentence starters, editing checklists.</li> <li>• Have students dictate while you or another adult scribes.</li> <li>• Break out tasks into smaller steps and celebrate accomplishments at each stage.</li> </ul>

# TEACHING VOCABULARY

## What is the Arts & Letters approach to vocabulary?

Vocabulary is explicitly named, defined, explored, and compiled for teachers and students.

Students learn vocabulary in multiple ways, including

- reading conceptually connected texts that reinforce content-area vocabulary,
- explicit vocabulary instruction on terms and word-learning strategies,
- a repeatable vocabulary routine that reinforces key learning, and
- using vocabulary in speaking and writing tasks.

## When do students learn vocabulary?

Students engage with module vocabulary and word analysis in most lessons.

## What resources help me teach vocabulary?

This guide provides teaching suggestions and tips.

- **Knowledge Deck Cards**, with key vocabulary words, images, definitions, and examples, are a key resource for teaching vocabulary in all levels of *Arts & Letters*.
- In grade levels 3–8, the **Word Analysis Chart**, available on the digital platform, provides additional support for teachers.
- The vocabulary list in the print and digital appendices is a useful resource at all levels.

**What resources help me monitor my students' vocabulary development?**

Teachers monitor students' vocabulary development in three areas:

- Students' use of vocabulary in knowledge statements crafted during Land lesson sections
- Students' use of vocabulary in writing and speaking tasks
- Students' demonstration of content and vocabulary knowledge in the Show What You Know and Grow What You Know sections of the Listening and Reading Comprehension Assessments

**How do I ensure I am meeting key standards for vocabulary?**

Each module lists the standards taught and assessed in that module.

## Understanding Vocabulary

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**Why is vocabulary important?**

Vocabulary knowledge is essential for reading. Knowing more words helps young children to decode. Students who know many words—and understand the meanings of those words well—also better understand the texts that they read. But teachers do not have time to explicitly teach every word that students must know. Instead, research suggests that teachers can effectively leverage multiple approaches to foster deep and wide vocabulary acquisition.

Several approaches support students' in acquiring the words needed for content-area learning and for academic writing and speaking. Explicit teaching is one approach. Teaching word parts (morphology) and word-solving strategies also deepens students' word knowledge and helps them learn new words. Through reading related texts, students encounter new vocabulary regularly and broaden the number of known words through repeated exposure.

## What are the key elements of vocabulary in Arts & Letters?

*Arts & Letters* builds vocabulary knowledge through explicit instruction, word analysis, language support, and meaningful application in learning tasks. Vocabulary building is interwoven into every *Arts & Letters* lesson.

**Explicit Vocabulary Instruction**—*Arts & Letters* selects important Tier 2 academic and content vocabulary words for direct instruction. These words are explicitly taught and integrated into lesson discussions and activities. Words that are explicitly taught include the following:

- words related to the module topic
- academic and ELA-specific terms that are related, such as *character*, *theme*, and *text structure*
- other words important to understanding module texts

Every *Arts & Letters* module includes two sets of the Knowledge Deck Cards. Words displayed on Knowledge Deck Cards deepen students' knowledge of the module topic and support students' reading, speaking, and writing throughout the module.

In levels 3–8, the student *Learn* book includes an alphabetized glossary for students to record notes as they learn new words. Teachers may access and assign to students versions of these glossaries in additional languages.

**Word Analysis**—*Arts & Letters* lessons frequently engage students in word analysis of whole words and word parts. Students' *Learn* books often include graphic organizers, such as Word Webs, to facilitate this work.

In K–2, word analysis begins with using the most frequently occurring inflections and affixes as a clue to the meaning of an unknown word. For example, in kindergarten, students examine and analyze words such as *endless* and *discover*; in level 1, students analyze words like *renewable* and *harmful* and *helpful*; in level 2, students analyze words like *interdependent* and *displaced*. Students also begin to analyze base words and roots. In levels K–2, *Arts & Letters* materials use the term *root* to explain the origins of word parts, and the term *base word* to explain how a freestanding word changes when affixes are added.



In levels 3–5, students focus on spelling patterns and morphological awareness with the Word Analysis Chart available as a helpful resource. Beginning in level 3, *Arts & Letters* materials use only the term *root* to refer to morphemes that hold the words' essential meanings. This reinforces the connections between words and their origins.

In 6–8, word analysis moves from morpheme awareness to morphemic problem solving to build words and morphemic analysis to break them apart.

**Reading Connected Texts**—When students listen to and read module texts during *Arts & Letters* lessons, they hear and see complex-text and content-area vocabulary. Reading connected text sets provides students with opportunities to broaden their vocabulary through incidental learning.

When students encounter challenging new vocabulary in the module texts, *Arts & Letters* lessons guide teachers to support students with these unfamiliar words. Often, teachers provide a comprehensible synonym to help students build understanding of the new word.

*Prologue* lessons provide additional vocabulary support to multilingual learners and students with language-based disabilities. For more information about *Prologue*, see the [Meeting Student Needs](#) section.

**Meaningful Vocabulary Application**—In *Arts & Letters*, students apply the vocabulary they learn to formal and informal speaking and writing tasks. These tasks allow teachers to monitor and support students' vocabulary development. For more information on how students apply vocabulary in speaking and writing tasks, see the Teaching Arts & Letters: [Teaching Writing](#) and [Teaching Speaking and Listening](#) sections.

## Teaching Vocabulary

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### Explicitly Teaching Key Vocabulary

*Arts & Letters* teacher–writers identified the key Tier 2 content and academic vocabulary most essential for student learning in each module. The words identified for explicit instruction are high-value words that will help students comprehend texts, perform module tasks, and prepare them for future academic learning.

Vocabulary terms listed in the Overview are explicitly taught in that lesson.

- 1 The **Vocabulary** section of the lesson Overview lists terms explicitly taught in the lesson.

For ease of use, vocabulary words are shown with student-friendly definitions in the *Teach* book so that teachers have the definitions they need when they introduce the words to students.


- 2 Words are defined at point of use in the lesson margins of the *Teach* book. Words with images have a corresponding Knowledge Deck Card.

After introducing a new vocabulary word, teachers facilitate the Vocabulary Exploration routine. (Note that in levels K–2, to ensure appropriate cognitive load, teachers and students use this routine just with the module terms, or those words that appear on a Knowledge Deck Card, not for all module vocabulary.)

The steps of the Vocabulary Exploration routine are explicitly named at the first use in each grade level. Afterward, lessons do not list the steps of the Vocabulary Exploration routine. Read on for more about teaching the Vocabulary Exploration routine.

## Teaching Tip | Vocabulary Exploration Routine

Create an anchor chart with the steps of the Vocabulary Exploration routine listed to support facilitation of the routine until you and your students internalize the process.




### Lesson 4

**Essential Question** | What does having a great heart mean?  
**Content Framing Question** | Reveal: What does a deeper look at language reveal?

#### OVERVIEW


##### Preview

In this Reveal lesson, students continue to build their fluency by reading “Heart to Heart” with expression. Students then examine the language in the poem to uncover the literal and figurative descriptions of a heart. During visual art instruction, students examine the use of negative space in *Mother and Child*. They explain how negative space affects the way they view the work of art.


 A Prologue to lesson 4 is available for students who need additional support.

#### Learning Goals

Read “Heart to Heart” with expression.

 **LEARNING TASK:** Read aloud “Heart to Heart,” using voice to reflect feeling.

Examine negative space in *Mother and Child*.

 **LEARNING TASK:** Explain the effects of negative space in *Mother and Child*.

#### Vocabulary

figurative (adj.)

idiom (n.)

literal (adj.)

negative space

### 1


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4 | Module 1 | Arc A | Lesson 4

### 5.

Tell students that Dove also uses figurative language to describe the heart in the poem. Display the Knowledge Card for *figurative* and its definition. Invite a student to read aloud the definition.




### 6.

Explain that writers use various types of figurative language. One type used frequently in “Heart to Heart” is the idiom.

### 7.

Display the Idiom Chart for “Heart to Heart,” and direct students to the page in their *Learn* book. Invite a student to read aloud the instructions at the top of the chart, which contain the definition of the term *idiom*. Tell students that the chart lists the idioms referred to in the poem and that they will examine those idioms more closely.



### 8.

Instruct students to silently read the list of idioms and their meanings, annotating any idioms that are familiar to them.

#### Language Support

Echo Read the list of idioms and their meanings. Direct attention to the first idiom, and explain how it is used as a figurative expression by using it in a sentence.

### 9.

Instruct students to work with a partner to share familiar idioms and to create a sentence for one of the idioms in the list. Invite a few students to share their sentences.

### 10.

Direct attention to “Heart to Heart.” Instruct students to read the first stanza with a partner, annotating for words that are connected to the idioms. Tell pairs to discuss the meanings of the idioms.

#### Teacher Note

Remind students that the idioms in the poem are references to idioms in the chart, which means the idioms in the poem may not appear exactly as they are written in the chart.

#### Language Support

To help students identify the idioms in the poem, annotate the line “It doesn’t melt,” and ask these questions: What idiom uses the word *melt*? What does this idiom mean?

### Definition

**figurative (adj.):** involving the meaning of a word or phrase that is different from its ordinary or usual meaning

### Definition

**Idiom (n.):** an expression that cannot be understood from the meanings of its individual words but that has a separate meaning of its own

### 2

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## **P Additional Instruction**

The Vocabulary Exploration routine also appears regularly in *Prologue*.

**Using Knowledge Deck Cards**—Knowledge Deck Cards help students learn module terms that build their capacity to speak and write about their growing knowledge of the module topic.

Each *Arts & Letters* module includes two sets of the Knowledge Deck Cards. Teachers can use one set for display and one for student practice.

- 1** The front of the Knowledge Deck Card includes the module term and an image to support understanding of the word.
- 2** The back of the Knowledge Deck Card includes the term and part of speech at the top, a student-friendly definition, and a sample sentence using the term.

Lessons specify when to introduce Knowledge Deck Cards to students. After introducing a Knowledge Deck Card, teachers facilitate the Vocabulary Exploration routine.

Future lessons may refer to Knowledge Deck Cards and may direct the teacher to refer to or display the Knowledge Deck Card again, especially during writing and discussion tasks.



### **Teaching Tip | Knowledge Deck Cards**

Display the Knowledge Deck Cards on a wall or bulletin board after introducing them to students.

## **P Additional Instruction**

*Prologue* lessons also use Knowledge Deck Cards to provide additional vocabulary instruction and practice for students with language needs. *Teach* comes with two sets of the Knowledge Deck Cards. If *Prologue* lessons are taught in a separate classroom, consider displaying one set of Knowledge Deck Cards in that space.

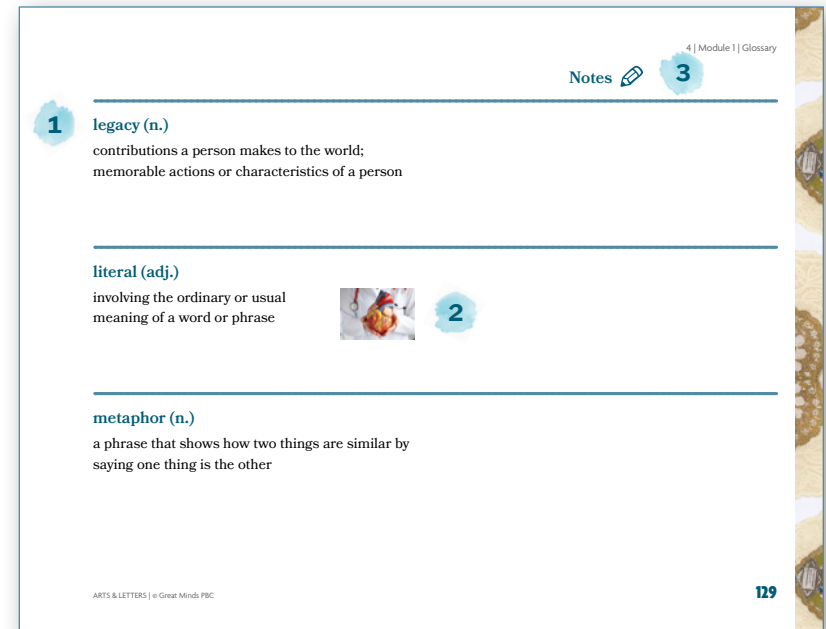
**Using the Student Glossary in Levels 3–8**—Each student *Learn* book includes a glossary with all the module vocabulary words that are explicitly taught to students. (In levels K–2, the glossary is included in *Teach* and on the digital platform.)

- 1 The glossary includes the word, its part of speech, and a student-friendly definition.
- 2 Words with Knowledge Deck Cards include the image from the card.
- 3 The glossary provides space for students to make notes.

Students may use the glossary in a variety of ways:

- For drawing or making notes to reinforce learning
- As a support for speaking or writing tasks
- As a resource for reviewing critical terms during Responsive Teaching lessons

On the digital platform, teachers may access a printable version of the glossary and assign the glossary to students, including printing or assigning versions of the glossary in multiple different languages as needed.



### Teaching Tips | Student Glossary

- When lessons call for students to use the *Learn* book, plan for distribution and access to their *Learn* books to minimize transition time.
- The glossary is at the back of the grade levels 3 through 8 *Learn* book. Consider directing students to place a sticky note or tab on the first page of the glossary for quick access during lessons. Or note the page number for quick reference.

### Teaching Word Analysis

*Arts & Letters* lessons frequently include word analysis work to build students' depth of knowledge about words and word parts. Word analysis also strengthens students' strategies for uncovering the meanings of words independently.

Word analysis builds students' vocabulary by deepening knowledge of word parts and their meanings and strengthening connections between words.

Teachers often introduce new words to students by breaking down meaningful word parts and sharing their meanings. *Arts & Letters* lessons facilitate students' thinking about words and encourages them to analyze and make connections independently and with peers.

These strategies can help teachers make the most of word analysis during *Arts & Letters* lessons:

- **Ask questions in blue font as written.** These teacher questions are designed to engage students in doing most of the thinking.
- **Encourage peer-to-peer conversation.** Provide students time to talk about words with their peers when prompted to do so.
- **Seek diversity in students' responses.** As you monitor students' word analysis work, look for students with accurate but uncommon responses. Invite these students to share their responses to help broaden all students' understanding of the vocabulary term(s).


- **Support the use of home languages.** Multilingual learners benefit from incorporating words from their home language into word analysis tasks. Cognates can be especially useful in helping students make connections when studying morphology.

Several instructional routines facilitate vocabulary study and word analysis, in particular, Think–Pair–Share and Mix and Mingle. For more information about instructional routines, refer to the Teaching Arts & Letters: [Engaging in Arts & Letters Routines](#) section.

- 1 Students may also engage in word analysis using their *Learn* books.
- 2 Lessons show *Learn* book images at the point of use in the lesson.

Key Ideas within lessons provide additional guidance about what to look for in students' word analysis responses.

**Using the Word Analysis Chart in Levels 3–8—**Each module in Levels 3–8 in *Arts & Letters* contains a Word Analysis Chart, a digital-only teacher resource that provides information about module vocabulary terms. While the primary intent is for teachers to use this resource to support students in decoding words, the chart also includes important information for vocabulary analysis. Teachers reference the Word Analysis Chart and use it for further word work at each instance of the Vocabulary Exploration Routine. The Word Analysis Chart contains a list of module vocabulary terms, syllable division and identification of syllable type, and explanations for challenging sound-spelling patterns and examples of challenging letter-sound correspondences. The chart also lists Greek and Latin roots and affixes, along with brief definitions.



**L24 | Frayer Model**  
*courageous, generous, empathetic* | Write your assigned term in the oval. Complete the graphic organizer.

4 | Module 1 | Lesson 24

<b>Definition</b>  <div style="border: 1px solid black; border-radius: 50%; width: 40px; height: 40px; margin: 10px auto; display: flex; align-items: center; justify-content: center;">1</div>	<b>Characteristics</b>
<b>Examples</b>	<b>Nonexamples</b>

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4 | Module 1 | Arts D | Lesson 24

**2. Instruct students in Think-Pair-Share to answer this question:**

What does the prompt ask you to do?

Relief the context sentence: Explain how Walter Dean Myers is *grateful* by writing the prompt paragraphs and the concluding paragraph for an informative essay.

3. Point to the term *grateful* in the prompt and explain that the term *grateful* is an adjective that describes someone with a figurative great heart.

4. Instruct students to *Just-Do-Share* to answer these questions:

What do you think the term *grateful* means? What traits might someone who is *grateful* have?

5. Introduce the vocabulary terms presented by displaying the Knowledge Card. Engage students in Vocabulary Exploration.

6. Emphasize that these adjectives define the terms *grateful*. These adjectives describe the personal qualities of a person who is *grateful*. Tell students that they will explore their adjectives to better understand the meaning of *grateful*.

7. Display the Frayer Model for *courageous, generous, empathetic*. They will first write the terms they are defining in the oval in the top-right box. Then, students write the term's definition in the top-left box. Next, students will share very know about the term in the top-right Characteristics box. Finally, they will add examples and nonexamples of the term in the two lower boxes.

4 | Module 1 | Arts D | Lesson 24

**8. Tell students that they will work with a small group to complete a Frayer Model for the personal qualities of a person who is *grateful*. One student in the group will be the *grateful* person. The other students will be the *grateful* person's friends. They will first write the terms they are defining in the oval in the top-right box. Then, students write the term's definition in the top-left box. Next, students will share very know about the term in the top-right Characteristics box. Finally, they will add examples and nonexamples of the term in the two lower boxes.**

**9. Form new groups of these students with a representative from each of the original groups. Instruct students to share their Frayer Model and what they learned about their term.**

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**Using the Syllable Types Chart in Levels 3–8**—When introducing multisyllabic vocabulary terms, lessons may guide teachers to use the Syllable Types chart in levels 3–8 to practice accurate decoding and pronunciation. For more on the Syllable Types chart, refer to [Teaching Fluency](#) in this guide.

### Teaching Tips | Syllable Types Chart

- Prepare follow-up questions in case students struggle with key ideas.
- Help students internalize instructional routines to maintain focus on the learning task.

### **P** Additional Instruction

The Language Connections section of each *Prologue* Module Overview offers cognates for key vocabulary in Spanish to support and deepen word knowledge across the two languages.

### Using Language Support Notes

Lessons often include support for words students encounter during reading that are critical to comprehension. The Lesson Overview Vocabulary section does not list these words because they are not explicitly taught or assessed.

- 1 Even when the Lesson Overview shows “none” under Vocabulary, the lesson may include implicit vocabulary instruction, such as synonym support while reading aloud or guidance for using context clues to define a text-critical term.

*Arts & Letters* lessons provide Sample guidance for giving direct and indirect vocabulary instruction. Language Support notes are often vocabulary-focused.

- 2 This **Language Support** note suggests that teachers reading aloud provide a synonym for challenging terms.

**Lesson 2**

**Essential Question** | How has life in the American West changed over time?  
**Content Framing Question** | Wonder: What do I notice and wonder about this text?

**OVERVIEW Preview**

In this Wonder lesson, students listen closely to the first reading of *Buffalo Bird Girl* and share what they notice and wonder. This work prepares students to write one thing they notice and a related question about the text. During visual instruction, students examine *Buffalo Bull, Grazing on the Prairie* and *Buffalo Hunter*. Examining the paintings prepares students to share what they notice and wonder about the two works of art.

**Learning Goals**

Notice and wonder about *Buffalo Bird Girl*.

**LEARNING TASK:** Write one thing you notice about *Buffalo Bird Girl* and one related question.

Notice and wonder about *Buffalo Bull, Grazing on the Prairie* and *Buffalo Hunter*.

**LEARNING TASK:** Share one thing you notice about *Buffalo Bull, Grazing on the Prairie*, one thing you notice about *Buffalo Hunter*, and one related question for each.

**Vocabulary**

None

**1**

2 | Module 2 | Arc A | Lesson 2

3. Read aloud pages 2–5, starting with “I was born” and including captions. Draw attention to the term *tribes* on page 3. Restate the sentence from the text that uses *tribes*.

**2 Language Support**

Based on your students’ needs, pause to define select terms with a synonym (e.g., *alliance*, *harvest*, *immunity*, *celibacy*). Use subsequent readings to reinforce synonyms for the terms you selected.

4. Ask this question:

What clues in the text help you understand what the word *tribe* means?

**Key Ideas**

- Like a Fishhead Village was the home of two Native American tribes: the Hidatsa and the Mandan.
- The two tribes formed an alliance to increase their strength in numbers and protect themselves.

5. Tell students to think about the text clues they found. Ask this question:

What is a *tribe*?

6. Reinforce the correct response: A *tribe* is a group of people with the same language, customs, and beliefs. Explain that Native American tribes are not just groups of people with similarities; they also have a governance structure. That means the tribe is sovereign and makes its own laws. Tell students that *Buffalo Bird Girl* was a member of the Hidatsa tribe.

**Teacher Note**

Not all groups that share the same language, customs, or beliefs form a tribe. A tribe is bound by kinship, religious connections, central leadership, and blood relations.

7. Read aloud pages 6–19, starting with “It was cool” and including captions.

8. Ask this question:

What do you notice about the book so far?

## **P Additional Instruction**

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*Prologue* lessons provide additional vocabulary instruction and practice for students with language needs.

## **Assessing Vocabulary**

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*Arts & Letters* provides many informal and formal opportunities to assess vocabulary development over the course of a module. Just as vocabulary instruction is integrated into every lesson, vocabulary use is a component of all *Arts & Letters* assessments.

**Learning Tasks** and the **Land** section regularly provide teachers with informal assessment of students' vocabulary development.

Vocabulary development is also formally assessed in module tasks, Listening and Reading Comprehension Assessments, and the EOM Task. For more information about these assessments, see the [Assessing Arts & Letters](#) section.

## **Preparing to Teach Vocabulary**

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### **Plan to Make Word Knowledge Visible**

Intentionally displaying words, word parts, reference tools, and routines in the classroom offers visible support for students throughout a module. The following guidance can help you determine where and how to create classroom vocabulary displays.

- **Display cards' front, back, or both sides.** If more than two sets of the Knowledge Deck Cards are needed to display and use, additional copies of Knowledge Deck Cards can be printed from the digital platform.
- **Display each Knowledge Deck Card once it is introduced.** Adding the Knowledge Deck Cards one at a time shows students the development of their word knowledge.



- **Display cognates or translations of Knowledge Deck Cards to support multilingual learners.**  
If you have a group of students who share the same home language, students may benefit from classroom displays with this additional home language support to reinforce vocabulary concepts. Each *Prologue Teach* book includes a list of Spanish cognates and the digital platform includes multilingual versions of each module's glossary.

## Practice the Vocabulary Exploration Routine

The Vocabulary Exploration routine is introduced to students in one of the first lessons of the year. Teachers facilitate this routine whenever they introduce a new term. Step-by-step directions for this instructional routine are only provided in the first lesson it is used, so plan to internalize the routine before beginning instruction.

This routine has four parts:

1. The teacher says the word and simultaneously claps each syllable.
2. Students echo by repeating the term and clapping for each syllable.
3. The teacher identifies the word and shares word parts or letter-sound correspondences that can help students decode the word. (The Word Analysis Chart provides this word information for teachers. Teachers can reference this chart before or during the Vocabulary Exploration Routine.)
4. Read the definition.
  - a. In levels K–2, the teacher reads aloud the definition.
  - b. In levels 3–8, the teacher invites a student to read aloud the definition.

Practicing this routine independently, with a colleague, or with students, will help you internalize the process used frequently in *Arts & Letters* core lessons and in *Prologue*.

Consider also creating an anchor chart with the steps of the Vocabulary Exploration routine to refer to during the first module, as you and students learn the routine.

## Meeting Student Needs with Vocabulary

If	Then
If students struggle with common and frequently used vocabulary ...	<ul style="list-style-type: none"> <li>Consider the source of the challenge. Does the student have trouble more generally expressing ideas orally and in writing which might be a sign of a broader challenge? Or does the student lack background knowledge to support a wide vocabulary? Is English not the student's first language?</li> <li>Adjust lesson pacing to enable increased focus on explicit vocabulary instruction, such as when ensuring shared understanding of tasks or routines.</li> <li>Use <i>Prologue</i> lessons to introduce additional vocabulary.</li> <li>Maximize use of the Language Support guidance in lessons.</li> <li>Use visual aids and <i>More</i> videos to support vocabulary development.</li> </ul>
If students struggle with vocabulary in module texts ...	<ul style="list-style-type: none"> <li>As you prepare for lessons with the module text, annotate the text to note challenging vocabulary.               <ul style="list-style-type: none"> <li>◊ Preteach vocabulary.</li> <li>◊ Check <i>Prologue</i> and the Language Support notes in the lesson for additional suggestions.</li> <li>◊ Identify synonyms for challenging words that you can read aloud or share with students as needed.</li> </ul> </li> </ul>
If students seem to have trouble remembering the meaning of explicitly taught vocabulary terms ...	<ul style="list-style-type: none"> <li>Reinforce explicit instruction by purposefully using previously taught words during instruction and in informal conversations.</li> <li>Refer to displayed Knowledge Deck Cards during instruction and explicitly connect the vocabulary words with their visuals.</li> <li>Provide students with sentence frames for speaking and writing that incorporate the targeted word(s).</li> <li>Give students an opportunity to draw a picture or create an example sentence in their journal or glossary. Have students share their image or sentence with a partner, and invite students with especially accurate or revealing images or sentences to share those with the class.</li> <li>Use the activities from the Responsive Teaching lessons to practice making connections and reviewing words.</li> <li>Assign the Knowledge Deck Cards on the digital platform to students who will benefit from additional independent or small group practice.</li> </ul>
If students have difficulty spelling the vocabulary terms ...	<ul style="list-style-type: none"> <li>Encourage students to use the displayed Knowledge Deck Cards or <i>Learn</i> glossary as a reference tool during writing tasks.</li> <li>Connect vocabulary terms to work done in the foundational skills program.</li> <li>Use the Syllable Types chart to reinforce common spelling patterns.</li> </ul>

If students are struggling to accurately use terms specific to ELA ...	<ul style="list-style-type: none"> <li>• Model the use of previously taught ELA vocabulary, such as <i>plot</i>, <i>climax</i>, <i>metaphor</i>, <i>figurative language</i>, and <i>compound sentence</i>.</li> <li>• Prompt students to use previously taught ELA vocabulary when talking about text structure or language use.</li> <li>• Consider creating a word wall or chart to display ELA vocabulary.</li> </ul>
If students are struggling to use strategies to understand vocabulary in their independent reading ...	<ul style="list-style-type: none"> <li>• Prompt students to apply a taught strategy, such as identifying familiar roots or using context clues, to understand the word.</li> <li>• Model how to use previously taught strategies or morphological knowledge with a think aloud, such as thinking aloud to use the meaning of the prefix <i>pre-</i> to explain the meaning of the word <i>prewrite</i>.</li> </ul>
If students are multilingual learners with beginning or intermediate English proficiency ...	<ul style="list-style-type: none"> <li>• Teach <i>Prologue</i> lessons.</li> <li>• Use visual aids.</li> <li>• Use the Language Support and Language Expansion notes during lessons.</li> <li>• Incorporate students' home language in vocabulary displays or in the students' <i>Learn</i> book.</li> <li>• Build knowledge of the students' home language cognates for the module vocabulary terms.</li> </ul>

## TEACHING STYLE, GRAMMAR, AND CONVENTIONS

### What is the Arts & Letters approach to teaching style, grammar, and conventions?

- *Arts & Letters* takes an integrated approach. Students build skills in the context of module content and in connection with reading and writing instruction.
- *Arts & Letters* employs oral usage as a building block for written usage. Students in early grade levels build oral usage skills and orally rehearse before writing; students in higher grade levels often engage in oral language practice and rehearsal before writing.
- Teachers provide explicit instruction and opportunities to practice new skills.
- Students apply new skills to lesson learning tasks and more formal pieces of writing.

**When do students learn style, grammar, and conventions?**

- Explicit instruction occurs several times in each module, either in the Learn: Respond or Learn: Write lesson sections.
- Know lessons also include opportunities for students to form, expand, and combine sentences either orally (levels K–2) or in writing (levels 3–8).

**What resources help me teach style, grammar, and conventions?**

Because of the integrated nature of instruction, before continuing, read the Writing section of this guide. This section provides teaching suggestions and tips related to style, grammar, and conventions. Several resources also support style and conventions instruction, including

- the student *Learn* book,
- reference charts in the *Teach* book appendices, and
- module tasks and the EOM Task checklists and rubrics.

**What resources help me monitor students' style, grammar, and conventions development?**

Lessons provide guidance for monitoring and responding to students' work. The Assessment Guides for the module tasks and the EOM Task also include guidance for monitoring and supporting students' growth with style, grammar, and conventions skills.

## Understanding Style, Grammar, and Conventions

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### Why are style, grammar, and conventions important?

Writing is communication. All writers must develop the skills to communicate their ideas in a way that others understand. Control over style, grammar, and conventions contributes significantly to clear, effective writing.

### What are the key elements of style, grammar, and conventions instruction in Arts & Letters?

*Arts & Letters* supports students' development and use of academic English by integrating style, grammar, and conventions instruction and practice into module topics and tasks. Students learn generalizable rules of written English from the study of how these rules appear in the module texts. They then apply these rules to their own writing in informal and formal tasks.

**Explicit Skills Instruction**—Several times in each module, teachers provide explicit instruction in the Learn: Respond or Learn: Write lesson sections on a grammar or conventions skill. This instruction typically follows a three-step process:

- Students study how the new skill is used in a writing model or through other examples that connect to the module topic and texts.
- The teacher guides students to describe the stylistic element or convention.
- Students practice applying the element or convention in writing.

**Sentence-Level Work**—Know lessons support students in saying or writing effective sentences. Students learn to use English conventions as they say, draft, or revise knowledge statements.

**Building on the Connection Between Oral Language and Writing Development**—*Arts & Letters* develops and capitalizes on students' oral language skills as a support for clear written expression. Students' understanding of grammar and syntax is rooted in the strength of their oral language. If students struggle to expand sentences in their oral expression, they will most likely do so in written expression. For this reason,

*Arts & Letters* focuses on clarity in oral expression and provides opportunities for oral rehearsal for writing, particularly in early grade levels and *Prologue* preteaching companion lessons to the core instruction.

In levels K–2, *Arts & Letters* prioritizes building students’ skills with oral expression to develop a foundation for writing. In all levels, *Prologue* lessons focus on oral language development so that multilingual learners and students with language-based learning disabilities have a foundation for improving the clarity and correctness of their written communication.

**Meaningful Writing and Editing Tasks**—Students demonstrate control over style and conventions in meaningful writing and editing tasks. Students are held accountable for the style and conventions skills taught in a module through the module and End-of-Module Tasks checklists and rubrics.

## Teaching Style, Grammar, and Conventions

---

### Teaching Know Lessons in Levels K–2

*Arts & Letters* Know lessons include a focus on sentence construction; in levels K–2, most of this work is oral rather than written. In levels K–2, students develop an understanding of English language grammar and syntax primarily through oral exercises during Know lessons. Students receive instruction in

- forming sentences,
- expanding sentences,
- connecting ideas, and
- combining sentences.

Students are first provided explicit instruction on a specific sentence construction approach. Then they work with a partner to create a new sentence, following instructional routines such as Mix and Mingle or Think–Pair–Share and others in this oral sentence work.

Once students create and share a sentence with a partner, the teacher invites students to share their knowledge statements, providing an opportunity for students to listen and learn from peer responses.

At this point, the teacher listens for strong exemplars of content and sentence structure and selects a sentence to add to the World Knowledge Chart.

### Teaching Tips | Sentence Instruction in Know Lessons

- Preplan student partnerships for oral sentence work.
- Model the use of the grammatical language associated with the taught sentence strategy as you introduce it to students to reinforce their understanding.
- Reinforce students' complete, accurate sentences.
- Offer immediate support to students who struggle to orally form sentences aligned with the learning goal; consider offering additional support to these students in upcoming *Prologue* lessons.

### **P** Additional Instruction

---

*Prologue* lessons provide additional vocabulary instruction and practice for students with language needs. *Prologue* lessons provide additional instruction in sentence structure and language and are ideal for students who need more explicit practice in forming, expanding, and combining sentences. Although some Know lessons do not have *Prologue* lessons, many *Prologue* lessons in each arc provide additional sentence-level instruction that supports Know lesson work. If students are challenged by the level of sentence work in *Arts & Letters* lessons, plan to offer additional support by using *Prologue*.

### Teaching Know Lessons in Levels 3–8

*Arts & Letters* Know lessons include a focus on sentence construction; in levels 3–8, students build skill with written sentences. In *Arts & Letters*, Know lessons provide explicit instruction and practice with sentence structure so that students learn to write sentences of varying style and complexity.

Sentence strategy instruction in levels 3–8 typically unfolds in three steps:

1. The teacher displays the sample sentence(s) and engages students in building understanding of how the explicitly taught sentence strategy works in the sample sentence(s).
2. Students orally rehearse with a partner how to use the sentence strategy.
3. Students write new sentences using the sentence strategy.

Students directly apply the new strategy to a learning task, often in the *Learn* book or in their journals. This offers teachers an initial opportunity to monitor students' understanding and use of the strategy in writing.

In levels 3–8, student *Learn* books provide space for students to practice new sentence strategies with module content.

- 1 The Sentence Strategies pages are at the end of the Writing section in student *Learn* books.

Sentence Strategies *Learn* book pages are a key resource to support style and conventions instruction in levels 3–5. The strategies identified on these pages are added throughout the year, so the Sentence Strategies *Learn* page in module 4 includes a comprehensive resource showing the skills and strategies developed across the year.

- 2 A blue heading identifies the sentence strategy.
- 3 Sample sentences demonstrate how the skill can be used.
- 4 Under Your Turn, students try the new sentence structure. Students can refer to this example as they complete writing tasks.
- 5 Each Sentence Strategies page may feature multiple strategies.

4   Module 1	
Lesson 33	
"Love That Boy" .....	31
Lesson 35	
Word Parts Web   cor, cour .....	33
Talking Tool .....	35
Writing .....	39
Painted Essay® — Informative .....	41
On-Target Writing Model .....	43
Advanced Writing Model .....	48
Checklist for the Writing Model .....	55
Module Task 1 .....	57
Checklist for Module Task 1 .....	61
Evidence Organizer for Module Task 1 .....	63
Module Task 2 .....	67
Checklist for Module Task 2 .....	71
Module Task 3 .....	73
Checklist for Module Task 3 .....	77
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Checklist for the End-of-Module Task .....	85
Evidence Organizer for the End-of-Module Task .....	89
Sentence Strategies .....	93

4 | Module 1 | Writing

## Sentence Strategies

### Module 1

2

**Strategy 1: Use a coordinating conjunction to expand or link ideas.**

Examples: and, but, or, for, so, yet

Sample Sentences: Blood contains red blood cells **and** white blood cells.  
Blood contains red blood cells, **and** it contains white blood cells.

4

**Your Turn**

The heart has two sides **and** \_\_\_\_\_.

Veins are smaller than arteries **but** \_\_\_\_\_.

A cut may heal or \_\_\_\_\_.

5

**Strategy 2: Use a relative pronoun to add more information about a noun.**

Examples: that, which, who

Sample Sentence: Walter Dean Myers wrote books, **which** won many awards.

**Your Turn**

Walter Dean Myers was a giving person **who** \_\_\_\_\_.

Walter Dean Myers wrote books **that** \_\_\_\_\_.

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### Teaching Tips | Sentence Instruction in Know Lessons

- Encourage students to annotate sample sentences with any annotations you model in the lesson.
- As students begin to apply these strategies into written tasks identify and celebrate students' development as writers.
- Encourage students to search for examples of the sentence strategies in their reading, including in volume of reading texts.

### **P** Additional Instruction

*Prologue* lessons provide additional instruction in sentence structure and language and are ideal for students who need more explicit practice in forming, expanding, and combining sentences. Because of the increasing number and challenge of language standards and the increasing complexity of writing tasks in levels 3–8, many Know lessons have *Prologue* lessons and many other *Prologue* lessons provide additional instruction with sentence-level work. If students are challenged by the level of sentence work in *Arts & Letters* lessons, plan to offer additional support by using *Prologue*.

### Explicit Instruction in Style, Grammar, and Conventions

Across all grade levels, some Learn: Write lesson sections provide explicit instruction in how to apply elements of style, proper usage of grammar, and conventions of academic English. These lessons build students' control and clarity in their academic writing for the purpose of successfully completing the EOM Task.

In the Learn: Write lesson section, the teacher often demonstrates how the skill works by thinking aloud or referring to the writing model and then prompts students to practice the skill orally with a partner. This oral practice creates a foundation for transferring the skill to writing. Students then practice applying the skill to their writing.

At all grade levels, students use their *Learn* books at times to practice and apply new language skills. In the K–2 *Learn* books, the resources identified as language practice indicate opportunities for students to build on their lesson learning of style and conventions skills.

- 1 The language practice pages of the K–2 *Learn* book indicate style, grammar, and conventions skills practice.

Lesson-specific *Learn* book pages for language practice are uniquely designed for the different types of work that students may engage in to analyze and apply new style, grammar, and conventions skills.

- 2 The *Learn* book pages provide clear, student-friendly directions that teachers can read aloud to students.
- 3 The *Learn* book provides ample space for students to draw and write as style and conventions skills emerge in the early grades.

The *Learn* book might include students cutting out cards to practice categorizing different types of nouns or other parts of speech.

As students move into level 2, work begins to focus more on written demonstration of skills. Students may apply a new skill by writing sentences in their *Learn* books or in their journals.

1 | Module 2

### Contents

**Creature Features** | What do people learn by studying animals?

**Lesson 2**

Notice Chart | *Seven Blind Mice* ..... 1

**Lesson 3**

Story Map | *Seven Blind Mice* ..... 2

Story Stones | Story Elements ..... 5

Gallery | “Elephant Features” ..... 7

**Lesson 4**

Character Words | *Seven Blind Mice* ..... 9

**Lesson 6**

Read Aloud | “Here Come the Elephants” ..... 10

**1** Language Practice | Nouns ..... 12

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**L12 | Language Practice**  
People, Places, and Things | Draw and label a word for each category.

2

People	Places	Things

3

**L16 | Noun Cards**  
Singular and Irregular Plural Nouns | Cut out the cards.

2 | Module 2 | Lesson 16

Singular	Irregular Plural
bison	bison
child	children
life	lives

35


- 1 In this language practice, students first practice the skill with provided sentence frames.
- 2 The final sentence provides an opportunity for students to create their own sentence with a past tense verb.

In levels 3–8, most application of style, grammar, and conventions takes place in the Writing section of the *Learn* book.

- 3** The 3-8 *Learn* book includes a section for all writing tasks, including opportunities to examine and apply new style, grammar, and conventions skills.

Students may also practice and apply style, grammar, and conventions in their journals or *Learn* books.

- 4 Learning tasks specify where students should complete the task.



## L22 | Language Practice

### Irregular Past Tense Verbs

2 | Module 2 | Lesson 22

Complete each sentence with the correct irregular past tense verb. Then, in step 6, write one sentence with any irregular past tense verb.

1. Many settlers \_\_\_\_\_ their homes from sod.  
(make)
2. The bison \_\_\_\_\_ grass.  
(eat)
3. Settlers \_\_\_\_\_ their trip in the spring.  
(begin)
4. The Hidatsa \_\_\_\_\_ corn.  
(grow)
5. Women and girls \_\_\_\_\_ in the ground to plant corn.  
(dig)
6. \_\_\_\_\_.

## 2

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The image shows two open student workbooks. The left workbook is titled "Lesson 33" and "Love That Boy". It contains a "Word Parts Web" and a "Talking Tool" section. The right workbook is titled "2 | Module 3 | Arc C | Lesson 14" and contains a writing prompt about the Greenbook Four. The prompt asks students to use adjectives to describe the Greenbook Four. A student has written a response in the right margin, describing the Greenbook Four as "careless, arrogant, selfish, and dishonest". The student has also written a sentence in the left margin: "To help students write sentences with adjectives, explain that adjectives are typically placed before the nouns they describe (e.g., Dr. King was a talented orator). However, when an adjective is used with a form of the verb to be, such as is, was, or were, it comes after the verb (e.g., the Greenbook Four were careless)." The student has also written a sentence in the right margin: "The Greenbook Four were careless, arrogant, selfish, and dishonest."

Lesson 33  
"Love That Boy" ..... 31  
Lesson 35  
Word Parts Web | ccc, cqr ..... 31  
Talking Tool ..... 33  
Writing ..... 35  
Prompt Essay\* — Informative  
On-Target Writing Model  
Advanced Writing Model  
Checklist for the Writing Model  
Module Task 1 ..... 39  
Checklist for Module Task 1  
Evidence Organizer for Module Task 1  
Module Task 2 ..... 39  
Checklist for Module Task 2  
Module Task 3 ..... 39  
Checklist for Module Task 3  
Evidence Organizer for Module Task 3  
End-of-Module Task  
Checklist for the End-of-Module Task  
Evidence Organizer for the End-of-Module Task  
Sentence Strategies ..... 39  
PART 3, LET'S GO! (© Great Minds<sup>®</sup> 1802)

2 | Module 3 | Arc C | Lesson 14  
4  
8. As students share, use their responses to compile a class list of adjectives that describe the Greenbook Four.  
Key Ideas  
• selfish  
• arrogant  
• selfish  
• dishonest  
• bold  
• dishonest  
9. Tell students that they will use the list of adjectives to help them form sentences about the Greenbook Four. Invite students to orally share with a partner two sentences with adjectives that describe the Greenbook Four. Tell them to explain why they chose their adjectives, using evidence from the text.  
10. **Introduce the learning task.** Direct students in their journals. Instruct them to write two sentences about the Greenbook Four that include adjectives and evidence from the text that supports their choice of adjectives.  
Language Support  
To help students write sentences with adjectives, explain that adjectives are typically placed before the nouns they describe (e.g., Dr. King was a talented orator). However, when an adjective is used with a form of the verb to be, such as is, was, or were, it comes after the verb (e.g., the Greenbook Four were careless).  
Analyze Student Progress  
Monitor: Do students include adjectives that accurately describe the Greenbook Four in their two sentences?  
Offer Immediate Support: If students need additional support writing sentences with adjectives that describe the Greenbook Four, provide this sentence frame: "The Greenbook Four were \_\_\_\_\_ because \_\_\_\_\_."  
Plan Future Practices: Students practice writing for correct adjective use in Lesson 37.  
PART 3, LET'S GO! (© Great Minds<sup>®</sup> 1802)

### Teaching Tips | Style, Grammar, and Conventions Explicit Instruction

- Preview student work in the *Learn* book to determine whether students need access to additional materials, such as scissors or different-colored writing tools, for the lesson.
- When *Learn* book pages require cutting, consider how students might store the cards. The cards may be useful for future lessons, including Responsive Teaching.
- Review the Analyze Student Progress sections to anticipate skills students should demonstrate and how you can offer immediate support during the lesson.
- Circulate during writing practice to monitor and support students' work. Use a class list or other data table to capture data from your observations.
- To reinforce students' understanding, model the use of the grammatical language associated with the strategy as you introduce it.
- *Arts & Letters* does not include spelling instruction. However, grade level 3 includes some spelling instruction and practice, and spelling is assessed on most Module Task and EOM Task rubrics. Use the spelling support guidance in your foundational skills program or have students work with module terms as needed.

### Additional Instruction

*Prologue* lessons provide additional student materials in the same style as the pages of the student *Learn* book, and many of these resources also feature practice in language and grammar. Find student resources in the print *Prologue* appendices and on the digital platform.

### Applying Style, Grammar, and Conventions in Written Tasks

*Arts & Letters* students regularly apply style, grammar, and conventions skills in their lesson learning tasks, module tasks, and EOM Tasks.

**Learning tasks**—Lesson learning tasks offer students an opportunity to practice applying a new skill in a low-stakes setting, often in their journals or *Learn* books. The accompanying Analyze Student Progress

boxes help teachers understand what to observe and monitor while students complete the learning task and provide ideas for offering immediate support.

**Module tasks and EOM Tasks**—Students complete module tasks and EOM Tasks over multiple days. Students complete the initial draft of each module task with a focus on expressing and organizing their ideas. Once students complete the initial draft, a Learn: Write section is often dedicated to revising for a recently taught style, grammar, or convention. Both teachers and peers may provide feedback aligned with the task checklist.

As students complete module tasks and the EOM Task, they use editing checklists to support the process of editing for style and conventions. The editing checklists include style and conventions skills taught throughout the module.

Students in levels K–2 may use reference charts to support editing. The teacher may also provide oral directions to support students as they check and edit their work.

- 1 In Kindergarten through level 2, a teacher guides students in editing their work or students and teachers use a Reference Chart or other resource to support students' editing.

In levels 3–8, module tasks and the EOM Task include checklists with all task criteria. The Language section of the checklist names expectations for style and conventions.

- 2 In levels 3–8, students refer to the Language section of their writing task checklist in their *Learn* books.

1 | Module 1 | Arc F | Lesson 29

5. Reinforce the correct response: A period belongs after "Kim likes books," after "she wants to read a book with her mom," and after "First kim finds a book at the library." Add a period to the end of each sentence in the writing sample.

6. Remind students that writers use both capital and lowercase letters. Ask this question:

Where do writers use capital letters?

7. Reinforce the correct response: Writers use capital letters at the beginning of sentences and for the first letter of a name. Invite students to identify where to include capital letters in the writing sample. As students share, replace the lowercase letters with capital letters to show correct capitalization.

8. Display the class Module 1 Editing Reference Chart. Explain that the chart shows the two writing conventions that students have learned so far this year. Students can refer to the chart to remember what to include in their writing. Echo Read each item from the chart.

Capitalization: A a

Punctuation: . ! ?

9. Introduce the learning task. Direct students to Module Task 2, located in the *Learn* book. Instruct them to edit their response for punctuation and capitalization.

**Analyze Student Progress**

**Monitor:** Do students edit their writing for punctuation and capitalization as needed?

**Offer Immediate Support:** If students need additional support correcting punctuation and capitalization errors, instruct them to focus on one writing convention at a time—first punctuation and then capitalization.

**Plan Future Practice:** Students practice editing a narrative for the End-of-Module Task in lesson 38.

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4 | Module 1 | Writing

	Review 1	Review 2
uses textual evidence to support each point	<input type="checkbox"/>	<input type="checkbox"/>
uses elaboration to develop each piece of evidence	<input type="checkbox"/>	<input type="checkbox"/>
uses a transition word or phrase to connect ideas within proof paragraphs	<input type="checkbox"/>	<input type="checkbox"/>
has a concluding paragraph that answers the <i>so what?</i> question	<input type="checkbox"/>	<input type="checkbox"/>
<b>Language</b>		
uses topic-specific vocabulary to explain the topic	<input type="checkbox"/>	<input type="checkbox"/>
uses relative pronouns and relative adverbs correctly	<input type="checkbox"/>	<input type="checkbox"/>
uses correct capitalization	<input type="checkbox"/>	<input type="checkbox"/>
writes in complete sentences	<input type="checkbox"/>	<input type="checkbox"/>
spells grade-level-appropriate words correctly	<input type="checkbox"/>	<input type="checkbox"/>

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Students in levels 3-8 may draft written tasks in their Learn books, on separate paper, or in a digital document. Each options supports peer review, so students may share responses and receive feedback.

Once students have completed their draft and received feedback, they may then type or copy their final draft into the digital platform.

### Teaching Tip

When introducing a new writing task, consider providing students with a sticky note or tab to mark the checklist in their *Learn* books. This can encourage students to refer to this list as they complete the task.

### Additional Instruction

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No *Prologue* lessons are associated with the completion of EOM Task. Students who frequently participate in *Prologue* lessons may benefit from additional time to complete EOM Task with adult or peer support. Consider using time protected for *Prologue* instruction to offer this additional support.

## Assessing Style, Grammar, and Conventions

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In Learn: Write lesson sections that include style, grammar, and conventions skills instruction, students complete learning tasks. These provide an opportunity for informal assessment of students' ability to apply skills in their own writing. Analyze Student Progress boxes offer guidance on what to monitor in students' work and how to offer immediate support.

*Arts & Letters* students are formally assessed on their application of styles and conventions skills in module tasks and the EOM Task.

In grade levels 3–8, module tasks and EOM Tasks include a checklist with specific skills expected in the final product. Before submitting a response to a module task or an EOM Task, students have an opportunity to use the checklist for self-reflection and peer editing.

- 1 In levels 3–8, the student checklist provides all criteria, including specific style and conventions skills that were taught to this point in the module.

The rubrics for these tasks similarly include criteria for effective use of style and conventions.

For more information on writing assessments, see the [Assessing Arts & Letters](#) section.

	Review 1	Review 2
uses textual evidence to support each point	<input type="checkbox"/>	<input type="checkbox"/>
uses elaboration to develop each piece of evidence	<input type="checkbox"/>	<input type="checkbox"/>
uses a transition word or phrase to connect ideas within proof paragraphs	<input type="checkbox"/>	<input type="checkbox"/>
has a concluding paragraph that answers the <i>so what?</i> question	<input type="checkbox"/>	<input type="checkbox"/>
<b>Language</b>		
uses topic-specific vocabulary to explain the topic	<input type="checkbox"/>	<input type="checkbox"/>
uses relative pronouns and relative adverbs correctly	<input type="checkbox"/>	<input type="checkbox"/>
uses correct capitalization	<input type="checkbox"/>	<input type="checkbox"/>
writes in complete sentences	<input type="checkbox"/>	<input type="checkbox"/>
spells grade-level-appropriate words correctly	<input type="checkbox"/>	<input type="checkbox"/>

## Preparing to Teach Style, Grammar, and Conventions

Students build a deeper understanding of style and conventions through teachers' modeling and use of academic language. *Arts & Letters* lessons explicitly teach the academic language of style and conventions, and teachers should continue to use these terms with students as they discuss writing and language and in providing feedback to students.

Teachers can build on academic language in the classroom in many ways:

- Use specific academic language when providing feedback on writing. For example, suggest that a student use a noun instead of the pronoun to improve clarity in writing.
- When appropriate, ask follow-up questions that rely on students' knowledge of style and conventions. For example, when modeling a writing task, ask students a question such as, "What verb would make sense here?"

- Display academic terms with examples from module texts or the writing model.
- Prompt students to include new understandings of style, grammar, and conventions as they contribute to the ELA Knowledge Chart during the Land lesson section.
- Reinforce when students accurately use academic language in their responses.

## Meeting Student Needs with Style, Grammar, and Conventions

If	Then
Students do not form complete sentences in an oral presentation ...	<ul style="list-style-type: none"> <li>• Provide students with <i>Prologue</i> lessons to support oral language development.</li> <li>• Offer the student a sentence frame. Encourage the student to respond with the full, complete sentence, rather than just adding in their response to the frame.</li> <li>• Model a complete response for the student. Prompt the student to echo the response.</li> <li>• Be direct and explicit in instruction and feedback. Remind students of the parts of a sentence.</li> </ul>
Students do not form complete sentences in writing ...	<ul style="list-style-type: none"> <li>• Offer the student a sentence frame. If appropriate, direct the student to write the complete sentence rather than adding on to the frame.</li> <li>• Be direct and explicit in instruction and feedback. Remind students of the parts of a sentence.</li> <li>• Check to see whether aligned <i>Prologue</i> lessons offer needed support.</li> </ul>
Students do not know the parts of speech or other grammatical language (after instruction in those parts of speech) ...	<ul style="list-style-type: none"> <li>• Prompt students to consider a word's function in a sentence (e.g., "Who or what is doing something?") Affirm students' responses by stating the part of speech (e.g., "That's the noun.").</li> <li>• Use grammatical language when modeling or analyzing sentences during writing instruction.</li> </ul>
Students struggle to expand or combine sentences as expected ...	<ul style="list-style-type: none"> <li>• Encourage students to imitate models or examples of target sentences. Imitation is an early step toward acquiring a new skill.</li> <li>• Provide students with sentence frames that support their initial attempts with writing a new sentence type. Gradually remove the sentence frames over time.</li> <li>• Check <i>Prologue</i> for ideas for supporting students struggling with sentence expansion or combining.</li> </ul>



Students in levels K–2 struggle with spelling ...	<ul style="list-style-type: none"> <li>• Display words in the classroom.</li> <li>• Refer students to displayed Knowledge Deck Cards.</li> <li>• Encourage students to use strategies from the foundational skills program to determine a likely spelling pattern.</li> <li>• Reteach words explicitly if you notice patterns in the words with which students are having difficulty.</li> </ul>
Students in levels 3–8 struggle with spelling ...	<ul style="list-style-type: none"> <li>• Refer students to displayed Knowledge Deck Cards or the glossary in the level 3–8 <i>Learn</i> book.</li> <li>• Encourage students to employ morphology learning to use known prefixes, roots, and suffixes to support with spelling. Use the syllables chart as a tool.</li> <li>• Reteach words explicitly if you notice patterns in the words with which students are having difficulty.</li> </ul>

## TEACHING SPEAKING AND LISTENING

### What is the Arts & Letters approach to speaking and listening?

- Teachers provide explicit instruction.
- Students apply skills in academic conversations.
- Students engage in formal academic discussions and oral presentations.

### When do students learn speaking and listening?

Students speak and listen in all lessons. Speaking and listening is an instructional focus in the following:

- Distill lessons (Go to the Module Plan to identify Distill lessons.)
- Lessons with Socratic seminars (Socratic seminars are conducted in the last arc of each module. All grade levels include at least one Socratic seminar. Levels 6–8 modules have an additional seminar lesson.)

**What resources help me teach speaking and listening?**

This guide provides teaching suggestions and tips. The *Arts & Letters Talking Tool* (in the student *Learn* book for levels 3–8) is a key resource to support speaking and listening.

**What resources help me monitor my students' speaking and listening?**

Use the Speaking and Listening Goal Tracker (a PDF on the digital platform) as your key tool for monitoring student performance.

## Understanding Speaking and Listening

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**Why is speaking and listening important?**

While some speaking and listening skills develop naturally, others do not. Modeling, explicit instruction, guided practice, and use of instructional routines can build and strengthen speaking and listening skills. Why is this important? Stronger speaking and listening skills are connected to reading and writing development. Students also build knowledge and understanding through speaking and listening. Effective oral communication is critical to success in school and in life.

To speak effectively, students must have knowledge—important ideas to communicate. Students also need to develop skills so that they know how to frame their knowledge and ideas in a way that others understand.

## What are the key elements of speaking and listening in Arts & Letters?

**Explicit Skills Instruction**—Across grade levels *Arts & Letters* students comprehensively develop speaking and listening skills in four key areas:

- Speak Clearly
- Listen Closely
- Share What You Think
- Support What You Say

Skills instruction often follows a similar pattern:

1. Students discuss what the target skill is and why it matters.
2. The teacher demonstrates the skill(s), modeling and thinking aloud.
3. Students engage in guided, interactive practice, with resources such as sentence frames to support their skill development.
4. Teachers provide feedback.

For more on the vertically aligned sequence, see the Level K–8 Speaking and Listening Goals Progression.

**Meaningful Practice**—Daily in *Arts & Letters*, students talk in pairs and/or small groups about what they are learning. Lesson time is frequently devoted to text-centered discussions, ensuring students have opportunities to practice their speaking and listening goals.

Often these conversations occur in the context of instructional routines that provide structure and purpose. Some of examples of such routines include Think–Pair–Share and Jot–Pair–Share.

See the full list of [Arts & Letters instructional routines](#).

**Formal Academic Discussions and Presentations**—Several times per module students speak and listen more formally:

- In Distill lessons, students engage in evidence-based discussions about texts.
- At least once per module, students hold a Socratic seminar. (In all grade levels, students hold a seminar in the final arc. In 6–8 modules, students also participate in one additional Socratic seminar.)
- Students prepare and deliver formal oral presentations at least twice per grade level.

The Talking Tool, in the *Learn* book (L3–8), provides support for these discussions. For more, go to [Using the Talking Tool](#) in this guide.

Note that fluency is not addressed here; go to the Teaching Arts & Letters: [Teaching Fluency](#) section for information on the importance of fluency and how to teach it in *Arts & Letters*.

## Teaching Speaking and Listening

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### Teaching Distill Lessons

Teachers provide explicit instruction on a speaking and listening goal during each Distill lesson. In these lessons, students discuss a text or texts' central ideas and learn a key skill to practice in those discussions and subsequent lessons.

Distill lessons typically support students with this structure:

- **Read | Prepare for a Discussion.** Students prepare by collecting evidence. (In K–2, teachers usually introduce the speaking and listening goal in this first lesson section.)
- **Respond | Discuss Themes [or Central Ideas].** The teacher introduces the speaking and listening goal. Teachers then foster skill development through the following:
  - Modeling or having students model the skill
  - Explaining how the skill works
  - Having students discuss what they know about the skill

### Teaching Tips | Distill Lessons

- If possible, have students sit in a circle so that each student can see every other student and all students are equal.
- Be prepared to support students in using sentence frames or the Talking Tool (L3–8) as needed.
- Prepare basic follow-up questions to use if students encounter difficulties.
- Plan for possible supports (such as modeling the skill).
- See additional ideas in the If ... Then chart at the end of this section.

## Using the Talking Tool

The *Arts & Letters* level 3–8 Talking Tools support students with sentence frames to develop these key speaking and listening skills:

- Listening closely
- Sharing ideas
- Supporting what they say with evidence

- 1 The Talking Tools support key actions in academic conversations: listening and sharing and supporting ideas.
- 2 Sentence frames support students in bringing each action to life. Gradually, students internalize the language, speaking and listening at higher levels without the tool.

Lessons in levels 3–8 sometimes explicitly call for students to use the Talking Tools. At other times, Language Support notes suggest their use. In other lessons, teachers can support students with the tool if needed to support student success with speaking and listening.

### Talking Tool

4 | Module 2 | Talking Tool

<b>Listen Closely</b>	What do you mean by _____? Can you tell me more about _____? What evidence supports your idea? How does your idea relate to _____?
<b>Share What You Think</b>	<div style="text-align: right; font-weight: bold; font-size: 1.2em;">1</div> I think _____ because _____. First, _____. Also, _____. Finally, _____. I agree and I will add that _____. I disagree because _____. I hear you say that _____. This makes me think that _____. I hear you say that _____. However, _____.
<b>Support What You Say</b>	<div style="text-align: right; font-weight: bold; font-size: 1.2em;">2</div> In the text, _____. For example, _____. One reason is _____. Another reason is _____. This evidence shows _____. This evidence means _____. This evidence is important because _____.

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### Teaching Tip | Talking Tools

Display the Talking Tool for easy reference.

Teachers can use the Talking Tool for explicit instruction and then plan to lessen its use as students build their skills with speaking and listening.

## Supporting Socratic Seminars

As part of the final arc in a module, students participate in a Socratic seminar. A Socratic seminar is a structured, formal, student-led academic discussion during which students synthesize module knowledge

and apply learned skills. Although the teacher allows students to own the seminar, careful instructional planning can help ensure students' success.

**Before the seminar**, if possible, teachers will want to organize chairs into a circle. Teachers will also want to review expectations before beginning the seminar.

**During the seminar**, teachers intervene as needed to ensure students meet expectations. Teachers may also ask follow-up questions to bring out viewpoints or foster greater understanding of the text but should do so with care. Affirming or challenging ideas, verbally or nonverbally, may encourage students to agree or disagree accordingly—and the goal is to have students direct the discussion. During the discussion, teachers will want to observe, documenting observations on the Speaking and Listening Goal Tracker.

Teachers will also want to use the Speaking and Listening Goal Tracker's specific suggestions for reinforcing speaking and listening instruction during or after the discussion.

**At the end of the seminar**, teachers follow the guidance in *Teach* to have students reflect on the knowledge built or articulated. Teachers might also have students briefly reflect on their use of speaking and listening skills to develop their knowledge.

### Teaching Tips | Socratic Seminars

- Make sure students understand their responsibilities in the Socratic seminar.
- Provide students with seminar questions in advance.
- Post any relevant Knowledge Deck Cards for students to refer to during the discussion.

### Additional Instruction

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*Prologue* lessons provide additional speaking and listening instruction and practice for students with language needs.

## Facilitating Academic Conversations

*Arts & Letters* teachers become adept at facilitating academic conversations. Prioritize key goals to make the most of *Arts & Letters* speaking and listening opportunities:

- **Increase student talk.** Strive to have students do most of the talking.
- **Support student-to-student conversation.** To provide more authentic speaking-and-listening experiences, facilitate conversations so that students speak directly to each other rather than filtering responses through the teacher.
- **Promote participation by all students.** To provide equal opportunity to learn and build skills, ensure that all students have frequent opportunities to practice.
- **Deepen understanding.** To prepare for facilitation, familiarize yourself with the content and anticipate where conversations might lead.

### Teaching Tips | Facilitating Academic Conversations

- Provide adequate wait time after asking a question for students to respond.
- Use silence strategically to provide a chance for peer-to-peer responses.
- Encourage students to go deeper through comments or follow-up questions.
  - Ask for clarification.
  - Prompt students to elaborate.
  - Challenge students when appropriate.
- Rather than restating what students have said, refer to what previous students have said and pose new questions.





In addition to regular informal opportunities for oral presentation, in at least one module per level, students formally express knowledge through **oral presentations (p)**, through audio recordings of their narratives (**a**), or through declamations or presentations of them reading a fluency passage (**d**).

Grade Level	Module 1	Module 2	Module 3	Module 4
<b>K</b>			<b>p</b>	<b>p</b>
<b>1</b>			<b>p</b>	
<b>2</b>			<b>p</b>	<b>p</b>
<b>3</b>			<b>a</b>	<b>p</b>
<b>4</b>		<b>a</b>		<b>p</b>
<b>5</b>			<b>a</b>	<b>p</b>
<b>6</b>	<b>d</b>	<b>d</b>		<b>p</b>
<b>7</b>	<b>d</b>			<b>p, d</b>
<b>8</b>	<b>d</b>			<b>p, d</b>

Plan to give students feedback on speaking and listening. Students need timely and constructive feedback to develop their skills. The closer the feedback is to the time when students engaged in speaking and listening, the more impact the feedback will have.

Follow these general guidelines when providing feedback on speaking and listening:

- Be specific. Name exactly what students do to speak or listen effectively. Taking clear notes, such as with the Speaking and Listening Goal Tracker, will help ensure you comment specifically and accurately and will enable you to track progress.
- Prioritize your feedback. Tie feedback to specific goals or previously taught skills.
- Be authentic and encouraging. Provide examples of specific strengths, such as when students use academic language similar to that in the stems in the Talking Tool.

For more specific guidance on feedback and planning next steps after each assessment, see the [Assessing Arts & Letters](#) section and the assessment-specific Assessment Guides.

## Preparing to Teach Speaking and Listening

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### Build a Supportive Classroom Culture

When teachers create warm, supportive environments, students can take the risks needed to learn to speak and listen. As students develop skills, they make mistakes, such as using the wrong word, failing to support ideas, or disagreeing in a manner that is less than respectful. Teachers and peers must respond with understanding and respect when such mistakes occur so that students persevere.

Here are some ways to foster this environment:

- Establish ground rules.
- Post an anchor chart of the rules.
- Refer to ground rules frequently.
- Model respect.
- Teach students what to say or do when classmates struggle.
- Intervene if students are disrespectful.

### Teaching Tip | Building a Supportive Classroom Culture

Consider engaging in a keep/stop/start analysis to assess your teaching practice with regard to building a supportive classroom culture:

- Keep. List ways you currently foster a strong classroom culture that you want to continue.
- Stop. Consider teaching practices or student behaviors that may undermine the classroom's sense of safety and comfort.
- Start. Note additional actions to strengthen your classroom culture.

Plan for when and how you will take needed steps to ensure you have created a strong classroom culture for speaking and listening to thrive.

**Instructional Routines Study**—Review the *Arts & Letters* instructional routines. Annotate opportunities for speaking and listening skill-building or practice within these routines. Note instructional decisions or steps you can take to enhance these opportunities.

## Meeting Student Needs with Speaking and Listening

Use these ideas when you face speaking and listening challenges in your classroom.

If	Then
If students seem reluctant to participate in small groups ...	<ul style="list-style-type: none"> <li>Formalize students' roles by assigning each student in a group a specific role or giving time for the group members to assign themselves specific roles.</li> <li>Provide structures for small group work time. For example, consider the following:               <ul style="list-style-type: none"> <li>Set a timer and provide each member a specific amount of time to speak.</li> <li>Provide a structure for conversation and taking turns.</li> </ul> </li> </ul>
If students are reluctant to participate in whole group discussion ...	<ul style="list-style-type: none"> <li>Model or role play with a small group to help students visualize what participation looks like.</li> <li>Ensure that the room is set up to foster student engagement. Arrange the furniture so that students can see each other, using a circle, if possible, for Socratic seminars.</li> <li>Set the stage for participation by engaging students in a whole class Whip Around or quick Pair-Share activity so that they have already started to speak and share ideas when the discussion begins.</li> <li>Use wait time after asking questions.</li> <li>Have students first discuss questions in pairs.</li> <li>Prompt specific students for clarification or elaboration.</li> <li>Let students know you will call on them during whole group discussion. To facilitate, listen in on small group conversations and let students know you will call on them to share that idea so that they can be prepared.</li> <li>Use a tool for participation, such as a ball that students pass around and the student holding the ball speaks.</li> <li>Think aloud to show how to answer a discussion question with a specific piece of textual evidence and then give students time to go back to their texts and identify relevant evidence.</li> </ul>
If certain students are dominating discussions ...	<ul style="list-style-type: none"> <li>Revisit classroom rules or discussion norms, reinforcing the need for participation by all.</li> <li>Use structures to foster more equitable participation such as a talking stick, drawing student names, or encouraging students to choose someone to speak next who has not yet spoken.</li> <li>Talk to the students privately.</li> </ul>

If	Then
If students are not speaking directly to each other ...	<ul style="list-style-type: none"> <li>• Role play with a small group a conversation in which this is done effectively, using the Talking Tool; invite students to notice, or highlight key talk moves.</li> <li>• Refrain from reacting or responding to each student comment.</li> <li>• Teach students a signal or phrase to let classmates know if they cannot hear what has been said.</li> <li>• Pose questions to encourage students to connect their ideas to what previous speakers said.</li> <li>• Establish a turn-taking structure for the opening of discussions; lessen its use as students begin to respond to each other more.</li> <li>• Emphasize specific turn-taking academic language, and challenge students to use it during the discussion.</li> </ul>
If students need support building the academic and content-area vocabulary for speaking and listening in the classroom ...	<ul style="list-style-type: none"> <li>• Explicitly teach and review vocabulary before the discussion.</li> <li>• Refer to the posted Talking Tool (levels 3–8) and have students use that language.</li> <li>• Post relevant Knowledge Deck Cards or maintain a class word wall in a place visible during academic discussions, and encourage students to incorporate the words.</li> <li>• Model using academic language when you introduce speaking and listening tasks.</li> <li>• Invite students to set personal goals for vocabulary and academic phrasing that they will use during discussions.</li> <li>• When paraphrasing, substitute more precise vocabulary or sophisticated syntax.</li> <li>• Invite students to raise a hand when they hear you use specific academic or content-area vocabulary.</li> <li>• Point out when students use specific vocabulary.</li> </ul>
If students are not supporting what they say with evidence or are having difficulty going deeper with a question ...	<ul style="list-style-type: none"> <li>• Model what evidence support looks like in academic conversations. Note when students cite evidence, using these moments as opportunities to solicit additional evidence.</li> <li>• Refer to the Support What You Say section of the Talking Tool.</li> <li>• Ask follow-up questions to prompt the use of evidence or to push for elaboration or reasoning.</li> </ul>
If multilingual learners need support to participate ...	<i>Prologue</i> offers additional support in oral language development for students who have language needs.
If students seem to have trouble focusing during discussions ...	<ul style="list-style-type: none"> <li>• Minimize distractions in the classroom. Check the walls for visual distractions. Ensure that what is posted is relevant to students' learning and practice.</li> <li>• Encourage active listening. Reinforce previous practices and explicitly teach listening skills. Remind students of key skills such as these: <ul style="list-style-type: none"> <li>◊ Maintain eye contact.</li> <li>◊ Turn your face and body toward the speaker.</li> <li>◊ Ask follow-up questions.</li> <li>◊ Paraphrase to check understanding.</li> </ul> </li> </ul>

## TEACHING INQUIRY AND RESEARCH

Before reading this section, read the Teaching Arts & Letters: [Teaching Reading](#) and [Teaching Writing](#) sections. Students' work in research is grounded in their learning in these areas.

### What is the Arts & Letters approach to inquiry and research?

- The structure of *Arts & Letters* promotes intellectual curiosity and inquiry. An Essential Question guides students' work in each module, as Content Framing Questions do for lessons.
- Every module embeds research, an essential practice to knowledge building. Students develop research skills, including asking questions, gathering evidence, and synthesizing information from multiple sources, even when not engaged in formal research.
- Students also learn the skills of formal research through explicit instruction and practice.
- Students develop skills with using digital tools and learn principles for their use, fostering digital literacy.

### When do students engage in inquiry and research?

Every module provides students the opportunity to engage in inquiry-based study and develop the skills needed for research. In addition, at least one module per grade level features an extended formal research project. Students in grade levels K–2 complete multiple research tasks that are formally assessed. Students in levels 3–8 do an extended formal research project in module 4, working through all steps of the full research process.

**What resources should I use to help me monitor my students' research learning?**

Use lesson learning tasks to informally assess students' learning of research skills. See the Analyze Student Progress guidance aligned to these tasks to monitor, support, and respond to student work on them.

See the Assessment Guide for each research-based module task or End-of-Module (EOM) Task for guidance on how to score and respond to students' performance on formal research tasks.

## Understanding Inquiry and Research

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**Why are inquiry and research important?**

Inquiry is the key to meaningful learning. Throughout time, the drive to answer compelling questions has led to discoveries, inventions, theories, and knowledge. When meaningful questions frame students' learning, students have a purpose and are engaged in their work. When students have the chance to ask and answer their own questions, this engagement increases.

Engaging in research fosters a host of skills that students can use across disciplines and beyond school. Skills such as posing questions worthy of study, finding and evaluating sources, gathering relevant evidence, synthesizing evidence across sources, and presenting research findings empower students to learn independently and make the most of the vast amount of information available to them.

Digital literacy is now a key aspect of research. Students need to know how to find and navigate to online resources and evaluate their validity. Students benefit from knowing how to use digital tools to create and present information and findings. Students also need to learn what it takes to be a good digital citizen.

## What are the key elements of inquiry and research in Arts & Letters?

*Arts & Letters* is built on the foundational idea that students learn through inquiry. The modules' question-based structure, focus on textual evidence, and concentration on knowledge building all align with the goals of inquiry and research. Research is woven throughout every module. The curriculum provides students with the knowledge and tools to effectively engage in inquiry and research and to be strong digital citizens.

- The curriculum is structured for inquiry and provides students multiple opportunities to ask and pursue answering their own questions.
- In every module, students develop the beginning skills needed for research.
- Several modules at grade levels K–2 and module 4 in levels 3–8 take students through more formal research projects.
- Digital literacy skills are integrated and taught across modules, especially within the research-based modules.

**Inquiry-based structure**—Questions drive student learning at both the module and lesson level. The module's Essential Question focuses students' inquiry across the module and module texts. As the following examples demonstrate, the Essential Question is an open-ended question about the module's topic that cannot ultimately be resolved with any single answer:

- Level K module 4: What makes the world fascinating?
- Level 2 module 1: How does seasonal change affect nature and people?
- Level 4 module 3: How does the pursuit of freedom inspire people's actions?
- Level 6 module 1: How do people persevere through hardship?
- Level 8 module 3: How does exploration contribute to society?

The Content Framing Questions guide students' work at the lesson level. These questions, introduced in the lesson Launch and returned to in Land, set a purpose for learning and give students a framework for the knowledge and skills they develop during the lesson.



*Arts & Letters* also gives students the opportunity to ask and investigate their own questions. Students generate questions about text in every Wonder lesson. They might return to these questions in subsequent lessons, determining which they have answered and which are still to be explored. Students in the upper grade levels formulate the questions for their formal research projects as well.

**Research skill development**—Within and across grade levels, students develop essential skills for research:

- Collecting and recording evidence—In all grade levels, students engage in identifying and writing relevant text evidence.
- Citing sources—In levels K–2, students orally identify where they locate evidence for reading and writing tasks, and in Levels 3 through 8, students regularly record evidence sources.
- Synthesizing information—Across grade levels, students learn to synthesize information from multiple sources.
- Presenting information—Students learn how to share information through writing and speaking and listening.

The Core Practices reinforce strong research skills as students engage in Questioning, Summarizing, Annotating, and Collecting Evidence across all grade levels. Learning and practice of these skills set the stage for students to deepen their understanding and skills in the context of formal research. When research tasks are introduced, explicit connections are drawn between the research demands of the task and the research skills that students have already built.

**Formal research**—Beginning in kindergarten, students in *Arts & Letters* engage in formal topical research connected to the module content. Across grade levels, students complete either research-focused module tasks or EOM Tasks that are formally assessed. With increasing complexity across grade levels, students learn an inquiry-driven research process that includes gathering and synthesizing information from multiple sources and sharing findings.

In kindergarten through level 2, students participate in a more controlled version of the research process by synthesizing information from multiple sources curated by the teacher and then writing about the topic. Responses in kindergarten may include drawing or illustrating.

In levels 3 through 8, students move toward more independent and process-based student research. They engage in a full research process and share findings in increasingly rigorous ways.

Here are some examples of *Arts & Letters* formal research projects.

Level, Module, and Task	Research Focus
Kindergarten module 3 End-of-Module Task	Write to tell how keeping food cold has changed over time.
Level 1 module 3 Module Task 3	Some people study or use the wind as part of their job. Which job would you choose? A meteorologist or an engineer?
Level 2 module 3 Module Task 2	How did the Greensboro Four and Ruby Bridges respond to injustice? Write two paragraphs to explain.
Level 3 module 4 Module Task 2	<p>Research each artist on the list. On the notes and sources organizer, collect and sort evidence about what makes their art unique.</p> <ul style="list-style-type: none"> <li>• Marian Anderson</li> <li>• Alvin Ailey</li> <li>• Ella Fitzgerald</li> </ul>
Level 4 module 4 Module Task 1	<p>Use the research process to investigate a question about an important individual from the Negro Leagues. Choose one individual from the list. Capture each stage of your research process in this research log.</p> <ul style="list-style-type: none"> <li>• Satchel Paige</li> <li>• Cool Papa Bell</li> <li>• Martin Dihigo</li> <li>• Effa Manley</li> </ul>
Level 5 module 4 Module Task 1	<p>Use the research process to investigate a question about a poet. Choose one poet from the list below. Capture each stage of your research process in this research log.</p> <ul style="list-style-type: none"> <li>• Arna Bontemps</li> <li>• Gwendolyn Brooks</li> <li>• Harriet Monroe</li> <li>• Carl Sandburg</li> <li>• Margaret Walker</li> </ul>

Level, Module, and Task	Research Focus
Level 6 module 4 Module Task 1	<p>Use the research process to investigate a question about the hero of an epic. Choose one hero from the list below.</p> <ul style="list-style-type: none"> <li>• Rama</li> <li>• Odysseus</li> <li>• Beowulf</li> <li>• Mwindo</li> </ul>
Level 7 module 4 Module Task 1	<p>Use the research process to investigate a question about how a disease affected individuals and societies. Choose one disease from the list below.</p> <ul style="list-style-type: none"> <li>• Polio</li> <li>• Spanish Flu</li> <li>• Coronavirus (COVID-19)</li> </ul>
Level 8 module 4 Module Task 1	<p>Use the research process to develop and investigate a question about Shakespeare's legacy or influence.</p>

Across grade levels, students learn a repeatable process for research that eventually includes all of these steps:

1. Determine the focus
2. Locate and evaluate sources (Levels 4–8)
3. Take notes
4. Synthesize findings
5. Refine research (Levels 4–8)
6. Share findings

Students in level K begin with just a few of these steps. Additional steps are added as students progress through the grade levels. The way in which students engage with steps also gradually increases in complexity across grade levels.

**Digital literacy**—Through both informal and formal research tasks, students develop digital literacy skills needed for success within and beyond school. For example, students learn the following:

- **Digital tool use**—As early as kindergarten, students have opportunities to use multimedia components to communicate ideas visually and graphically.
- **Resource navigation**—In increasingly complex ways over grade levels, students work across multiple sites on the digital platform and online to gather or record information.
- **Online research**—Students progressively apply the skills learned for research to online research and learn new skills needed for such research.
- **Principles for intellectual property protection**—Students learn to respect the intellectual property of others. In kindergarten through level 2, students orally identify where they locate evidence, and in levels 3 through 8, students follow a standard format for citing research sources.

## Teaching Research Skills

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### Teaching Skills Essential to Research

Students practice research skills informally in every *Arts & Letters* module. Many of the skills and Core Practices students use to analyze texts, speak and listen, and express themselves in writing are directly transferable to the research process:

- **Questioning**—Students' engagement throughout lessons in formulating and asking questions prepares them for the critical first step in the research process: determining a focus by asking a question that can be addressed through research. Students engage in questioning in Wonder lessons and explore answers to those questions as they continue reading. Students continue to engage in

questioning as they explore texts through the remaining Content Stages and seek to respond to the module's Essential Question.

- **Evidence collection**—Throughout modules, students practice gathering and recording evidence from texts, and these skills set them up to find and record information from research sources for their more formal research projects.
- **Organizing information**—Another key research skill is organizing information. Students develop the skill of organizing information in multiple ways—organizing ideas on evidence organizers, especially at the Organize and Reveal stages, and taking information learned from texts and planning to write about that information on task planning sheets.
- **Synthesizing**—In each module, students build skills synthesizing in the following ways:
  - Generating knowledge statements. In each lesson's Land section, students draw on ideas from texts to create a statement about what they have learned.
  - Engaging in Socratic seminars. During Socratic seminars, students bring together ideas or evidence from multiple texts as they respond to the seminar question.
  - Completing module tasks and EOM Tasks. These tasks require that students share their findings, such as by composing a written or an oral presentation drawing on information from multiple sources.
- **Communication**—Formal research projects end with sharing findings, usually both orally and in writing. Students develop the speaking and writing skills needed for these presentations through their work on various lesson-level tasks, module tasks, and EOM Tasks throughout the school year.

### Teaching Tips | Building Research Skills

- Look for opportunities to make explicit to students that the skills they develop as they analyze texts are the same skills they need for research. Similarly, when students engage in formal research, connect their work back to the text analysis and writing they have done.
- When possible, use vocabulary associated with research while students are engaged in other tasks. For example, use the word *synthesize* to begin or summarize students' generation of knowledge statements in Land lesson sections.

### Teaching Formal Inquiry and Research

Formal research projects occur in grade levels K–8 as module tasks or EOM Tasks. In grade levels K–2, the following modules contain these tasks:

- Kindergarten: modules 3 and 4
- Level 1: modules 2 and 3
- Level 2: modules 2 and 3

In grade levels 3–8, module 4 is devoted to research.

In these modules, teachers can find which tasks involve research by looking at the Assessments section of the Module Overview:

- 1 Teachers can see the range of lessons in which students work on the task.
- 2 Task descriptions typically identify whether the tasks involve research and summarize the research topic and presentation mode.

Within lessons, teaching and learning about research occurs in the Learn: Write section.

- 3 The Write header indicates what aspect of research students engage in for a given lesson.

From kindergarten through grade level 8, students become increasingly adept and sophisticated at conducting research based on the curriculum's vertically aligned progression of skills. Students also have increasing choice over sources, evidence, and focus of their research.

Students learn research skills in varied ways, depending upon the lesson and their grade level:

- Teachers might model a key skill.
- Teachers might think aloud about how they might approach some aspect of research.
- Teachers might explain key aspects of a research step to students, have them practice it immediately, and give them feedback.
- Students might examine a research-based writing model.
- Students in levels 4–8 participate in a guided research project, with greater teacher and classmate support, before engaging in their own independent research.

2 | Module 3 | Module Overview

## ASSESSMENTS

In every *Arts & Letters*™ module, students complete three types of formal assessments: module tasks, Reading and Listening Comprehension Assessments, and an End-of-Module Task. For the module tasks in this module, students write research pieces. Each module task prepares students for the End-of-Module Task.

For additional information about assessments, including texts, rubrics, achievement descriptors, scoring guidance, and report analysis, see the Assessment Guide on the Great Minds® Digital Platform.

### End-of-Module Task | Research

For the End-of-Module Task, students write two paragraphs to explain how civil rights advocates responded to injustice. This task builds directly on Module Task 3, during which students conduct research and then present a digital display about how two people or groups responded to injustice. To plan their writing, students use the research evidence notes from their presentations to complete informative writing planners. As they draft their paragraphs, students revise their sentences with adjectives to add detail. Students strengthen their writing by reviewing and editing for correct spelling and appropriate pronoun usage.

### Summary of Assessments

**1 Lessons 9–13 | Module Task 1**

Students write a paragraph to explain how Martin Luther King Jr. responded to injustice. They collect textual evidence from *Martin Luther King Jr. and the March on Washington*. Students write an

introduction sentence related to the topic, a clear focus sentence, three evidence sentences that support the focus, and a clear conclusion sentence.

**Lessons 15–25 | Module Task 2**

Students write two paragraphs to explain how the Greensboro Four and Ruby Bridges responded to injustice. They conduct research by collecting evidence from module texts. For each paragraph, students write an introduction sentence related to the topic, a clear focus sentence, two evidence sentences that support the focus, and a clear conclusion sentence.

**Lesson 19 | Reading Comprehension Assessment**

Students complete a three-section Reading Comprehension Assessment. The first section, Fluency, assesses rate, accuracy, phrasing, and expression. The second section, Show What You Know, assesses content knowledge and vocabulary built in the module. The third section, Grow What You Know, assesses comprehension of a new topically related text about civil rights advocacy.

**Lessons 26–31 | Module Task 3**

Students conduct research to create and present a digital display on how two civil rights advocates responded to injustice. They include a title and labels on their digital display. During the presentation, students state a clear focus for each advocate and support the focus with strong evidence from module texts. They also explain what the digital display shows about how each person or group responded to injustice.

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1 | Module 2 | Arc E | Lesson 28

**9. Invite a few students to share their responses.**

**Key Ideas**

- Children help the environment by picking up trash.
- Jane Goodall helps the environment in communities in Africa.
- Adults help the environment so their communities stay clean.

**10. Reinforce that everyone can help the environment. If time allows, instruct students to add additional details to their drawings based on their expanded knowledge statements.**

### Write | Select a Research Topic | 17 minutes 3

1. Explain that forming knowledge statements is one way for students to share the knowledge they gain from reading texts. Tell students that now they will start a new module task that will help them learn more about animals.
2. Explain that Module Task 4 is a research task. Ask this question:
 

**What does research mean?**

**Key Ideas**

  - getting information about a topic
  - collecting information about a topic from more than one source

**Teacher Note**

Research skills, such as collecting and organizing textual evidence, drawing evidence from multiple texts, and discussing and writing about findings, are taught in all modules of all levels in *Arts & Letters* because students are always building knowledge from texts. In this module, students apply these skills to a more formal research project.
3. Display the photographs of the elephant, rabbit, and octopus. While directing attention to the corresponding picture, say aloud the name of each animal and instruct students to repeat it.

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**Teaching Formal Inquiry and Research in K–2**—Students in levels K–2 learn about and engage in research in age-appropriate and manageable ways, demystifying the process and building their confidence and comfort with it. Rather than engaging in one major research task in one module, students in levels K–2 engage in research in a variety of smaller module tasks or EOM Tasks in two different modules. These tasks require students to use text evidence from multiple texts to write about or present a topic with gradually increasing complexity. Lessons frequently call for teachers to draw explicit connections between students’ work in prior lessons and the demands of the research task.

**Research Steps in Grade Levels K–2**—Lessons at these early grade levels guide teachers to take students through the four steps of the research process step by step, typically over the course of several lessons:

1. **Determine the focus**—Students listen to or read the module task or EOM Task prompt to hear broadly what the focus of their research will be. In kindergarten and level 1, students might write a focus sentence based on the prompt to start a research paragraph. In level 1, students begin to have a choice within the selected focus, such as which of several animals to research. By level 2, students have even more say over their research focus as they examine and sort the evidence they have collected to determine a more specific focus for their research paragraph or presentation.
2. **Take notes from sources**—Students collect and record evidence from two or more sources related to the focus. At grade levels K–2, lessons identify the source(s) for students. These are often the same module texts students have already read. Expectations for how much evidence students collect or how many sources they collect evidence from gradually increase as students’ skills develop from kindergarten to level 2. Depending upon their grade level, students might draw, label, and/or write to record evidence. In level 2, lessons begin to refer to research evidence they record as *notes* or *evidence notes*.
3. **Synthesize knowledge**—Students select the evidence they will use for their writing or presentation and record that evidence on a planner. Students might also plan other parts of their writing, such as their focus or concluding sentence.



4. **Share findings**—Students then are guided to use the information from their planners to present their research findings in an informative or opinion-writing paragraph or paragraphs (level 2), a digital or physical visual display, and/or an oral presentation.

**Research Skills in Grade Levels K–2**—Through the gradual build described in the steps above, students in levels K–2 develop the skills needed to tackle more advanced, independent research in the upper grades. Skills in these early grade levels include collecting evidence, sorting evidence, determining a focus, recording evidence, and planning for a written, an oral, or a digital display of findings.

**Teaching Formal Inquiry and Research in Level 3**—Level 3 students begin to transition from guided, step-by-step research to more independent, extended, and process-based research.

**Research Steps in Grade Level 3**—In Module 4, students follow the same four steps that framed the research process at levels K–2 but with increased sophistication, depth, and independence:

1. Determine a focus
2. Take notes from sources
3. Synthesize knowledge
4. Share findings

In level 3 module 4, students engage with these steps in several extended research projects.

- Lesson 8: Students begin their research learning with guided analysis of the Writing Model, a research paper about artist Cy Thao, to prepare them to write their own research papers. Students examine
  - the knowledge that the author of the paper shares,
  - how it aligns to the Painted Essay® structure,
  - the author’s use of text features, such as headings,
  - the focus of the paper,
  - the sources used, and
  - ways the author synthesizes information.

- Lessons 9–17: Students complete Module Task 1, a research paper about Jackson Pollock. Students collect and record evidence from both a text and a work of art to write a paper supporting a thesis about what makes Pollock’s art unique.
- Lessons 19–23: Students complete Module Task 2, collecting and sorting evidence about three different artists with a focus on how to take notes.
- Lessons 26–33: Students write a research paper about one of the three artists they researched in Module Task 2.
- Lessons 36–39: Students plan and deliver a presentation explaining how a work of art either made by or inspired by their selected artist reflects a unique quality of that artist.

**Research Skills in Grade Level 3**—Through these tasks, students deepen their understanding of and strengthen their skills with all steps of the research process:

1. **Determine a Focus.** As in level 2, while the broad research focus—Jackson Pollock—is identified for students, students learn to narrow that focus by examining the evidence they have collected and considering what makes his art unique. They then craft a thesis statement for their essay, expressing their research focus.
2. **Locate and Evaluate Sources.** Although students do not find their own sources, they do begin to discuss why certain sources would be helpful and to record source information. They also explore the differences between print and digital sources, and they research information from a predetermined digital source.
3. **Take Notes from Sources.** Students take notes in more complex ways, having to make decisions about where to record or how to categorize certain information and how to determine what is most relevant from larger amounts of possible evidence.
4. **Synthesize Knowledge.** Students engage in synthesis at a deeper level. They gather evidence in three categories from multiple sources. They synthesize and organize this evidence to develop proof paragraphs for their essay.

5. **Refine Research.** Students do not yet fully engage in this stage but are prompted to read through the evidence they collected for Module Task 2 to ensure that they collected evidence on all three artists and to go back and add evidence if they have not collected evidence on all three.
6. **Share Findings.** Students develop their skills in presenting research. They practice using the Painted Essay® structure to draft an informative essay, including evidence and elaboration sentences. Students revise their work with more sophistication and attention to style, grammar, and conventions. Students also learn to do a more in-depth presentation than they did at earlier levels, first analyzing a teacher’s model of a presentation and then planning and delivering their own.

**Teaching Formal Inquiry and Research in Levels 4–8**—At levels 4–8, students continue to develop their research skills.

**Research Steps in Grade Levels 4–8**—Instead of being guided through the process, students learn the steps of the research process, engaging in the steps with guidance and then independently. They build the skills required for each step, including the Locate and Evaluate Sources and Refine Research steps in the research process.

Module 4s in levels 4–8 follow this sequence of instruction:

- **Guided Research**—Over several lessons, students participate in a guided research project as a class.
- **Module Task 1**—Students complete Module Task 1, a research log capturing their independent research about a focus of their choice. Students engage in all stages of the research process.
- **EOM Task**—Students complete the EOM Task response, for which they use writing, speaking, and a visual display to present their research.

**Research Skills in Grade Levels 4–8**—Through this work, students learn new skills and build on their work in earlier grade levels as in these examples:

1. **Determine a Focus.** Rather than having a predetermined focus as in earlier grades, students learn criteria for effective research questions. They learn how to apply those criteria to evaluate and refine their own research questions.

## 2. Locate and Evaluate Sources.

- **Levels 4–5:** Students deepen their understanding of different source types and of how to evaluate the merit of various sources. They begin to learn about using search terms digitally in controlled ways, such as using the search function for a predetermined website. They continue to record source information, building their understanding of the importance of documenting where they discover information.
- **Levels 6–8:** Students locate digital sources on their own through targeted online searches. They also learn to carefully analyze each source’s credibility and accuracy. Students learn to cite sources using MLA format and to craft an abstract that summarizes their most important findings.

## 3. Take Notes from Sources.

Students continue developing their skills taking notes and organizing information found from research sources. Rather than having predetermined categories for research, they learn to evaluate the evidence they found and determine their own categories. Students gradually learn the difference between quoting and paraphrasing a source and practice each skill.

## 4. Synthesize Knowledge.

Students learn to synthesize evidence across sources by reading their notes and considering the ideas that stand out.

## 5. Refine Research.

After conducting initial research about their topic, students refine their research by uncovering a gap in their findings. They then learn to use search terms to locate an additional digital source on a teacher-provided website that helps to fill the identified gap.

## 6. Share Findings.

- **Levels 4–8:** At the culmination of their research, students craft a written component, deliver a spoken component, and present a visual display. In terms of the written component, students have the option to respond with a narrative, informative, or argument essay. They begin to learn to consider audience needs in deciding what information to present and how to present it.

- **Levels 6–8:** At the culmination of their research projects, students consider ways their research could expand in the future and generate additional related questions for further research.

In levels 4–8, teachers may customize student research topics to better meet their interests or community context. For example, in level 4, teachers can invite students to research a local sports hero instead of the legacy of a Negro Leagues baseball player. Module 4 Teacher Notes provide guidance for teachers about how to adapt lessons to support these community-based research projects.

### Teaching Tips | Building Research Skills

- Familiarize yourself with the sources students use for research so that you can support students with evidence collection as needed.
- If possible, display the writing structure and the model that students will use for research during the times when students engage in their research writing.
- As time permits, engage in your own analysis of the writing model so that you can confidently guide students in doing so.
- Students learn many of the research skills needed through teacher modeling and analysis of the writing model. Be prepared to support all students in analyzing the model and learning from your own modeling. Consider these strategies:
  - Use wait time after posing a question so that all students have time to consider the question and look at the model.
  - Call on a variety of students to analyze the model, not just those who volunteer.
  - Prepare basic follow-up questions to ask whether students struggle to answer initial questions about the model.

## Assessing Inquiry and Research Learning

*Arts & Letters* provides opportunities for both informal and formal assessment of students' development with research skills and provides teachers assessment-specific guidance.

### Informally Assessing Inquiry and Research

Lessons provide in-the-moment assessment guidance for research-based learning tasks. The Analyze Student Progress section provides teachers with information for how to

- monitor students' performance by considering a task-specific question,
- offer immediate support to students through concrete suggestions aligned to the task, and
- plan future practice by knowing when students will again apply the skill so that they can plan to support students as needed based on their performance.

- 1 The bullseye icon indicates a learning task. Each task is immediately followed by Analyze Student Progress guidance.
- 2 The **Analyze Student Progress** section is denoted by two framing horizontal lines. It always includes monitoring, support, and future practice guidance.

1 | Module 2 | Arc F | Lesson 30

1

**10. 🎯 Introduce the learning task.** Instruct students to write two or more evidence notes in their informative writing planner about how their selected animal's features help the animal.

**Teacher Note**  
While students conduct research, encourage peer collaboration. Students complete individual planners while working in groups. Students may select the same evidence or different evidence from their peers.

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2

**Analyze Student Progress**

**Monitor:** Do students add at least two evidence notes from the video about how their selected animal's features help the animal?

**Offer Immediate Support:** If students need additional support collecting evidence, replay a short segment of their video and pause it after the video describes or shows one of the animal's features.

**Plan Future Practice:** Students practice collecting evidence for the End-of-Module Task in lesson 36.

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**11.** Invite students to review the evidence they selected from the previous lesson and their evidence notes from the video. Instruct them to circle one piece of evidence from the video to include in their informative paragraph.

**12.** Invite a few students to share their evidence.

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## Formally Assessing Research Products

Formal assessment of students' research focuses on their learning of the research *process* and the effectiveness of their research *products* in their module task and EOM Task completion. These tasks each have accompanying Assessment Guides that include the following:

- Context to understand the assessment's role in evaluating student writing development
- The single-point rubric to assess student task performance
- Annotated sample responses (on-target and advanced) that support teachers in using the rubric
- Scoring tools to help teachers quantitatively score student performance
- Guidance on analyzing student performance and planning instructional next steps

For more specific information on scoring and evaluating assessments, see the [Assessing Arts & Letters](#) section and the assessment-specific Assessment Guides.

## Preparing to Teach Inquiry and Research

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### Learn the Arts & Letters Research Process

Teachers will benefit from familiarizing themselves with the steps of the research process so that they can guide students through those steps with a clear understanding of what each step entails and knowledge of where students are headed within their grade level and as they progress through the grade levels.

## **Prepare and Practice Modeling and Thinking Aloud**

Lessons frequently have teachers model specific research skills and/or think aloud to show the cognitive process that those skills entail. Lessons frequently include suggested language to use when thinking aloud. Modeling and thinking aloud are most effective, however, when teachers have internalized what they will model and why and have planned what they will say in their own words when thinking aloud. Particularly when getting started with the curriculum, teachers will benefit from devoting time to preparation and practice.

## **Examine an Assessment Guide**

Select a research-based module task or EOM Task and read its Assessment Guide. Analyze and annotate how it supports teachers in assessing and monitoring student progress and in fostering students' growth with research skills.



## Meeting Student Needs with Inquiry and Research

Use these ideas when you face inquiry and research challenges in your classroom.

If	Then
If students struggle to identify or record evidence ...	<ul style="list-style-type: none"> <li>• Identify a certain amount of evidence students should identify on their own; provide additional examples.</li> <li>• Identify specific places in the text where students might find helpful evidence.</li> <li>• Model looking for and selecting evidence, thinking aloud about how to decide whether evidence is relevant.</li> <li>• Provide additional time for students to collaboratively identify evidence from module texts.</li> <li>• Check to see if aligned <i>Prologue</i> lessons offer support.</li> <li>• Consider the source of the challenge. If motor or stamina issues are at play, consider scribing, supporting with recording ideas, or presenting orally as alternative approaches. If students find it challenging to navigate digital resources or record evidence digitally, provide explicit modeling, directions, and steps to follow.</li> </ul>
If students struggle to paraphrase ...	<ul style="list-style-type: none"> <li>• Provide additional opportunities for students to observe you model or think aloud about how to paraphrase.</li> <li>• Have students engage in oral rehearsal first, explaining a segment of the text to someone else before writing their paraphrase.</li> <li>• Provide students with sentence starters to use in paraphrasing, for example “The author argues that ...” “The article focuses on the idea that ...” “The author concludes that ...” “According to the author, [state the main idea].”</li> <li>• Have students paraphrase words or phrases first before moving on to paraphrasing sentences or paragraphs.</li> <li>• Encourage students to paraphrase without reference to the text and then to return to the text to compare how similar their version is.</li> </ul>
If students have trouble synthesizing findings ...	<ul style="list-style-type: none"> <li>• Provide students with sentence starters to begin their synthesis (e.g., “I learned that ...” or “Two key ideas I learned were ...”).</li> <li>• Encourage students to share what they have learned from their research with a partner or an instructional aide and then record what seemed most important.</li> <li>• Invite students to color-code similar ideas across sources or categories or to group note cards with related ideas.</li> </ul>
If students find presenting their findings in writing challenging ...	See the strategies in the If ... Then ... chart in the <a href="#">Teaching Writing</a> section.
If students struggle to present their findings orally ...	See the strategies in the If ... Then ... chart in the <a href="#">Teaching Speaking and Listening</a> section.

# TEACHING FLUENCY

## What is the Arts & Letters approach to fluency?

Because of its essential role in both learning to read and reading to learn, fluency is a Core Practice in *Arts & Letters*. Students build reading fluency through

- explicit instruction,
- repeated readings with authentic texts, and
- daily practice with a meaningful passage.

## When do students learn fluency?

Students in kindergarten and level 1 build reading fluency with their foundational skills program and can practice fluency with *Geodes*. Students in *Arts & Letters* levels 2–8 engage in in-depth, explicit fluency instruction in module 1 arc A, which establishes a foundation for continued fluency instruction and practice. After the initial in-depth orientation in module 1, fluency instruction recurs in the first arcs of modules 2–4. Fluency practice continues as a regular recommendation throughout the year for levels 2–8 in the Follow-Up section of each lesson's Overview.

## What resources help me teach fluency?

- Fluency practice, in the *Learn* book
- Fluency Reference Chart, on the digital platform and in the *Teach* book: Reference Charts
- Syllable Types chart, on the digital platform and in the *Teach* book: Reference Charts
- Word Analysis Chart, on the digital platform

**What resources help me monitor my students' fluency?**

- Analyze Student Progress boxes in specific lessons
- Reading Comprehension Assessments

## Understanding Fluency

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**Why is fluency important?**

Fluent reading is critical for strong reading comprehension. Fluent reading frees students' working memory so they can focus on making meaning. Engaging in regular fluency practice integrates decoding and language comprehension skills and paves a path for readers to comprehend increasingly complex passages and connect more deeply to the words and ideas in a text. Fluency can also bring joy to students' experience of a text, as they perform or listen to others perform fluent reads of texts, especially poems, dialogue, and descriptive language.

Fluency means reading at a conversational rate, with accuracy and meaningful expression. Fluency is an oral demonstration of skilled reading—accuracy and automaticity show that the reader can decode or recognize words; phrasing and expression show comprehension. Researchers may differently name or number the specific elements of fluency. The *Learn* book fluency practice pages describe the elements of fluency this way:

- Accuracy—Correctly decode the words.
- Phrasing—Group words into phrases and pause for punctuation.
- Expression—Use voice to show feeling.
- Rate—Read at an appropriate speed.

## What are the key elements of fluency in Arts & Letters?

*Arts & Letters* anchors fluency instruction in the increasingly complex grade-level knowledge-building module texts. Through regular fluency practice, students gain greater access to module content and vocabulary while navigating complex sentence structures and text features.

- Fluency instruction in levels K–1 initially focuses on accurate and automatic decoding. Students engage in fluency work in the foundational skills block and during designated time with *Geodes* or decodable texts.
- Level 2 students continue foundational skills program fluency work while also engaging in fluency practice focused on skilled reading with *Arts & Letters* texts.
- In levels 3–8, *Arts & Letters* students engage in regular fluency instruction and practice, building accuracy, automaticity, and prosody to skillfully read grade-level module texts.

*Arts & Letters* lessons develop students' reading fluency through explicit instruction, repeated readings, and consistent practice.

Explicit instruction—*Arts & Letters* lessons provide direct instruction in fluency. Beginning in level 2, students learn the elements of fluency, teachers model fluent reading, and students learn how to annotate texts to support fluent reading. At the start of each level 2–8 module, explicit instruction follows this general pattern:

1. The teacher defines *fluency* and describes its elements and importance.
2. Students listen to a model of fluency, and the teacher assigns text for repeated reading.
3. In sequential lessons, students practice reading fluently, focusing on a specific element.

Repeated readings—Students reengage with the same fluency passage over several days, focusing on specific elements and refining their fluent reading. Engaging in repeated reading helps students overcome challenges to fluent reading, such as reading multisyllabic words or punctuation. Through repeated readings, students develop deeper comprehension while becoming more confident, capable readers. After week one, students follow the same repeated reading protocol more independently, with an assigned passage from a fluency

practice in the *Learn* book. In levels 3–5, students use a Repeated Reading protocol in Reveal lessons, to engage in further fluency work.

Consistent practice—Students benefit from brief fluency instruction or practice each day. *Arts & Letters* provides regular fluency instruction and practice in lessons at the start of the school year and later via fluency practice. In levels 2–8, students complete fluency practice. Fluency practice tasks are addressed in the Follow-Up section of each core lesson. *Prologue* lessons provide additional opportunities for students to work with fluency passages to build greater understanding of vocabulary and sentence structure.

Students also have occasional opportunities to practice fluency in connection with their reading of module texts, for example, through poetry performances, monologue delivery, or, in levels 6–8, declamations.

## Teaching Fluency

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### Teaching the Skills of Fluent Reading

In levels 2–8, *Arts & Letters* instruction begins with fluency practice. In arc A of each module, students learn and review how to use a fluency practice passage to build skill with accuracy, phrasing, expression, and rate.

The opening lessons typically introduce the fluency elements in this sequence:

- In lesson 2, students learn about reading accurately.
- In lesson 3, students practice attending to phrasing.
- In lesson 4, students learn to read with expression.
- In lesson 5, students read with appropriate rate.
- In lesson 6, students demonstrate fluency with the practice passage.

This progression models the daily practice of the fluency practice passages, which students will use throughout the year to practice fluent reading during lessons or as a part of follow-up work.

In many lessons with fluency practice, teachers in grade levels K–5 can display the Fluency Reference Chart to guide students through practicing the components of fluent reading. The Fluency Reference Chart is in the *Teach* book: Reference Charts and on the digital platform. The chart provides student-friendly definitions of *fluency* and its elements.

### Teaching Tips | Teaching Skills of Fluent Reading

- Display the Fluency Reference Chart in the core classroom and in other classrooms or spaces where students complete fluency follow-up or *Prologue* lessons.
- Educate families and caregivers about fluency practice. Model practice for them and offer strategies for supporting fluent reading outside school.
- If students demonstrate significant challenges with accurate and automatic decoding, consider additional assessment of foundational skills and the possibility that students may need additional reading intervention.

4 | Module 1 | Reference Charts

## Fluency Reference Chart

**fluency (n.):** the ability to read with accuracy, phrasing, and expression at an appropriate rate

accuracy	correctly decode the words
phrasing	group words into phrases, and pause for punctuation
expression	use voice to show feeling
rate	read at an appropriate speed

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## **P** Additional Instruction

In levels 3 through 8, *Prologue* uses fluency passages for deeper language work, including sentence deconstruction and attention to structural components. *Prologue* instruction provides significant additional support for multilingual learners and students demonstrating dysfluency beyond what can be addressed in typical fluency practice.

### Using the Fluency Practice Passages

In levels 2–8, the student *Learn* book includes passages for fluency practice. Each module includes 5 or 6 passages that students use for fluency practice in lessons and as part of follow-up.

- 1 For ease of use in the level 2 *Learn* books, students can find fluency practice passages with the other materials for the lesson in which they are introduced.
- 2 In levels 3–8, fluency practice passages are in their own section at the end of the *Learn* books.

On each fluency practice day, students can focus on one fluency element, as shown in this example:

- On practice day 1, students focus on accuracy.
- On practice day 2, students focus on phrasing.
- On practice day 3, students focus on expression.
- On practice day 4, students focus on rate.

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**The American West** | How has life in the American West changed over time?

### Lesson 2

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6 | Module 1

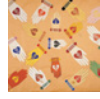
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Students may also practice retelling on any day of fluency practice.

- 1 The fluency practice passage is identified in blue text.
- 2 Students follow the same four steps to practice fluent reading each day.
- 3 Each day of practice focuses on one fluency element or retelling.
- 4 The practice passage includes space for a peer or adult partner to verify practice by adding their initials and comments about the fluency practice session.
- 5 Definitions of the fluency elements are provided.
- 6 Fluency practice passages are brief excerpts from the module texts.

### Teaching Tips | Fluency Practice Passages

- Consider a folder, binder, or other system to help students store and keep track of practice passages.
- Communicate fluency practice expectations to families and caregivers.
  - At lower grade levels, share fluency practice follow-up expectations through a weekly newsletter or other communication tool.
  - In upper elementary and in middle school, shift responsibility to students by tracking follow-up tasks in a daily agenda or other communication tool.



### Fluency Practice

**"Stopping by Woods on a Snowy Evening"**

- 1 Ask a friend or adult to listen to you read.
- 2 Read aloud the fluency passage three to five times.
- 3 Focus on the day's fluency element as you read.
- 4 Ask the listener to initial and comment below.

4 | Module 1 | Fluency

	Initials	Comments
Day 1 Accuracy		
Day 2 Phrasing		
Day 3 Expression		
Day 4 Rate		
Retelling		

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**Fluency Elements**

**Accuracy:** Correctly decode the words.

**Phrasing:** Group words into phrases, and pause for punctuation.

**Expression:** Use voice to show feeling.

**Rate:** Read at an appropriate speed.

4 | Module 1 | Fluency

### "Stopping by Woods on a Snowy Evening"

by Robert Frost

Whose woods these are I think I know.  
His house is in the village, though;  
He will not see me stopping here  
To watch his woods fill up with snow.

My little horse must think it queer  
To stop without a farmhouse near  
Between the woods and frozen lake  
The darkest evening of the year.

He gives his harness bells a shake  
To ask if there is some mistake.  
The only other sound's the sweep  
Of easy wind and downy flake.

The woods are lovely, dark, and deep,  
But I have promises to keep,  
And miles to go before I sleep,  
And miles to go before I sleep.

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## Focusing on Foundations

*Arts & Letters* was designed to be implemented alongside a high-quality foundational skills program. *Arts & Letters* does not teach levels K–2 foundational skills. *Arts & Letters* does, however, teach the foundational skills standards for grades 3 and up. Partners may choose to continue their foundational skills program beyond grade 2.

To supplement this instruction and extend support at grade level 3 and beyond, *Arts & Letters* offers targeted instruction on syllabication. This instruction supports students' reading of increasingly complex multisyllabic words.

### Additional Instruction

*Prologue* lessons provide additional reading instruction and practice for students with language needs.

The Syllable Types chart shows syllable types as a resource in levels 3–5 to help students decode increasingly complex words accurately and with greater automaticity. Displaying the Syllable Types alongside key module terms can support students' decoding of multisyllabic words in isolation and in context.

- 1 Using the Syllable Types chart provided with *Arts & Letters* can support students' fluency at the word level by providing support for their decoding of multisyllabic words in isolation and in context of authentic text reading.
- 2 *Arts & Letters* lessons in levels 3–5 provide brief guidance to support students decoding of challenging and important module terms, such as this example with the words *literal* and *figurative*.

4 | Module 1 | Reference Charts

## Syllable Types

Syllable Type	Examples	Definition
Closed	be-gin fun-ny	a syllable that ends in one or more consonants and the vowel sound is usually short
Open	bro-ken car-go	a syllable that ends in a vowel and the vowel sound is usually long
Vowel-Consonant-e	rep-tile mis-take	a syllable that has a vowel followed by one consonant then an e; the e is silent and the vowel is long
Vowel Team	pea-nut en-joy	a syllable with two vowels together that make one sound; that sound can be long, short, or sometimes a special sound
Vowel-r Controlled	par-ty fur-ther	a syllable with ar, er, ir, or, or ur; the vowel sound often changes
Consonant-le	lit-tle ta-ble	an unstressed final syllable that contains a consonant before the letter l, followed by a silent e
Other: Stable Final	fic-tion	a syllable at the end of a multisyllabic word that makes a stable sound (e.g., -tion, -sion, -cian, -ture, -cial, -cious, -tious)

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4 | Module 1 | Arc A | Lesson 4

### Respond | Examine Language in "Heart to Heart" | 20 minutes

1. Remind students that in the previous lesson they created drawings and described what happens in the poem. In this lesson they will look more closely at the two types of language that Rita Dove uses to discover what the poem reveals about the heart.
2. Display side by side Syllable Types and the term *literal* with its syllable division, *li-er-al*. Instruct students to work with a partner to identify each syllable type, decode each syllable, and accurately blend the syllables to read the word.

#### Differentiation Support

If students produce an inaccurate vowel sound while blending syllables to read the term, ask this question: What other sound could this vowel make?

#### Teacher Note

Throughout the year, students practice decoding multisyllabic words using syllable types. Teachers may choose to use syllable type guidance from their foundational skills program as students work to decode multisyllabic words in isolation and in context.

Reinforce the correct response by saying the term. Instruct students to repeat the term and simultaneously clap once for each syllable.

3. Tell students that one type of language that Rita Dove uses to describe the heart is *literal* language. Display the Knowledge Card for *literal*. Invite a student to read aloud the definition.
4. Display side by side Syllable Types and the term *figurative* with its syllable division, *fig-ur-a-tive*. Instruct students to work with a partner to identify each syllable type, decode each syllable, and accurately blend the syllables to read the word.

Reinforce the correct response by saying the term. Instruct students to repeat the term and simultaneously clap once for each syllable.

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**Teaching Tips | Syllable Types Chart**

- Display the Syllable Types chart somewhere visible for students.
- Refer to it or prompt students to refer to it even when lessons do not specifically incorporate its use.
- If available and already familiar to students, to avoid confusion, use the syllable guidance in the foundational skills program in place of the Syllable Types chart.

## Assessing Fluency

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### Formally Assessing Fluency

To formally assess reading fluency in levels K–2, follow the guidance and use the tools available through the foundational skills program. Use this assessment to set goals and identify those who may benefit from additional support in level K through level 2 modules 1 and 2.

In level 2 modules 3 and 4 through level 8, reading fluency is assessed in *Arts & Letters* in the Reading Comprehension Assessments. The first section of each Reading Comprehension Assessment includes a one-minute oral reading task, in which students record their reading of an excerpt of the stimulus passage. Students focus on demonstrating accuracy, appropriate phrasing, expression, and rate. For more information on the Reading Comprehension Assessments, see the [Assessing Arts & Letters](#) section and the Assessment Guide for each Reading Comprehension Assessment.

In addition, in levels 6–8, students complete 1 or 2 formal declamations, offering another opportunity for teachers to assess students' fluency skills and areas for growth.

## Informally Assessing Fluency

Teachers may also informally assess fluency throughout each module. Levels 2–8 module 1 week 1 fluency lessons provide a chance to assess students' skill with each fluency element. Analyze Student Progress boxes in the Learn: Read section offer guidance on how to monitor, offer additional support, and provide follow-up.

- 1 The bullseye icon indicates a new learning task, which in the early lessons of the year may be a fluency task.
- 2 Some Analyze Student Progress boxes in week 1 provide guidance on how to informally assess and support students' accuracy, phrasing, expression, and rate.

Follow-up fluency practice passages in later lessons of module 1 and in modules 2–4 include a space for peer or adult reading partners to provide additional comments about reading fluency. Regularly reviewing these comments offers an additional data point for determining students' progress with fluent reading.


## Providing Students Feedback on Fluency

As with any developing skill, meaningful feedback can foster student success with fluency. Ground feedback in students' recent reading of a specific fluency passage. Observe and point out what students do well and areas for growth.

Follow these general feedback guidelines:

- Be specific. Point out exactly what you noticed a student doing or not doing.
- Use Analyze Student Progress criteria to guide your feedback.
- Prioritize feedback. Focus on one fluency element at a time.

4 | Module 1 | Arc A | Lesson 3

**1** 10.  **Introduce the learning task.** Instruct students to work with a partner to read aloud "Heart to Heart" in its entirety, focusing on appropriate phrasing.

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**Analyze Student Progress**

**Monitor:** Do students read with pauses after meaningful phrases and punctuation?

**Offer Immediate Support:** If students need additional support reading with appropriate phrasing, read aloud the third stanza to model it.

**Plan Future Practice:** Students practice reading with appropriate phrasing as part of their fluency follow-up work throughout the module.

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11. Remind students that reading with appropriate phrasing not only helps readers sound natural but also helps them better understand a text.

**2**

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**Respond | Organize Elements of "Heart to Heart" | 20 minutes**

1. Remind students that in the previous lesson they recorded what they noticed and wondered about the poem. In this lesson, they will focus on what is happening in the poem.
2. Explain that "Heart to Heart" is a riddle poem, a poem that describes something but does not name it. Readers of riddle poems use clues in the poem to figure out the poem's subject.
3. Display the class Poem Organizer for "Heart to Heart," and direct students to the page in their *Learn* book. Explain that students will use the organizer to help them better understand the poem.
4. Remind students that "Heart to Heart" is by Rita Dove. Instruct students to write the poet's name at the top of their organizers.



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- Be authentic and encouraging. Ground feedback in the overall message that fluent reading makes reading more enjoyable as it develops comprehension. Tie feedback to deriving meaning and joy from reading so that students connect what they do to why they do it.

Fluency performance can benefit from immediate responsive feedback. Some strategies that teachers might employ include the following:

- If students are having difficulty, chunk the passage into shorter sections and have students Echo Read as you read aloud, section by section.
- A nonexample during which you read dysfluently can prompt students to reflect and deepen their understanding of fluency elements. Invite them to recommend ways that you can improve your reading.
- Teachers might record students and have them listen to themselves reading and then engage in self-assessment and reflection or analyze the recording together to discuss what you both hear.

For additional guidance on feedback, see the assessment-specific Assessment Guides.

## Providing Next Steps Instruction

If student performance on fluency tasks in grade levels 3–8 suggests a need for more intensive foundational skills intervention, follow your school’s guidance for screening and intervention.

If students demonstrate that they will simply benefit from some additional, targeted support with reading complex, multisyllabic words, teachers may want to provide point-of-need support during the instructional block or in small group or one-on-one instructional time. The Word Analysis chart, provided as a digital-only teacher resource in grade levels 3–8, identifies relevant word-part information, such as syllabication, roots and affixes, and spelling patterns, about module vocabulary terms. Teachers can use this information to support students who need targeted additional support with decoding complex, grade-level words.

Level 3 Module 1 Word Analysis Chart				
Use the Word Analysis Chart to identify and share word parts or challenging letter-sound correspondences for accurate decoding.				
<ul style="list-style-type: none"> <li>The Syllables column breaks each word into syllables, with the syllable type in parentheses. Syllable division aligns with principles of instructional patterns and is not always consistent with syllable division found in a dictionary. For more information on each syllable type, refer to Syllable Types in the <i>Teach</i> book’s Reference Charts appendix.</li> <li>The Challenging Letter-Sound Correspondences column provides explanations for challenging sound-spelling patterns within each syllable. Examples of challenging letter-sound correspondences include difficult vowel teams, schwa vowel sounds, and silent letter combinations.</li> <li>The Meaningful Word Parts column lists any Greek and Latin roots (e.g., [root], [root]) and affixes (e.g., [affix], [affix]), including derivational suffixes, along with brief definitions.</li> </ul>				
Lesson	Word	Syllables	Challenging Letter-Sound Correspondences	Meaningful Word Parts
1	mystery	mys (Closed) ter (Vowel-r Controlled) y (Open)		
1	wonder	won (Closed) der (Vowel-r Controlled)	won – schwa vowel sound	
2	explore	ex (Closed) plore (Vowel-r Controlled)		ex-: out of, from (Latin)
2	fluency	flu (Open) en (Closed) cy (Open)	c – soft c	-cy: quality of an adjective (derivational suffix)
3	marsh	marsh (Vowel-r Controlled)		mar: sea (Latin)

3   Module 1   Word Analysis Chart				
Lesson	Word	Syllables	Challenging Letter-Sound Correspondences	Meaningful Word Parts
4	call	call (Closed)	a – pronounced /aw/	
4	refrain	re (Open) frain (Vowel Team)	ai – pronounced /ä/	re-: back, again (Latin)
4	scale	scale (Vowel-Consonant-e)		
6	inspire	in (Closed) spire (Vowel-Consonant-e)		in-: into, on, upon (Latin) spire: to breathe (Latin)
6	perform	per (Vowel-r Controlled) form (Vowel-r Controlled)		per-: thoroughly (Latin)
8	surface	sur (Vowel-r Controlled) face (Vowel-Consonant-e)	face – schwa vowel sound c – soft c	sur-: above face: appearance, form, figure (Latin)
9	luminous	lu (Open) min (Closed) ous (Vowel Team)	ous – schwa vowel sound	lumin: light (Latin) -ous: full of (derivational suffix)
9	phosphorescent	phos (Closed) phor (Vowel-r Controlled) es (Closed) cent (Closed)	ph – pronounced /f/ c – soft c	phos: light (Greek) phosphorus: light-bringing (Latin) -escent: tending to be (Latin)
10	relationship	re (Open) la (Open) tion (Other) ship (Closed)	tion – pronounced /shun/	re-: back, again (Latin) -tion: the action or result of (Latin) -ship: state or quality of (derivational suffix)

## Preparing to Teach Fluency

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### Strengthen Your Understanding of Fluency

Fluency can be an overlooked skill in the classroom. Attending to the elements of fluency beyond rate supports students' comprehension.

### Closely Read Module Texts

Closely reading each module text ensures that teachers can effectively model fluent reading and anticipate and provide support to students' fluent reading. Many of the core texts are available as audio texts. Audiobooks can also be used as models of effective fluency.

### Leverage the Support of All Adult Learning Partners

Many adult learning partners—TESOL teachers, classroom aides, families, and caregivers—can support students' fluency development.

- Adults can model fluent reading, reading with expression and emotion and proper phrasing and pacing, and then invite students to Echo Read.
- Reading speed is an element of fluency. Reading for one minute with a timer set and counting errors or challenges offers a way for students to track and celebrate growth.
- An adult partner can mark errors or challenges as they read along while students read aloud. This approach offers a chance to quantify progress and note areas for support.
- Adults can reread books with students. When students reread favorite books, they can focus on making the connections to plot events and characters that enables them to read with expression and joy—key indicators of comprehension and elements of fluency success.

## Meeting Student Needs with Fluency

Use these ideas when you face challenges with fluency in your classroom.

If	Then
Students struggle to decode multisyllabic words ...	<ul style="list-style-type: none"> <li>• Explain or model how to decode the word using guidance from your foundational skills program.</li> <li>• Use the Syllable Types chart to facilitate an analysis of the word's syllabication.</li> <li>• Facilitate a discussion about the word parts that students know or recognize within the word. Define word parts that students may not yet know.</li> </ul>
Students read without attending to phrases, clauses, and punctuation ...	<ul style="list-style-type: none"> <li>• Model appropriate phrasing.</li> <li>• Teach students to annotate the text for phrases and clauses and to draw attention to punctuation.</li> <li>• Coach readers in how to chunk a text into key phrases instead of reading word by word. Model how you string words together. When students read past punctuation, have them stop and describe what cue the punctuation gives the reader in terms of phrasing.</li> <li>• Review upcoming <i>Prologue</i> lessons to determine whether any offer additional support for syntax and phrasing.</li> </ul>
Students read without expression ...	<ul style="list-style-type: none"> <li>• Model appropriate and inappropriate expression. Facilitate a discussion about how your expression affects students' understanding of the text.</li> <li>• Teach students to annotate the text for punctuation, dialogue tags, and tone.</li> <li>• Have students record themselves reading. Invite them to listen and self-assess their use of expression.</li> <li>• Direct students to practice the passage through expressing different emotions. Facilitate a discussion about the impact of different ways to express emotions in the passage.</li> <li>• Invite students to perform a Readers' Theater performance of a module text. Playing in character can help students make an emotional connection to the words on the page.</li> </ul>
Students read too fast or too slow ...	<ul style="list-style-type: none"> <li>• Evaluate students' oral reading for dysfluency due to accuracy, phrasing, and expression, as these factors often contribute to rate.</li> <li>• Model appropriate and inappropriate rate. Facilitate a discussion about how your pace affects students' understanding of the text.</li> </ul>

If	Then
Students do not complete fluency practice from the follow-up ...	<ul style="list-style-type: none"> <li>• Structure fluency practice as a regular activity during another time of the day, such as breakfast, homeroom/advisory time, or open-ended time such as learning center or study time.</li> <li>• Consider using audio-recording software so students can self-record their practice if they do not have a practice partner.</li> <li>• Adjust pacing to incorporate fluency follow-up into the ELA block.</li> </ul>
Students are multilingual learners with beginning or intermediate English reading fluency ...	<ul style="list-style-type: none"> <li>• Provide additional models of fluent reading. <ul style="list-style-type: none"> <li>◊ Provide additional teacher modeling of fluency.</li> <li>◊ Play a recording of a fluent reading.</li> <li>◊ Partner multilingual learners with fluent English readers during fluency practice to provide an additional model of fluent reading.</li> </ul> </li> <li>• Provide support for fluency practice assigned in the lesson's follow-up. Consider protecting time for multilingual learners to work with a TESOL teacher to complete this follow-up.</li> <li>• Provide <i>Prologue</i> instruction so that students have more opportunities to work with the vocabulary and sentence structures within each fluency practice passage.</li> </ul>



# TEACHING VISUAL ART

## What is the *Arts & Letters* approach to visual art instruction?

- Students observe and analyze at least one work of art in each module.
- Working with visual art builds students' knowledge of art and the module topic and their skills with textual analysis.
- Students engage with art as a complex text, following the Content Stage progression to deepen understanding and build knowledge.

## When do students analyze visual art?

Visual arts instruction occurs in all grade levels, K–8. Arts instruction occurs in the Learn: Observe lesson section.

## What resources help me teach visual art?

This section provides teaching suggestions and tips. The *Teach* book embeds information about each work of art and instructional guidance at point of use in the lessons. The Module 1 Knowledge Card Deck includes art cards with key art terms for use in visual art study.

## What resources help me monitor my students' visual art learning?

Use lesson learning tasks to assess students' visual art learning. See the Analyze Student Progress guidance in Learn: Observe to monitor, support, and respond to student work on these tasks.

## Understanding Visual Art Instruction

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### Why is visual art instruction important?

Studying works of art offers students powerful opportunities to cultivate their literacy, inquiry, and analysis skills and to build their knowledge. Through art study, students learn about rich cultural traditions; broaden their understanding of the world, diverse cultures, and time periods; build knowledge of art history and art-specific vocabulary; and develop visual literacy.

The study of art invites all learners, including students who find reading challenging, to engage fully with the knowledge-building process. Students who analyze art have unique opportunities to hone their observing, writing, speaking, and listening skills without the hurdle of decoding written text. Work with visual art strengthens students' close reading abilities, as they learn to pay close attention, practice collecting and analyzing evidence, and articulate deeper understandings of the message that the work of art conveys.

### What are the key elements of visual art instruction in Arts & Letters?

The foundational elements of reading instruction are also essential to visual arts instruction:

- Knowledge-building works of art
- *Arts & Letters* Content Stages
- *Arts & Letters* Core Practices

**Knowledge-building works of art**—Works of art were selected not to illustrate module content but to contribute to and deepen students' knowledge of the module topic and of art. For example, in Level 1 Module 1: *A World of Books*, students study the Persian miniature painting *Laila and Majnun in School* by Shaikh Zada. Students discuss what this work—which depicts a school in vivid detail with lively figures, bright colors, and geometric patterns—communicates about books. In Level 6 Module 1: *The Great Depression*, students study Dorothea Lange's Depression-era photograph *Migrant Mother*. They analyze what the image communicates about the migrant experience, building their knowledge of life during the Great Depression.

Within and across grade levels, students' work with visual art also builds their knowledge of art itself. They study varied art forms, including paintings, photographs, sculptures, and works of architecture. They learn the elements of art, such as line, shape, color, and form, and the vocabulary needed to discuss and analyze art. Given varied works of art featured in *Arts & Letters*, students also build knowledge of culturally significant artists, artistic movements, and the history of art.

For more on *Arts & Letters* knowledge-building approach, see the [Building Knowledge in Arts & Letters](#) section.

**Arts & Letters Content Stages**—*Arts & Letters* students develop their ability to comprehend, analyze, and build knowledge from works of art through the same flexible yet predictable process they use for reading complex written texts—the Content Stages. This progression consists of five Content Stages: Wonder, Organize, Reveal, Distill, and Know.

- Students begin by viewing the art silently and without limitations at the **Wonder** stage. They observe with curiosity and ponder questions the work inspires.
- At the **Organize** stage, students begin to make sense of what they observe. Questions and tasks focus students on what they see in the work. Prompts focus attention on the art's subject and artistic elements.
- **Reveal** activities focus on the way the artist applies a particular art element and the effect the artist's use of this element has on viewers.
- At **Distill**, students consider important ideas and messages that artists convey, answering this question: What is a central idea in this text/these texts?
- At the **Know** stage, students reflect on how the work of art builds their knowledge or connects to other texts or the module topic.

Students come to understand that great art is worth viewing again and again and through different lenses, leading to new discoveries and deeper understanding at each observation.

For more on the Content Stages, see the [Teaching Reading](#) section.

**Arts & Letters Core Practices**—To analyze works of art, students apply some of the same Core Practices they use with written texts:

- questioning—generating and answering questions about the work of art
- summarizing—retelling or recounting key ideas in the work of art
- collecting evidence—identifying and recording relevant information from the work of art

For more on the Core Practices, see the [Teaching Reading](#) section.

## Teaching Visual Art

Works of visual art appear in the Module Overview: Texts section.

The Module Summary previews how these works fit into the module and what knowledge students build from studying the art.

2 | Module 1 | Module Overview

### TEXTS

#### Books

##### Literary

- *The Little Yellow Leaf*, Carin Berger
- *Poetree*, Shauna LaVoy Reynolds and Shahrzad Maydani

##### Literary Nonfiction




- *Sky Tree: Seeing Science Through Art*, Thomas Locker

##### Informational

- *The Story of Snow: The Science of Winter's Wonder*, Mark Cassino, Jon Nelson, and Nora Aoyagi
- *Why Do Leaves Change Color?* Betsy Maestro and Loretta Krupinski

##### Poetry

- "September," Sharon Ruth Gill and Lee Hodges

#### Art




- *Autumn Landscape*, Maurice de Vlaminck
- *Bathers at Asnières*, Georges Seurat
- *Fall Begins*, Alma Thomas

#### Articles

- "Calendars," Amy Tao
- "Spring in Bloom," Tracy Vonder Brink

#### Videos

- "Autumn Fruits," Great Minds®
- "Changing Seasons," Great Minds
- "Falling Flakes," Great Minds
- "Falling Leaves," Great Minds
- "Haiku," Great Minds
- "Where Do Icicles Come From?" SciShow Kids

3



### ESSENTIAL QUESTION

## How does seasonal change affect nature and people?



### SUMMARY

How do we notice the changes that happen in the world? What causes change in our lives? Students wrestle with change in all areas of their lives, including school, friendships, family, and the environment. Throughout this module, students focus on the seasons as examples of change and transformation to help them make sense of the changing world around them. They observe change through the cycle of the four seasons, and they investigate the causes and different characteristics of seasonal changes. Through deep analysis of the module texts, students understand the scientific reasons for a tree's transition from season to season and the formation of a snow crystal. They conclude that changes in weather and light cause seasonal changes in nature. As students examine beautifully crafted texts that showcase seasonal characteristics and differences, they continually probe the Essential Question: How does seasonal change affect nature and people?

Students observe and question how poets and painters depict change in their work by reading Sharon Ruth Gill's poem "September" and viewing three paintings: Georges Seurat's *Bathers at Asnières*, Maurice de Vlaminck's *Autumn Landscape*, and Alma Thomas's *Fall Begins*. In Thomas Locker's *Sky Tree*, students observe visual cues of seasonal change through detailed paintings and lyrical language that highlight the cycle of natural change. Students explore the changes that happen in autumn with Betsy Maestro's *Why Do Leaves Change Color?* and analyze how fall's vivid colors emerge. With Carin Berger's *The Little Yellow Leaf*, students witness and empathize with the titular character's fear and loneliness to recognize that change can feel less daunting with a friend by their side. With Mark Cassino and Jon Nelson's *The Story of Snow*, students continue their scientific exploration by reading about the formation

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Teachers can look at the Module Plan to discover which lessons apply the Content Stages to a work or works of art.

- 1 For each lesson, the **Module Plan** indicates the Content Stage and the texts studied at that stage, including art, when applicable.

Teachers can preview a lesson's art focus by reading the Lesson Overview.

- 2 The **Preview** paragraph summarizes the work students do with the work(s) of art in the lesson. This level 2 lesson preview, for example, lets teachers know that "During visual art instruction, students examine the painting *Bathers at Asnières*. Students share and draw what they notice about the work of art."
- 3 Lessons addressing work(s) of art typically include one art-focused **learning goal** and associated **learning task**.

Visual arts instruction falls in the Learn: Observe lesson section.

## Teaching the Wonder Stage with Visual Art

At the Wonder stage, teachers display visual art without providing background information. This allows students to observe with no preconceived notions or expectations.

Students begin by observing the work of art. Such observations invite opportunities to practice self-control, curiosity, and close reading.

As they would in reading-focused Wonder lessons, students then articulate what they notice and wonder. In earlier grade levels, they might draw in their journals what they notice. At older grade levels, students might record observations on Notice and Wonder Charts in their *Learn* books.

2 | Module 1 | Module Overview

**MODULE PLAN**

**Essential Question** | How does seasonal change affect nature and people?

**KEY**  
 = assessment  
 = Prologue lesson

**Arc A: "September"**

Lesson 1 <b>Opening Bookend</b>	Lesson 2 <b>Wonder</b> "September" <i>Bathers at Asnières</i> <b>1</b>	Lesson 3 <b>Organize</b> "September" <i>Bathers at Asnières</i> 	Lesson 4 <b>Reveal</b> "September" <i>Bathers at Asnières</i> 	Lesson 5 <b>Distill</b> "September" <i>Bathers at Asnières</i> 	Lesson 6 <b>Know</b> "September" <i>Bathers at Asnières</i>
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**Arc B: Sky Tree**

Lesson 7 <b>Wonder</b> <i>Sky Tree</i> <i>Autumn Landscape</i>	Lesson 8 <b>Organize</b> <i>Sky Tree</i> <i>Autumn Landscape</i> 	Lesson 9 <b>Reveal</b> <i>Sky Tree</i> <i>Autumn Landscape</i> <i>Fall Begins</i> 	Lesson 10 <b>Distill</b> <i>Sky Tree</i> <i>Autumn Landscape</i> <i>Fall Begins</i> 	Lesson 11 <b>Know</b> <i>Sky Tree</i> <i>Autumn Landscape</i> <i>Fall Begins</i>
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**Lesson 2**

**Essential Question** | How does seasonal change affect nature and people?

**Content Framing Question** | Wonder: What do I notice and wonder about this text?

**2 OVERVIEW**

**Preview**

In this Wonder lesson, students listen closely to a first reading of the poem "September" and practice reading it with accuracy to build fluency. Students then revisit the poem to share what they notice and wonder. During visual art instruction, students examine the painting *Bathers at Asnières*. Students share and draw what they notice about the work of art.

**Learning Goals**

Demonstrate accuracy when reading aloud "September."

**LEARNING TASK:** Read aloud "September" with accurate decoding.

Notice about *Bathers at Asnières*.

**LEARNING TASK:** Draw what you notice from *Bathers at Asnières*.

**3**

**Vocabulary**

fluency (n.)  
 notice (v.)  
 wonder (v.)

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Although Wonder often begins with individual observation and reflection, it typically culminates in students sharing what they notice and wonder. Over time, hearing classmates' reflections broadens what students pay attention to and expands the types of questions they ask.

After students' initial observations, teachers support students as needed with follow-up questions such as the following: What do you see at the top of the painting? The middle? The bottom? The sides? What did you notice first?

### Teaching Tips | Wonder

- Art exploration may be new and even intimidating. Communicate through words and actions that the purpose is careful observation and thinking, not a specific set of answers.
- If students are reluctant to share as a whole class, invite them to first discuss observations in pairs and then report to the class what they heard their partner say.
- Invite students to approach the work of art to point out key details they noticed. As students grow in their understanding of art, encourage them to use the art vocabulary they have learned such as *background*, *foreground*, *line*, and *perspective*.

## Teaching the Organize Stage with Visual Art

At the Organize stage, students stay focused on literal observation. Instruction typically involves discussion, followed by a written response (or oral response in levels K–2) in which students synthesize or summarize observations. Teachers may prompt students to engage in Organize work such as the following:

- Students might identify and record details about the subject of a work, such as identifying people, animals, objects, or the setting of a painting.
- Students might name art elements illustrated by a work, such as line, color, or form (but without analyzing the impact of those elements).
- Students might note where examples of specific content or elements appear in a work.

To help students stay grounded in literal observations, Organize instruction may prompt teachers to invite students to describe the work as if to someone who has not seen it.

Unless it will interfere with students' work in upcoming stages or lessons, Organize lessons are usually when teachers provide basic information about a work:

- title
- artist
- media
- year of creation
- size

### Teaching Tips | Organize

- Be careful that students stick to what they see, not what they think is happening or how various elements affect the viewer. Many students need the work of Organize before they are ready to analyze or interpret; adhering to the purpose of Organize ensures a level playing field. As needed, prompt students to consider how they would describe the work of art to someone else to help them stay focused on what they see.
- Display and refer to the art elements vocabulary as needed.

## Teaching the Reveal Stage with Visual Art

At Reveal, students dive deeply into one aspect of the work of art, as they study what effect the artist's application of that element has on viewers. This deep dive moves students beyond describing the element to analyzing its impact. For example, students in level 2 discuss how the artist who painted *Bathers at Asnières* uses the same colors throughout the painting to connect different parts. In level 6 module 1, students analyze what emotions the composition of the photograph *Migrant Mother* conveys.

Reveal instruction might focus on an art element that students learned previously or introduce a new element. Across grade levels, students develop increasingly sophisticated understandings of the elements and how and why artists use them. For example, students in kindergarten focus on the colors in a work of art while students in level 2 learn about warm and cool colors and analyze the effect of the artist's use of those colors.

During Reveal, teachers ask guiding questions to progressively deepen students' understanding of the element's use and its impact. Key ideas in the lesson help teachers anticipate how students might respond.

As with Organize, Reveal typically involves discussion followed by a written learning task.

### Teaching Tips | Reveal

- Although Reveal moves beyond literal interpretation, continue to ensure that students ground ideas in evidence—what they see in the work of art. (In levels K–2, students' focus may be more concrete at Reveal, focusing, for example, on patterns or contrasts of color.)
- Foster the work and discussions at Reveal to ensure divergent thinking, as students may have multiple, equally valid ideas.
- Display and refer to the art elements vocabulary as needed.

### Teaching the Distill Stage with Visual Art

At the Distill stage, students zoom out and consider what the work helps the viewer see. Distill visual art instruction recognizes key differences between art and literary works and accordingly does not prompt students to look for themes. Instead, students consider ideas or messages that the work conveys.



For example, in grade level 2, students build on their work about color in Organize and Reveal to determine what season two paintings portray. In level 3, students build on previous learning about color and shape to determine what the artist helps them see in *The Great Wave*. Students in level 6 read an article about the photograph *Migrant Mother* and then discuss and write about what the photograph conveys about the migrant experience during the Great Depression.

### Teaching Tips | Distill

- Distill instruction is designed to build on the learning from Organize and Reveal. Help students connect to the learning from those lessons as needed.
- Avoid having students make guesses or assumptions about what the artist intended. Instead, focus their thinking on the viewer and what the work of art might lead the viewer to think or know.

### Teaching the Know Stage with Visual Art

During the Know stage, students reflect or build on knowledge gained from the work of art. They might reflect on what they learned about the world, art more generally, or a given time period. For example, in level 2 module 2 the visual art Know lesson has students reflect on what the painting they studied shows about summer and what it helped them learn about how artists use color. Articulating learning in their own words helps students better retain concepts and information.

Students also might connect what they learned from the work of art to another text. Teachers might introduce a new work and prompt students to use the knowledge they built from the other work to compare the two and then draw conclusions about what they learned from both. Or students might compare learning from a visual work of art to learning from a written text.

## Assessing Visual Arts Learning

Teachers can monitor students' growth with visual arts analysis and knowledge-building through the learning tasks embedded in lessons addressing visual art. The art-focused learning tasks include guidance for monitoring students' performance and offering immediate support to students who need it as well as information about when students will again practice the art analysis skills taught in the lesson.

## Preparing to Teach Visual Arts

### Strengthen Your Understanding of the Content Stages' Application to Visual Art

Teachers will have more confidence and skill in guiding students to analyze works of art through the Content Stages if they experience the Content Stages' application to art on their own. Consider working through the Content Stages to analyze a work of art virtually or in person at a museum.

### Build Background Knowledge of the Art and Artists

Lessons with visual art instruction embed background information about the works of art and the artists who created them.

- 1 The **Wonder** lesson includes Teacher Notes at the start of the lesson to introduce the work of art to teachers, providing basic information about what type of art it is, its key aspects, why it is considered important, and who the artist was or is.

2 | Module 1 | Arc A | Lesson 2

**Observe** | Notice and Wonder About *Bathers at Asnières* | 17 minutes

1

#### Teacher Notes

Many consider Georges Seurat's *Bathers at Asnières*, an early oil painting, to be a masterpiece. Though Seurat is better known for his piece *A Sunday Afternoon on the Isle of La Grande Jatte*, he strategically developed color, figures, and landscape in his seminal piece *Bathers at Asnières*. Seurat's work with color inspired an artistic movement known as pointillism (a type of art in which the artist applies small dots of paint rather than brushstrokes), for which he is best known. Although Seurat painted *Bathers at Asnières* before pointillism became a technique, viewers can see the beginnings of Seurat's use of dots of color applied, unmixed, next to each other rather than blended into mixed strokes of paint.

To promote looking closely at the work of art, do not provide background information about it at this point. Rather, encourage students to share and expand on what they initially notice and wonder. Students revisit this work of art during the next few lessons and learn more about its history.

1. Tell students that they will continue to notice about a different type of text: a work of art. Throughout the year, students have the opportunity to closely examine works of art, just as they examine written texts, such as stories, articles, and poems. Explain that noticing about works of art helps people understand and enjoy art, just as noticing about a book helps readers understand and enjoy a text. Assess prior knowledge by asking this question:

💬 What are some different types of art?

2. Use responses to emphasize that artists create art by using different types of materials, and works of art include things like paintings, sculptures, photographs, or even buildings. People can appreciate and enjoy works of art when they take the time to observe, or to watch or listen closely.
3. Display *Bathers at Asnières* without telling students the title or name of the artist. Instruct students to look closely at the work of art in silence. After at least 30 seconds, direct attention to different parts of the work of art, including the top, bottom, middle, and corners.

4. Instruct students to discuss this question with a partner:

💬 What do you notice in this work of art?

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- 2 Most typically in **Organize** lessons, teachers are directed to share important facts about the work of art with students. This information provides helpful background for teachers as well. Study the art's background information before teaching the art-based lessons.

- 3** Visual art lessons often include **Sample Think Aloud** language. Use this language both to understand more about the work of art and to prepare for instruction.

- 2** 7. Tell students about the painting:
- *bathers at Asnières* is a large oil painting by a well-known artist named Georges Seurat. Seurat created the painting in the year 1884.
  - The painting is currently located at the National Gallery in London, England. This painting measures about 6 1/2 feet by almost 10 feet across, taller than many adults.
  - Seurat was most interested in how colors work together. From a distance, this painting appears smooth and blended. Close up, though, the viewer can see the individual colors applied in tiny dots.
8. Tell students that they examined the people and objects in the painting and their placement. Now, they will take a closer look at the setting of the painting. Facilitate a brief discussion of this prompt:

 **Describe the setting of the painting.**

### Differentiation Support

To help students describe the setting, ask these questions:

- What details do you see that give clues about when and where this scene takes place?
- When does the scene in this work of art take place?
- Where does the scene in this work of art take place?

### Key Ideas

- The bright sun and the body of water are clues that tell when and where the scene in the painting takes place.
- The scene in the painting takes place on a warm day.
- The scene in the painting takes place outside near a river.

3. Display the class Notice and Wonder Chart for Work of Art 1. Explain that students will focus only on what they can see in the work of art, rather than on what they imagine. Think aloud to model how to share what you notice about the work of art. Describe art elements, such as color, shape, and line, without interpreting the work of art.

## Language Support

When discussing works of art, try to use well-known art terms—such as *color*, *shape*, and *line*—and encourage students to use these terms too. Instead of pausing discussion to correct students' usage, model speaking with appropriate art terms when you ask questions and reinforce responses.

- 4. Instruct students to discuss these questions with a partner:**

 **What do you notice when you first look at the work of art?**

 **What else do you see in the work of art?**

 **What do you wonder?**

### Differentiation Support

Remind students to use something they notice to generate a question. Think aloud to model how to notice something and ask a related question.

### Teacher Note

If time allows, give students another minute to silently view the work of art. During this viewing, zoom in on different parts of the image.



## 3

**Sample Think Aloud**

In the middle, I see two boats full of people. This is something I notice based only on what I can see. If I said, "I see two boats full of people who are scared," that would be my interpretation, or how I imagine what I see.

## Meeting Student Needs with Visual Arts

Use these ideas when you face visual art challenges in your classroom.

If	Then
If students have vision-related challenges ...	<ul style="list-style-type: none"> <li>• Use the <i>Arts &amp; Letters</i> alt text passages. These provide rich and comprehensive descriptions of the art so students with visual impairments can access the knowledge and inquiry of the visual art instruction for that work. Each work of art has its own passage of alt text. These alt text passages are designed to be grade-level appropriate in length and vocabulary.</li> <li>• Consider offering images in high-contrast black and white. People with certain vision impairments may more easily see and understand contoured or black-and-white contrasted images.</li> <li>• During Wonder lessons, pair students who have visual impairments with another student who can describe the work of art in detail and discuss observations and questions. Students can collaboratively generate a list of questions of what they wonder.</li> <li>• Read aloud alt text details about the visual works to students who will benefit from this additional support.</li> </ul>
If students have difficulty noting details at the Wonder stage ...	<ul style="list-style-type: none"> <li>• Note details and think aloud to model what you noticed and why. Lessons often provide sample language to support you in thinking aloud.</li> <li>• Narrow the frame of what students examine. Ask them what they see within that narrower area.</li> <li>• Partner students to work together on noticing.</li> </ul>
If students struggle to engage in Organize stage work ...	<ul style="list-style-type: none"> <li>• Encourage students to consider how they would describe the work's subject or elements to someone not viewing the art.</li> <li>• Compare viewing the work of art to Organize work in a literary text.</li> </ul>
If students have difficulty writing about the art for the lesson learning task ...	<ul style="list-style-type: none"> <li>• Provide sentence frames that students can use to structure their writing.</li> <li>• Display the elements of art terms cards (from your Module 1 Knowledge Deck Cards) and definitions, or other supportive vocabulary.</li> <li>• Invite students to orally rehearse their ideas before writing.</li> <li>• Scribe for students or provide an option for oral presentation.</li> </ul>
If students find it challenging to move beyond literal understanding at Reveal and Distill ...	<ul style="list-style-type: none"> <li>• Model how to synthesize ideas from previous lessons to draw conclusions about the art.</li> <li>• Have students work in pairs before they engage in whole class discussions.</li> </ul>
If students struggle to use art vocabulary ...	<ul style="list-style-type: none"> <li>• Display the Art Terms Knowledge Deck Cards as students discuss art.</li> <li>• Remind students to use the glossary in <i>Learn</i>.</li> <li>• Model using the vocabulary when you discuss the art, reframing students' responses when possible with more precise terminology.</li> </ul>

## ENGAGING IN ARTS & LETTERS ROUTINES

### What is an instructional routine?

An instructional routine is a repeatable, structured learning protocol or classroom procedure designed to engage students and foster learning. Routines organize classroom instruction. These ways of learning structure the practices, time, and teacher-and-student interactions to enable all students to engage in learning.

### What purpose do instructional routines serve?

Classrooms thrive on routines—for entering the room, submitting work, retrieving materials, transitioning between activities, and so on. Routines allow a focus on the *what* of learning rather than the *how*. Routines are an essential part of a collaborative learning community and offer benefits to both teachers and students in the classroom. Consistent, predictable routines serve many purposes including

- engaging students in active, meaningful learning;
- activating structured ways of thinking and learning;
- supporting year-long development of speaking and listening skills;
- providing students with clear expectations;
- fostering confidence, enabling students to take autonomy in their learning;
- decreasing cognitive load so students can focus on academic learning;
- providing security to students who benefit from predictability;
- maximizing instructional time by minimizing distractions and disruptions; and
- making learning visible to teachers, providing a chance for formative assessment.

### How were instructional routines selected in *Arts & Letters*?

Great Minds curricula use consistent routines across grade levels so that all students become familiar with routines and understand the expected process and participation. Level K–8 *Arts & Letters* students engage in a set number of repeated routines that engage them in active literacy learning. These routines are part of creating the culture of an effective *Arts & Letters* classroom.

In writing *Arts & Letters*, teacher–writers carefully selected routines to best support specific lesson learning goals. While all routines in *Arts & Letters* support students’ development of content knowledge and literacy skills, specific routines serve specific purposes—such as helping students think critically, providing structures for collaboration, enhancing engagement and participation, promoting collective learning, and so on.

## Understanding *Arts & Letters* Instructional Routines

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This section of the guide details each of the regular *Arts & Letters* instructional routines. Educators will want to follow lesson-specific guidance, which may vary slightly. Detailed guidance for teaching the routine is provided the first time an instructional routine is used in a grade level; subsequent lessons in that grade level provide abbreviated guidance.

## Arts & Letters Instructional Routines

Routine	Grade Levels	Definition and Purpose	Steps
Chalk Talk	3–8	Students engage in a silent, written discussion about a topic or text to articulate and extend their understanding. This silent conversation gives all students, including those who are shy or reluctant to speak in front of the whole class, a meaningful chance to participate and share ideas. This broader participation fosters deeper understanding, as students hear from more voices, have time to reflect on those, and can respond to others' ideas without interruption.	<ol style="list-style-type: none"> <li>1. The teacher writes lesson discussion questions on the board or chart paper.</li> <li>2. Students choose a question and add an initial response.</li> <li>3. Students move to other questions, responding directly to the question or another student's contribution.</li> </ol>
Choral Reading/ Choral Read	K–8	Students strengthen fluency through whole group oral reading.	The teacher and students read designated text in unison.
Echo Reading / Echo Read	K–8	Students are supported in building fluency through an oral reading practice in which the teacher models and students then read the same text aloud.	<ol style="list-style-type: none"> <li>1. The teacher reads the designated portion of the text aloud, modeling fluent reading.</li> <li>2. Students read the same portion of the text aloud, following the teacher's model.</li> </ol>
Fishbowl	3–8	In this strategy, an inner circle, or fishbowl, of students engages in a skill, while an outer circle of students observes. Students inside the fishbowl actively practice a new skill, such as sharing evidence in a discussion. Students outside the fishbowl observe and provide insights into and feedback on successful approaches. Thus the strategy fosters both metacognition and skill building.	<ol style="list-style-type: none"> <li>1. The teacher divides students into two groups—inside and outside the fishbowl. Outside students sit in a circle around inside students.</li> <li>2. The teacher shares the Fishbowl purpose, telling students in the inside what to model and students on the outside what to observe.</li> <li>3. Students inside the fishbowl engage in the designated task or discussion, while students outside observe.</li> <li>4. The teacher facilitates a discussion about what students learned.</li> </ol>
Gallery Walk	K–8	This group observation and exploration of posted text, images, or student work gets students out of their chairs and actively engaged in collaborative learning. In a Gallery Walk, students see themselves as sources of knowledge who shape their peers' learning and are shaped by their peers' thinking. In this routine, students can see a range of responses and/or look for patterns among responses.	<ol style="list-style-type: none"> <li>1. The teacher posts the designated work or texts around the room.</li> <li>2. Students circulate, closely viewing the work.</li> <li>3. Per lesson directions, students engage in a designated task, such as discussing the work with classmates or noting observations.</li> <li>4. The teacher facilitates a discussion about what students learned.</li> </ol>

Routine	Grade Levels	Definition and Purpose	Steps
Give One–Get One–Move On	3–8	Students discuss an aspect of the text with a series of partners to deepen their understanding and practice articulating ideas. This active learning routine enables all students to share and learn different ideas in a structured way. It promotes equity by ensuring all students share in equal amounts.	<ol style="list-style-type: none"> <li>1. Students jot responses to a prompt onto index cards.</li> <li>2. Students circulate and locate a partner with whom to share their responses.</li> <li>3. Students “give one” and “get one” by trading cards with their partners.</li> <li>4. Students “move on” and find new partners.</li> <li>5. Students discuss the response they received from their previous partner.</li> <li>6. The process continues until the teacher ends the routine.</li> <li>7. The teacher facilitates a discussion about what students learned.</li> </ol>
Jigsaw	2–8	Students study one text section, becoming experts on the section, and then share their learning with students who read a different section. This routine offers an efficient way to cover more learning in a short time. Jigsaws also provide an opportunity for students to engage in cooperative learning—while still maintaining individual accountability.	<ol style="list-style-type: none"> <li>1. The teacher assigns students to expert groups.</li> <li>2. The teacher assigns each expert group a designated piece of the text.</li> <li>3. Within each expert group, students work to gain a deep understanding of the assigned text.</li> <li>4. The teacher forms new groups that include at least one student from each expert group.</li> <li>5. Students take turns sharing their learning about their assigned text section.</li> </ol>
Jot–Pair–Share	K–8	This discussion protocol for responding to a question gives students a chance to meaningfully prepare for the conversation before engaging in it. The routine increases student engagement and participation and makes learning visible to the teacher.	<ol style="list-style-type: none"> <li>1. The teacher asks a question.</li> <li>2. Students individually jot a response.</li> <li>3. Students share responses with a partner.</li> <li>4. The teacher facilitates a whole class discussion of the question.</li> </ol>
Mix and Mingle	K–8	In this discussion protocol, students talk about an aspect of the text with a series of partners. The routine sets the expectation that all students have a voice in the classroom and provides a structured way for students to actively engage with content and their peers’ different perspectives.	<ol style="list-style-type: none"> <li>1. The teacher asks a question about the text.</li> <li>2. Students silently think about their response.</li> <li>3. Students find a partner and share their response.</li> <li>4. On the teacher’s cue, students find a new partner and share their response.</li> <li>5. The process continues until the teacher ends the routine.</li> <li>6. Teacher facilitates a discussion about what students learned.</li> </ol>



Routine	Grade Levels	Definition and Purpose	Steps
Question Corners	K-2	Students engage with classmates to complete a task, such as expanding a sentence, by selecting a question word to prompt their thinking. The protocol promotes decision-making, collaborative discussion, and verbal communication skills.	<ol style="list-style-type: none"> <li>1. The teacher writes question words on paper or cards and posts them in the corners or other designated areas of the room.</li> <li>2. Students decide which question they want to answer to respond to the designated prompt.</li> <li>3. They move to the area of the room labeled with that question.</li> <li>4. Students share their response with classmates who chose the same question word.</li> <li>5. If time allows, students move to a new question word and repeat the routine.</li> </ol>
Readers' Theater	2-8	Student groups perform a section of text. The procedure provides an authentic purpose for reading aloud and fosters engagement, creativity, fluency, and deeper comprehension.	<ol style="list-style-type: none"> <li>1. The teacher assigns each group a text or portion of a text to perform.</li> <li>2. The teacher assigns roles in each group, or the group decides on roles.</li> <li>3. Students read the text silently.</li> <li>4. Groups practice performing the text.</li> <li>5. Each group performs for the whole class.</li> <li>6. The teacher facilitates a discussion about what students learned.</li> </ol>
Repeated Reading	2-8	Students read aloud a short text with the goal of improving fluency and comprehension. This structured protocol for repeated reading builds fluency and fosters deeper understanding by providing support for close reading and textual analysis.	<ol style="list-style-type: none"> <li>1. The teacher reads text aloud.</li> <li>2. Students participate in a shared reading, by Echo Reading, Choral Reading, or partner reading.</li> <li>3. Students ask questions about pronunciation and meaning of words.</li> <li>4. Optional: The teacher reads aloud again.</li> <li>5. Students read independently, either silently or in a whisper.</li> </ol>
Tableau	K-8	After reading a text, students create a living picture of it. This kinesthetic, group representation fosters students' creativity and deeper engagement and understanding.	<ol style="list-style-type: none"> <li>1. The teacher assigns students to groups.</li> <li>2. Students work in groups to recreate a scene or represent an idea by silently freezing their bodies and faces in a specific position.</li> <li>3. Each group presents their tableau. A student within or outside the group may narrate the scene for the viewers.</li> </ol>

Routine	Grade Levels	Definition and Purpose	Steps
Take a Stand	3–8	In this protocol, students take a position on a question or issue, giving them a meaningful opportunity to synthesize evidence and craft an evidence-based opinion or argument. The routine provides a structured way for students to consider and reconsider their and others' perspectives and develop informed opinions.	<ol style="list-style-type: none"> <li>1. The teacher asks a question or poses an issue on which students can take a position. Teacher writes response options on paper or cards and posts them in the corners or other designated areas of the room.</li> <li>2. The teacher reads aloud the displayed response options.</li> <li>3. Students decide which displayed response option best represents their thoughts or evidence from the text.</li> <li>4. Students move to the area of the room labeled with that response and discuss with others who chose the same response why they chose it.</li> <li>5. Each group shares their reasoning with the rest of the class. Students can move to a different area of the room if they find another group's reasoning more compelling than their original group's ideas.</li> <li>6. If students have changed positions and if time allows, students continue discussion with their new group and share with the class.</li> </ol>
Think–Pair–Share	K–8	As the name suggests, this routine gives students a chance for individual and partner reflection before engaging in a whole group discussion. The routine improves students' participation by providing a structured opportunity for individual preparation before sharing. Providing sufficient time for each step—thinking, partner sharing, and group sharing—fosters reflection, collaborative learning, and verbal communication skills.	<ol style="list-style-type: none"> <li>1. The teacher asks a question.</li> <li>2. Students silently think about their response.</li> <li>3. Students share responses with a partner.</li> <li>4. The teacher facilitates a whole class discussion of the question.</li> </ol>

Routine	Grade Levels	Definition and Purpose	Steps
Value Lineup	6–8	Students take a position on a question or issue. The routine offers a meaningful opportunity to synthesize evidence and craft an evidence-based opinion or argument. The routine provides a structured way for students to consider and reconsider their and others' perspectives.	<ol style="list-style-type: none"> <li>1. The teacher writes the words <i>Agree</i> and <i>Disagree</i> on paper or cards and posts them on opposite sides of the classroom.</li> <li>2. The teacher makes a statement about a particular question or issue.</li> <li>3. Students think about whether they agree or disagree with the statement.</li> <li>4. On the teacher's cue, students show how strongly they agree or disagree by standing closer to or farther away from <i>Agree</i> or <i>Disagree</i>.</li> <li>5. Students discuss their ideas with a partner who had a different opinion.</li> </ol>
Vocabulary Exploration	K–8	Students follow repeated steps for learning a new word, which include hearing it, saying it, and defining it. The routine builds student engagement and retention of the word and its meaning.	<ol style="list-style-type: none"> <li>1. The teacher says the vocabulary word and simultaneously claps each syllable.</li> <li>2. Students echo by repeating the term and clapping for each syllable.</li> <li>3. The teacher identifies the word and shares word parts or letter-sound correspondences that can help students decode the word.</li> <li>4. Read the definition. <ol style="list-style-type: none"> <li>a. In levels K–2, the teacher reads aloud the definition.</li> <li>b. In levels 3–8, the teacher invites a student to read aloud the definition.</li> </ol> </li> </ol>
Whip Around	3–8	All students take a brief turn to share key ideas or responses to a question. The routine encourages recall and summarization, invites full participation from all class members, widens students' perspectives on a specific topic, and gives teachers an opportunity to gauge understanding.	<ol style="list-style-type: none"> <li>1. The teacher asks a question or poses a prompt that students can answer in a word or short phrase.</li> <li>2. Each student shares their response in rapid succession until all students share.</li> </ol>

## Why Instructional Routines Matter

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Research on cognition suggests that routines aid in learning. In any learning activity, some mental attention goes to the process and steps for learning and some mental attention goes to the content of learning. Students who have learned the expected behaviors and routines can focus more on learning (Chaffee et al.). By fostering predictability, routines thus reduce students' cognitive load to better support learning (Kelleher). As Daniel Willingham says, "To teach well, consider what an assignment will actually make students think about (not what you hope they will think about), because that is what they will remember." If students spend most of their time thinking about the logistics of a routine or the social aspects of it, that is what they remember. If, instead, through frequent and consistent use, the teacher ensures that students can complete a routine without much attention, the teacher can focus on the intended learning, and students are more likely to remember the key knowledge and skills.

Teachers can proactively decrease problem behaviors by teaching and reinforcing rules and routines (Epstein et al., 2008). Routines help to provide the predictability and structure that gives students certainty about what is expected in their classroom. In a meta-analysis of effective classroom management practices, Simonsen et al. found that maximizing structure and posting, teaching, reviewing, monitoring, and reinforcing expectations were particularly effective in creating classrooms that foster conditions for learning. Time spent on routines is time well spent. Research shows that investing time into explicitly teaching routines improves the amount and quality of instructional time in the classroom (Epstein et al., 2008).

## Facilitating Instructional Routines

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Teachers' strategic planning and facilitation of instructional routines can ensure they serve the learning purposes for which they are designed and have the greatest impact on student learning. Use the following guidance for successful facilitation of *Arts & Letters* instructional routines.

- **Focus on learning purpose.** Communicate the purpose to students in grade-appropriate language and maintain a focus on it throughout the routine.
- **Think through expectations.** Before the first use of a routine, plan what actions students will take and how to support them. For example, if a routine calls for students to change partners, plan how they will end their conversation, move to their next partner, and begin their next conversation.
- **Plan student configurations ahead of time.** If routines call for students to work in pairs or small groups, plan for those configurations before the lesson so that students devote their energy to the learning, not to the social complexities of finding a partner.
- **Adapt classroom space as needed to facilitate the routine.** Some routines, such as Mix and Mingle, require that students have room to move among pairs and enough space to focus on and listen to their partners. Plan to rearrange or have students rearrange furniture as needed to facilitate routines. Include these steps as part of your instruction when you first introduce the routine.
- **Display steps.** Use the lesson presentation slides or make your own chart to list the steps of the routine. A visual reminder of key student actions helps students be more independent as they engage in the instructional routine and supports teachers in reminding students as needed of key steps throughout the routine.
- **Model or have students model each step of the routine.** Ensure that students understand the steps and expectations for the routine by demonstrating or having students demonstrate each step.
- **Be consistent in routines' usage.** When teachers use routines in consistent and predictable ways, students internalize the steps and can focus on learning, not logistics.

- **Intervene and reset expectations as needed.** Carefully monitor students as they engage in routines to ensure they adhere to the learning purpose, engage with classmates, and do the thinking and actions required to learn. Intervene quickly but respectfully when students stray from the routine's instructions to minimize disruptions and to keep learning focused.
- **Provide students with feedback.** Reinforce what students do well with routines so that they can repeat those actions in the future.
- **Engage students in reflection.** Inviting students to reflect on what they did well and what they might improve on in terms of their execution of routines promotes their engagement and ownership.

### Teaching Tips | Instructional Routines

- Consider using *Arts & Letters* routines during social times such as a morning meeting so that students can internalize the routines' steps in a low-risk setting before applying them at academic times.
- If teaching younger students, consider taking photos of students engaged in key aspects of frequently used routines, such as Think-Pair-Share, and posting those photos alongside the steps to make expectations visible.
- Use routines strategically to support student learning even when lessons do not call for them. In particular, consider using Think-Pair-Share as needed when students struggle to participate in whole class discussions. Discussing ideas in pairs first is easier and involves lower risk for many students. Once they discuss ideas with a partner, they are more comfortable sharing their own or their partners' ideas with the whole group.

## Grouping Students

Depending on the learning activity and the instructional routine, *Arts & Letters* students work in whole groups, small groups, pairs, and individually. When the curriculum calls for pair or small groups, it generally refers to heterogenous grouping, giving all students the chance to engage in the same rigorous instruction and learn from a wide variety of peers. However, teachers might use homogeneous groupings in rare instances, for example, grouping multilingual learner students who speak the same language together so that they can discuss ideas in their home language before having to do so in English.

Teacher planning ensures students' work is most productive in these configurations. Consider the following:

- Whole group
  - How are students expected to come to whole group?
  - Where and how will students sit for maximum participation?
  - Where and how will the teacher sit so that all students can see and hear?
  - How will students participate?
- Small group
  - How are small groups assigned?
  - How do students know their assignment?
  - How do students move efficiently into small groups to maximize the time on a task?
- Partners
  - How are partners assigned (for the week, randomly, proximity) so that they do not devote time or mental/social energy into finding partners?
  - How will students move efficiently to work with partners?
- Independent work
  - What are the expectations for independent work?
  - When do students learn those expectations?
  - How can students remember those expectations?

In responding to these questions, teachers should consider the learning purpose for the pairing or grouping. For example, if an activity requires in-depth or prolonged interaction, teachers might consider assigning pairs or small groups ahead of time. Teachers might also want to preassign for purposes of efficiency and teaching with urgency. Teachers will want to take the following factors into account when assigning students to pairs or groups:

- how well each pair or group can work together
- the importance of having diverse viewpoints and ideas represented
- the need for students to work with many different classmates over time
- the requirements of the activity or task and what each student might bring to its completion

For tasks that require only a quick conversation or other involvement, teachers might assign students randomly, for example, by drawing names, counting off, or naming categories (students who are wearing the same color, for example). If assigning students randomly, however, teachers will want to ensure that students can find partners or groups quickly, without disruption, and without having to devote significant cognitive energy to the task so that students' focus remains on the question, activity, or task at hand.

### Teaching Tips | Grouping Students

- Use strategies that foster participation by all students, such as
  - having students share what they heard their partners or someone from their group say when reporting out to the whole group;
  - requiring that all students record group work;
  - requiring that each group member make a certain number of contributions, such as text evidence or question responses; or
  - for a more involved project, assigning roles within groups.



# Teaching *Prologue*

## What is *Prologue*?

*Prologue* is a collection of supplementary lessons (18 aligned lessons per module) that help a variety of students fully engage with *Arts & Letters* core instruction. *Prologue* lessons preview key content, language, and skills in the context of specific *Arts & Letters* lessons. With *Prologue*, students build the foundation they need to access the curriculum's grade-level lessons. Through practice with vocabulary, syntax, and oral language in *Prologue*, students develop the confidence they need to meaningfully participate in whole-class work.

## Which students does *Prologue* support?

*Prologue* supports multilingual learners. These students deepen their understanding of the module's vocabulary, further examine the language in complex text, orally process their ideas about the text and topic, and practice using academic language. *Prologue* also supports students with language-based disabilities whose language development benefits from explicit vocabulary and syntax instruction. These two groups of students have distinct needs, but research shows that the instructional practices in *Prologue* benefit both groups. Teachers can also use specific *Prologue* lessons or activities to meet the needs of any students who require additional support.

## How can schools use *Prologue* to support student needs?

*Prologue* is designed to be used flexibly according to school contexts and student needs. Teachers can teach *Prologue* lessons to all their students. Alternatively, core English language arts (ELA) teachers, support teachers, TESOL teachers, or special education teachers may teach *Prologue* to selected small groups.

### How can I get the most from this section of the Implementation Guide?

For an overview, a description of key features, and annotated sample pages from *Prologue*, go to About Arts & Letters: [Inside Prologue](#). The following section provides guidance for implementing *Prologue* and planning for *Prologue* instruction.

As you read, you may want to have *Prologue* resources open so that you can cross-check your understanding with the program materials.

You may also want to keep your context and students in mind and note ideas and program elements that will be particularly beneficial in meeting the needs of students such as these:

- multilingual learners with beginning English proficiency
- multilingual learners with intermediate English proficiency
- students with language-based disabilities
- students dually identified as multilingual learners and having a language-based disability
- students who are currently demonstrating below-grade-level literacy skills

## UNDERSTANDING PROLOGUE

Challenges with listening, reading, and expressing ideas orally and in writing in English may limit students' access to *Arts & Letters*. *Prologue* is designed to help. An ideal support for multilingual learners, *Prologue* also effectively supports students with language-based disabilities and can be used for targeted support for any students struggling with specific elements of grade-level literacy.

*Prologue* includes 18 supplementary lessons (per module) aligned to the core *Arts & Letters* lessons. Teaching the corresponding *Prologue* before the *Arts & Letters* lesson provides students with vocabulary, language structures, literacy skills practice, and background knowledge necessary for full engagement in grade-level learning. With advance practice and a preview of lesson skills and ideas, students develop the confidence and gain the practice to meaningfully participate in *Arts & Letters* instruction.

As a pre-teaching companion to the core lessons, *Prologue* offers flexibility while maintaining a tight connection to core instruction. *Prologue* can be taught by the core ELA teacher, support teachers, a TESOL teacher, or a special education teacher. When a specialist teacher (TESOL or special education) teaches *Prologue*, the lessons offer a bridge between the general education teacher and the specialist so that they align learning goals, vocabulary, and instructional routines. Thus, *Prologue* provides coherence that approaches to intervention and language development services often lack. With *Prologue*, specialist teachers have clear guidance for how to support ELA content.

*Prologue* lessons are in a separate book from *Teach* to accommodate teachers who may not teach core Arts & Letters lessons but do teach *Prologue* as a part of pull-out or intervention services. *Prologue* is also available in the digital platform. Student resources are available as an appendix to the teacher's *Prologue* book; students do not have a separate print book for *Prologue*.

### Teaching Tip | Using *Prologue* Alongside Arts & Letters

While *Prologue* can be taught in a pullout class or separate SPED or TESOL class, *Prologue* is not intended as a stand-alone resource. To meet the grade-level standards, students should use Arts & Letters as the core curriculum, with *Prologue* as a supplemental support.

## PROLOGUE LEARNING DESIGN

*Prologue* supplements Arts & Letters instruction with additional explicit instruction and practice to preview core instruction. *Prologue* lessons anchor in these five key principles:

- ***Prologue* lessons embed instruction in the context of meaningful content.** During *Prologue* lessons, students engage in the content of the Arts & Letters modules, allowing students to draw on the same bank of vocabulary and ideas to learn how to form and express their thinking about the content.

- ***Prologue* provides students with abundant oral language practice.** Oral language practice is crucial for English language development. Students improve their use of language when they use language, so *Prologue* lessons give students many opportunities to speak and exchange ideas.
- ***Prologue* engages students with grade-level complex texts.** In *Prologue* lessons, students practice fluent reading of the same texts they read in *Arts & Letters*. They also analyze and discuss these texts in preparation for *Arts & Letters* instruction. Grade-level complex texts expose multilingual learners and students with language-based disabilities to academic and content-specific language. Students learn about grammatical structures, relationships between words, and the differences between oral and written language through reading and rereading these texts.
- ***Prologue* lessons help students unlock disciplinary language through explicit instruction.** Authors of complex texts use dense, information- and language-rich sentences to communicate ideas. Students often need support with language structures. *Prologue* lessons guide students to explore the functions of words, phrases, and sentences and to apply those same structures in their own writing and speaking.
- ***Prologue* lessons embrace students' home languages and linguistic resources to advance learning.** Students' home language(s) can—and should—support learning in English. *Prologue* lessons offer opportunities for students to use their home language as a bridge to new understandings about language and as a learning tool to engage with concepts and ideas.

Approximately one-third of each module's core lessons have a corresponding *Prologue* lesson. *Prologue* lessons are intentionally placed to support students with tasks that offer language challenges and will unlock future learning.

- Wonder lessons rarely have *Prologue* lessons. These lessons are intended to provide open-ended first encounters for all students.
- Organize lessons frequently have *Prologue* lessons. This stage is crucial for future lessons, and students may need additional vocabulary and comprehension support to access the complex texts. In

grade levels 5–8, *Prologue* lessons are particularly supportive in lessons where students may read the core text as part of lesson follow-up and not during the core ELA lesson.

- Reveal lessons frequently have *Prologue* lessons because they involve particularly complex passages with challenging structures and figurative language, which pose challenges for multilingual learners and students with language-based disabilities.
- Distill lessons always have *Prologue* lessons because oral language practice is essential for improving English proficiency, and such practice helps ensure that all students can participate fully in the Distill discussions.
- Know lessons often have *Prologue* lessons because multilingual learners and students with language-based disabilities benefit from additional support with the grammatical structures that are taught and practiced in these lessons.
- Some *Prologue* lessons specifically support a lesson's Write section by offering additional opportunities for students to unpack the writing model, understand the writing structure, or apply writing techniques, such as transition words.

The number and placement of *Prologue* lessons supports teachers and students without overwhelming either group with too much additional instruction. When preparing to implement, teachers determine which *Prologue* lessons are most beneficial to their students and how to use the instruction in intervention, small groups, or designated English language development time.

*Prologue's* teacher–writers found the optimal locations for *Prologue* lessons by conducting a careful study of the core module following these guiding questions:

- What key knowledge and skills do students develop in this module?
- What knowledge and language skills are necessary for students to succeed in this module?
- How can *Prologue* strategically build these skills to scaffold students to grade-level expectations?

The numbering for a *Prologue* lesson matches the *Arts & Letters* lesson it previews. For example, the *Prologue* to lesson 8 previews *Arts & Letters* lesson 8.

*Prologue* lessons support students in building their skills across ELA strands—reading, writing, speaking and listening, and language.

- **Reading:** *Prologue* lessons often help students comprehend an important aspect of a module text or texts so that students can fully access that text when taught in the core lesson.
- **Writing:** Some lessons help students understand the structure and language used in a certain writing type (argument, informative/explanatory, or narrative) or develop a particular writing skill they will need to successfully write in the core lesson. Through these lessons, students improve their ability to respond to module writing tasks, as well as their transferable writing skills.
- **Speaking and listening:** Students often have a chance to preview or practice speaking and listening skills as they synthesize important content through discussion.
- **Language:** *Prologue* lessons frequently help students understand the vocabulary, language, and language structures in important module texts.

In addition, *Prologue* lessons often help students acquire or activate knowledge essential to understand the texts read in the core lesson or the knowledge discussed in that lesson.

## IDENTIFYING STUDENTS WHO WOULD BENEFIT FROM *PROLOGUE* LESSONS

While some students may benefit from all *Prologue* lessons, others may benefit from less frequent, but strategic, inclusion in *Prologue* lessons or from targeted instruction pulled from the *Prologue* suggestions.

Teachers may make the decision to offer *Prologue* instruction in different ways:

- Students identified as English learners may be required to receive additional English language development (ELD) instruction. *Prologue* is an excellent support for these students.
- Students with Individualized Education Program (IEP) goals that include additional time or supports with language development, reading comprehension, oral or written language expression, or cognitive processing may benefit from regular instruction with *Prologue*.

- Students who lack significant background knowledge, need additional support with oral or written expression, or struggle to meet the learning goals of *Arts & Letters* lessons may benefit from opportunities to engage in *Prologue* lessons.

Teachers can use the *Prologue* Lesson Overview sections, especially the Language Progress and Learning Goal sections, to inform decision-making about which students to include in a *Prologue* lesson. Teachers will want to keep this information in mind as they reflect on students' recent work in *Arts & Letters* to assess need:

- Which students need additional support with this learning goal?
- Which students would benefit from making additional work with the module speaking and listening goal, language goal, or End-of-Module Task expectations?

## TEACHING *PROLOGUE*

*Prologue* lessons support students' English language development with a focus on particular skills in one or more ELA strands—reading, writing, speaking and listening, or language—to enable students to succeed with the core lesson. *Prologue* takes the same integrated approach as the core lessons: Students practice target skills in the context of building their knowledge and while using skills from all strands. For example, a given *Prologue* lesson might support students in better understanding some aspect of the module text while also building their understanding of vocabulary and language structures. Another lesson might focus on developing students' understanding of the module's writing type through discussions that also give students a chance to practice their speaking and listening skills. Moreover, all lessons, no matter their focus, support students in ongoing knowledge building about the module topic and English language arts.

Lessons incorporate the same instructional routines used in core lessons. For more on implementing these instructional routines, see the Teaching *Arts & Letters*: [Engaging in Arts & Letters Routines](#) section.

## Teaching Reading in *Prologue* Lessons

Many *Prologue* lessons focus on reading—helping students comprehend some aspect of a module text, develop their general understanding of complex text characteristics and elements, and practice reading strategies and skills. For example, lessons might address narrative elements, text structure, or determining the main idea and supporting details. Students’ work in these lessons supports them in learning more about the text or practicing strategies and skills in the core lesson.

The following table shows different ways *Prologue* supports students with reading:

Module	Examples of Reading Instruction in <i>Prologue</i> Lessons
Level 2 Module 1	<ul style="list-style-type: none"> <li>• <b>Prologue to Lesson 3:</b> Students describe events in the poem “September.”</li> <li>• <b>Prologue to Lesson 18:</b> Students identify and describe the character and setting in <i>The Little Yellow Leaf</i>.</li> <li>• <b>Prologue to Lesson 25:</b> Students use text features to identify key information about how snow crystals form in <i>The Story of Snow</i>.</li> </ul>
Level 4 Module 1	<ul style="list-style-type: none"> <li>• <b>Prologue to Lesson 8:</b> Students practice finding key details and identifying the main idea in <i>The Circulatory Story</i>.</li> <li>• <b>Prologue to Lesson 27:</b> Students examine the structure of <i>Love That Dog</i>.</li> <li>• <b>Prologue to Lesson 28:</b> Students examine first-person point of view as used in <i>Love That Dog</i>.</li> </ul>
Level 6 Module 1	<ul style="list-style-type: none"> <li>• <b>Prologue to Lesson 6:</b> Students examine juxtaposition in <i>Picturing a Nation</i>.</li> <li>• <b>Prologue to Lesson 14:</b> Students discuss the behavior and traits of characters in <i>Bud, Not Buddy</i>.</li> <li>• <b>Prologue to Lesson 30:</b> Students describe how historical facts are used in <i>Bud, Not Buddy</i>.</li> </ul>

Lessons also often address fluency because of the critical connection between fluency and comprehension and the challenges of fluency for many multilingual learners or students with language-based disabilities. Lessons might call for teachers to review the elements of fluency, model a fluent reading, or have students practice reading a passage fluently themselves.



**Teaching Tip | Teaching Reading with *Prologue***

- Familiarize yourself with the text being taught and the content, strategy, or skill students will explore in the *Prologue* lesson.
- Prepare follow-up questions as needed so that students do as much of the thinking as possible as they work to analyze the text and its deeper meaning.

## Teaching Writing in *Prologue* Lessons

*Prologue* lessons may also focus on writing, helping students understand the structure and language used in a certain writing type (argument, informative/explanatory, or narrative). Students might examine writing models or experiment with a new writing type through shared writing. They sometimes look closely at the academic language in writing models. Through writing-focused lessons, students improve their ability to respond to module writing tasks, as well as develop transferable writing skills.

The following table shows different ways *Prologue* supports students with writing:

Module	Examples of Writing Instruction in <i>Prologue</i> Lessons
Level 2 Module 1	<ul style="list-style-type: none"> <li>• <b><i>Prologue to Lesson 19</i></b>: Students recount important events in <i>The Little Yellow Leaf</i> by using time order words, preparing them to use those words when writing their own narratives.</li> </ul>
Level 4 Module 1	<ul style="list-style-type: none"> <li>• <b><i>Prologue to Lesson 4</i></b>: Students practice writing in complete sentences as they express their understanding of the differences between literal and figurative language.</li> <li>• <b><i>Prologue to Lesson 14</i></b>: Students discuss the use and purpose of elaboration and practice using elaboration.</li> <li>• <b><i>Prologue to Lesson 28</i></b>: Students practice using transition words to connect ideas.</li> </ul>

Module	Examples of Writing Instruction in <i>Prologue</i> Lessons
Level 6 Module 1	<ul style="list-style-type: none"> <li>• <b><i>Prologue to Lesson 3</i></b>: Students identify characters, settings, conflict, and resolution in the writing model for module 1.</li> <li>• <b><i>Prologue to Lesson 20</i></b>: Students practice using dialogue to develop characters.</li> <li>• <b><i>Prologue to Lesson 24</i></b>: Students practice using temporal transition words to sequence events and signal shifts in time.</li> </ul>

### Teaching Tip | Teaching Writing with *Prologue*

- Familiarize yourself with the structure and writing model for the module's writing type so that you can appropriately guide students' work with that writing type.
- Prepare to give students feedback on their application of writing skills, particularly if working with students in a small group setting. Effective feedback can be a strong lever for growth.

## Teaching Speaking and Listening in *Prologue* Lessons

*Prologue* lessons prioritize time for students to engage in purposeful speaking and listening interactions with a teacher and their peers. The lessons support students in developing their skills as they discuss module topics and texts. Lessons incorporate instructional routines to support these discussions. They also frequently call for students to use the sentence frames from the Talking Tool as they engage in these academic conversations. Students practice the same speaking and listening skills that they will need to use in upcoming Distill lessons or Socratic seminars. Students also sometimes engage in oral rehearsal for writing tasks.

The following table shows different ways *Prologue* supports students with speaking and listening:

Module	Examples of Speaking and Listening Instruction in <i>Prologue</i> Lessons
Level 2 Module 1	<ul style="list-style-type: none"> <li>• <b>Prologue to Lesson 5:</b> Students practice speaking loudly enough for others to hear them as they discuss details about summer and fall in the poem “September.”</li> <li>• <b>Prologue to Lesson 10:</b> Students practice speaking in complete sentences as they discuss words and illustrations in <i>Sky Tree</i>.</li> </ul>
Level 4 Module 1	<ul style="list-style-type: none"> <li>• <b>Prologue to Lesson 3:</b> Students practice taking turns with others while speaking as they discuss words in “Heart to Heart” related to the heart.</li> <li>• <b>Prologue to Lesson 5:</b> Students practice speaking at a rate others can understand as they discuss literal and figurative descriptions of the heart in “Heart to Heart.”</li> </ul>
Level 6 Module 1	<ul style="list-style-type: none"> <li>• <b>Prologue to Lesson 7:</b> Students practice following discussion norms while describing the impact of Farm Security Administration photos in <i>Picturing a Nation</i>.</li> <li>• <b>Prologue to Lesson 21:</b> Students practice speaking at a volume and rate others can understand as they discuss Bud’s relationship with supporting characters in <i>Bud, Not Buddy</i>.</li> <li>• <b>Prologue to Lesson 25:</b> Students practice supporting what they say with relevant text evidence as they discuss characters’ actions in <i>Bud, Not Buddy</i>.</li> </ul>

**Teaching Tips | Teaching Speaking and Listening with *Prologue***

- Intentionally group students for the purpose of the task. Teachers may decide to pair students with different language skills or with similar home languages, depending on the conversation's purpose and goals. In some cases, it may be helpful for students who speak the same home language to use their home language during the discussion. These opportunities promote continued development of oral language in the home language, as well as strengthening background knowledge and understanding of the topic.
- Provide clear directions to students. Speaking in direct, simple sentences focuses students on the task. Consider visual supports, especially for directions used frequently.
- Model the use of appropriate language for the task. If offering students a sentence frame, model how to use the sentence frame. An alternative to teacher modeling is asking a student who can be successful with the sentence frame to give an example.
- Give supportive, positive feedback to students when they need help. Telling students when they are successful communicating an idea builds confidence.

## Teaching Vocabulary in *Prologue* Lessons

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*Prologue* lessons also respond to the needs of multilingual learners and others who benefit from explicit vocabulary instruction and previewing key terms. *Prologue* lessons explicitly teach key vocabulary from the module and provide structured practice with this vocabulary. Instruction generally focuses on many of the same key vocabulary terms as *Arts & Letters* but may include some additional terms related to the module content or English language arts. Teachers can locate the terms explicitly taught in *Prologue* in the Vocabulary appendix at the back of the *Prologue* book.

*Prologue* introduces module vocabulary terms with Knowledge Deck Cards using the same process as *Arts & Letters* lessons. Teachers display the Knowledge Deck Card and facilitate the Vocabulary Exploration instructional routine. (For *Prologue*-only vocabulary terms, students will not have Knowledge Deck Cards but will use the Vocabulary Exploration routine.) *Prologue* provides additional lesson guidance to support students as they practice using the word in context.

The *Prologue* Language Connections section lists Spanish cognates for module terms introduced in *Prologue*. Teachers can refer to these cognates to support student understanding. *Prologue* lessons include teacher notes to highlight Spanish cognates so that teachers have the information at the point of need.

The following table shows different ways *Prologue* supports students with vocabulary development:

Module	Examples of Vocabulary Instruction in <i>Prologue</i> Lessons
Level 2 Module 1	<ul style="list-style-type: none"> <li>• <b>Prologue to Lesson 9:</b> Students use time order words, such as <i>first</i>, <i>next</i>, <i>last</i>, and <i>then</i>, to prepare for the End-of-Module Task.</li> <li>• <b>Prologue to Lesson 14:</b> Students use sensory details to develop story elements, with a focus on building descriptive vocabulary.</li> </ul>
Level 4 Module 1	<ul style="list-style-type: none"> <li>• <b>Prologue to Lesson 4:</b> Students work on distinguishing literal and figurative language, discussing heart-related idioms.</li> <li>• <b>Prologue to Lesson 12:</b> Students use topic-specific vocabulary to explain the topic in order to prepare for evidence collection.</li> </ul>
Level 6 Module 1	<ul style="list-style-type: none"> <li>• <b>Prologue to Lesson 12:</b> Students identify precise language and sensory details in <i>Bud, Not Buddy</i>.</li> <li>• <b>Prologue to Lesson 15:</b> Students discuss the meaning of a metaphor and use descriptive details including precise vocabulary and sensory language to convey events and experiences.</li> </ul>

### Teaching Tips | Teaching Vocabulary with *Prologue*

- Consider posting the Spanish cognates for module terms wherever these are displayed in the *Arts & Letters* classroom. If *Prologue* is taught in a separate classroom, consider also posting the English words and Spanish cognates in the physical space used for *Prologue* lessons.
- Spanish-speaking students in grade levels 3–8 may benefit from adding cognates to the glossary at the back of their *Learn* books.
- Multilingual learners may benefit from the multilingual versions of the glossary provided on the digital platform. Providing these to families can help foster important home-school connections.

## Teaching Language in *Prologue* Lessons

*Prologue* lessons provide ample opportunities for students to explore language and language structures. *Prologue* lessons provide explicit instruction to help students deconstruct and understand the syntax in module texts and the disciplinary expectations in grade-level writing and speaking tasks.

The following table shows different ways *Prologue* supports students with language development:

Module	Examples of Language Instruction in <i>Prologue</i> Lessons
Level 2 Module 1	<ul style="list-style-type: none"> <li>• <b><i>Prologue to Lesson 15</i></b>: Students practice forming complete sentences in academic discussions.</li> <li>• <b><i>Prologue to Lesson 27</i></b>: Students examine a writing model that has mistakes, practicing editing for capitalization and punctuation.</li> </ul>
Level 4 Module 1	<ul style="list-style-type: none"> <li>• <b><i>Prologue to Lesson 17</i></b>: Students practice using coordinating conjunctions to expand or link ideas.</li> <li>• <b><i>Prologue to Lesson 23</i></b>: Students practice using relative pronouns correctly.</li> </ul>
Level 6 Module 1	<ul style="list-style-type: none"> <li>• <b><i>Prologue to Lesson 4</i></b>: Students practice using pronouns to describe a photograph from the Dust Bowl.</li> <li>• <b><i>Prologue to Lesson 9</i></b>: Students practice adding details to sentences about the effects of the Dust Bowl by setting them apart with commas.</li> </ul>

*Prologue* offers additional resources for teachers to support students with the language demands of either core or *Prologue* lessons. The *Prologue* Language Connections section in the *Prologue* Module Overview offers insights into how teachers can facilitate connections between students' home language(s) and English. This section can help teachers provide clear, supportive feedback to students about how English grammar differs from Spanish, Arabic, or Chinese, which are the most spoken languages of multilingual learners in American classrooms. The Connections section also guides teachers to encourage students to make metalinguistic connections between their home languages and English, to leverage home languages to support English language development, and to promote an asset-based view of home languages.

## Differentiating Instruction in *Prologue* Lessons

Language development is not uniform, and students participating in *Prologue* lessons will have a range of strengths and needs with language development. *Prologue* lessons provide varied options for differentiating instruction and offering appropriate scaffolds and supports.


Teachers can use the Language Progress guidance in each lesson to anticipate needed student supports and plan for any additional materials or supports. These boxes have two essential features:

- First, the Language Progress boxes show the connections between language and content.
- Second, these sections provide ideas for how to support students with beginning or with intermediate English proficiency.

The **Language Progress** section also provides teachers with helpful information on the module goal that students are working toward in *Prologue* and makes the context of the learning explicit to support preparation and implementation.

In *Prologue* lessons, two different types of differentiation notes support teachers in meeting students' needs: Language Support and Language Expansion notes.

- 1 Language Support** notes provide additional guidance to appropriately scaffold responses for students with beginning English proficiency.
- 2 Language Expansion** notes provide additional guidance to help students with intermediate English proficiency expand their responses and strengthen their use of language.



### Prologue to Lesson 5

Essential Question | What do people learn by studying animals?

#### OVERVIEW

##### Preview

Students discuss what the mice observe in *Seven Blind Mice*. As they discuss the mice's observations, students practice expanding sentences by using question words.

##### Learning Goal

Expand sentences about what the mice observe.

**LEARNING TASK:** Expand a sentence about the part of the elephant that Blue Mouse observes.

#### Language Progress

In this lesson, students work on this module language goal: Expand sentences by using question words.

To support students with beginning English proficiency, display a sample sentence with the nouns highlighted for students to use as a reference throughout the lesson. To support students with intermediate English proficiency, prompt them to ask each other questions to expand their sentences.

#### Vocabulary

noun (n.)

#### Materials

##### TEACHER

- *Seven Blind Mice*

##### STUDENTS

- none

#### Preparation

- *Seven Blind Mice* is an unpaginated text. Number your text; begin with the title page—which includes the book title, author, and illustrator—as page 1. Pages on the left will be even, and pages on the right will be odd.
- Determine how to display the sentences about the mice's observations. See the Learn section for details.

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1 | Module 2 | Arc A | Prologue to Lesson 5

- Display and Echo Read the sentence: Green Mouse observes the elephant. Direct attention to the illustration on page 9. Instruct students to ask and answer this question with a partner:
  - 1 Language Support**  
For students with beginning English proficiency, guide them to turn to a partner and repeat the question.
  - 2 Language Expansion**  
For students with intermediate English proficiency, prompt them to respond by using a complete sentence.
- Reinforce the correct response: trunk.
- Display and Echo Read this sentence: Green Mouse observes the elephant's trunk.
- Instruct students to ask and answer this question with a partner:
  - What does the mouse think it is?**
- Reinforce the correct response: a snake. Write this expanded sentence: Green Mouse observes the elephant's trunk and thinks it is a snake. Echo Read the expanded sentence.
- Ask this question:
  - Which words in this sentence are nouns?**
- Reinforce the correct response: Green Mouse, trunk, and snake. Invite a student to annotate the nouns in the sentence.

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Each *Prologue* lesson includes at least one Language Support note and one Language Expansion note. Notes appear at point of use—immediately following a question or task in the *Prologue* lesson.

Teachers can use Language Support notes as a starting point for

- planning student partnerships,
- offering visual aids,
- providing home language support,
- scripting clear and simple directions, and
- providing additional modeling or peer teaching.

Teachers may use these Language Support notes to plan how to offer additional scaffolding to students with beginning English proficiency so that they can

- understand or use vocabulary terms,
- use academic discourse in speaking or writing,
- engage in a class discussion or activity,
- understand complexities of the English language, and
- make connections to their home language.

The Language Expansion notes help teachers anticipate ways to prompt students with intermediate to advanced English proficiency to expand their responses. Language Expansion notes may help students

- use compound and complex sentences,
- use content-area vocabulary,
- add details to make their responses more descriptive, and
- use specific textual details and evidence.



## Contexts for Using *Prologue*

*Prologue* lessons are designed to be taught before *Arts & Letters* lessons. *Prologue* lessons or lesson sections may benefit the full class, specific groups of students, or individual students. And *Prologue* may be taught in different contexts, such as by the core teacher in the classroom, by another specialist, in concert with the core teacher, or by a specialist teacher in a pull-out context. Before preparing to teach *Prologue* lessons, sites must determine how they will implement *Prologue* lessons, including who will provide the instruction, how students will be identified for participation, and how the schedule can accommodate *Prologue* lessons.

Schools may choose to implement *Prologue* in different ways based on the time and structures available in their schedule and the needs of their specific students.

- General education teachers may use *Prologue* lessons in whole or in part to preview content knowledge, vocabulary, or oral and written language structures with their whole class or a small group.
- TESOL teachers may use *Prologue* lessons as a component of designated ELD instruction in a push-in model in the classroom or as pull-out instruction in designated ELD time.
- Special education teachers may use *Prologue* lessons as a component of intervention or pull-out services.

Consider these different examples of how schools might use *Prologue* to meet student needs:

- School A serves a diverse community of learners, including multilingual learners who speak a variety of home languages, students with language-based disabilities, and students identified for gifted and talented instruction. School A provides a specialized instructional block called WIN time, which stands for “What I Need” time. In this school, teaching teams meet regularly to analyze student assessments and group students according to trends in their data and specific learning needs. Teachers reanalyze student data and groupings every three weeks, allowing students to move between groups and subject areas. The English language arts teacher provides *Prologue* to an identified group of students, while other teachers provide specialized instruction in their content areas or identified topics. Specialist educators also provide support services during this time, and these services often include teaching *Prologue* to small groups.
- In School B, 90 percent of students are multilingual learners, and many of these students demonstrate beginning proficiency with the English language. This school decides to implement *Prologue* as a regular component of a 90-minute English language arts block. When an *Arts & Letters* lesson does not have a corresponding *Prologue*, the teacher uses this time for supporting students with fluency practice, volume of reading, or extended time for assessments and writing.
- School C recently adopted *Arts & Letters* to address a high volume of students needing additional reading support. For the first two years of *Arts & Letters* implementation, all students receive *Prologue* lessons as a part of the literacy block. During these first two years, the school adopts a co-teaching model so that teachers of multilingual learners and special education teachers push in to *Prologue* and *Arts & Letters* instruction to offer additional support. In year 3 of implementation, specialist educators offer *Prologue* as a regular component of pull-out services, while continuing to co-teach during the *Arts & Letters* block.

## Assessing *Prologue*

Monitoring student progress is a crucial element of all instruction, and particularly in *Prologue*, to ensure that students are provided the appropriate supports to enable them to participate independently in grade-level learning.

Teachers can monitor students' progress informally through assessment of their performance on *Prologue* learning tasks. Every *Prologue* lesson includes one learning task during the Land section that provides evidence of students' progress with the learning goal. The Analyze Student Progress feature offers guidance to teachers on how to monitor students' performance and when to offer immediate support.

- 1 The bullseye icon indicates a learning task.
- 2 **Analyze Student Progress** provides teacher guidance for monitoring and offering immediate support during the learning task.




### Teaching Tip | Monitoring Progress with *Prologue*

As you monitor students' progress in *Prologue* lessons, note which students were successful during the learning task and which students needed more support or were unsuccessful. Use a class roster, sticky notes, a T-chart, or a digital document for quick note-taking. If the *Prologue* teacher is not the core teacher, the two teachers can use these notes to communicate about student performance and make instructional decisions for how to support in both the core ELA class period and the specialist time.

1 | Module 2 | Arc A | Prologue to Lesson 5

**LAND** 5 minutes

**Demonstrate Learning**


1. Display and Echo Read this sentence: Blue Mouse observes the elephant. Direct attention to the illustration on page 25.
2.  **Introduce the learning task.** Pair students with new partners. Instruct students to take turns forming an expanded sentence that answers these questions:
  -  Which part of the elephant does Blue Mouse observe?
  -  What does the mouse think it is?

**2 Analyze Student Progress**

**Monitor:** Do students form a complete sentence that explains that Blue Mouse thinks the elephant's tail is a rope?

**Offer Immediate Support:** If students need additional support forming this sentence, prompt them to use this sentence frame: Blue Mouse observes the elephant's \_\_\_\_\_ and thinks it is a \_\_\_\_\_

3. Display and Echo Read the correctly expanded sentence: Blue Mouse observes the elephant's tail and thinks it is a rope.
4. Invite a few volunteers to identify the nouns in this sentence.
5. Reinforce the correct responses: Blue Mouse, tail, and rope.
6. Remind students that practicing expanding sentences will help them discuss their responses to questions about *Seven Blind Mice* in detail.

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## PREPARING TO TEACH *PROLOGUE*

### Get to Know Your Students

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*Prologue* is most effective when used strategically to support specific student needs. Consider strategies such as the following:

- Talk with students to analyze their strengths and challenges in expressing themselves in social conversation. While students are often more advanced with social than academic language, performance with social language may provide clues for strengths to build on or needed supports to use with academic language development.
- Observe students engaging with peers to gain insights into students' language development. Such observation might also inform student groupings.
- Communicate with students' families to better understand students' language strengths and challenges.
- Learn what language students speak at home and their level of literacy in that language.

### Collaborate with Colleagues

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Regular, intentional, and structured collaboration with colleagues helps teachers make the most of *Prologue* lessons. Consider the following:

- **Co-planning.** Whether co-teaching or teaching the core curriculum and *Prologue* separately, classroom teachers and TESOL or special education teachers benefit from frequently planning instruction together. Classroom teachers can discuss strategies they use to support students with core instruction, and TESOL or special education teachers can share strategies that have worked in their settings. These varied teachers can also discuss specific needs and plan how to meet those across contexts.

- **Communication.** If co-teaching or having separate teachers teach *Arts & Letters* and *Prologue*, communicate often, preferably weekly, about students' performance. General education teachers can share information with those teaching *Prologue* about students' needs and performance on *Arts & Letters* assessments. *Prologue* teachers can share information on students' *Prologue* performance. Such communication ensures that students are benefitting from all teachers' expertise and experience.
- **Materials sharing.** Discuss how to ensure that *Prologue* teachers have access to the Knowledge Deck Cards and trade books.
  - *Arts & Letters* includes two sets of Knowledge Deck Cards. If additional sets are needed, teachers can print more from the digital platform.
  - Determine if the school site has enough copies of the trade books to distribute books across teachers or classrooms. If not, discuss a plan for ensuring that *Prologue* teachers have the books they need during *Prologue* instruction.

## Meeting Student Needs with *Prologue*

Use these general scaffold ideas to provide additional support only as needed for students to fully participate in *Prologue* lesson learning.

If	Then
Students have beginning English proficiency...	<ul style="list-style-type: none"> <li>• Focus on meaning rather than grammatical correctness.</li> <li>• Group same-language peers to engage in discussion and collaboration before whole-group sharing.</li> <li>• Group students with more fluent speakers to help them develop their oral English skills.</li> <li>• Translate questions, tasks, and directions into a student's home language when possible or adjust to use vocabulary more accessible to the student's level of understanding.</li> </ul>

If	Then
Students have limited academic vocabulary...	<ul style="list-style-type: none"> <li>• Post Knowledge Deck Cards so that students can see visual representations of key vocabulary.</li> <li>• Offer a word bank with helpful academic vocabulary and phrases.</li> </ul>
Students need support engaging in academic discussions...	<ul style="list-style-type: none"> <li>• Provide direct instruction and modeling using the sentence frames in the Talking Tool to help students phrase their ideas and participate in academic discussions.</li> <li>• Provide time for students to use English or their home language to answer questions in pairs before engaging in larger group discussion.</li> </ul>
Students have trouble writing extended responses...	<ul style="list-style-type: none"> <li>• Provide time for students to orally rehearse ideas before writing.</li> <li>• Allow students to answer first in their home language.</li> <li>• Provide a word bank specific to the writing task.</li> <li>• Review targeted elements of the <i>Arts &amp; Letters</i> writing model.</li> </ul>

# Meeting Student Needs

## How does *Arts & Letters* support all students?

*Arts & Letters* is designed to live out the belief that all students deserve the opportunity to acquire grade-level knowledge and skills. Embedded supports enable students to access complex texts and rigorous learning tasks. Some of these embedded supports include

- predictable structures,
- the repeatable Content Stages for reading,
- clear next steps for instruction post-assessment, and
- accessible language and design.

The curriculum also includes point-of-use supports, such as Differentiation Support, Differentiation Challenge, and Language Support notes embedded within lessons.

Additional resources, such as *Prologue* lessons, Knowledge Deck Cards, *More* videos, and multilingual glossaries, enhance opportunities for all students to learn. Tips for Families and other family resources engage families and caregivers as partners in learning.

Educators know their contexts and students best. The program is designed intentionally and flexibly, to be taught with integrity and customized to student needs, interests, and backgrounds.

## What resources help me learn how I will meet student needs?

This section provides guidance for anticipating and meeting the needs of specific groups of students.

Other sections of the Implementation Guide, specifically the Teaching *Arts & Letters* sections, include If ... Then charts that can aid teachers in planning tailored scaffolds and supports to meet student needs.

**How can I get the most from this section of the Implementation Guide?**

It may be helpful to read with your *Arts & Letters* materials available so that you can annotate or flag specific elements and review them in context of the complete module. On your own or collaboratively, you may want to engage in close study of specific sections depending on your school context and your students. As you read, it may be helpful to keep in mind a student or group of students and consider how you want to leverage embedded supports and connect additional supports to meet the needs of the student(s).

*Arts & Letters* is designed to ensure that all students can acquire grade-level knowledge and skills. The curriculum embeds structures and supports to help students meet learning goals. It also includes additional, optional supports that teachers can use to meet the needs of specific students and populations. Finally, the curriculum rests on an understanding that teachers know their contexts and students best and should support students as needed while attending to the integrity and the rigor of the curriculum.

In general, the curriculum was created with the expectation that teachers will do the following:

1. First, plan to teach the curriculum as written.
2. Next, integrate the curriculum's additional supports and resources as indicated by student needs.
3. Then, incorporate additional accommodations, scaffolds, or other modifications to support student access—taking care not to change or remove the learning goals.



# EMBEDDED SUPPORTS

*Arts & Letters* provides all students with rigorous English language arts (ELA) instruction. All students read the same grade-level complex texts and complete rigorous tasks that fully meet or exceed grade-level standards and expectations. The curriculum’s intentional design enables all learners to successfully engage with these grade-level texts and tasks.

## Predictable Structures

Students thrive with consistent, predictable learning structures. *Arts & Letters* incorporates multiple structures so that students know what to expect, develop confidence in their teachers and themselves, and can focus cognitive attention on lesson content and skills.

**Lesson structure.** All core and *Prologue* lessons follow the Launch–Learn–Land structure and include consistent approaches and repeated elements as detailed below:

Section	Core Lessons	Prologue Lessons
Launch	<div>Students</div> <ul style="list-style-type: none"><li>• learn what text(s) they will read,</li><li>• read the Content Framing Question, and</li><li>• preview lesson learning.</li></ul>	<div>Students</div> <ul style="list-style-type: none"><li>• access or build knowledge for the lesson or</li><li>• practice vocabulary essential to the <i>Prologue</i> lesson.</li></ul>
Learn	<div>Lessons typically include these three Learn sections:</div> <ul style="list-style-type: none"><li>• Read: Students read the lesson text.</li><li>• Respond: Students respond to the lesson text.</li><li>• Write or Observe: Students engage in writing or observe visual art.</li></ul>	<div>All <i>Prologue</i> lessons include a single Learn section that does one of the following:</div> <ul style="list-style-type: none"><li>• Supports reading comprehension.</li><li>• Introduces or reinforces knowledge needed to work with core texts and to participate in the core lesson.</li><li>• Provides in-depth work with a challenging element of the core lesson text.</li><li>• Introduces or provides practice with a skill that is central to the lesson or module.</li></ul>

Section	Core Lessons	Prologue Lessons
<b>Land</b>	<ul style="list-style-type: none"> <li>Students reflect on knowledge built during the lesson.</li> <li>Students contribute or write knowledge statements for the World Knowledge Chart or ELA Knowledge Chart.</li> </ul>	<ul style="list-style-type: none"> <li>Students might demonstrate learning through a learning task.</li> <li>The teacher summarizes key learning.</li> </ul>

Within lessons, the consistent instructional routines and graphic organizers minimize distractions and maximize learning.

The predictable lesson structure, repeated instructional routines, and consistent approach to reading and writing instruction provide predictability for students so that they can focus mental energy on what is new.

### Teaching Tip | Leveraging Lesson Structure

Consider how to make predictable structures in each lesson visibly apparent and help students internalize those structures so that they can focus mental energy on learning. Lessons are designed in 20-minute segments to offer opportunities for breaks and movement. Plan for these transitions between sections as needed.

## Purposeful Knowledge Building

Students build deep knowledge through intentional design:

- Students build knowledge of each module topic by reading texts in a **purposeful sequence**. Texts work together to build and extend students' knowledge of different aspects of the module topic.
- Students learn the **vocabulary** to understand, read, discuss, and write about the topic and to access texts.
- The **More videos** provide the knowledge students need at strategic points to understand certain texts.

### Teaching Tips | Planning with a Focus on Knowledge Building

- Read module texts with a focus on identifying knowledge that your students may need to access text ideas. Check to see whether *Prologue* lessons provide support for building needed knowledge. Additionally, plan for how you might think aloud when reading aloud to support that knowledge building for younger students. Consider how you will informally check comprehension and support knowledge building, such as during Wonder stage sharing or Organize stage work.
- Plan for how you can intentionally reinforce vocabulary as you introduce texts and topics. Engage families and caregivers by sharing the vocabulary lists in the Tips for Families.
- Watch the *More* videos and consider how you will use those for intentional knowledge building.

Through this purposeful sequence, all students are gradually prepared to access, analyze, and understand more complex texts and ideas as modules proceed. For more on knowledge building, see the [Building Knowledge in Arts & Letters](#) section.

## Scaffolded Reading

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The Content Stages provide a predictable framework and scaffold students' understanding of complex texts. Each stage supports the work of the next stage.

- The **Wonder** stage is an open-ended experience in which students first explore a text and elevate what they notice and questions they have about that text. Wonder builds students' confidence with new texts and offers an entry for all readers, especially students reading below grade level and multilingual learners, without fear of being wrong. This stage teaches students to monitor their comprehension and to take note of details and questions as they read.

- The **Organize** stage focuses on a basic or literal understanding of the text. Students learn transferable strategies for literal comprehension of informational and literary texts, such as summarizing, identifying narrative elements, or identifying the main idea and key details. This stage enables deeper interpretation and analysis at the Reveal and Distill stages.
- The **Reveal** stage focuses on the most challenging components of a text or those that best showcase the craft or artistry of the author. Once students have built the necessary literal understanding at Organize, they can go deeper into interpretation and analysis at **Reveal**. This stage provides readers with guided opportunities to closely read and reread focused sections of text to analyze the craft and other features.
- The **Distill** stage is characterized by discussion and synthesis to find the important message or point of the whole text. Connecting to the text as a whole at the Distill stage supports all students in making meaning of the text and understanding how its important ideas apply to their own lives.
- In the **Know** stage, students articulate how a text builds their knowledge and connects to other texts and topics of study. The Know stage cements learning and helps build students' confidence as they recognize their growing knowledge and skill base.

For students who require additional support to access learning at each stage, *Prologue* lessons are often purposefully designed to support specific work that students do in the Content Stages within the core lessons. With this scaffolded approach, all students can successfully read the same grade-level complex texts. For more on the Content Stages, see the [Teaching Reading](#) section.

## Scaffolded Writing

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The *Arts & Letters* approach to writing also embeds scaffolds:

- Students examine writing models specifically written to align with module writing instruction and in language appropriate for the grade level. The models give students a vision of what they are expected to produce. Students return to the models across lessons, exploring the elements that make them

exemplars. Students can also access the models independently when they need to be reminded of an aspect of writing. Teachers can use advanced writing models for students who are ready for a greater writing challenge.

- Each writing model aligns with a writing structure that supports students in understanding each writing type's organization and key elements.
- Scaffolded writing tasks also support student success. The tasks require students to demonstrate only those skills learned by that point in the module. Tasks build, adding skills as students can apply them.
- Students often engage in oral rehearsal before they write, building on their skills in speaking to reinforce their writing.
- In Know lessons, students frequently focus on developing their skills with sentence construction, either orally or in writing.

For more on the *Arts & Letters* approach to writing, see the [Teaching Writing](#) section.

## Varied Texts

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Students read print texts, examine visual art, watch videos, listen to audio recordings, analyze photographs, and read maps to access module concepts and information. Learning from varied text types engages students and gives those who find reading, or reading in English, challenging the opportunity to participate confidently and fully in lessons and knowledge building.

For more on the role of art in developing literacy and knowledge in *Arts & Letters*, see the [Teaching Visual Art](#) section.

## Models and Modeling

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*Arts & Letters* lessons often use models or modeling to ensure that all students have a clear understanding of how they might approach a reading or writing task:

- Teachers model specific skills, such as speaking and listening or reading skills.
- Teachers demonstrate how to approach certain tasks through thinking aloud, providing students with a mental model or pathway to follow as they engage in similar learning.
- Students examine models of strong writing to understand how to craft effective sentences, paragraphs, and essays.

## Responsive Lessons and Reteaching

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*Arts & Letters* supports students with reading and listening comprehension challenges through Responsive Teaching lessons, which follow Listening Comprehension and Reading Comprehension Assessment lessons. These lessons provide students with the chance to again listen to or reread the assessment text and discuss missed items. By listening to teachers and peers share ideas for how to identify the correct answers, students deepen their understanding of the text and reading strategies. The Assessment Guide for the Listening Comprehension and Reading Comprehension Assessments provides additional suggestions for reteaching and revisiting content and skills on these designated lesson days.

See the [Assessing Arts & Letters](#) section for more information on Responsive Teaching lessons and the Assessment Guides.

## Manipulatives and Graphic Organizers

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The student *Learn* books support students in organizing and synthesizing information. Evidence organizers, writing planners, vocabulary analysis sheets, and sentence strategy pages help students make sense of the texts they are reading and the knowledge they are building.

This Level 1 Module 3 Lesson 26 *Learn* book example shows how students use manipulatives to understand steps in a sequence of first, next, and last.

**L26 | Flowchart**  
*The Boy Who Harnessed the Wind* | Write and draw the steps.

1 | Module 3 | Lesson 26

First → Next → Last

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This Level 2 Module 1 Lesson 15 *Learn* book story planner supports students in planning narrative elements for writing their own stories.

**L15 | Story Planner**  
 Module Task 2 | Fill in the planner with details for your story.

2 | Module 1 | Lesson 15

Characters Setting

Problem Solution

24

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In this Level 6 Module 1 Lesson 17 *Learn* book example, students organize their thinking and evidence about the many supporting characters who play important roles in the core text *Bud, Not Buddy*.

## Accessible Language and Design

Student-facing materials in *Arts & Letters* are written to be readable and appropriate for the grade level. *Learn* book pages include grade level–appropriate directions and prompts. Writing models are written so that students at a given grade level can read and understand them. The page orientation shifts from landscape to portrait, and the write-on lines shift as appropriate for developing writers.

## Focus on Engagement

*Arts & Letters* lessons engage students in these ways:

- **Connections to personal or community interests.** Bookend lessons enable teachers to connect module content to students' interests, experiences, or community. Bookend lessons provide options or teachers can design their own activities.
- **Engaging topics, texts, and tasks.** Lessons engage students through challenging, high-quality texts; compelling topics in history/social studies, science, literature, and the arts; and tasks that promote fruitful study and discussion.
- **Varied instructional approaches and routines.** Teaching and learning approaches in *Arts & Letters* are designed for engagement. Teachers model, think aloud, and facilitate student-centered discussions. Students work in varied grouping arrangements and engage actively in their learning. For more on repeated instructional routines, see the Teaching *Arts & Letters*: [Engaging in Arts & Letters Routines](#) section.

**L17 | Supporting Character Organizer 1** 6 | Module 1 | Lesson 17

*Bud, Not Buddy* | In the Character's Actions column, write a brief description of how each supporting character in chapters 6, 7, and 8 treats Bud. In the Evidence column, provide paraphrased text evidence, noting the page numbers in parentheses.

Supporting Character	Character's Actions	Evidence
Sample: Momma	Bud's mother cared for him and wanted him to know information that would help him as he grew up.	Bud's mother repeated things that were important for Bud to remember as he grew up, and he relied on that advice during his journey (43).
chapter 6: Bud's pretend family		
chapter 7: the librarian		
chapter 8: Bugs		

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- **Appealing visual design.** The well-designed, colorful images and illustrations in the *Learn* book support engagement.
- **Student choice.** Lessons sometimes offer opportunities for students to choose what to learn, how to learn, or how to demonstrate learning. For example, in at least one module per grade level, students in levels 3–8 engage in research projects on topics of their choice.

## Attention to Student Engagement

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*Arts & Letters* fosters responsive teaching, encouraging teachers to consider students' experiences, perspectives, cultures, and backgrounds to enhance instruction and foster community. The curriculum does so through these approaches and elements:

- **High expectations and rigorous learning for all.** At its core, teaching that is responsive to students is about ensuring access to learning opportunities. *Arts & Letters* is designed to do just that. All students experience the curriculum's rigorous ELA instruction by reading, discussing, and writing about the same grade-level complex texts and completing the same challenging tasks. While some students may need additional support to access texts or complete tasks, the curriculum is designed to provide that support so that all students succeed.
- **Bookend lessons that bridge module content and students' experiences.** The first and last lessons of each module, the Bookends, provide choice for how students will engage with the module's topic. These Bookend lessons provide options for teachers to engage students with the module topic in a way that fits their interests, experiences, community, or local history.

Opening Bookends are designed to prompt students to share prior experiences, pique their interest in the module topic, or provide real-world connections to the module's topic or texts. Closing Bookends help students demonstrate their understanding of module content in a personal and creative way.

## Examples of Options in Bookend Lessons

	Opening Bookend Options	Closing Bookend Options
<b>Level 3 Module 3: A New Home</b> <b>Essential Question:</b> How do stories help us understand immigrants' experiences?	<ul style="list-style-type: none"> <li>• <b>Explore connections to module geography.</b> Students use a digital map to preview and share any prior knowledge about places they will explore in the module.</li> <li>• <b>Hear from a guest speaker.</b> Teachers invite a guest speaker who immigrated to the United States during their childhood to share their experience.</li> <li>• <b>Read a story about an immigrant's experience.</b> Students read and discuss a volume of reading text.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Create a story painting.</b> Students create and then share a story painting of the experiences of a character from a module text.</li> <li>• <b>Discuss learning with a guest speaker.</b> The speaker from the opening Bookend presentation returns to the classroom. Students discuss with the guest what they have learned about immigrants' experiences.</li> </ul>
<b>Level 7 Module 2: Navajo Code Talkers</b> <b>Essential Question:</b> How do societies benefit from cultural knowledge?	<ul style="list-style-type: none"> <li>• <b>Create an artistic rendering.</b> Students create an artistic rendering that depicts a cultural practice or tradition in their family or community.</li> <li>• <b>Experience an oral tradition.</b> A local historian or librarian who specializes in oral traditions comes to tell an oral story. Students are then encouraged to listen to an oral story of personal interest from online resources.</li> <li>• <b>Read a book about cultural knowledge:</b> Students read a volume of reading text.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Explore contemporary efforts to support Native Americans.</b> Students research organizations that are working through education or advocacy to support or revitalize Native American communities.</li> <li>• <b>Experience a Native American museum or cultural event.</b> Students visit a Native American museum or exhibit, either in person or virtually.</li> </ul>

These Bookend lessons affirm students' lived experiences and offer them meaningful ways to connect their lives and interests to what they are learning.

- **Inclusive topics and texts.** The *Arts & Letters* topics are wide-ranging, providing students with multiple opportunities to consider how the experiences of others across time and place connect to students' own lives. *Arts & Letters* also allows students to see themselves reflected in the curriculum's texts, content, and ideas. Here are some examples of texts in *Arts & Letters* that represent diverse perspectives:
  - *Wood, Wire, Wings: Emma Lilian Todd Invents an Airplane*, Kirsten W. Larson and Tracy Subisak (Kindergarten Module 3: *America, Then and Now*)

- *Ready to Fly: How Sylvia Townsend Became the Bookmobile Ballerina*, Lea Lyon, A. LaFaye, and Jessica Gibson (Level 1 Module 1: *A World of Books*)
- *Powwow Day*, Traci Sorell and Madelyn Goodnight (Level 2 Module 2: *The American West*)
- *Solving the Puzzle Under the Sea: Marie Tharp Maps the Ocean Floor*, Robert Burleigh (Level 3 Module 1: *The Sea*)
- *We Are the Ship: The Story of Negro League Baseball*, Kadir Nelson (Level 4 Module 4: *Let's Play Ball*)
- *All Thirteen: The Incredible Cave Rescue of the Thai Boys' Soccer Team*, Christina Soontornvat (Level 5 Module 2: *Extreme Settings*)
- *A Single Shard*, Linda Sue Park (Level 6 Module 3: *Jade and Water*)
- *90 Miles to Havana*, Enrique Flores-Galbis (Level 7 Module 3: *Rise and Fall*)
- "The Maori Vision of Antarctica's Future," Sabrina Imbler (Level 8 Module 3: *Exploring Antarctica*)
- **Consideration of diverse perspectives.** Lessons often provide students with opportunities to hear and consider others' perspectives. Students are often asked to take a stance, share their thinking, and back up their positions with textual evidence.
- **Focus on intellectual curiosity and engagement.** Educational expert Zaretta Hammond challenges teachers to create classrooms in which all students can be intellectually curious. *Arts & Letters* fosters students' intellectual curiosity, engaging them meaningfully and deeply in module content. The inquiry-based approach promotes questioning and a realization of the joy in discovery and building knowledge. Students learn topics in-depth; as they learn about a topic, they become more curious and better able to learn more. Students also learn the tools for intellectual curiosity—how to read and communicate about complex texts, how to understand and examine perspective, how to make sense of multiple perspectives, and how to analyze historical sources and current media.

## Attention to the Whole Child

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*Arts & Letters* exemplifies the research showing that students learn best when teachers integrate academic learning with attention to building skills in communication, cooperation, perseverance, respect, and empathy. Engaging in academic learning with joyful rigor in a supportive, safe classroom environment helps students feel competent, significant, and successful.

*Arts & Letters* supports educators in fostering students' development across the five competencies identified by the Collaborative for Academic, Social, and Emotional Learning (CASEL; <https://casel.org/>).

- **Self-awareness:** Students explore topics and texts that help them recognize their emotions, thoughts, and values, and they evaluate their own academic performance. Students cultivate a growth mindset through rigorous work.
- **Social awareness:** Students learn to value and empathize with others' perspectives as they examine topics and texts in which real and fictional people from diverse backgrounds and cultures respond to opportunities and challenges.
- **Self-management:** Students organize their reading, thinking, writing, and speaking; make choices about their learning; and deepen their innate sense of curiosity through exploration of compelling questions.
- **Relationship skills:** In *Arts & Letters*, students learn to work effectively with others. The curriculum provides explicit instruction in speaking and listening and meaningful opportunities for students to communicate and collaborate with their classmates.
- **Responsible decision-making:** Students make responsible choices in their learning and explore topics and texts in which real people or fictional characters face challenging decisions.

With a strong base of personal, interpersonal, and academic competence, *Arts & Letters* students are prepared to succeed in and out of the classroom.

## ADDITIONAL SUPPORTS AND RESOURCES

In addition to its embedded supports, *Arts & Letters* includes a variety of supports and resources that teachers can use in response to demonstrated student needs.

### Support and Challenge Note Activities

*Arts & Letters* lessons frequently incorporate support and challenge notes teachers can use to meet student needs. These notes provide teachers with point-of-use ideas for making adjustments to increase support or extend learning based on specific student needs at key points in a lesson.

Differentiation and Language Support notes help teachers scaffold student learning.

**Language Support** notes suggest ways teachers can help students express knowledge or ideas. For example, a Language Support might help students

- understand or use vocabulary,
- use academic language while speaking or writing,
- engage in a class discussion or instructional routine,
- understand complexities of the English language, or
- make connections to their home language.

The instructional approaches suggested in the notes can support many students and are especially helpful for multilingual learners and students with language-based disabilities.

**Differentiation Supports** offer ideas for teachers to help students comprehend texts or complete tasks. Such supports might help students

- reinforce previously taught skills;
- access, read, and comprehend core texts;
- organize information;

 **How does this comparison help the reader understand a complex idea?**

#### Language Support

Direct students to the illustration on page 10, and ask this question: How are the chambers of the heart like the rooms in a house?

#### Language Support

Provide students with the following sentence frames:

- Walter Dean Myers was a \_\_\_\_\_.
- He \_\_\_\_\_ because \_\_\_\_\_.
- According to the text, Walter Dean Myers believed \_\_\_\_\_.

- make literal connections to prepare for inferential thinking;
- make sense of abstract concepts by providing concrete examples or explanations;
- demonstrate their knowledge through a different modality;
- accomplish tasks in pairs or groups rather than independently; or
- foster a growing sense of their own capability.

These scaffolds are especially helpful for students who are reading below grade level or have a specific learning disability that affects focus, comprehension, or auditory processing.

Differentiation Challenges offer ideas for students who are ready to extend learning or would benefit from a challenge or an extension. The suggestions provide an opportunity to investigate the grade-level content and knowledge at a higher level of complexity without increasing the amount of work required. Rather, the extensions challenge students through the work's complexity. A Differentiation Challenge may help students

- think critically,
- make new connections,
- compare texts or information,
- categorize or synthesize evidence,
- expand vocabulary understanding or usage,
- evaluate sources or information, or
- build confidence.

Differentiation Challenges are not designed for a specific student group. Teachers can use these challenges for any student demonstrating readiness. As appropriate, teachers may use the challenge note to extend learning for the whole class.

## Prologue

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*Arts & Letters* offers *Prologue*, a collection of 18 aligned, supplementary lessons per module specifically designed to help teachers meet student needs and help students fully engage with *Arts & Letters* core instruction. *Prologue* is especially designed for two student populations:

- **Multilingual learners** deepen their understanding of the module's vocabulary, further examine the language in complex text, orally process their ideas about the text and topic, and practice using academic language.
- **Students with language-based disabilities** benefit from explicit vocabulary and syntax instruction and opportunities for oral rehearsal and writing support.

These two groups of students have distinct needs, but the instructional practices in *Prologue* benefit both groups. Teachers may also use *Prologue* for any student who would benefit from the lessons, as well as use ideas from *Prologue* in the core lesson to meet student needs more responsively during *Arts & Letters* instruction.

For more on *Prologue*, see the [Teaching Prologue](#) section.

## Additional Resources

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*Arts & Letters* offers a variety of other resources that teachers can use to meet specific student needs:

- Teachers can use the **glossaries**, including student versions of the module vocabulary list, available in English and multiple languages, to support multilingual learners or students with language-based disabilities.
- Teachers can use the **Word Analysis Charts** to support students who need targeted additional support with decoding complex, grade-level terms.
- Teachers can use the **Talking Tool**, even when not called for in lessons, to support students with academic discourse.

## POSSIBLE CUSTOMIZATIONS

In many classrooms, teachers can meet the majority of student needs by teaching *Arts & Letters* as it is written and by integrating the curriculum's additional supports and resources when evidence suggests students have additional needs. However, teachers may occasionally need to provide additional customizations, accommodations, or scaffolds for certain students to access the curriculum.

When providing these additional supports, teachers will want to ensure that they maintain high expectations for students as well as opportunities for productive struggle and perseverance.

To keep expectations appropriately high, learning goals should remain the same for students receiving any additional support. Teachers should take care and closely consider the learning goals when modifying a lesson activity or task so as not to lead to a different learning goal or lowered expectations. Teachers will also want to remove any supports or scaffolds as soon as students demonstrate that such assistance is no longer needed.



Educators might consider providing supports such as the following to help students succeed with tasks without lowering expectations:

Type of Support	Example Challenge Addressed	Support in Action	Result
Student grouping configuration changes	Students find it challenging to complete an evidence organizer independently.	The teacher assigns students to work in pairs and share the evidence that they found.	Students must still meet the learning goal—gathering and recording evidence from a text—but are able to share the work with their partner.
Pacing adjustments	Students struggle to complete a task in the allotted time.	The teacher provides additional time for completion.	Students still meet the learning goal but merely take longer to do so.
Modality supports	Students are not yet ready to read independently.	The teacher supports students by having them read with a partner, engage in Choral or Echo Reading, or listen to an audio recording or to the teacher reading aloud.	Students can still discuss and analyze the text and meet associated learning goals.
Visual supports	Students struggle to engage in a particular skill.	The teacher models the skill with a different but related task or provides a visual of the key steps needed.	The student engages in productive, rather than unproductive, struggle with a vision for how to complete the task.
Structural supports	Students have difficulty with writing.	The teacher has students orally rehearse what they will write before writing, or the teacher provides students with sentence frames.	Students still engage in the thinking needed to write and express their key ideas in writing.

For additional ideas for supporting students see the If ... Then charts throughout this guide.

# DIFFERENTIATION TO MEET STUDENT NEEDS

## Get to Know Your Students

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The key to effectively meeting student needs is to get to know students' strengths, challenges, interests, and perspectives. Use strategies such as the following to learn about your students:

- Find times to talk with students individually, for example, at the start of the school day, at lunch or recess, or as you circulate during working times.
- Keep a class list nearby so that you can take anecdotal notes about students during morning meetings, Bookend lessons, or other times when they might share information about themselves with the group.
- Observe students during academic times, noting areas of academic success and challenge and looking for patterns over time.
- Work with students' families to better understand students' strengths, challenges, and needs and to collaborate on how best to support them.
- Use the curriculum's Assessment Guides to analyze and make the most of assessment criteria.

## Meet the Needs of Multilingual Learners

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*Arts & Letters* is designed to support multilingual learners in fully accessing the curriculum's grade-level content and meeting or exceeding its high expectations. To meet the needs of multilingual learners, teachers can leverage these curriculum features and additional resources:

- ***Prologue Supplemental Lessons.*** *Prologue* is a key resource for supporting multilingual learners, designed to meet their needs with reading, writing, speaking and listening, and language. Teachers can teach the *Prologue* lessons before aligned core lessons to ensure multilingual learners can access

and succeed with the knowledge and skills being taught in those lessons. See the [Teaching Prologue](#) section for more details.

- **English Language Development (ELD) Standards Alignment.** Teachers can track how core and *Prologue* lessons align with ELD standards. Module Overviews list aligned WIDA and English Language Proficiency (ELP) standards for teachers to refer to. See the digital platform for WIDA and ELP Standards Scope and Sequence charts.
- **Oral Language Development.** The *Arts & Letters* focus on developing all students' oral language is especially critical for multilingual learners. Frequent opportunities to express ideas in discussions about texts support students' development in authentic ways. The Talking Tool helps ensure students can confidently and successfully engage in these discussions. Know stage lessons frequently focus on oral language development at the sentence level as well.
- **Written Language Development.** Writing models provide a clear target for the writing expectations. Frequent opportunities to rehearse ideas orally before writing strengthens multilingual learners' oral skills and their writing as well. Sentence-level work at the Know stage increases multilingual learners' understanding of English syntax. The *Prologue* Module Overview includes information about how the main grammar focus of the module is similar to and different from Spanish, Arabic, and Chinese, supporting teachers in identifying possible connections or misconceptions for students who speak those languages.
- **Language Supports.** Language Supports suggest ways teachers can scaffold language-based learning activities for multilingual learners. The Supports also frequently include suggestions for leveraging students' home language in instruction.
- **Vocabulary Development Support.** Knowledge Deck Cards offer visual support for vocabulary learning. The *Prologue* Module Overview includes Spanish cognates for module vocabulary, and the multilingual glossaries support speakers of many languages.
- **Teacher Supports for Understanding Connections to Spanish and Other Languages.**

- **Resources in Spanish and Other Languages.** *Arts & Letters* supports multilingual learners and their families by providing key resources in Spanish and other languages:
  - In grade levels 3–8, teachers can assign glossaries in English and other languages to students who would benefit from this support.
  - The curriculum’s knowledge-building videos are available with audio, closed-captioning, and transcripts in Spanish.
  - The family and caregiver welcome letter and Tips for Families resources are available in multiple languages to ensure access for all.

## Meet the Needs of Students Performing Below Grade Level

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*Arts & Letters* maintains high expectations for all students. The curriculum provides students currently reading below grade level with the same opportunity to learn from grade-level, complex texts as students reading at or above grade level. Many of the embedded supports and resources discussed in previous sections support these students in succeeding with reading complex texts and completing related tasks:

- The **intentional ordering of texts** progressively builds students’ shared knowledge and content-area vocabulary.
- The **scaffolding provided through the Content Stages** helps students unlock meaning in texts that may be above their current reading level.
- **Differentiation and Language Supports** provide teachers with strategies and supports to scaffold learning for students facing challenges with reading, writing, speaking and listening, and language.

The *Arts & Letters Prologue* lessons and resources also support students who are performing below grade level in ELA. While these students have some distinct needs from multilingual learners, research shows that the instructional practices in *Prologue* benefit both groups. Providing additional explicit vocabulary instruction; previewing challenging reading passages; prioritizing time to engage in purposeful, skill-building speaking

and listening interactions; providing explicit instruction in syntax; and engaging in other language-rich activities support students with varying literacy needs.

If students' difficulties with reading result from foundational skills challenges, teachers should use their foundational skills program for intervention.

## Meet the Needs of Students Receiving Special Education Services

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*Arts & Letters* was designed as a Tier 1 program for whole class instruction. All students, including those receiving special education services through individual education plans (IEPs) benefit from experiencing the curriculum's core instruction. As discussed above, the curriculum embeds supports to ensure access to this instruction. Through collaborative preparation with classroom teachers, special education teachers can support by pushing in, providing on-the-spot support during core instruction.

In addition, classroom or special education teachers can use the curriculum's many scaffolds and supports for Tier 2 small group interventions:

- Teachers can teach the ***Prologue* supplemental lessons** to small groups who need additional support in accessing the core curriculum's reading, writing, speaking and listening, or language instruction.
- **Differentiation Supports** can be facilitated in small groups to scaffold learning for students who need additional support to succeed with lesson activities and tasks.
- Similarly, teachers can use the **Language Supports** to ensure that students with language-based challenges can complete language-based tasks.
- The curriculum's **writing models** can support additional preteaching or reteaching so that students can succeed with writing tasks.
- Teachers can reteach content to small groups as outlined in the **Assessment Guides** for each module assessment.

In terms of students who need Tier 3 or other more intensive special education supports, teachers should plan to follow state and local guidance. Special education and intervention teachers will want to collaborate with the core teacher to use *Arts & Letters* materials as appropriate.

## Meet the Needs of Students Performing Above Grade Level

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Both through embedded and targeted supports, *Arts & Letters* meets the needs of students who may require an additional challenge in ELA:

- *Arts & Letters* includes engaging topics and complex texts. Students can experience these in different ways and at differing levels of depth, depending on their capabilities. Module volume of reading lists provide additional texts at challenging levels for students who wish to learn more or go deeper.
- Similarly, activities and tasks in *Arts & Letters* are designed to invite a range of acceptable responses. These activities and tasks offer opportunities for students performing above grade level to respond in more depth or detail, at greater length, or with a higher level of sophistication.
- Differentiation Challenges, discussed earlier in this section and interspersed throughout lessons, provide ideas for students who have demonstrated a need for a challenge or an extension.
- Each module task and End-of-Module Task includes advanced writing models that teachers can use with individuals, small groups, or the whole class if it is determined that students are ready to write more advanced responses to these tasks. For more on advanced writing models, see the [Teaching Writing](#) section.

## Meet Accessibility Needs

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*Arts & Letters* adheres to principles of inclusive design and Universal Design for Learning (UDL) to reduce barriers and provide access to all learners. *Arts & Letters* prioritizes engagement, representation, and action and expression by reliably and consistently addressing these guidelines through the curriculum, the digital platform, and implementation.

*Arts & Letters* materials offer alternatives for visual and auditory information. Closed-captioning and audio descriptions are available for instructional videos. Teachers can use speed controls to show videos at different speeds to accommodate different processing speeds. The curriculum also provides alternative text descriptions of visual art.

All *Arts & Letters* materials meet Web Content Accessibility Guidelines (WCAG) 2.1 AA standards, providing the opportunity for students using assistive technology to access text and other materials alongside grade-level peers.

In addition to adhering to principles and requirements for accessibility and inclusive design, Great Minds recognizes that educators know their contexts and students best. Educators should take the steps needed to meet specific needs. Maintaining open and regular communication with families and caregivers can also help ensure that educators understand student needs.

## Meet the Needs of Students with Visual Impairments

*Arts & Letters* teachers can support students with visual impairments by providing or creating the conditions for them to use any special equipment recommended to them (such as a screen magnifier, reader, or one-on-one computer). In addition, teachers can provide supports such as these:

- Provide clear verbal instruction.
- Allow extra time on tasks.
- Provide braille or large-print materials as appropriate.
- Follow the key on the Painted Essay® *Learn* book page to support students with visual impairments by using this helpful writing structure tool.
- Use the digital platform's text-to-speech capacity so students can listen to content read aloud.

One key element of the curriculum that provides specific challenges and opportunities for students with visual impairments is learning related to works of visual art. To help these students feel fully engaged with these activities, teachers can do the following:

- Use the *Arts & Letters* alt text passages. These provide rich and comprehensive descriptions of the art to allow students with visual impairments to access the knowledge and inquiry of the visual art instruction for that work. Each work of art has its own passage of alt text. For works of art that have multiple parts, each part has a corresponding passage of alt text. These alt text passages are designed to be grade-level appropriate in length and vocabulary.
- Create enlarged color or black-and-white reproductions of images, as appropriate.
- Rehearse your use of visual language to express what you see in a work of art. As needed, review the art vocabulary terms provided with *Arts & Letters*.
- Incorporate resources and actions that engage senses other than sight, such as music, nature sounds, materials that can be touched, or movement. Use movement, for example, to teach concepts of foreground and background, which may be tricky for students with visual impairments. Encourage students to move physically around a space to represent the objects depicted in a work of art and to better understand spatial composition.

The accessible *Arts & Letters* files that Great Minds produces are coded NIMAS XML and are submitted to and available through the National Instructional Materials Access Center (NIMAC). The National Center on Accessible Educational Materials (AEM Center) can provide education and assistance regarding accessible materials, such as braille, large print, or text-to-audio formats, for students and educators.

## Meet the Needs of Students Who Are Deaf or Hard of Hearing

Teachers with students who are deaf or hard of hearing can take steps to provide instructional support and to set up the learning environment to best support these students. Steps might include the following:

- Display pictures, visual cues, or written directions when possible.
- Display closed-captioning in videos when possible.



- Provide transcripts (available in the digital platform) for instructional videos included as texts in the module.
- Seat students in a circle or semicircle if possible, positioning deaf and hard of hearing students away from sources of extraneous noise (such as an open door or air conditioner) and within clear view of a teacher or an interpreter.
- Post charts in clear view.
- Maintain awareness of orientation to the student(s); turn to face students when speaking and teach their peers to do the same.
- Incorporate hand gestures, appropriate American Sign Language (ASL) or Signing Exact English (SEE) signs, or visual images for regularly used classroom words and vocabulary terms beyond those provided with Knowledge Deck Cards when appropriate.

If a student has their own supportive devices, such as a laptop or tablet, teachers can ensure the student is seated with access to any necessary power outlets or lighting.

## Collaborate with Colleagues

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Regular, intentional, and structured collaboration with colleagues helps all teachers meet student needs.

Consider the following:

- **Plan with specialist teachers.** Classroom teachers and TESOL or special education teachers each have an important and distinct role to play in meeting student needs, and each have important lenses they bring to assessing student progress and needs. Classroom teachers should work with specialists to plan and to ensure that specialists align with and foster success with what students learn in *Arts & Letters*.
- **Collaborate with grade-level colleagues.** Engage in module and lesson preparation with colleagues to focus on how to meet specific student needs.
- **Collaborate across grade levels.** Consult with teachers at younger or older grade levels as needed for additional ideas to meet specific student needs.

**Teaching Tip | Leveraging *Prologue* Resources Effectively**

Optimizing use of the *Prologue* resources requires preparation that may vary depending on your context, schedule, and co-teaching arrangements. See the [Teaching \*Prologue\*](#) section for specific suggestions.

# Assessing Arts & Letters

## What is the Arts & Letters approach to assessment?

Assessments are integral to every *Arts & Letters* lesson and module. Formal and informal lessons and module assessments provide data to inform teachers' instructional decisions, help them meet specific student needs, and monitor progress to grade-level, college- and career-ready expectations in English language arts (ELA) and literacy. To enable all students to show what they have learned, as opposed to demonstrating their previous skills and knowledge, assessments use module-specific content and texts.

## What assessments does *Arts & Letters* include?

*Arts & Letters* includes a full suite of varied assessments at key points in lessons and modules:

- **Learning Tasks** (daily) provide informal assessment information.
- **Listening/Reading Comprehension Assessments (LCA/RCA)** (2/module) assess grade-level text comprehension; module topic knowledge and vocabulary; and understanding of language and text structures.
- **Module Tasks** (2–5/module) offer opportunities for students to formally demonstrate knowledge and skills at key points in the module.
- An **End-of-Module (EOM) Task** (1/module) summatively assesses knowledge of each module's topic, texts, and skills.

Texts included in the assessments relate to the module topic and were selected deliberately to build students' topic knowledge.

**How do teachers and students access Arts & Letters assessments?**

All assessments are available on the digital platform, and the *Learn* books also include the module tasks and EOM Task. Students can complete the LCA/RCA digitally or in print and the module tasks and EOM Tasks digitally or in the *Learn* book.

**Which resources help me respond to and administer, score, and analyze assessments in Arts & Letters?**

- Assessment Guides: Each formal assessment has an accompanying Assessment Guide, located on the digital platform, which includes administration, scoring, analysis, and instructional guidance.
- Responsive Teaching lessons: These lessons follow each LCA or RCA in the module and serve as an opportunity for teachers to reteach or extend students' learning by using activities selected to respond to student performance trends.

## **ARTS & LETTERS ASSESSMENT OVERVIEW**

*Arts & Letters* assessments measure skills and knowledge. The assessments provide information about students' English language arts and literacy skill development and reflect the essential role of knowledge in reading and writing. To provide an equal opportunity for all students, assessments align with module content and instruction. Module assessments are sequenced strategically, building to the end-of-module learning goals and the EOM Task. Together, the assessments provide a coherent, multifaceted picture of students' knowledge and skills and allow monitoring of progress toward college- and career-readiness standards.

## Arts & Letters Assessments

Name	Number	Type	Location	Levels K–1	Level 2	Levels 3–8
Learning task	1+ per lesson*	Informal; daily, formative, lesson-level checks	Learn section of each lesson	•	•	•
Listening Comprehension Assessment 1 (LCA1)	1 per module**	Formal; Listening Comprehension Assessment of topically related grade-level text	Digital platform: teachers print copies from the Assessment Guide	•	•	
Listening Comprehension Assessment 2 (LCA2)	1 per module**	Formal; Listening Comprehension Assessment of topically related grade-level text; LCA2 includes a separate knowledge and vocabulary section	Digital platform: teachers print copies from the Assessment Guide	•	•	
Reading Comprehension Assessment (RCA)	2 per module**	Formal; Reading Comprehension Assessment of topically related grade-level text	Digital platform: teachers print copies from the Assessment Guide		•	•
Module task	2–5 per module	Formal; writing or speaking performance assessment task, focused on module texts	Print: <i>Learn</i> book Digital: digital platform	•	•	•
End-of-Module (EOM) Task	1 per module	Formal; complete writing and/or speaking process performance assessment task, focused on module texts	Print: <i>Learn</i> book Digital: digital platform	•	•	•

\*Bookend lessons do not include Learning Tasks.

\*\*Level 2 includes two Listening Comprehension Assessments per module in modules 1 and 2. In modules 3 and 4, level 2 students complete one Reading Comprehension Assessment at the midpoint of the module and one Listening Comprehension Assessment at the end of the module.

The **Module Overview: Assessment** pages show the sequence of major assessments in the module, with detail about the progression of assessed knowledge and skills.

In level 4 module 1: *A Great Heart*, for example, assessments are sequenced in this way:

Lesson(s)	Assessment or Follow-Up
2–39	Students complete daily lesson-level learning tasks. (On major assessment days, the major assessment becomes the day's learning task.)
15	Students complete Module Task 1 and Reading Comprehension Assessment 1.
16	Students engage in the Responsive Teaching lesson that follows Reading Comprehension Assessment 1.
19	Students complete Module Task 2.
29	Students complete Module Task 3.
34	Students complete Reading Comprehension Assessment 2.
35	Students engage in the Responsive Teaching lesson that follows Reading Comprehension Assessment 2.
39	Students complete the EOM Task.

4 | Module 1 | Module Overview

## ASSESSMENTS

In every *Arts & Letters™* module, students complete three types of formal assessments: module tasks, Reading Comprehension Assessments, and an End-of-Module Task. For the module tasks, students practice writing each paragraph of an informative essay before writing a complete essay independently for the End-of-Module Task. Each module task prepares students for the End-of-Module Task.

For additional information about assessments, including texts, rubrics, achievement descriptors, scoring guidance, and report analysis, see the Assessment Guide on the Great Minds® Digital Platform.

### End-of-Module Task | Informative Writing

For the End-of-Module Task, students write an informative essay to explain what having a great heart means, both literally and figuratively. To plan their writing, students collect textual evidence about literal and figurative great hearts from multiple informational and literary texts. They draft a thesis and use elaboration to develop evidence on an evidence organizer. As they write their End-of-Module Task essay, students use relative pronouns and relative adverbs, correct punctuation, complete sentences, and topic-specific vocabulary. Students strengthen their writing by participating in a peer review exercise and revising their work according to a checklist.

### Summary of Assessments

#### Lessons 12–15 | Module Task 1

Students write two proof paragraphs to complete an essay about how the author of *The Circulatory Story* uses figurative language. Students are provided an introductory paragraph, which they use to guide development of the proof paragraphs. Students develop their textual evidence with elaboration and use transition words and phrases to connect ideas within paragraphs.

#### Lesson 15 | Reading Comprehension Assessment 1

Students complete a four-section Reading Comprehension Assessment. The first section, Fluency, assesses rate, accuracy, phrasing, and expression. The second section, Show What You Know, assesses content knowledge and vocabulary built during the first half of the module. The third section, Grow What You Know, assesses comprehension of a new text about what it means to have a great heart. The fourth section, Self-Reflection, gives students an opportunity to evaluate their confidence about the assessment and identify challenges posed by the assessment text.

#### Lessons 17–19 | Module Task 2

Students write an introductory paragraph and concluding paragraph to complete an essay about what healthy valves do for the circulatory system. Students use information from the provided proof paragraphs to develop a thesis that states a clear focus and a conclusion that answers the *so what?* question.

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4 | Module 1 | Module Overview

#### Lessons 25–29 | Module Task 3

Students write two proof paragraphs and a concluding paragraph to complete an essay about how Walter Dean Myers was greathearted. Students are provided an introductory paragraph, which they use to guide development of the proof paragraphs and concluding paragraph. Students use evidence from “The Legacy of Walter Dean Myers” to support the points of the thesis, and they use transition words and phrases to connect ideas. Students also use relative pronouns and adverbs correctly in their writing.

#### Lesson 34 | Reading Comprehension Assessment 2

Students complete a four-section Reading Comprehension Assessment. The first section, Fluency, assesses rate, accuracy, phrasing, and expression. The second section, Show What You Know, assesses content knowledge and vocabulary built during the second half of the module. The third section, Grow What You Know, assesses comprehension of a new text about what it means to have a great heart. The fourth section, Self-Reflection, gives students an opportunity to evaluate their confidence about the assessment and identify challenges posed by the assessment text.

#### Lessons 32–39 | End-of-Module Task

Students write an informative essay to explain what having a great heart means, both literally and figuratively.

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The Module Plan shows this sequence of formal assessments across each module. See, for example, this image of the first page of the level 4 module 1 Module Plan, which shows lessons 1–16.

- 1 The flag icon indicates the completion of a formal assessment during this lesson.
- 2 During lesson 15, students complete Reading Comprehension Assessment 1.
- 3 Lesson 16 provides a Responsive Teaching lesson for Reading Comprehension Assessment 1.

As is shown in the above grade level 4 example, the module assessments are carefully spaced, sequenced, and designed to assess students’ learning at key points in the module.

4 | Module 1 | Module Overview

MODULE PLAN

Essential Question | What does having a great heart mean?

1

KEY  
= assessment  
= Prologue lesson

Arc A | "Heart to Heart"

Lesson 1 Opening Bookend	Lesson 2 Wonder "Heart to Heart" Mother and Child	Lesson 3 Organize "Heart to Heart" Mother and Child P	Lesson 4 Reveal "Heart to Heart" Mother and Child P	Lesson 5 Distill "Heart to Heart" Mother and Child P	Lesson 6 Know "Heart to Heart" Mother and Child
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Arc B | The Circulatory Story

Lesson 7 Wonder The Circulatory Story	Lesson 8 Organize The Circulatory Story P	Lesson 9 Reveal The Circulatory Story P	Lesson 10 Organize The Circulatory Story	Lesson 11 Reveal The Circulatory Story	Lesson 12 Reveal The Circulatory Story P	Lesson 13 Distill The Circulatory Story P
Lesson 14 Know The Circulatory Story P	Lesson 15 Reading Comprehension Assessment 1 Module Task 1 completed 2	Lesson 16 Responsive Teaching 3				

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Teaching Tips | Preparing for Module Assessments

- Before each module, follow the steps in the Preparation Protocols to analyze the sequence and content of the module’s assessments and to try the assessments.
- Refrain from skipping assessments, as each assessment provides unique information to the overall picture of students’ progress.

# ARTS & LETTERS ASSESSMENT TYPES

## Learning Tasks

Learning tasks are informal assessments—daily, brief checks for understanding that monitor students’ progress with lesson learning goals to enable teachers to continually monitor and respond to student learning.

**What is assessed?** Learning tasks often assess both students’ content knowledge and literacy skills. These brief checks help teachers

- understand students’ strengths and needs with the module content and skills,
- determine which students need additional support or challenge,
- prepare future instruction with students’ needs in mind, and
- reflect on daily instruction.

These examples show the variety of knowledge and skills that learning tasks assess:


Grade Level/Module/Lesson	Learning Task	Knowledge/Skills Assessed
Level K module 4 lesson 30	Share at least one example of how the monarch butterflies are winged wonders.	Knowledge of butterflies; listening comprehension
Level 1 module 2 lesson 15	During a small group discussion, share one example that demonstrates what the girl learns while observing the tree frog.	Listening comprehension
Level 3 module 4 lesson 8	Write at least three sentences using adverbs to express knowledge about Jackson Pollock or artists.	Knowledge of Jackson Pollock or artists; writing; language
Level 4 module 1 lesson 4	In their journals, students write how negative space influences viewers in the sculpture <i>Mother and Child</i> .	Knowledge of art terms; skill with art analysis
Level 4 module 4 lesson 9	In their journals, students explain how the Painted Essay® supports the organization of the writing model.	Knowledge of informative essay structure




Grade Level/Module/Lesson	Learning Task	Knowledge/Skills Assessed
Level 5 module 2 lesson 9	Summarize the events in chapters 4 and 5 of <i>All Thirteen</i> .	Reading comprehension
Level 6 module 1 lesson 13	Write titles for chapters 1, 2, and 3 of <i>Bud, Not Buddy</i> that summarize at least one important event in each chapter.	Reading comprehension
Level 8 module 2 lesson 7	Instruct students to choose one paragraph in the writing model. Instruct students to write in their journals an explanation of how that paragraph contributes to the essay's organization.	Writing

**How is it assessed?** Depending on the learning goals, task's purpose, and lesson guidance, students may complete the learning task individually, in pairs, or in small groups. Learning tasks are sometimes completed orally, such as when students practice fluent reading or share knowledge statements. At other times, students may be asked to draw an illustration, write a short response, or complete the task in the *Learn* book. In all cases, learning tasks are embedded into the flow of the daily lessons.

See the lesson Overview for the learning goals and learning tasks in each lesson in the *Teach* book. The Learning Goals section lists the lesson's learning goals. Each goal is followed by the learning task, marked with the bullseye icon. Teachers can preview the goals and tasks before reading the full lesson.





## Lesson 11

**Essential Question** | How do people explore the sea?  
**Content Framing Question** | Know: How does this text build our knowledge?

### OVERVIEW

#### Preview

In this Know lesson, students read "The Shepherd and the Sea" and determine the moral of the fable. They express their new knowledge about the sea from *Amos and Boris* and "The Shepherd and the Sea," using coordinating conjunctions to combine ideas. During writing instruction, students examine the Writing Model for Module 1 for concrete and abstract nouns. They demonstrate understanding by applying an abstract noun to *Amos and Boris* and supporting their choice with evidence from the text.

#### Learning Goals

Synthesize knowledge gained from *Amos and Boris* and "The Shepherd and the Sea."

- 🎯 **LEARNING TASK:** Use coordinating conjunctions to form two sentences that express knowledge about the sea.

Use abstract nouns in writing.

- 🎯 **LEARNING TASK:** Use an abstract noun in a sentence frame to describe *Amos and Boris*.

#### Vocabulary

fable (n.)  
moral (n.)

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Within the lesson, teachers will find additional useful guidance related to the learning goals and learning tasks.

- 1 The bullseye icon indicates that a learning task is introduced at this point in the lesson.
- 2 If students complete the task in their *Learn* books, an image of the page appears in the margin.
- 3 Analyze Student Progress immediately follows the learning task with additional guidance.

Following the learning task, lessons include an Analyze Student Progress section with guidance on what to monitor, how to offer immediate support to students, and when students will practice the same or a similar skill in a future lesson. The Analyze Student Progress feature includes three sections:

- **Monitor** helps teachers analyze student progress by specifying what teachers should look for in student performance.
- **Offer Immediate Support** suggests a path to help students who are initially unsuccessful at completing a learning task.
- **Plan Future Practice** notes when students practice the same or a similar skill again in a future lesson.

3 | Module 1 | Arc B | Lesson 11

**1** 10. **Introduce the learning task.** Direct students to the World Knowledge Statements for Module 1, located in the *Learn* book. Instruct them to write at least two sentences to express knowledge gained from *Amos and Boris* and other module texts. Instruct students to use a coordinating conjunction to combine or expand ideas in each sentence.

---

**Analyze Student Progress** **3**


**Monitor:** Do students' knowledge statements combine facts about the sea or sea creatures, using a conjunction?

**Offer Immediate Support:** If students need additional support forming knowledge statements, encourage them to orally rehearse with a partner before writing a sentence.

**Plan Future Practice:** Students practice using conjunctions in lesson 16.

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**11.** Invite a few students to share their knowledge statements. Add a few knowledge statements to the World Knowledge Chart.



**Write** | Examine and Use Abstract Nouns | **15 minutes**

---

1. Display the Writing Model for Module 1.
2. Explain to students that they will use the writing model to explore concrete and abstract nouns.
3. Facilitate a brief discussion of this question:
 

**What is a noun?**

Reinforce the correct response: A noun is a word that identifies a person, place, or thing. Explain that a noun tells a reader about the who, where, and what in a sentence.

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## Listening Comprehension Assessments

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Because oral comprehension develops before reading comprehension, from kindergarten until halfway through level 2 (2a), students' comprehension of text is assessed through Listening Comprehension Assessments (LCA).

**What is assessed?** LCAs have two possible parts:

- Comprehension (“Grow What You Know”) (in all LCAs)
- Content Knowledge and Vocabulary (“Show What You Know”) (not included in the first LCA; included only in the second LCA)

In “Grow What You Know,” students show how well they can understand a new, topically related text, demonstrating their

- understanding of text-based vocabulary,
- ability to navigate language and text structures,
- verbal reasoning skills, such as interpreting figurative language or making inferences, and
- comprehension skills.

“Show What You Know” assesses module-specific vocabulary and the knowledge students have built so far in the module. If student performance shows gaps, these gaps may indicate comprehension challenges.

**How is it assessed?**

- In the first LCA of the module, students listen to the teacher read aloud a trade book. This first LCA includes fewer questions, and the activities mirror the tasks that students have encountered in instruction, such as completing a story map. This assessment is provided in print only.
- The second LCA of the module includes a read aloud, which can be administered completely by the teacher or as a digital assessment scaffolded by the teacher, and a separate knowledge and vocabulary section. Teachers can refer to the Assessment Guide for additional details, materials, and step-by-step guidance for each of the administration options for this second LCA.

LCAs include a variety of item types to assess students' content knowledge and comprehension:

- matching activities (print) or drag-and-drop (digital)
- multiple choice
- written or oral recorded responses

## Reading Comprehension Assessments

---

In grade level 2, students begin to independently decode and fluently read grade-level complex texts. Assessments shift accordingly. From the second half of level 2 to level 8, students independently and fluently read a stimulus text to demonstrate their comprehension skills on a formal assessment—the Reading Comprehension Assessment (RCA). RCAs assess students' fluent and independent reading comprehension of topically related, grade-level complex texts and their understanding of the stimulus text.

**What is assessed?** Each RCA has four parts:

- Fluency
- Content Knowledge and Vocabulary (“Show What You Know”)
- Reading Comprehension (“Grow What You Know”)
- Self-Reflection (beginning in grade level 3)

Students begin each RCA with a fluency assessment. They complete a one-minute read of an unfamiliar text excerpt, which meets the minimum length of the oral reading fluency (ORF) 90th percentile norm (Hasbrouck & Tindal 2006). Students show their ability to read accurately, at an appropriate rate, and with appropriate phrasing and expression. The Assessment Guide includes a detailed fluency protocol for administering this section of the assessment and provides guidance for how to address any student challenges with specific elements of fluency.

After students complete the fluency portion, “Show What You Know” assesses module-specific vocabulary and knowledge. If student performance shows gaps, teachers should check students' comprehension to see if these gaps are presenting comprehension challenges.

In “Grow What You Know,” students show how well they can understand a new, topically related text, demonstrating their

- understanding of text-based vocabulary,
- ability to navigate language and text structures,
- verbal reasoning skills, such as interpreting figurative language or making inferences, and
- comprehension skills.

Finally, students engage in self-reflection to consider their level of confidence on the assessment. The self-reflection encourages student metacognition. It supports teachers in identifying additional factors that may contribute to students’ performance and that they may want to address in the Responsive Teaching lesson or one-on-one with a student.

**How is it assessed?** Reading comprehension is complex, which makes it challenging to assess. *Arts & Letters* addresses this challenge by including varied item types and response modes and carefully selected stimulus texts.

For the fluency assessment, the digital platform provides students with an audio recording tool to record their fluent reading. Teachers can use this recording or have students read aloud.

### Teaching Tip | Fluency Assessment Administration

For the fluency assessment to provide meaningful results, students should be unfamiliar with the text excerpt. This, in turn, requires ensuring they do not hear other students read the passage. If noise levels allow, all students can record their fluent reading at the same time. If noise levels do not allow for a shared start time, teachers can stagger start times, grouping students with different start times, or provide separate physical spaces or times before the assessment for students to record themselves.

“Show What You Know” and “Grow What You Know” include a variety of item types to assess students’ content knowledge and comprehension, including the following:

- drag-and-drop
- fill-in-the-blank with drop-down
- matching
- multiple choice
- multiple select
- short and extended written responses
- recorded responses

The self-reflection (beginning at level 3) includes a rating scale, multiple-choice response, and space for written response.

1. The first portion of the self-reflection is a Likert scale. Students rate their confidence in their performance.
2. Students then choose from a set of options to identify challenges.
3. Students also have the option to share their written response to the assessment to share any thoughts with their teacher about what they did or did not understand during the assessment.

**Teaching Tip | Supporting Students in Grade Level 2**

In the second half of grade level 2 (2b), students begin their transition from LCAs to RCAs. The stimulus text excerpts selected for the RCAs in level 2 are shorter and slightly less complex than the stimulus texts featured in the LCAs at this level. The RCA stimulus texts were carefully selected to be at least 70 percent decodable, although this may vary slightly depending on the taught foundational skills program.

To support level 2 students with the transition to RCAs, consider taking these actions:

- Introduce the change to RCAs with enthusiasm and convey your excitement to see students show what they know and can do with the new assessment type.
- Ensure students who do need read-aloud accommodations receive them for the RCA assessments, but refrain from reading the stimulus text to students if possible. Reading aloud the stimulus text changes the assessment from reading comprehension to listening comprehension and may not provide a clear indication of how well students can both decode and comprehend the text.
- Consider scheduling additional time for responsive teaching after these assessments.
- Discuss with school leadership whether to record the two RCA assessments as a grade and how to report the assessment results to families and caregivers.

## Module Tasks

Module tasks are formal assessments—writing or presentation tasks—that provide opportunities for students to synthesize key learning and demonstrate their developing writing or speaking skills. Prompts are designed and sequenced to follow the knowledge build of each module. This careful progression gives students multiple opportunities to practice complex writing processes. Each module includes 2–5 module tasks that build to the EOM Task.

**What is assessed?** Module tasks measure the knowledge, language, and key writing or speaking skills students built in the preceding lesson arc(s). Teachers use the module tasks as formative assessments to inform instruction before the EOM Task, where students will demonstrate their independence with these skills in a culminating assessment.

**How is it assessed?** Students complete module tasks gradually over the course of several lessons. They access module task materials in their *Learn* books. Teachers can also print additional copies from the digital platform.

In levels K–2, all writing tasks and corresponding materials are organized chronologically by lesson in the *Learn* book.

In levels 3–8, all writing tasks and corresponding materials are in the Writing section of the *Learn* book. Students can access the task, the corresponding checklist, and other resources, such as an evidence organizer or other planning, drafting, or revising resources.

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4   Module 1	
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**Teaching Tip | Module Task Administration**

Consider directing students to complete first drafts of their module tasks in their *Learn* books, and then transfer their revisions onto the digital platform if time and pacing allows you to do so.

## End-of-Module Tasks

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EOM Tasks are the module's final formal assessment. In these writing or speaking assessments, students engage in the full writing process (including, when relevant, research) to demonstrate their knowledge and skills gained from the module. Students complete the EOM Task during the module finale and focus on the module's texts.

**What is assessed?** EOM Tasks cumulatively assess students' module knowledge and writing and language skill development.

Here's an example of a task focused on informative writing in level 4 module 1: *A Great Heart*:

**End-of-Module Task | Informative Writing**

For the End-of-Module Task, students write an informative essay to explain what having a great heart means, both literally and figuratively. To plan their writing, students collect textual evidence about literal and figurative great hearts from multiple informational and literary texts. They draft a thesis and use elaboration to develop evidence on an evidence organizer. As they write their EOM Task essay, students use relative pronouns and relative adverbs, correct punctuation, complete sentences, and topic-specific vocabulary. Students strengthen their writing by participating in a peer review exercise and revising their work according to a checklist.

**How is it assessed?** Students complete the EOM Task over several lessons during the module finale so that they can fully engage in the authentic writing process. Students collaborate to revise and edit their work, which hones their feedback skills and deepens their written expression skills.

Students may complete the EOM Task as a paper-pencil task in the *Learn* book, on notebook paper, in a word processing document, or directly on the digital platform. Varied options allow teachers to administer the EOM assessment according to their students' needs and strengths.

### Teaching Tips | EOM Task Administration

- If time and pacing allow, consider directing students in the upper grade levels to complete their first drafts in their *Learn* book and then transfer their revisions onto the digital platform.
- Pages in the *Learn* books are perforated, so students can remove their pages to draft responses and refer to their evidence organizer(s) and/or checklist at the same time.
- If students damage or lose their *Learn* book pages, the teacher can print a new version from the Assessment Guide on the digital platform.

## INTEGRATED ASSESSMENT APPROACH

ELA/Literacy Strand	What is assessed?	With which assessment?
Content Knowledge	<ul style="list-style-type: none"> <li>World Knowledge</li> <li>Language Arts Knowledge</li> </ul>	<ul style="list-style-type: none"> <li>learning tasks</li> <li>LCA/RCA</li> <li>module tasks</li> <li>EOM Task</li> </ul>
Vocabulary	Module words explicitly, directly taught, including content-specific vocabulary, academic vocabulary, and morphology.	<ul style="list-style-type: none"> <li>learning tasks</li> <li>LCA/RCA</li> <li>module tasks</li> <li>EOM Task</li> </ul>
Fluency (G2b*–G8)	Accuracy, phrasing, expression, and rate	<ul style="list-style-type: none"> <li>learning tasks</li> <li>Reading Comprehension Assessments</li> </ul>
Listening Comprehension (GK–G2a)	<ul style="list-style-type: none"> <li>Text-based vocabulary</li> <li>Knowledge of stimulus text content</li> <li>Literacy knowledge (print concepts, knowledge of genres)</li> <li>Language (e.g., syntax) and text structures</li> <li>Verbal reasoning (figurative language, inferences)</li> <li>Understanding of grade-level text(s)</li> </ul>	<ul style="list-style-type: none"> <li>learning tasks</li> <li>Listening Comprehension Assessments</li> </ul>
Reading Comprehension (G2b–G8)	<ul style="list-style-type: none"> <li>Text-based vocabulary</li> <li>Knowledge of stimulus text content</li> <li>Literacy knowledge (print concepts, knowledge of genres)</li> <li>Language (e.g., syntax) and text structures</li> <li>Verbal reasoning (figurative language, inferences)</li> <li>Understanding of grade-level text(s)</li> </ul>	<ul style="list-style-type: none"> <li>learning tasks</li> <li>Reading Comprehension Assessments</li> </ul>
Writing	<ul style="list-style-type: none"> <li>Written expression</li> <li>Style and conventions</li> </ul>	<ul style="list-style-type: none"> <li>learning tasks</li> <li>module tasks</li> <li>EOM Task</li> </ul>
Speaking and Listening	<ul style="list-style-type: none"> <li>Speaking skills</li> <li>Listening skills</li> </ul>	<ul style="list-style-type: none"> <li>learning tasks</li> <li>module tasks</li> <li>EOM Task</li> </ul>

\* 2a = level 2 modules 1 and 2; 2b = level 2 modules 3 and 4

## STANDARDS-ASSESSMENT ALIGNMENT

Instruction and assessments in *Arts & Letters* are aligned with college- and career-readiness standards with Achievement Descriptors (ADs). ADs are detailed descriptions of what students should know and be able to do based on *Arts & Letters* instruction. They synthesize college- and career-readiness standards, individual state literacy standards, and instructional practices inherent to *Arts & Letters*. Five AD strands highlight the interconnectedness of skills and content:

- Make Meaning from Text
- Compose and Present Content
- Build Understanding
- Develop Foundations
- Develop Metacognition

By the end of the year at all levels, ADs derived from college- and career-readiness standards are assessed at least once, with the exception of some ADs associated with foundational skills.

Note that foundational reading skills are systematically assessed through the foundational skills program. *Arts & Letters* assessments measure some select foundational skills throughout grade levels K–5 as a check to determine whether students can apply these skills to new contexts.

# PLANNING FOR ASSESSMENTS

At the start of each module, teachers will want to plan for the module assessments. The Module Plan in the Module Overview offers a calendar-like view of lessons, with assessments shown in purple font and with the flag icon.

- Students complete most comprehension assessments in a single lesson.
- Students complete module tasks across multiple lessons.
- Students complete the End-of-Module Task across multiple lessons at the end of a module.

The Assessments section in the Module Overview provides an overview of all module assessments. Teachers planning for a module can use the Assessments overview to see a snapshot of the progression of assessments in the module.

2 | Module 1 | Module Overview

Arc C: <i>Why Do Leaves Change Color?</i>					
Lesson 12 <b>Wonder</b> <i>Why Do Leaves Change Color?</i>	Lesson 13 <b>Organize</b> <i>Why Do Leaves Change Color?</i> P	Lesson 14 <b>Reveal</b> <i>Why Do Leaves Change Color?</i> P Module Task 1 completed	Lesson 15 <b>Reveal</b> <i>Why Do Leaves Change Color?</i> P	Lesson 16 <b>Know</b> <i>Why Do Leaves Change Color?</i>	
Arc D: <i>The Little Yellow Leaf</i>					
Lesson 17 <b>Wonder</b> <i>The Little Yellow Leaf</i>	Lesson 18 <b>Organize</b> <i>The Little Yellow Leaf</i> P	Lesson 19 <b>Reveal</b> <i>The Little Yellow Leaf</i> P	Lesson 20 <b>Distill</b> <i>The Little Yellow Leaf</i> P	Lesson 21 <b>Know</b> <i>The Little Yellow Leaf</i> P Module Task 2 completed	Lesson 22 Listening Comprehension Assessment 1
Arc E: <i>The Story of Snow</i>					
Lesson 24 <b>Wonder</b> <i>The Story of Snow</i>	Lesson 25 <b>Organize</b> <i>The Story of Snow</i> P	Lesson 26 <b>Organize</b> <i>The Story of Snow</i> P	Lesson 27 <b>Reveal</b> <i>The Story of Snow</i> P	Lesson 28 <b>Know</b> <i>The Story of Snow</i> "Where Do Icicles Come From?" P Module Task 3 completed	

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4 | Module 1 | Module Overview

<h2>ASSESSMENTS</h2> <p>In every <i>Arts &amp; Letters</i>™ module, students complete three types of formal assessments: module tasks, Reading Comprehension Assessments, and an End-of-Module Task. For the module tasks, students practice writing each paragraph of an informative essay before writing a complete essay independently for the End-of-Module Task. Each module task prepares students for the End-of-Module Task.</p> <p>For additional information about assessments, including texts, rubrics, achievement descriptors, scoring guidance, and report analysis, see the Assessment Guide on the Great Minds® Digital Platform.</p> <h3>End-of-Module Task   Informative Writing</h3> <p>For the End-of-Module Task, students write an informative essay to explain what having a great heart means, both literally and figuratively. To plan their writing, students collect textual evidence about literal and figurative great hearts from multiple informational and literary texts. They draft a thesis and use elaboration to develop evidence on an evidence organizer. As they write their End-of-Module Task essay, students use relative pronouns and relative adverbs, correct punctuation, complete sentences, and topic-specific vocabulary. Students strengthen their writing by participating in a peer review exercise and revising their work according to a checklist.</p>	<h3>Summary of Assessments</h3> <p><b>Lessons 12–15   Module Task 1</b></p> <p>Students write two proof paragraphs to complete an essay about how the author of <i>The Circulatory Story</i> uses figurative language. Students are provided an introductory paragraph, which they use to guide development of the proof paragraphs. Students develop their textual evidence with elaboration and use transition words and phrases to connect ideas within paragraphs.</p> <p><b>Lesson 15   Reading Comprehension Assessment 1</b></p> <p>Students complete a four-section Reading Comprehension Assessment. The first section, Fluency, assesses rate, accuracy, phrasing, and expression. The second section, Show What You Know, assesses content knowledge and vocabulary built during the first half of the module. The third section, Grow What You Know, assesses comprehension of a new text about what it means to have a great heart. The fourth section, Self-Reflection, gives students an opportunity to evaluate their confidence about the assessment and identify challenges posed by the assessment text.</p> <p><b>Lessons 17–19   Module Task 2</b></p> <p>Students write an introductory paragraph and concluding paragraph to complete an essay about what healthy valves do for the circulatory system. Students use information from the provided proof paragraphs to develop a thesis that states a clear focus and a conclusion that answers the so what? question.</p>
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# ADMINISTERING ASSESSMENTS

*Arts & Letters* supports teachers with detailed information about and flexible options for assessment administration.

Each lesson with a formal assessment includes administration guidance in the *Teach* book.

- 1 The text “Complete an Assessment” in the Learn: Respond section indicates a formal assessment task in this lesson.
- 2 The bullseye icon denotes an assessment.
- 3 Teacher Notes provide administration guidance.
- 4 Analyze Student Progress directs teachers to the Assessment Guide for more information.

An assessment-specific Assessment Guide provides additional administration guidance for pencil-paper or digital administration.

- 5 The Assessment Guide provides guidance for **paper-pencil administration**, including materials and directions.
- 6 The Assessment Guide provides guidance for **digital administration**, including the materials and directions.

Teachers can administer most assessments digitally (on the digital platform) or via paper and pencil (by using the module task and EOM Tasks in the student *Learn* books or printing copies of formal assessments from the digital platform). Each administration mode has advantages.

2 | Module 1 | Arc F | Lesson 34

**LAUNCH** 2 minutes

Read the Essential Question

1. Display and Echo Read the Essential Question: How does seasonal change affect nature and people?
2. Tell students that in this lesson they will show what they know about seasonal change. Then they will listen to a new text related to seasonal change to grow what they know. Reinforce that the text students listen to during the assessment will add to their understanding of the Essential Question.

**1 LEARN** 55 minutes

**Respond | Complete an Assessment | 40 minutes**

1. **Introduce the learning task.** Tell students that they will complete an assessment. Explain that the assessment includes two sections. In the first section, students show what they know about important words and ideas in the module. In the second section, they listen closely to a new text and answer questions about the information.
2. Administer the assessment according to the instructions in the Assessment Guide.

**3 Teacher Notes**  
Students may complete Listening Comprehension Assessment 2 on paper or on the digital platform. Using the platform gives students experience with technology-enhanced assessments.  
During the next section of the lesson, continue to administer the assessment to students who need more time to complete it.

**4 Analyze Student Progress**  
Refer to the Assessment Guide for next steps following Listening Comprehension Assessment 2. Use this information to plan responsive teaching for lesson 35.

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1 | Module 1 | Assessment Guide for Listening Comprehension Assessment 1

**ADMINISTRATION GUIDANCE**

The first Listening Comprehension Assessment in each module does not have a digital version. Students complete the assessment on paper, but teachers can enter scores for the assessment on the digital platform to generate a report.

**Paper-Pencil Assessment Materials List** 5

Prepare for the assessment by reviewing the following materials:

- student answer sheet (print and make one copy per student)
- classroom copy of stimulus text, *Waiting for the Biblioburro* by Monica Brown
- stimulus text analysis
- student answer sheet slides (to display during the assessment)
- teacher version of paper-pencil assessment (print a teacher copy if desired)

**Administering the Paper-Pencil Assessment** 6

To administer the assessment, follow these steps:

1. Distribute a paper copy of the student answer sheet to each student.
2. Read the text aloud, holding it up to display the pages to the class.
  - a. Model fluent reading.
  - b. Read at a speed that is appropriate for students to follow along. Reading aloud should take 8 to 10 minutes.
  - c. Pause briefly after each page.
  - d. Familiarize yourself with the words to define. As you read, pause when you encounter each word from the list and provide its definition (e.g., *Exclaimed* means “shouted”).

**Words to Define**

**cuento (n.):** the word for story in the Spanish language

- e. To preserve the assessment’s integrity:
  - i. avoid offering commentary on aspects of the text, including illustrations, and
  - ii. only define words identified in the box.
3. Display the student answer sheet slide for the first item. Read aloud the directions.
4. Pause to give students time to circle, draw, or write their responses.
5. When all students are ready, display the next slide and read aloud the next item.

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### Digital Assessment Advantages

- Provides students with practice with computer-based assessment forms and digital drafting
- Offers flexible administration for students learning remotely
- Offers embedded accommodations, such as read-aloud and glossary tools
- Can be scored quickly, with points automatically awarded for each item
- Generates reports efficiently and automatically

### Paper-Pencil Assessment Advantages

- Promotes handwriting and other print and motor skills
- May encourage closer, careful text reading
- May be more familiar and easier for students to annotate
- Supports students who require print-based accommodations
- Does not rely on device access or an internet connection
- Provides guidance in the Assessment Guide to enable teachers to hand score assessments and then manually input scores onto the digital platform

While teachers can choose the administration mode that works best for their context, Great Minds® recommends that K–2 teachers administer most assessments in print to support students who are developing foundational writing skills and are not yet ready for digital writing. In grade levels 3–8, teachers can choose either option or offer one administration mode to some students while accommodating the needs of others in a different mode. For more information about accommodations, see the [Possible Assessment Accommodations](#) section.

Some items across the paper-pencil and digital assessments might require different modes of response, which teachers should consider when selecting whether to administer a paper-pencil or digital assessment to students. For example, items on LCAs that require students to write a response in the paper-pencil assessment may require students to record their voices in a digital assessment.

The directions in the digital assessment item prompt students to record their voice to share what they noticed and wondered about the text.

## 2 | Module 2 | Listening Comprehension Assessment 2

### Section 1 | Show What You Know

1. Circle **the** answer that **does not** describe the Hidatsa's way of life.
  - a. In winter, the Hidatsa moved to temporary lodges in the woods.
  - b. The Hidatsa believed sod houses were a good opportunity to own land.
  - c. In spring, the Hidatsa prepared their gardens and planted vegetables.
  - d. The Hidatsa used almost every part of the buffalo to survive.
2. Circle the statement that **best** describes *interdependent* groups.
  - a. groups that fight each other
  - b. groups that live on their own
  - c. groups that look similar
  - d. groups that need each other

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2 | Module 2 | Listening Comprehension Assessment 2

The directions in the paper-pencil assessment item prompt students to write what they noticed and wondered about the stimulus text.

Students have strengths, needs, and preferences that may prompt a teacher to administer the paper-pencil or digital version. Great Minds entrusts these decisions to teachers, who best understand the needs of their specific students.

Teaching Tip | Administering K–2 Assessments

Digital versions of K–2 assessments are available on the digital platform, but Great Minds strongly recommends that K–2 teachers administer paper-pencil assessments when possible. K–2 students may not yet be ready to navigate a digital assessment environment, and paper-pencil assessments better demonstrate students’ transfer of handwriting and spelling skills.

Section 2 | Grow What You Know

1. Write **two** things you noticed and **two** related questions you have about *Fearless Mary*.

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2 | Module 2 | Listening Comprehension Assessment 2



## TEXT AND ITEM COMPLEXITY

The *Arts & Letters* assessment writers carefully attended to the complexity of texts and tasks to ensure students are assessed at the appropriate level of grade-level complexity.

**Text complexity**—All stimulus texts used in comprehension assessments are grade-level, literary or informational complex texts. The Assessment Guide includes details about the quantitative and qualitative complexity of each text.

- Qualitative complexity is rated from low to high for the grade level.
- Quantitative complexity is shown with a Lexile score.

Texts generally increase in complexity from module 1 to 4. At grade level 2, however, because students shift from listening to the more challenging task of independent reading, texts slightly drop in complexity from module 2 to module 3.

### Research: Text Complexity and Assessment

Why are students assessed with complex texts? Studies suggest that students' ability with complex texts reveals useful information about their readiness for future learning. A 2005 study conducted by ACT found that students who could successfully read complex texts were more likely to be ready for college, stating: "Performance on complex texts is the clearest differentiator in reading between students who are more likely to be ready for college and those who are less likely to be ready" (6).

ACT. *Reading Between the Lines: What the ACT Reveals About College Readiness in Reading*. 2006.

Stimulus texts for comprehension assessments range from *cold reads*, unfamiliar texts on unfamiliar topics, to *warm reads*, new texts on familiar topics, to *hot reads*, in which both the topic and text are known to students. *Arts & Letters* assessments use *warm reads* as stimulus texts so that students can use their knowledge of topics and texts when appropriate and so that teachers and students can see skill transfer across different reading contexts.

### Research: Comprehension, Knowledge, and Assessment

Why are students assessed with texts that relate to the topic of the *Arts & Letters* module? A wide body of research attests to the deep, reciprocal relationship between knowledge and literacy. Researchers have begun to consider the assessment implications of this research. Catts proposes that we “teach children using an integrated literacy and content-rich curriculum and ... test their ability to read and comprehend passages covered in that curriculum. In other words, offer a better match between instruction and assessment. Don’t just test the skills and strategies that have been taught; test the specific content-area topics that have been taught. Such an approach would be fairer and more equitable for all involved. ... [B]ecause instruction would be better matched to assessment, there would be a greater opportunity for schools and districts to evaluate the progress they are making.”

Catts, Hugh W. “Rethinking How to Promote Reading Comprehension.” *American Educator*, Winter 2021–22, [www.aft.org/ae/winter2021-2022/catts](http://www.aft.org/ae/winter2021-2022/catts).

**Item complexity**—Assessment items vary in their cognitive complexity, based on (1) the evidence students must use to generate a response and (2) the reasoning required for a correct response(s).

**Evidence**—Items are ranked low (1), medium (2), or high (3) for evidence.

**Reasoning**—Items are rated low (1), medium (2), or high (3) for the degree of reasoning required to correctly respond. Literal, explicit items are ranked low; questions that require greater inference and cognitive connections are rated medium or high.

For more on evaluating item complexity, see Achieve’s “New Frameworks for Evaluating Cognitive Complexity” ([www.achieve.org/cognitive-complexity-frameworks](http://www.achieve.org/cognitive-complexity-frameworks)).

## EVALUATING AND SCORING STUDENT ASSESSMENTS

With *Arts & Letters* assessments, educators have the data they need to respond to students' strengths and needs. The *Arts & Letters* Assessment Guides for each formal module assessment and the reporting features on the digital platform support teachers as they analyze student work, identify trends in student performance, and make actionable plans for responding to and strengthening students' learning about both content knowledge and curricular skills.

### Using the Assessment Guides: Comprehension Assessments

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Each *Arts & Letters* Assessment Guide for LCAs and RCAs includes a copy of the assessment, offers context for the assessment, and provides analysis of the assessment items, scoring guidance, an alignment with specific *Arts & Letters* Achievement Descriptors, and guidance for how to respond to student performance in the Responsive Teaching lesson.

The Assessment Guides for each comprehension assessment provide scoring tools, including an answer key, item analysis (when applicable), and scoring rules. These resources help teachers understand the acceptable student responses and how to award points when hand-scoring assessments.

To maintain the focus on comprehension and knowledge rather than assessing writing and language skills in short written or oral responses, the scoring guidance in an LCA's or RCA's Assessment Guide does not address evaluating students' writing or language skills.

**Scoring LCAs**—Teachers may input student responses onto the digital platform or on a hand-scoring worksheet provided for each assessment.

The Assessment Guides provide detailed scoring guidance for teachers to score and evaluate students' performance. For the first section, Content Knowledge and Vocabulary ("Show What You Know"), each item

includes an answer key and scoring guidance for awarding points based on the correct responses. For the second section, Listening Comprehension (“Grow What You Know”), the Assessment Guide provides a distractor analysis, including a rationale for why students may have selected this response. This information can be helpful in drawing accurate conclusions about where students struggled in the assessment and why.

**Scoring RCAs**—Detailed scoring guidance is provided in each Assessment Guide. Teachers can score students’ responses on the digital platform or by hand. Each Assessment Guide provides teachers with a worksheet for hand scoring. The scoring guide provides a sample student response and a simple rubric for each written response on the RCA.

## Using the Assessment Guides: Module Tasks and End-of-Module Tasks

Teachers can use the Assessment Guides for module tasks and EOM Tasks to understand how to administer the assessment, how to contextualize and understand the assessment’s purpose within the module, how to score the assessment, and how to interpret and act upon the reports. The Assessment Guide also includes a copy of the task prompt and rubric.

Each module task and EOM Task Assessment Guide contextualizes the assessment’s placement within the module with a brief description and a chart that shows the knowledge, writing, and language criteria for each of the written module assessments.

- 1 Each Assessment Guide includes a table to show the progression of written assessment tasks across the module.
- 2 The Knowledge Criteria Assessed table conveys the knowledge criteria across each written assessment task in the module.

K | Module 1 | Assessment Guide for the End-of-Module Task

### ASSESSMENT CONTEXT

Each module task enables students to gain more proficiency in knowledge, writing, and language with the goal of being on target for the End-of-Module (EOM) Task rubric criteria. Students will practice each writing and language criterion from the EOM Task on at least one prior module task. To reflect the specific knowledge demands of each text and task, EOM Tasks and module tasks contain different knowledge criteria; however, the knowledge students build across the module and demonstrate on module tasks prepares them for success on the EOM Task. Throughout module 1, students build knowledge about the five senses and how people use their senses to experience the world.

The table below demonstrates how assessed criteria for each module task prepare students for the EOM Task.

1	Module Task 1	Module Task 2	Module Task 3	Module Task 4	EOM Task
	Draw and write to show how CJ uses one of his senses on the bus ride.	Draw and write to show yourself using one of your senses when Bojangles dances.	Draw and write to show Smelly Kelly using two of his senses.	Draw and write to show the people in the book using two of their senses with fry bread.	Draw and write to show yourself using two senses while on a walk.

### Knowledge Criteria Assessed 2

Knowledge: Module Task 1	Knowledge: Module Task 2	Knowledge: Module Task 3	Knowledge: Module Task 4	Knowledge: EOM Task
shows knowledge of what happens when CJ uses one sense	shows knowledge of what happens when the student uses one sense	shows knowledge of what happens when Smelly Kelly uses two senses	shows knowledge of what happens when the people in the book use two senses	shows knowledge of what happens when the student uses two senses
shows knowledge of the connection between one sense and the related body part	shows knowledge of the connection between one sense and the related body part	shows knowledge of the connection between two senses and the related body parts	shows knowledge of the connection between two senses and the related body parts	shows knowledge of the connection between two senses and the related body parts

- 3 The Writing Criteria Assessed chart lists the writing criteria on the EOM Task rubric in the right-side column of the chart.
- 4 Check marks indicate which previous assessment tasks in the module also assessed each criterion.

- 5 Like writing, the Language Criteria Assessed lists the language criteria for the EOM Task in the right-side column of the chart.
- If a box is unchecked, the criterion is not assessed.

**Scoring Written Tasks**—A single-point rubric accompanies each written task and includes categories for knowledge, writing, and language. Below the rubric, teachers will find sample student responses for both on-target and advanced written responses for the task. Each sample response includes annotations to explain how the response meets the expectations of the rubric.

- 1 The on-target sample response demonstrates an acceptable student response.
- 2 The right-hand column provides a description of how the sample student response meets each criterion for an on-target response.

Studying both the on-target and advanced responses before reviewing students’ responses to the task can support teachers as they evaluate responses with the rubric and provide feedback to their students.

Teachers may choose to score responses on the digital platform or by hand by using the guidance in the hand-scoring worksheet in the Assessment Guide.

Writing Criteria Assessed				
Writing: Module Task 1	Writing: Module Task 2	Writing: Module Task 3	Writing: Module Task 4	Writing: EOM Task
✓	✓	✓	✓	responds directly to the prompt
✓	✓	✓	✓	uses details in the drawing to show knowledge about the senses
✓	✓	✓	✓	dictates to explain the drawing
✓	✓	✓	✓	writes to label the drawing

Language Criteria Assessed				
Language: Module Task 1	Language: Module Task 2	Language: Module Task 3	Language: Module Task 4	Language: EOM Task
✓	✓	✓	✓	attempts to print letters

K | Module 1 | Assessment Guide for the End-of-Module Task

**SAMPLE STUDENT RESPONSES**

Sample student responses below demonstrate complete accuracy with spelling and grade-level conventions. The expectation for an on-target response is that students demonstrate application of the targeted language skills but not with complete accuracy. The expectation for an advanced response is that students demonstrate application of the targeted language skills with complete accuracy or close to complete accuracy.

**On Target**

Response	Description of Rubric Criteria
Step 1: [drawing of children walking on a road next to grass] Label: c Dictation: I hear the cars. Label: g Dictation: I touch the grass. Step 2: body parts circled—ears and hands	<b>Knowledge: shows knowledge of what happens when the student uses two senses</b> The student hears cars and feels grass. <b>Knowledge: shows knowledge of the connection between two senses and the related body parts</b> The student uses their ears to hear and their hands to touch. <b>Writing: responds directly to the prompt</b> The writing, drawing, and labeling stay on topic. <b>Writing: uses details in the drawing to show knowledge about the senses</b> The drawing includes details about the sounds of the cars and the feel of the grass. <b>Writing: dictates to explain the drawing</b> The dictation includes at least one sentence of oral explanation of the drawings. <b>Writing: writes to label the drawing</b> The response includes one label c to indicate the cars in the drawing, and it includes the label g to indicate the grass. <b>Language: attempts to print letters</b> The student demonstrates an attempt at forming the letter c to represent the word cars and the letter g to represent the word grass.

### Teaching Tip | Evaluating Student Performance

Remember that each assessment is a single data point among many that teachers use to evaluate students' progress. Reading, writing, and speaking and listening are complex activities that require integration of wide-ranging knowledge and skills. Assessment performance is subject to a student's engagement level, mood, health, and social-emotional well-being on the day of assessment. Likewise, it may not be possible with certainty to tell from an assessment item what went "wrong" when students answer incorrectly.

When considering student assessment performance, consider it in the context of the complete picture of a student's classroom performance. One way to do so is to maintain student portfolios. Teachers may find it valuable to curate student portfolios to demonstrate students' growth over time. Portfolios have these additional benefits:

- A portfolio provides a baseline for teachers to consider the trajectory of growth over a module or year.
- A portfolio can serve as evidence in data meetings, RTI (Response to Intervention)/MTSS (Multi-Tier System of Supports) discussions, or student referrals.
- A portfolio can help teachers calibrate student work for exemplars and identify trends for instructional planning.

## RESPONDING TO STUDENTS' ASSESSMENT PERFORMANCE

Responding to students' assessment performance with feedback and opportunities for reteaching is an essential part of the assessment cycle and critical for improving students' learning. Each *Arts & Letters* Assessment Guide provides guidance for responding to students' performance with future instruction.

### Respond to Assessment: Comprehension Assessments

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After each LCA or RCA administration, each Module Plan includes one Responsive Teaching lesson. In this lesson, students engage in activities that teachers carefully select to respond to student performance trends.

Each Responsive Teaching lesson includes the following tasks in the Learn section:

- **Read:** Students listen closely to the teacher as they read aloud the stimulus texts.
- **Respond:** The teacher selects items from the assessment to revisit based on guidance in the Assessment Guide.
- **Engage:** Students deepen their vocabulary knowledge by working with teacher-selected module terms. The Engage section includes a review of a key vocabulary term and ideas for how to deepen students' understanding of the term.



During the Respond section of the Responsive Teaching lesson, the teacher selects specific questions from the LCA or RCA for students to review. Each Assessment Guide offers ideas for how to revisit the specific assessment item and reinforce students' understanding of the correct response(s).

- 1 The Assessment Guide includes guidance for each assessment item.
- 2 Revisit indicates a previous lesson section to return to for teaching points.
- 3 Reinforce provides suggestions for how to connect previous instruction to the assessment item.
- 4 Plan Future Practice offers future lessons where students will employ a similar skill or strategy with another text.

2 | Module 2 | Assessment Guide for Listening Comprehension Assessment 1

Item	Reinforcements
1 Item 3	<p><b>Revisit:</b> To help students identify a fact that supports each section heading in "Better with Bison," refer to the <i>Prelude to Lesson 1.1</i>. In this lesson students build knowledge about text features as they describe how the key details of text sections support the section headings in <i>Where the Buffalo Roam</i>.</p> <p><b>Reinforce:</b> Read aloud the section headings in item 3, one at a time. Following each section heading, ask the corresponding question to help students identify a fact that they can learn from each section of the text:</p> <ul style="list-style-type: none"> <li>Which key detail teaches about bison bringing food?</li> <li>Which key detail teaches about bison providing shelter?</li> <li>Which key detail teaches about bison plowing through snow?</li> </ul> <p><b>Plan Future Practice:</b> The following volume of reading book provides further opportunities for students to practice describing how the key details of a text section support the section headings:</p> <ul style="list-style-type: none"> <li><i>Children of the Wild West</i> by Russell Freedman includes historical accounts of life in the American West for Native American and pioneer children and provides students opportunities to describe how the key details in the text support the chapter titles.</li> </ul>
Item 4	<p><b>Revisit:</b> To help students determine what the caption teaches readers about sandhill cranes, refer to <i>Lesson 3</i> where students draw and write to describe the Hidatsa's way of life in <i>Buffalo Bird Girl</i>.</p> <p><b>Reinforce:</b> Invite students to listen carefully to the caption on page 32 of "Better with Bison," one sentence at a time. Following each sentence, instruct students to draw to describe what the caption explains about sandhill cranes.</p> <p><b>Plan Future Practice:</b> The following volume of reading book provides further opportunities for students to practice using text features to learn more information about a topic:</p> <ul style="list-style-type: none"> <li><i>Prairie Dog Song: The Key to Saving North America's Grasslands</i> by Susan L. Roth and Cindy Trumbore includes opportunities for students to use text features to learn more information about the role of prairie dogs in a grassland ecosystem.</li> </ul>
Item 5	<p><b>Revisit:</b> To help students write complete sentences that explain why bison are important, read aloud page 23, starting with the heading "Bison Provide Shelter." Invite students to share what they learned from the excerpt. Display one complete sentence and one incomplete sentence, (e.g. Bison can and Bison can create shelter for animals.). Ask these questions:</p> <ul style="list-style-type: none"> <li>Which sentence is a complete sentence? How do you know?</li> </ul> <p><b>Reinforce:</b> Remind students that complete sentences have a subject and predicate. Invite students to change the sentence fragment, Bison can, to a complete sentence by using details from "Better with Bison." Instruct students to write at least two sentences that describe why bison are important by using textual evidence. To help students write complete sentences, provide these sentence frames:</p> <ul style="list-style-type: none"> <li>Bison can _____.</li> <li>When bison _____, they help _____.</li> </ul>

For additional recommendations and tips for responsive teaching, including a protocol for a deeper analysis of items, see Additional Reinforcements for Listening Comprehension Assessment 1 in the appendix.

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## Teaching Tips | Responding to Assessment Results

- Set aside time to review students' assessments immediately after they complete a comprehension assessment.
- Choose questions from the assessment that multiple students found challenging. Departmentalized teachers with multiple classes may need to select different questions for each class, depending on students' needs.
- Use the lesson slides or print or digital assessments to support reteaching. In levels K–2, each item appears on a slide so that teachers can project them when administering the assessment and in the Responsive Teaching lesson. In levels 3–8, teachers can project an image of the paper-pencil assessment or use the digital assessment to display items.
- Plan ahead for students who were absent on the day of the assessment. Consider options for providing them with an alternative space to complete the assessment during responsive teaching.

Responsive teaching examples in levels K–2 include the following ideas to respond if students’ assessment performance trends suggest a need for deepening vocabulary knowledge:

- **Share What You Know:** Students choose one Knowledge Deck Card and read aloud the term and definition. Students silently form a sentence with that term and then share with a partner. Pairs then share with the class.
- **Draw a Word:** The teacher gathers the nouns from the module’s Knowledge Deck Cards. The teacher reads the terms aloud and instructs students to choose one to draw. Students share their drawing with a partner and explain what they drew.
- **Act Out the Words:** The teacher facilitates a brief game of charades, inviting a pair of students to choose a Knowledge Deck Card. The teacher quietly reads aloud the term to the pair and prompts them to collaboratively act out the term without speaking, encouraging the class to guess the term.

Responsive teaching examples in levels 3–8 include the following ideas to respond if students’ assessment performance trends suggest a need for deepening vocabulary knowledge:

- **Morphology Word Work:** The teacher locates a word with an underlined morpheme in the glossary and reminds students of the morpheme’s meaning. Students brainstorm words with that morpheme, listing those in their journals. Students then reflect on how the morpheme helps them define the words.
- **Link-Up:** The teacher assigns two Knowledge Deck Cards to each student. Students “link up” with a partner. The pair chooses two of the four words to use in a complete sentence. Pairs share with the class. Then students link with a new partner and repeat.
- **Create a Web:** The teacher displays a Knowledge Deck Card and instructs students to generate a web of words and phrases in their journals to express their knowledge of the term.
- **Share What You Know:** The teacher chooses one Knowledge Deck Card and reads aloud the term and definition. Students are directed to a *Learn* book page where they write a sentence containing the term and then share it with a partner. Student pairs then share with the class. The activity is repeated by choosing another Knowledge Deck Card.

## Respond to Assessment: Written Assessments

The Assessment Guide for each written assessment and those with speaking and visual display components include suggestions for reinforcing students' knowledge, writing, and language skills during future lessons. Teachers may revisit previous learning with students one-to-one, in small groups, or whole groups. Teachers may also use the suggestions to prepare specific supports in future lessons.

- 1 Each reinforcement chart lists criteria from the assessment task rubric.
- 2 The Looking Back column suggests lessons to revisit and reinforce previous instruction.
- 3 The Plan Future Practice column suggests a future lesson in which students may need additional support to apply their knowledge or skills in another task.

2 | Module 2 | Assessment Guide for Module Task 1

When assessing multilingual learners, consider their English proficiency level to determine next steps for writing instruction. For students with writing-related disabilities, consider their individualized goals and needs when planning next steps.

1	Writing Criteria	Looking Back	Plan Future Practice
	has evidence from <i>Where the Buffalo Roam</i>	<b>Revisit:</b> In <b>Lesson 11 Write</b> , students collected evidence about bison habitats from <i>Where the Buffalo Roam</i> .  <b>Reinforce:</b> Support students in reviewing their informative writing. Did they include two evidence sentences telling where buffalo live? If not, instruct students to review the class Informative Writing Planner for Module Task 1 and identify two pieces of evidence to share with a partner.	In <b>Lesson 17 Write</b> , students review evidence about living in a sod house that is provided in the planner.  In <b>Lesson 18 Respond</b> , students use evidence from "Life in a Soddy" to describe living conditions in a settler's sod house.
	uses evidence to support the focus sentence	<b>Revisit:</b> In <b>Lesson 11 Write</b> , students collected evidence to support the provided focus sentence.  <b>Reinforce:</b> Support students in reviewing their informative writing. Did the evidence sentences support the focus sentence? If not, lead students in highlighting key words in the focus sentence. Review the evidence on the class Informative Writing Planner for Module Task 1. Instruct students to use a nonverbal signal to indicate whether the evidence supports the focus sentence. Invite them to explain why or why not.	In <b>Lesson 18 Write</b> , students select evidence to support the focus sentence about life in a sod house.

**To Help Students Build and Apply Language Skills**

The Language section of the rubric elevates the language demands of the task. If students score lower in the Language section of the assessment than in other sections, provide support by reviewing instruction specific to each skill and providing time for students to revise and edit their writing. The table below provides specific recommendations.

When assessing multilingual learners, consider their English proficiency level to determine next steps for language instruction. Consider *Prologue* lessons for additional language support. For students with language-related disabilities, consider their individualized goals and needs when planning next steps.

*Arts & Letters* lessons may not include detailed instruction for some foundational skills-related criteria. In these cases, teachers can follow the guidance of their foundational skills program. Great Minds® designed *Arts & Letters* to pair with an explicit and systematic foundational skills program.

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## PROVIDING ASSESSMENT ACCOMMODATIONS

*Arts & Letters* assessments promote access through intentional design, rewarding all students for what they know and can do:

- Assessment instructions, prompts, and item stems are written to maximize readability.
- Digital assessments are designed to maximize accessibility and provide necessary accommodations, such as read-alouds.
- By prioritizing knowledge gained through the modules, reading-focused assessments reward students for what they learn in the classroom.

To demonstrate their learning, some students may need additional accommodations.

Appropriate accommodations remove barriers without lowering rigor. *Arts & Letters* provides flexibility to teachers to appropriately accommodate students with disabilities, multilingual learners, and others who may need support. To determine appropriate accommodations, Great Minds recommends these steps:

1. **Study the students' education plan.** Teachers must understand and provide appropriate accommodations as designated in a student's individualized education plan (IEP) or 504 plan. When possible, collaborating with an instructional specialist can help teachers understand specific students' accommodations and plan accordingly.
2. **Weigh options.** Accommodations may be more easily provided digitally or via print. Students with fine-motor challenges, for example, may benefit from typing or recording responses digitally, while another student might benefit from the tactile experience in a print assessment.
3. **Plan ahead.** Accommodations may involve advance planning. Some students may need an alternate location to complete an assessment, for example, or students may need headphones to listen to the text-to-speech function. Planning ahead ensures students' needs can be met effectively.

4. **Reflect accommodations in scoring and reporting.** Any accommodations should be noted in scoring and reporting. Reporting accommodations shows the student's instructional team and family how they were supported during an assessment.

## Guidance for Common Accommodations

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**Text-to-Speech Functionality**—The text-to-speech function is available on the digital platform. (If teachers use this feature, they should note this so that they can accurately report on IEPs and make valid comparisons about assessment growth across a module or grade level.)

Teachers also have the option to read aloud or use text-to-speech functionality for the stimulus passage in the Reading Comprehension Assessments. Reading aloud or using text-to-speech functionality for stimulus passages effectively alters the assessment from a Reading Comprehension Assessment to a Listening Comprehension Assessment, as students are no longer independently and fluently decoding the passage. Teachers should weigh the benefits of this decision in collaboration with the students' specialist teaching team, and should record this accommodation in their scoring and reporting.

**Accommodating Students with Visual Impairments**—All *Arts & Letters* materials, including assessments, are registered with the National Instructional Materials Access Center (NIMAC). Schools can request copies of all materials in braille or enlarged print, as needed.

**Accommodating Students Who Are Deaf or Hard of Hearing**—Collaborate with a Teacher of the Deaf and Hard of Hearing to ensure that appropriate assistive technology or interpretive services allow the student(s) access to the assessment, including the stimulus text on an LCA. Ensure that hearing devices, such as hearing aids or an FM system, are working appropriately before the assessment.

**Providing an Extended Time Accommodation**—Students with executive function challenges, students with dyslexia, and multilingual learners are some of the students who may have an extended time accommodation in their education plan. Teachers should collaboratively plan with their instructional specialists for how to provide extended time beyond that provided within one lesson for any student who needs additional time to complete an assessment.

## Possible Assessment Accommodations

Students with disabilities and learning differences are entitled to fair and equal assessments. Consider these ideas as needed when administering *Arts & Letters* assessments. Note that these ideas are for students with learning, language, or communication disabilities or delays. Classrooms may include students with a large spectrum of other disabilities. Consult with available specialists and the student’s team to ensure that you are meeting student needs and creating opportunities for all students to show what they know and can do.

If	Then
If students have specific needs or disabilities ...	<ul style="list-style-type: none"> <li>Review the student’s IEP or 504 accommodations, and plan to align or scaffold the assessment task, administration, and scoring with the student’s needs.</li> <li>Connect with the SPED teacher, if possible, to discuss accommodations.</li> <li>Allow students to respond in different modalities if the modality is not relevant to the assessment’s purpose and related learning goal.</li> </ul>
If students have IEPs that recommend teachers disregard spelling errors and the rubric specifies correct spelling ...	<ul style="list-style-type: none"> <li>The digital platform does not have functionality to override specific rows of the rubric. Teachers can add a comment on the assessment, noting a score adjustment, or can manually adjust the digital score.</li> </ul>
If students score lower on a specific section of an assessment ...	<ul style="list-style-type: none"> <li>Check to see if the student has an IEP or 504 accommodations and re-administer the assessment if needed to get a more accurate measure of the student’s abilities or adjust the goal to align with their individualized learning goals. Keep in mind that readministering the assessment without discussion or reteaching may be ineffective.</li> <li>Alternatively, use this opportunity to take a data point or a baseline measure of the student’s knowledge and skills. Look for growth on the next assessment, engaging in reteaching as needed before a subsequent assessment.</li> </ul>

If	Then
If students require additional support ...	<ul style="list-style-type: none"> <li>Consider these approaches, as relevant to the student's specific needs: <ul style="list-style-type: none"> <li>Provide a script, a checklist, or sentence starters with both images and text, such as a visual checklist for task completion.</li> <li>Use a visual model with images to break down actionable steps to complete a task or answer a question. Explicitly teach each step.</li> <li>Model how to problem-solve when the student is unsure how to answer a question.</li> <li>Explicitly teach the use of any appropriate assistive technology.</li> </ul> </li> </ul>
If students are multilingual learners ...	<ul style="list-style-type: none"> <li>Begin from the assumption that you will administer assessments as directed and then consider what specific students need in order to demonstrate their learning. Consider the following actions: <ul style="list-style-type: none"> <li>Consult your state, district, and school guidelines for accommodating English learners.</li> <li>Consult with the TESOL teacher, if possible, and any relevant academic standards.</li> <li>If the student has stronger oral English comprehension than written comprehension, consider providing oral directions and read alouds for tasks.</li> <li>Consider students' anxiety levels and whether working in a small group might alleviate some text anxiety, particularly around understanding assessment instructions.</li> <li>When interpreting results, seek to distinguish content or skill challenges from language challenges.</li> </ul> </li> </ul>
If students have a speech-and-language disorder...	<ul style="list-style-type: none"> <li>Consult with the speech language pathologist working with the student about appropriate accommodations.</li> <li>Consider offering written response tasks on the paper-pencil assessments instead of oral response tasks in digital assessments.</li> </ul>

# Communicating with Families

## **What is the *Arts & Letters* approach to connecting with families and caregivers?**

Students are most successful when parents and caregivers are meaningfully engaged in their learning. Central to an effective K–8 partnership is that (1) educators maintain open lines of communication from the classroom and school and that (2) families and caregivers engage in activities and conversations outside of school to foster students' learning and development. *Arts & Letters* recognizes this important relationship between educators and families and caregivers and supports it through targeted resources.

## **Which *Arts & Letters* resources help foster connections with families and caregivers?**

*Arts & Letters* supports engagement with families and caregivers with these resources:

- Welcome Letter (in multiple languages)
- Tips for Families (in multiple languages)
- Multilingual glossaries (module vocabulary in multiple languages)
- Daily fluency practice (can be assigned as out-of-school practice)
- Volume of reading texts in English and Spanish (can be assigned for out-of-school independent reading)
- Module Bookend lessons (which offer opportunities for community connections)



## FOSTERING CONNECTIONS WITH FAMILIES AND CAREGIVERS

Schools, families, and caregivers share the same goal—for students to succeed. Collaboration is key to meeting that goal. Teachers can welcome and inform families so that families and caregivers can foster students' learning outside of school and support students as needed if problems arise at school.

*Arts & Letters* lends itself to authentic engagement among educators and families and caregivers.

The modules' Essential Questions often inspire students to keep thinking and exploring outside of school. Kindergarten students might continue to wonder “What makes the world fascinating?” Level 7 students might ponder “How can times of crisis affect individuals and societies?” When students engage with Level 4 Module 1: *A Great Heart*, the discoveries they make about the literal and figurative meanings of *heart* may spark conversations at home. Topics across history/social studies, science, literature, and the arts often lead students and their families and caregivers to visit local libraries to check out books to extend learning, to research the module topic online, or to engage in other experiences, such as visiting museums, parks, or zoos. Fostering these natural opportunities to strengthen the school-home partnership benefits students, educators, and families and caregivers.

## RESOURCES TO CONNECT WITH FAMILIES AND CAREGIVERS

Great Minds provides different resources to support the crucial home-school connection. Many of these resources are provided on the digital platform and at [greatminds.org](https://greatminds.org). For many resources, families and caregivers can go directly to the Curriculum Overview for Families (<https://greatminds.org/english/artsletters/family-engagement>).

**Welcome letter**—Teachers can send home this introduction to *Arts & Letters* (available in multiple languages) at the beginning of the school year to help families and caregivers understand the curriculum’s focus, approach, and content.

**Tips for Families**—Every module comes with a **Tips for Families** resource, offered in multiple languages, to support family engagement. These tips provide families with the following:

- An overview of what students will learn in the module
- The texts students will read in the module
- The Essential Question that guides students’ inquiry in the module
- A synopsis of key learning in reading, writing, and vocabulary, including a list of module vocabulary words
- Suggested questions to discuss with students and ideas to continue learning

Teachers can use Tips for Families to engage families and caregivers in knowledge-building conversations.

**Multilingual glossaries**—Families and caregivers can support students by using and discussing module vocabulary words at home. Teachers can share the multilingual glossaries, in multiple languages, to make these learning opportunities accessible to speakers of many languages.

**Daily fluency practice**—In levels 2–8, students practice fluency daily through a passage strategically chosen for its repeated-reading value. Students focus on one fluency element (accuracy, phrasing, expression, or rate) each day. Teachers may have students practice by reading to a partner, to an adult in the classroom, or to a caregiver or family member outside of school.

### Teaching Tips | Supporting Families and Caregivers with Fluency

Use a recent daily fluency passage to model for families and caregivers how to support students with fluency.

1. Share the purpose of daily fluency—to help students read accurately and automatically with appropriate expression and phrasing.
2. Show families and caregivers how to complete the fluency chart.
3. Encourage families and caregivers to give positive, specific feedback about their student's reading, such as "You read at just the right pace so I could understand what you were reading." Recommend that families and caregivers not focus on errors.
4. Model fluent reading when reading aloud to students.

**Volume of Reading**—For independent reading outside of school, students can choose from a curated list of 5–12 knowledge-building books that extend the module topic. (More books are listed at the younger grade levels because the books are shorter picture books, while older grade-level students read longer chapter books so may have fewer volume of reading texts on their lists.) Spanish-speaking students can choose from an additional list of texts in Spanish for this independent reading. Families can support students in accessing books from these lists and engaging with the books by discussing them as or after they read.

**Bookend Lessons**—The lessons that open and close each module offer opportunities for teachers to seek out local resources to tailor module content to students' communities and contexts. Field trips or special speakers present opportunities for family/caregiver connections.

## Teaching Tips | Connecting with Families and Caregivers

Before the start of the school year:

- Plan for home-school connection points. Schedule key check-ins and identify modes of communication. Establish a predictable communication routine.
- Collaborate with multilingual learner specialists to identify which languages are needed for home-school communication.

During the school year:

- Share information about *Arts & Letters* at back-to-school or open house nights.
- Emphasize the importance of family and caregiver involvement to student success.
- Provide *Arts & Letters* resources, such as Tips for Families and multilingual glossaries.
- Communicate the school/classroom homework policy, and provide specific, accessible information and resources to support any follow-up assignments completed at home.
- Provide specific ideas for families and caregivers to support literacy at home.
  - Read together daily.
  - Talk about what you are reading.
  - Invite your student to read their writing to you.
- Display students' *Arts & Letters* work in the classroom and school.
- Share lesson anecdotes or student tasks through newsletters or classroom websites.
- Invite family members to school to participate in *Arts & Letters* learning.
  - Invite families and caregivers to observe an *Arts & Letters* lesson.
  - Host a “book tasting” in which students host tables and invite families and caregivers to have a “taste” of some of the books they have been reading.
  - Host a writing celebration in which students share their task responses.
  - Create a family library where students and families can check out books.

At the end of the school year:

- Send families an end-of-year letter to answer frequently asked questions such as these:
  - What books do you recommend for reading outside of school?
  - Is my student progressing at grade level? Do they need any additional support?
  - How can I support my student's reading, writing, speaking and listening, and vocabulary over the summer?
  - What summer learning opportunities are available?

# Arts & Letters Terminology

*Arts & Letters* uses specific terms to describe curriculum components, teaching and learning practices, and related ideas. Read on for key terms and their definitions.

## Achievement Descriptors

Statements that synthesize college- and career-readiness standards, individual state literacy standards, and instructional practices inherent to *Arts & Letters* detailing what students should know or be able to do after each lesson or module.

## Analyze Student Progress

A section of each lesson designed to support teachers in using the information collected from learning tasks. Each Analyze Student Progress section includes suggestions for how to monitor, offer immediate support, and plan future practice.

## Assessment Guide

A teacher resource for each formal assessment that includes assessment context, scoring guidance, item analysis, and support for responding to students' performance.

## Bookend

The first and last lesson of each module, providing open-ended opportunities for students to engage with the module's topic.

## Complex text

See *Grade-appropriate complex text*.

## Content Framing Question

A lesson-level question representing a specific Content Stage. Each of the five sequential Content Framing Questions articulates the lens through which students explore the text in a lesson:

- **Wonder:** What do I notice and wonder about this text?
- **Organize:** What is happening in this text?
- **Reveal:** What does a deeper look at [text-specific element] reveal?
- **Distill:** What is a central idea in this text?
- **Know:** How does this text build our knowledge?

## Content Stages

The repeatable, five-step framework that supports close reading and deep exploration of a complex text:

- **Wonder**
- **Organize**
- **Reveal**
- **Distill**
- **Know**

## Core Practices

Five key practices—questioning, summarizing, annotating, collecting evidence, and reading fluency—used in all modules to help students comprehend what they read and communicate their understanding.

- **Questioning:** generating and answering questions about a text
- **Summarizing:** retelling, recounting, and summarizing a text
- **Annotating:** underlining, notes, and/or sketching in a text
- **Collecting evidence:** gathering and using information directly from a text to craft an oral or written response
- **Reading fluently:** accurate, prosodic reading

## End-of-Module (EOM) Task

A culminating module assessment that requires students to engage in the full writing process (including, when relevant, research) to demonstrate their knowledge and skills.

## Essential Question

A thought-provoking, transferable question that guides students' thinking, reading, writing, and discussion throughout a module.

## Grade-appropriate complex text

A text that features quantitative elements (such as word and sentence length), qualitative factors (such as meaning, text structures, and organization), and reader-task considerations (such as the reader's prior knowledge of a topic) that make it appropriately challenging for the reader.

## Knowledge Deck Cards

Vocabulary flash cards that include an image, a student-friendly definition, and a related sentence for each module vocabulary word.

## Knowledge statements

Daily, student-generated sentences written during the Land section of each lesson that represent students' synthesis of their learning.

## Knowledge Threads

Statements (in the Module Overview of the *Teach* book) that track the growing and connected content knowledge of a module across books and/or lesson arcs.

## Learn book

The *Arts & Letters* student workbook, available in both print and digital formats.

## Learning tasks

Informal assessments, included in each lesson, of students' learning progress aligned to the lesson's specific learning goals.

## Listening Comprehension Assessment (LCA)

An assessment of students' comprehension of topically related trade books or passages, read aloud by a teacher or played in a digital experience. Students demonstrate their knowledge of the module topic and vocabulary, as well as their abilities to reason and comprehend a text of grade-level complexity.

## Module

A topic-based unit of study. *Arts & Letters* has four modules per grade level.

## Module Overview

A summary of the key elements of a module.

## Module Plan

A scope and sequence of module texts and assessments.

## Module tasks

Writing and/or speaking assessments in which students express their knowledge and skills gained from the module texts and previous arc(s) of instruction.



## More videos

Brief (two- to three-minute) visual experiences to support accurate understanding of the assumed knowledge in a text and to ensure all students have access to that knowledge, creating an equitable foundation.

## Multilingual learners

Students who speak more than one language, including those who enter school already proficient in English and another language; students classified as English learners; and students who have been reclassified as English proficient. The term reflects an assets-based approach that recognizes the totality of a student, emphasizing what they know rather than what they do not know.

## Painted Essay®

A flexible, easy-to-modify organizational structure that helps students think and write clearly by using a clear, patterned structure tied to specific colors:

- The introduction is red because it must get the reader's attention.
- The focus is green for "Go this way!"
- Point 1 is yellow, as is the first body paragraph.
- Point 2 is blue, as is the second body paragraph.
- The conclusion synthesizes both points, so its color is green.

## Reading Comprehension Assessment (RCA)

An assessment of students' independent reading comprehension of topically related, grade-level complex texts. Students begin the assessment with a one-minute fluent reading of an excerpt and then demonstrate their module knowledge and vocabulary and their ability to reason and respond to the text.

## Responsive Teaching lessons

Lessons that follow Listening and Reading Comprehension Assessment lessons, giving students a chance to revisit the assessment text, discuss items they might have missed, and review key vocabulary.

## Socratic seminar

A student-led collaborative discussion centering on a thought-provoking question related to a module's content. Students engage in inquiry, elaboration, and debate while expressing their own ideas clearly.

## Speaking and Listening Goal Tracker

A tool for each module that lists all the speaking and listening goals of the module and that supports the teacher in monitoring students' progress throughout the module.

## Talking Tool

A resource in student *Learn* books (L3–8) that provides sentence frames to support students as they listen closely, share what they think, and support what they say in academic discussions.

## Teach book

The *Arts & Letters* teacher's edition, available in both print and digital formats.

## Teaching English to speakers of other languages (TESOL)

A term used to refer to educators who specialize in working with multilingual learners. Note that TESOL can also refer to a specific academic certification and the international advocacy organization; we use the term to describe the educators working with this population but not to describe the specific certification or organization.

## Text set

A topic-based group of carefully curated literary and informational print, digital, multimedia, and visual works. Each *Arts & Letters* module centers on a knowledge-building text set.

## Volume of reading (VOR)

The reading students do independently. Research shows a correlation between the volume of high-quality texts students read and their development of reading skills and proficiency.

## Writing model

A sample text that helps students and teachers understand grade-level expectations for writing. *Arts & Letters* includes both an on-level and an advanced writing model.

## Writing structure

A transferable, flexible, easy-to-use organizational structure for writing a text in a specific genre, such as the Painted Essay® for an informational or opinion/argument text.

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