

Reading grade by grade & Writing

Primary literacy standards
for kindergarten through third grade

NEW YORK CITY EDITION



New Standards
Primary Literacy Committee

Illustrated by Garin Baker

**NEW
STANDARDS**

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To America's teachers

There is no educational matter as urgent as seeing to it that every American child becomes a competent reader and writer. Your commitment to meeting this challenge — day by day, child by child — is important, noble and inspiring.

In this book, we hope to inspire *you*. Here, the path to literacy is clear and sure: Children learn to read and write with a judicious mix of attention to the print-sound code and extensive engagement with literature and writing. Here, the best ideas from the best minds are gathered in one place to illuminate the way to literacy.

Enjoy the journey.

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Reading grade by grade & Writing

Primary literacy standards
for kindergarten through third grade

page
29



Learning
to Write

Learning
to Read



page
17

Preface **page**
7



New Standards
Primary Literacy
Committee
Members



page
10

About the
New Standards
Primary
Literacy
Standards
page
42

Kindergarten:
Emerging
Readers and
Writers



**page
47**

**page
91**



**First Grade:
Exuberant
Readers and
Writers**



**Second
Grade:
Budding Readers
and Writers**

**page
139**



**page
185**

**Third
Grade:
Confident
Readers and
Writers**

Collections
of Student
Writing
**page
233**



About New
Standards
**page
304**

Appendix
**page
292**



Preface

Imagine what it would be like to be unable to read — to be denied Shakespeare’s soaring English, Faulkner’s serpentine sentences, Maya Angelou’s cadences, Hemingway’s spare prose, the observations of *New York Times* columnists on the news of the day, the luminous creations of Gabriel Garcia Marquez, the brilliant explanations of Stephen Jay Gould, Julia Child’s recipes, the calculus text that is the entry point for a budding engineer, and the travel book that explains what is most worth seeing in a new city. Imagine what it must be like to know that you will never get beyond an entry-level job and to have to hide your inability to read as if it were a hideous deformity. Think about the rage and frustration that would be yours every day if you knew that almost all ordinary opportunities were beyond your reach because you had trouble reading ordinary things.

Reading — and increasingly, writing — is the keyhole through which we all must pass to have a chance at the good life. Many don’t make it. Many of those who do are only marginally literate and consequently have only marginal opportunities. Reading and writing are, without doubt, the two most important skills that we can transmit to our children. And the primary school years are an absolutely critical time in this process. The evidence is strong that young people who are not fluent readers and writers by the end of third grade may never catch up to their peers. So citizens, school boards and educators everywhere have called for students to become fluent readers and competent writers by the end of the third grade.

What, exactly, does it mean to be a competent reader and writer at the age of eight or nine? What kinds of books should children be

able to read fluently and with comprehension? How much reading should they be doing? What kinds of writing should we expect of them? And — most important of all for teachers and parents — what are the steps along the way? What does a child who is developing well as a reader and writer look like? What are warning signs that some special help or more intensive teaching may be needed?

The book you are holding in your hands answers these questions and more. *Reading & Writing Grade by Grade* adds clear performance targets to the National Research Council’s call for a balanced approach to reading instruction in the early years. Grade by grade, beginning with kindergarten, specific expectations are laid out for the skills and habits of reading and writing. These expectations are illustrated — with examples of children’s writing, samples of their oral reading, and even videos of children discussing books and following written directions. Drawn from real classrooms, these work samples make clear just how good is good enough in primary reading and writing. The CD-ROMs that accompany this book contain all of these illustrations, plus a summary version of the standards themselves.

It has taken nearly two years of work by a distinguished group of educators and researchers to produce these standards. Many of the nation’s most eminent experts on reading and writing joined our New Standards Primary Literacy Committee in the endeavor. Five of the panelists also served on the National Research Council committee that produced the book *Preventing Reading Difficulties in Young Children*. The members of the New Standards Primary Literacy Committee (see pages 10–16 for brief biographies) came to the task of devis-

ing a set of practical standards for early literacy achievement with differing views — especially on the vexing question of “phonics” versus “whole language” as a basis for children’s earliest reading instruction. They joined together in this effort because they were tired of the wars that had divided them and believed that by focusing squarely on what children needed to know and be able to do — rather than on ideologies of how to organize teaching — they could provide a unified set of guidelines for teachers and parents.

The result is this set of standards and benchmark examples that do not paper over differences with vague words but instead lay out clearly the full range of skills, knowledge and literacy habits that primary children need to learn if they are to succeed in later schooling and in life. These New Standards Primary Literacy Standards make clear that children must learn:

- ◆ Writing *and* reading. The New Standards Primary Literacy Standards give equal weight to learning reading and writing, linking the skills in one to the other. They show how children’s earliest spelling attempts are linked to their efforts to master phonics. And they illustrate how attending carefully to the language in books that they read can help children give personality and “voice” to their own writing.
- ◆ Habits of literacy, including daily writing and reading, the ability to discuss with others what they read, and strategies for evaluating and revising their written work. The standards provide benchmarks for daily practice of reading and writing. Beginning in kindergarten, children should read or have read to them four to six books a day. By third grade, they should read independently each year 30 books of prescribed difficulty from different genres.
- ◆ Both the print-sound code (“phonics,” “phonemic awareness”) *and* the ability to comprehend and interpret what they read, right from the start. Children’s progress in reading can be tracked by their ability to read benchmark books of graduated levels of difficulty.
- ◆ Specific purposes and genres of writing, including narratives, reports, functional writing and literature. Children are expected to read and write in each of these genres.
- ◆ Conventional spelling and the correct uses of punctuation, along with careful choice of vocabulary, style and syntax in their writing.

The New Standards Primary Literacy Standards ask much of children and, therefore, of their teachers and parents. If one visited an “average” school in America today, few children would be able to meet all of the standards laid out here. But we know that children can *learn* to perform at the levels called for by the standards. We know this because we based our expectations on the performances of children in good literacy programs of various kinds throughout the country. These are the performances that appear in our reading and writing

Coming Soon:

Primary Literacy Standards in Speaking and Listening

Beyond reading and writing, literate Americans in the 21st century need to be able to speak effectively and listen actively to other people. A New Standards committee of researchers and practitioners is working now on recommendations for Primary Literacy Standards in speaking and listening.

illustrations. The standards set out realistic expectations for children who are taught well. They are demanding because nothing less will prepare children for their futures.

Many states and districts already have standards for the early grades. These standards are intended not as a replacement for those official documents, but as an extension and companion to them, an indispensable tool for analyzing children's literacy skills and setting specific targets for their learning. The New Standards Primary Literacy Standards are designed to serve as a detailed guide for teachers and parents. They go beyond general statements about what students should be able to do to provide explicit examples of expected performance. The New Standards Primary Literacy Standards make it easy for parents and teachers to know whether children are meeting rigorous and reasonable expectations and to identify the areas in which students need more work.

We are very pleased to be able to share these standards with you. We hope they will be of great value to teachers and will make a big difference in the lives of countless children who will grow up to be adults who read well and write well, people whose opportunities are boundless.



Lauren Resnick
Co-director
New Standards



Marc Tucker
Co-director
New Standards

Committee Members



Marilyn Jager Adams is a visiting scholar at the Harvard University Graduate School of Education. She was vice president of the American Educational Research Council from 1996–98. In 1995, she received the American Educa-



tional Research Association's Sylvia Scribner Award for Outstanding Contribution to Education through Research.

A member of several national advisory boards, she chaired the Planning Committee and was a member of the National Academy of Sciences' Committee on the Prevention of Reading Difficulties in Young Children. She also has written several classroom resources and many chapters and journal articles on cognition and education issues.



Rosalinda B. Barrera is a professor of curriculum and instruction at the University of Illinois at Urbana-Champaign. A former elementary classroom teacher, she also has held a variety of positions in the curriculum and instruction department for



New Mexico State University and worked as director of curriculum and instruction for K–12 in the Socorro School District in El Paso, Texas. A member of numerous committees, she is on the National Council of Teachers of English (NCTE) Commission on Curriculum and has served as chair of NCTE's Multicultural Booklist Committee as well as of the New Mexico Professional Standards Commission.



Lucy Calkins is a professor of education at Teachers College, Columbia University, and is founding director of the Teachers College Writing Project. She has taught at the elementary, middle and high school levels and now works side-by-side with teachers,



conducting collaborative research on children as readers and writers. Her books include *The Art of Teaching Writing* and *A Teacher's Guide to Standardized Reading Tests: Knowledge is Power*, which she co-authored with Kate Montgomery and Donna Santman. *The Art of Teaching Reading* will be published in 2000.

These illustrations are the work of students who attend Alice Carlson Applied Learning Center in Fort Worth, Texas. Even though the children never met the committee members they were illustrating, the drawings capture the dedication — and joy — the adults bring to their work.



Courtney B. Cazden is the Charles William Eliot Professor of Education Emerita at Harvard University. A former primary-grade teacher, her research and teaching have focused for more than 30 years on the oral language and literacy of young children,



especially children from language and cultural minorities. Her most recent book is *Whole Language Plus: Essays on Literacy in the United States and New Zealand*.



Phil Daro is the executive director of New Standards and the director of research and development for the National Center on Education and the Economy. His career has included tenures as the director of the Office of Project Development with the California



Department of Education, the executive director of the American Mathematics Project and the executive director of the California Mathematics Project. He received his bachelor of arts in English from the University of California, Berkeley, with a minor in mathematics.



Susan Fitzgerald is a senior literacy associate for the National Center on Education and the Economy, where she serves in the research and development division, coordinates and conducts literacy institutes for America's Choice School Design, and conducts core assignment



workshops in English language arts in Chicago, Pennsylvania and New York City. She received her master of science in education at Texas Wesleyan University in Fort Worth, Texas, with a specialization in early childhood education.



Barbara R. Foorman, professor of pediatrics and director of the Center for Academic and Reading Skills at the University of Texas–Houston Medical School, is principal investigator of a long-term grant funded by the National Institute of Child Health



and Human Development, “Early Interventions for Children With Reading Problems.” From 1978 to 1997, she was a professor of educational psychology at the University of Houston. She is on the editorial board of *Journal of Learning Disabilities* and on the board of the Society for the Scientific Study of Reading. She was a member of the National Academy of Sciences’ Committee on the Prevention of Reading Difficulties in Young Children.



Mary Ellen Giacobbe is an educational consultant who works in school districts in the United States and Canada. She leads workshops on the teaching of reading and writing and frequently speaks on these topics to groups around the country. She also has contri-



buted chapters to numerous books and published several articles. She is a member of the National Council of Teachers of English, International Reading Association and Whole Language Umbrella.



Sally Hampton is the director of research on curriculum and instruction and English language arts for the National Center on Education and the Economy. Since 1991, she has been involved with New Standards, developing both performance standards and a



reference exam in English language arts. She worked as a classroom teacher for nearly 16 years before coming to the Fort Worth Independent School District in 1984 to develop a research-based writing program. She has spoken and published widely on the subject of student writing.



Angela M. Jaggart is a professor of education at New York University, where she specializes in early childhood and elementary education and directs an in-service master's degree program. Her research and teaching interests include oral language



development, the role of talk in literacy development and learning, emergent and early literacy, Reading Recovery, the teaching of reading and writing, and language across the curriculum. She has written and spoken extensively on these topics.

Currently, she is a member of the National Data Evaluation Committee of the Reading Recovery Council of North America. In this capacity, she evaluates, writes and speaks about the results of Reading Recovery programs.



P. David Pearson has been the John A. Hannah Distinguished Professor of Education since 1995 at the College of Education at Michigan State University, where he holds appointments in the department of teacher education and the department of counsel-



ing, educational psychology and special education. At Michigan State, he also serves as a principal investigator and co-director of the Center for the Improvement of Early Reading Achievement (CIERA). Within CIERA, he pursues a line of research related to reading instruction and reading assessment policies and practices at the local, state and national levels.

He has written and edited several books about research and practice, most notably the *Handbook of Reading Research*, now in its second volume.



Charles Perfetti is a professor of psychology and linguistics and senior scientist at the University of Pittsburgh's Learning Research and Development Center. He was formerly chair of psychology. His research on reading processes, reading ability and learning to



read has been published in over 120 journal articles and several books. A graduate of the University of Michigan, he has been a visiting professor at the Max Planck Institute for Psycholinguistics and the Netherlands Institute for Advanced Studies.

In addition to memberships on numerous editorial boards, he is a member of the National Academy of Sciences' Committee on the Prevention of Reading Difficulties in Young Children and president-elect of the Society for the Scientific Study of Reading.



Gay Su Pinnell is a professor of educational theory and practice at The Ohio State University. In 1999, she was awarded membership in the International Reading Association's Reading Hall of Fame for her contributions to literacy education. She also has received a variety



of other awards, including the 1996 Ohio State University Distinguished Teaching Award and the 1993 Charles A. Dana Award for Pioneering Achievement in Health and Education.

A member of numerous national associations, she is on the editorial board of *Reading Research Quarterly*, *The Reading Teacher* and *Language Arts*. She also was an investigator on several research projects studying both Reading Recovery programs and early literacy in at-risk students.



Lauren B. Resnick is co-founder and co-director of New Standards, and she also founded and directs the Institute for Learning, which focuses on professional development based on cognitive learning principles and the development



of effort-oriented educational programs. A professor of psychology at the University of Pittsburgh, she directs the university's Learning Research and Development Center. Her research has focused on standards and assessment, effort-based education, the nature and development of thinking abilities, and socializing intelligence, with special attention to literacy and mathematics. She has written or edited 10 books and more than 125 articles and book chapters. She has served as president of the American Educational Research Association and as a member of the Harvard Board of Overseers and the Smithsonian Council, along with several boards and committees of the National Research Council.



Dorothy S. Strickland is the State of New Jersey Professor of Reading at Rutgers University. She previously was the Arthur I. Gates Professor of Education at Teachers College, Columbia University. A former classroom teacher, reading consultant and



learning disabilities specialist, she also is a former president of the International Reading Association (IRA) and the IRA Reading Hall of Fame. In 1985, she received IRA's Outstanding Teacher Educator of Reading Award. She was the recipient of the 1998 National Council of Teachers of English (NCTE) Award as Outstanding Educator in the Language Arts and the 1994 NCTE Rewey Belle Inglis Award as Outstanding Woman in the Teaching of English. She has numerous publications in the field of reading/language arts.



Elizabeth Sulzby has published extensively in the field of early and emergent literacy, and she has done research about the integration of computers as multimedia literacy teaching tools. Her research covers issues of in-home, mother-child interaction with



books, emergent reading and writing, early language impairment, and the transitions into conventional reading and writing. She is a professor in the School of Education at the University of Michigan and recently was a visiting professor at Leiden University in the Netherlands. At Michigan, she is affiliated with the Combined Program in Education and Psychology and serves in the literacy and early childhood program areas. She currently is involved in research with Sally Lubeck looking at parent-teacher-researcher collaboration in Head Start programs.



Sharon Taberski teaches combination first- and second-grade classes at the Manhattan New School. This public school in the heart of New York City was opened in 1991 by Shelley Harwayne and colleagues from the Teachers College Writing Project to create a learning environment with literacy at its core.



She speaks widely on issues such as balanced literacy, writing workshops, classroom organization and management, and guided reading. Her book on the teaching of reading, *Standing on Solid Ground*, will be published in 2000.



William Teale is a professor of education at the University of Illinois (UIC) at Chicago, where he also serves as director of the UIC Reading Clinic. He received his doctorate in reading education and English education from the University of Virginia. His



research of the past 20 years has focused mainly on early reading and writing development. A number of his studies have addressed family and classroom storybook reading and the home literacy environments of poor children from a variety of cultural and linguistic backgrounds. While his current work continues to address issues of early literacy, he also is engaged in school reform evaluations in Chicago Public Schools.



Josefina Tinajero is the assistant dean of the College of Education and professor of bilingual education at the University of Texas at El Paso, where she also directs the nationally acclaimed Mother-Daughter/Father-Son programs. She is director of two

Title VII grants from the U.S. Office of Education, which are focused on enhancing the skills of teachers in math and science. She is a noted author and featured speaker in the field of bilingual education and in the recruitment and retention of Hispanic students in higher education. She is the author of several comprehensive, multicomponent reading/language arts and English as a Second Language programs.



Maria Utevsy is the director of reading interventions for New York City's Community School District 2. Her work includes supervising the Reading Recovery program, Project Read and prekindergarten literacy professional development. She has written the curriculum

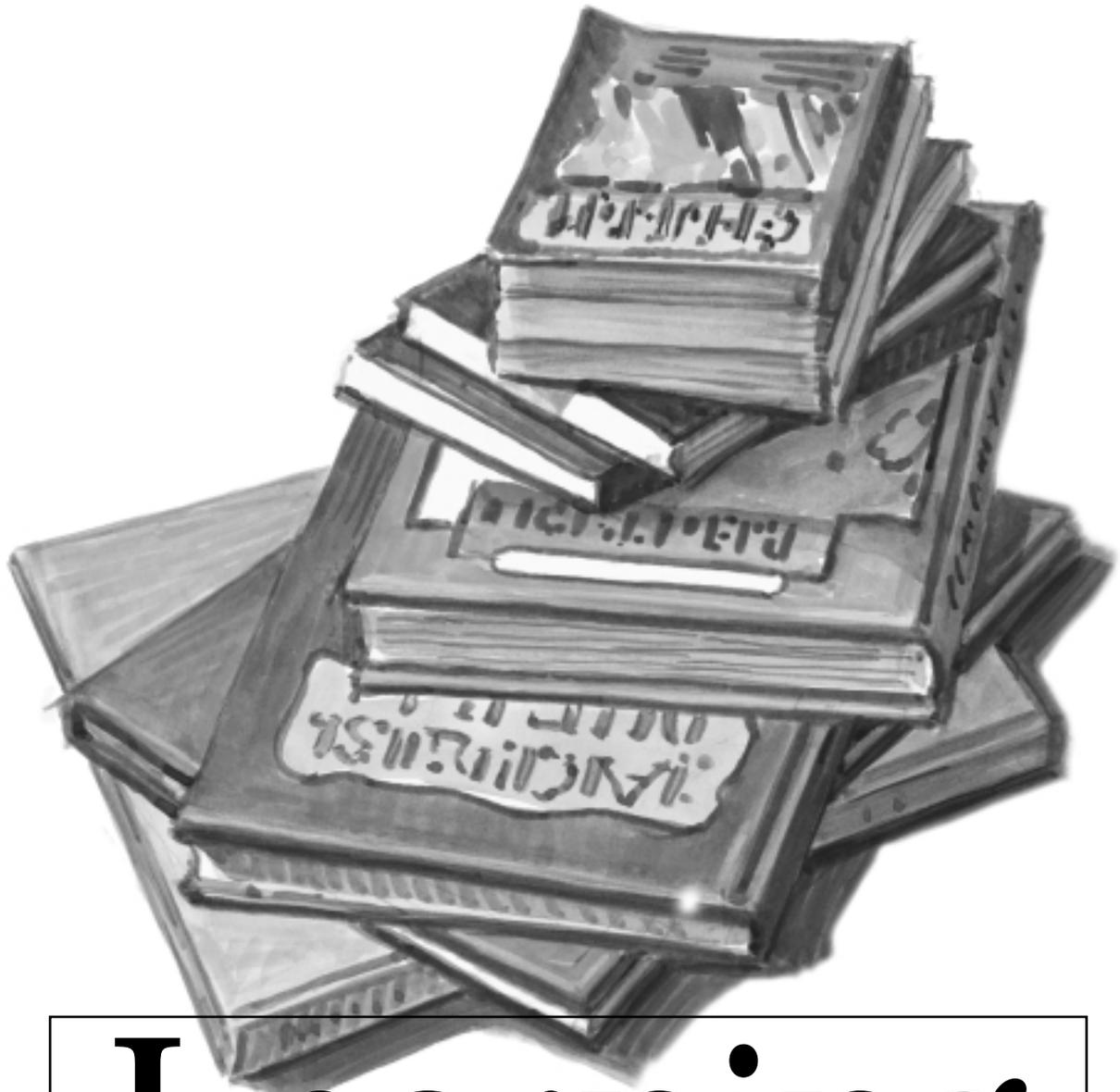
for two courses taught to District 2 teachers, one in assessment-driven instruction and another in small-group literacy models for kindergarten through third grade, as well as contributed to the District 2 Staff Development Handbook. She began her career in the district in 1990 as a Reading Recovery teacher. Two years later, she trained as teacher leader and worked in that capacity until 1998, when she assumed her current position.



Gordon Wells, known for his expertise in oral language studies, is a professor at the Ontario Institute for Studies in Education at the University of Toronto. Since moving to Toronto, he has collaborated on research projects with teachers and professors to

increase understanding of different modes of discourse in learning and teaching. At the University of Toronto, he is a member of the department of curriculum, teaching and learning with a cross-appointment to the Centre for Teacher Development and the Centre for Applied Cognitive Science. Before moving to Canada in 1984, he was director of the Longitudinal Study of Language Development at the University of Bristol in England.





Learning to Read



Learning to Read

Reading, fundamentally, is the process of understanding written language. Reading is a joyful experience that illuminates whole worlds of knowledge, perspective,

wisdom and wit from other people, times and places. These are the treasures embedded in letter shapes and printed texts. Learning to read is, arguably, the most important academic achievement of a child's life.

Reading is a complex process that involves strategies for making meaning from text. It requires students to recognize words on a page, comprehend what they mean and say them aloud in ways that clearly convey their meaning. The ultimate goal of reading is getting the meaning.

Reading Habits

To be true readers, primary students must develop the habit of reading. Students must read, read and read still more to discover the thrill of well-crafted language and well-told tales. Early immersion in books helps students

develop a sense of themselves and their place in worlds both real and imaginary. Reading helps primary students discover who they are — and who they can become.

Parents and teachers play a vital role in this journey of discovery.

“The reading process can be described as creating meaning from text by making connections between what is read and what is already known. Skilled readers at all stages work this way. They bring vital information to any act of reading and use this information to interact with the print information in the text.”

Reading For Life: The Learner as a Reader
Wellington, New Zealand: Learning Media, 1996

Young children imitate the reading habits of adults and older children. If children see adults read on their own, they will pick up books and turn the pages as well. If adults read aloud to them — in any language — young children will follow suit, pretend-reading and mimicking the intonations and cadences they hear. For all children, including those whose home language is one other than English, these experiences with oral language are fundamental to the development of oral literacy and subsequent reading and writing skills.

Reading widely and deeply from good literature is a way to acquire background knowledge that helps students construct meaning. Readers link new words, references and concepts to what they already know and to the

next ideas they will encounter and learn. Frequent and varied reading also helps students build rich vocabularies — words that students can use because they spring from a personal context — and understanding of story structures, syntax, spelling and punctuation. Research shows in no uncertain terms that students who read a lot do better in school by many measures — test scores, math and science achievement, and school and postsecondary attendance, to name a few — than students who do not.

Primary students should read a variety of texts and authors, in a variety of ways, every day. For English language learners this should include the opportunity to read in their native language. In good primary literacy programs, reading habits are easier to instill in print-rich classrooms that are filled with books, magazines, signs, labels, instructions, word walls and language experience charts. In these programs, students read and write in many fiction and nonfiction genres, including narratives, biographies, memoirs, literature, poetry and plays. They also read and write informational texts used to teach others and functional texts used to get things done. Students learn to recognize and discuss literary qualities and genre features and to compare and contrast books and authors. They learn to notice the particulars of the author’s craft, such as beginnings and endings, word choice, plot, and character portrayal. Students also read throughout the school day and across the curriculum to learn about science, art, math and social studies.

These standards lay out several different and important ways for students to read and engage with texts. Good literacy programs offer many daily opportunities for children to read and interact with texts with varying levels of support. These opportunities might occur in the context of:

- ◆ Read Aloud/Being Read To
- ◆ Assisted Reading (Shared and Guided)

◆ Independent (and Partner) Reading

◆ Discussing Books

All of these interactions with texts help children to acquire:

◆ Vocabulary

Read aloud/being read to:

Listening to learn

Hearing good literature and other texts read aloud to them is important even after students can read independently. When adults read to them, students learn that reading is an engaging social and learning experience. They learn that the flow of written language differs from that of conversational language. Listening helps

Read, Read and Read Still More

Beginning in kindergarten, students need to read every day — independently and with assistance — from the fiction, nonfiction, poetry and prose genres. In the standards, “a lot” is quantified in terms of these minimum number of books:

Kindergarten: Read or reread — independently or with another student or adult — **two to four familiar books** each day. Listen to **one or two books** read aloud each day at school and at home.

First Grade: Read — independently or with assistance — **four or more books** a day. Hear **two to four books or other texts** read aloud every day.

Second Grade: Read **one or two short books or long chapters** every day. Listen to and discuss every day **one text** that is longer and more difficult than what can be read independently.

Third Grade: Listen to and discuss **at least one chapter** read aloud every day. Read **30 chapter books** a year.

students develop comprehension skills that they need to advance as independent readers.

Most importantly, reading to students gives them a way to work beyond their independent

or assisted reading capacities to focus on deeper levels of meaning, more complex language structures and more sophisticated vocabulary. Third graders need this comfortable scaffold to climb to higher reading levels as much as kindergartners do.

Assisted reading: Shared, guided and partnered reading

To read a lot — a crucial factor for learning to read — beginning readers

need plenty of help. Assisted reading comes in many formats: shared reading, guided reading and partnered reading.

Teachers may work with students either one-on-one or in a group, teaching particular strategies for reading. In these sessions, the teacher directs attention to specific elements of the text, including words, literary devices, syntactic characteristics and spelling patterns. The teacher may engage students in a discussion of text features and strategies for figuring out words or meanings. In these ways, students can learn self-monitoring and self-correcting strategies, either by learning from the teacher's direct instruction or by imitating the teacher.

Or, two or three students may read a book together, taking joint responsibility for figuring out both what the words “say” and what they

“mean.” In partner reading, students can take turns, checking and monitoring each other's reading. They can help each other with challenging words or sentences by asking and

answering questions. Partner reading is an important way to learn to read.

Independent reading: On their own

Students read independently when they read on their own.

For beginning readers, some independent reading may be done aloud, giving the teacher an opportunity to observe the students' reading behaviors. Specifically, the teacher may check for accuracy, fluency, self-monitoring, self-

correction and other evidence that students get the gist of what they are reading.

A great deal of their independent reading will be done silently. Appropriateness of book choice can be assessed as the teacher observes the students' level of engagement and attentiveness to text. Students' comprehension and progress can be assessed by frequently engaging them in conversations about the text and/or by written responses to the text.

Discussing books: Sharpening thinking through accountable talk

Read-alouds, independent reading and assisted reading draw on familiar traditions of primary literacy instruction, as does discussing books. Recent research concludes that discussing books and other texts is an effective way of understanding them — the ultimate goal of reading.

Students introduce and ask for knowledge that is accurate and relevant to the text under discussion. They use evidence from the text in ways that are appropriate and follow established norms of good reasoning.

Talking to others about ideas, an activity known as *accountable talk*, is fundamental to learning. One-on-one, in small groups or with the whole class, students understand new knowledge and make meaning in social situations. These opportunities to engage in conversation about learning experiences are especially important for English language learners. For these children, engaging in accountable talk provides invaluable opportunities to try out their newly acquired language as they discuss the text.

Researchers and practitioners believe that for classroom talk to promote learning, it must have certain characteristics that make it accountable. Accountable talk responds to and further develops what others in the group say. Students introduce and ask for knowledge that is accurate and relevant to the text under discussion. They use evidence from the text in ways that are appropriate and follow established norms of good reasoning.

Accountable talk sharpens students' thinking by reinforcing their ability to reason with knowledge. Teachers play a vital role in shaping meaningful conversations in their classrooms. They create the norms and skills of accountable talk by modeling appropriate forms of discussion and by questioning, probing and directing conversations. They nudge students to "say why" they believe an author chooses certain words, creates particular characters or describes specific settings, for example.

When students participate in book discussions under these circumstances, they can comprehend more and grapple with complexities that may otherwise elude or never occur to them. The more students discuss particular theme, genre or craft features, the more they can understand, remember and apply what they learn. Indeed, book talks are a way of modeling or talking through good writing skills. Students learn to examine texts thoughtfully, draw evidence from them to make assertions and substantiate argu-

ments, and double-check their facts by rereading — crossover skills that work just as well in crafting written pieces.

Through discussion, students also can demonstrate comprehension. Indeed, test questions that ask students to "discuss" a character's motive or an author's choice of words, for instance, really expect a solo performance that indicates how much students have gleaned from their reading. While such assessments are important, discussing books in these standards is a social process in which students build understanding through group talk.

Acquiring vocabulary: Encountering new words

In the primary grades, learning what words mean and how to use them is a huge and vital undertaking. Words help students read, learn and understand their world.

Even on the first day of kindergarten, students already know a lot of words that they have acquired through listening and speaking. Emerging readers and writers puzzle out the sounds and shapes of words they already know and understand.

Read-alouds play an important role in acquiring new vocabulary because students may encounter words they have *not* heard in conversation. Read-alouds offer students who are English language learners additional opportunities to make connections between their newly developing oral vocabulary and the printed word. If children follow along when an adult reads aloud, they can see the new words as well as hear them. With stories, pictures and the adult's voice to assist them, students' eager minds map out the meanings of increasingly difficult words. Their already impressive vocabularies grow even larger.

How quickly does this happen? Seemingly by leaps and bounds. Estimates range from three to seven words a day, although measuring the exact rate of vocabulary acquisition is

impossible. Some researchers qualify that rate, saying that, while school children may become *aware* of seven new words a day, they still have a long way to go to *learn* the words. There are large discrepancies among the number of words students can understand when adults read to them, words they can use in conversations, words they can read and words they can write. Generally, students' *receptive vocabularies*, or words they understand if someone else uses them, exceed their *expressive vocabularies*, or words they use on their own. This gap shrinks as students mature.

In any case, a rapid rate of acquiring new vocabulary is critical for K–3 students; deficiencies in vocabulary accumulate into reading comprehension problems. If students do not recognize and understand words, they cannot read or write them, either.

Mastering knowledge and use of vocabulary words comes from oral language, reading, teaching and studying. Hearing spoken language, especially books read aloud, is the primary source of vocabulary acquisition at least throughout kindergarten and first grade. By the time they reach second or third grade, students also learn new words through independent and assisted reading.

The New Standards Primary Literacy Standards classify vocabulary building as a reading habit because the key to robust vocabulary is reading a lot. As students grow older, they pay conscious attention to words and meanings, noticing and collecting new words.

Getting the Meaning

The ultimate goal of reading is comprehension — understanding the meaning of written language. Getting the meaning is a complex task that doesn't happen just by reading individual words. Readers must orchestrate a variety of skills and strategies, drawing on their prior knowledge and experience, including what they know about words and their concepts, to build a sense of what the author means to say.

Running Records:* A Tool to Assess Accuracy

Running records are a coding system that teachers can use to assess students' accuracy in word recognition when they read. As a student reads aloud, the teacher marks the text on a separate sheet of paper to indicate whether each word is read accurately. The teacher also adds details that indicate where the student corrects mistakes while reading, what types of errors are made and whether the teacher provides any assistance. These notations serve as a diagnosis of the kinds of problems the student encounters and the strategies used when reading. The teacher then calculates the percentage of total words the student reads accurately.

To learn more about running records, refer to the publications list in the Selected Committee Bibliography on page 294 and the ECLAS materials available in your school and on the Board of Education Web site.

*In New York City's Early Childhood Literacy Assessment System (ECLAS), these are referred to as reading records.

These standards divide the complex task of getting the meaning into interrelated dimensions of competence:

- ◆ Accuracy
- ◆ Fluency
- ◆ Self-Monitoring and Self-Correcting Strategies

These serve to support the ultimate goal of reading:

- ◆ Comprehension

In practice, some of these skills are easier to isolate and assess than others. In fact, accuracy and fluency are combined in the kindergarten standards because the two are virtually indistinguishable in early student reading performances.

What is accuracy?

Accuracy is the ability to recognize words correctly. If children see the letters *c-a-t* printed on a page and know the word is *cat* — not *coat* or *sat* or *can* or *dog* — they accurately recognize the word. If children read a book with 100 words and accurately recognize 90 of them, they are reading with 90 percent accuracy. Sometimes children identify words incorrectly at first glance — as even the most accomplished readers occasionally do. If they notice the error without prompting and correct themselves fairly quickly, it usually means they accurately recognize the word.

Accuracy reflects two important concepts: knowledge of the print-sound code and an understanding of meaning. For example, a child who encounters the word *kin* in a text may easily pronounce it correctly without knowing what it means. When asked to use the word in a sentence, the student may say, “I kin do that!” On the next page, the child may be stumped by *Dalmatian*, an unrecognizable letter string, which, when pronounced, turns out to have a familiar meaning. In these standards, accuracy reflects recognizing *both* the sounds and the meanings of words.

What is fluency?

Fluency is the ability to read aloud with appropriate intonations and pauses indicating that students understand the meaning, with only an occasional need to stop to figure out words or sentence structures. These standards expect students to be able to read fluently texts that are at an appropriate level. When students are learning to read, oral reading provides an important, though incomplete, window into the extent of their understanding. Fluent oral reading is also a valuable social skill that students can use throughout their lives.

Fluent reading requires knowledge of syntax and punctuation, which work like stage directions in a play. They are cues that tell read-

ers how the text should sound and how the meaning should be expressed. Fluent readers need to know how sentences are structured, how sentence structure signals meaning and how punctuation is used systematically to convey meaning.

Capital letters and periods, for example, indicate where sentences begin and end, signaling to readers places to pause and words to emphasize. These structural features cue readers to raise or lower their voices to convey meaning. In stories, quotation marks usually signal dialogue, which may call for students to read in different voices for different characters. Commas give cues about which words and clauses go together. Through intonation and pauses, fluent readers use their understanding of commas to attach strings of modifiers to the right noun or verb.

Self-monitoring and self-correcting strategies: Why are they important?

Both accuracy and fluency are related directly to the self-monitoring strategies that readers develop. When beginning readers figure out unfamiliar words, they ask themselves: *Does this word match the letters? Does it make sense here? Do my answers to both of these questions confirm each other?*

Beginning readers use what they know about the print-sound code to check their understanding of the meaning of words. And they use contextual clues, such as illustrations, and their own background knowledge to check their application of the print-sound code. In other words, self-monitoring, or *metacognitive*, strategies connect the print-sound code and meaning together.

Metacognitive and word recognition strategies are central to reading comprehension. Skilled readers continually track their understanding, asking themselves: *Do I understand what I'm reading? Am I getting the words right?* When their answer is “no,” they figure out how to get back on track. Strong readers

insist on getting the words and the meaning right. In effect, they set their own standard for understanding what they read. They monitor themselves to make sure they are meeting this internal standard — and they will not read on until they are sure they understand. On their own, they develop strategies such as asking themselves questions, summarizing what they’ve read and predicting what will happen next.

While skilled readers use these self-monitoring strategies naturally, struggling or novice readers can master them as well — with explicit instruction. When students use self-monitoring or self-correcting strategies to tackle challenging texts, their fluency naturally will be disrupted. They may read aloud haltingly, stopping to sound out a word, correct a pronunciation, or puzzle over the beginning or end of a sentence. This is fine. Even fluent readers, who have a good enough command of vocabulary and syntax to read aloud smoothly, sometimes stop to think about the meaning of the text. This does not necessarily mean they lack fluency, only that they are pausing with good reason to monitor their comprehension.

Comprehension: The ultimate aim

Comprehension is the ability to understand written language. In these standards, comprehension includes both getting the gist of the meaning and interpreting the meaning by relating it to other ideas, drawing inferences, making comparisons and asking questions about it.

A reader’s ability to understand texts varies depending on the supports and challenges for that individual within the text. These include such factors as:

- ◆ Students’ background knowledge about the topic. The knowledge and experience students bring to their reading affects comprehension.
- ◆ The conceptual complexity. The simplicity or complexity of the information in the text affects comprehension. Conceptual density, or the number of ideas packed into a few words, and the accessibility of the conceptual references also impact comprehension.
- ◆ The complexity of the words and sentences, including spelling, vocabulary and syntax. Features such as single-syllable words or multisyllable words; common, high-frequency words or unusual words; and short, simple sentences or long sentences with clauses affect comprehension.

Rereading, discussing and writing about books enhance comprehension. All three activities require readers to think more deeply about words and meaning, thus extending understanding and revealing new insights.

Understanding the Print-Sound Code

English, like other languages that use alphabets, provides a systematic code that allows readers to recognize words efficiently. Simply put, letters and spelling patterns stand for sounds in a systematic way. This differs significantly from the languages that a number of our students speak, whose print representation is pictorial and concept-based and does not rely on letter-sound correspondences.

To understand this print-sound code, students must develop phonemic awareness, or the ability to perceive that streams of speech are made up of separate sounds, called *phonemes*. Phonemic awareness is a matter of perceptual coordination. Children learn to *hear* the different sound segments at the beginning, middle and end of words and *say*, or *blend*, separate phonemes to make meaningful utterances. When young children begin to notice and correct speech errors or play at mixing up sounds — “pancakes, cancakes, canpakes” — or when they show an appreciation for alliteration and rhymes, they are becoming aware of phonemes. For second language learners who are hearing and learning the sounds of English for the

very first time, phonemic awareness is a more complex task.

The leap from phonemic awareness to understanding the print-sound code comes when children make the mental connection that the visual symbols of letters and spelling represent particular sounds. Children do not need to be drilled endlessly on every spelling-sound pattern in English to learn the print-sound code. Research, in fact, makes clear that once children catch on to the systematic way that spellings stand for sounds, they search on their own for spelling regularities. When they encounter the same spelling patterns again and again in their reading, they are able to learn quickly the most frequently used patterns in English.

In some ways, learning the print-sound code is like putting together a jigsaw puzzle: The task is difficult at first because there are so many options, but it gets easier and goes faster as the pattern becomes more clear, and the options become fewer. To begin a jigsaw puzzle, it helps to put the straight-edged pieces together first; they're easy to spot and form a neat frame. This is comparable to students first learning the basic idea that letters stand for sounds and that sounds can be combined to make words, a primary task for kindergarten. Once the frame is completed, the next step is filling in the middle. This takes more time because there are more options and it takes a while to work through the possibilities. This is comparable to students learning many new spelling-sound correspondences and, at the same time, developing the skill of recognizing the words they make, the primary work of first grade. Finally, once many pieces of the jigsaw puzzle are in place, the pattern provides more clues, and the options diminish. At this point, the puzzle practically finishes itself. Likewise, for primary school students, the more they learn of the print-sound code, the easier and faster it is to learn more.

The puzzle metaphor is useful in understanding the task children face in learning to read. But it also can mislead, for two reasons. First, learning to read is not a single-solution process. Beginning readers actually work puzzle after puzzle on their way to mastery. Second, how fast people put together the puzzle matters not at all to the quality of the finished product. But the speed at which children recognize words matters significantly. Children, like adults, have limited attention spans. They can attend consciously to only a few things at a time. If their attention is concentrated on puzzling out individual spellings and sounds, they can't attend to figuring out what the words and sentences mean. And meaning, of course, is the goal; that is why people read.

Grasping the meaning requires *automaticity*, or the ability to recognize individual words quickly and without much conscious attention. In this way, students can focus on the meaning of sentences and stories. Children need to learn the print-sound code, to be sure, but they also need to learn how to apply the system automatically to increasingly wider ranges of spelling patterns and words. And they need to recognize automatically high-frequency words like *the*, *have* and *two*. Even though these words are spelled irregularly, they occur so frequently in texts that students must learn them early.

What Children Should Be Reading to Meet the Standards

These reading standards are correlated to *text levels*, which indicate the level of difficulty of texts. The power of leveled texts is that even the youngest students can truly *read* them, right from the start. And students who are struggling to read can simply drop back to a text level that is easier for them — *but they keep on reading*, learning through practice rather than through monotonous skill drills. Leveled texts pull together the best thinking on how children learn to read.

As students progress through school, the reading skills they work on remain essentially the same. Text difficulty is the variable. Through read-alouds, independent reading and assisted reading, students work with books that are both easy and challenging for them. Notably, text difficulty depends on more than the internal features of a book — the words, print size and illustrations, for example. Many external factors — such as students’ familiarity with the text and background knowledge about the subject — contribute to text difficulty as well. These external factors meld with the internal text difficulty, usually expressed in terms of readability and predictability. Both factors determine which books are within a student’s reading range and which require some stretching.

Not surprisingly, then, choosing appropriate texts for independent, assisted and read-aloud reading is an enormous challenge for teachers. The New Standards Primary Literacy Standards help. Here and in the grade-by-grade sections, there is useful information about the variety of texts students should be reading.

For novice readers, texts with regularly spelled words, familiar high-frequency words and simple sentence structures support them as they make the transition to independent reading. Patterns of repetition bolster students’ ability to read and understand texts as well. Some texts, for example, are carefully written and designed to introduce only one new word per page, allowing the youngest students to read along rhythmically and stop only once to figure out the newest word. Some texts include only one sentence on a page or begin and end each sentence on the same line, so beginning readers don’t have to tackle the skill of moving their eyes down the page. Others introduce spelling patterns systematically. Illustrations matter. Sometimes they help students understand words and meaning, sometimes they are related only loosely to the text, and sometimes they extend the text, suggesting meaning that is not written in the words.

Appropriate text levels for independent, assisted and read-aloud reading

Precisely because there are so many variables not only in texts but also in the people reading them, text leveling is still more an art than a science. Although expert opinions differ on the criteria for determining readability, the basic logic of leveling is fairly simple. Books students are expected to read independently, with accuracy and fluency, are easier than books the same students should read for assisted reading. With a partner, more sophisticated self-monitoring and comprehension skills come into play. And again, books students hear read aloud are longer and even more difficult than books read with a partner. These texts are both more interesting and richer in vocabulary, concepts, language use and genres.

For each grade, these standards include both descriptions of text levels and lists of book titles that exemplify the kinds of books students are expected to read. The expectations for accuracy and fluency, under **Reading Standard 2: Getting the Meaning**, are expressed in terms of end-of-the-year text levels. Between kindergarten and the end of first grade, students move through nine or ten text levels. In second and third grade, even though their reading continues its speedy development, students move through only two or three text levels. Leveled texts for the youngest readers are divided into finer gradients than texts for older readers. For example, a first grader who can read independently a Level I book such as *Noisy Nora* — with at least 90 percent accuracy in word recognition and with intonation and pauses to signal understanding of the meaning — is right on target for the end of the school year. With assistance and hard work, the same student should be able to puzzle out a Level J book such as *Danny and the Dinosaur* — with less accuracy and fluency, to be sure, and with more overt use of self-monitoring and self-correcting strategies. The student also should be able to demonstrate comprehension by

retelling or summarizing the text, describing something learned from the text and answering the teacher's questions.

At each grade, these standards also include both descriptions and examples of book titles appropriate for read-alouds. For this purpose, specific text levels matter less than other features, such as conceptual complexity, diversity of genres, sophistication of vocabulary and syntax, similarities and differences among themes, and author's craft. These features support meaty discussions of books and nudge students to deeper levels of comprehension.

Monitoring progress toward reading to learn

In these standards, the texts recommended for each grade level are appropriate for their purpose and accurately targeted. The end-of-the-year standards are rigorous, yet achievable — given enough time and instruction in a rich literacy program. Nevertheless, learning to read is a developmental process, not an all-or-nothing proposition. Standards, by their nature, focus on end-of-the-year targets. Teachers, by their nature, monitor progress throughout the year along a continuum of literacy. Teachers can use leveled texts to monitor students' progress along this continuum, tracking milestones and flagging problems by midyear — in time to intervene with extra time, attention and instruction. With these standards, in good reading programs, students will learn the skills and habits of reading. The older they get, the less time they will spend learning to read and the more time they will spend actually engaged in wonderful, meaningful reading.

Learning to Write





Learning to Write

Just as reading is the process of *understanding* written language, writing is the process of *communicating* with written language. Readers work to get the writer’s meaning, while writers work to make their meaning clear to readers. Like readers, writers discover new vistas and perspectives in the process of writing. Clearly, reading and writing are parallel processes. They belong together in the New Standards Primary Literacy Standards.

For adults and students alike, putting letters and words on paper is almost magical. Writing seems to unlock the mind, to organize and synthesize thinking, to excite the intelligence. By weaving together bits of information that may never have been joined before, writers discover new meaning. The way writers ultimately convey this meaning to readers pushes writers to make a variety of very sophisticated choices, including:

- ◆ how to structure the piece as a whole;
- ◆ what pitch or angle to take (serious? ironic? humorous?) and which words to choose to ensure precise meaning;
- ◆ which ideas will dominate and which will be subordinate;
- ◆ what to claim boldly rather than imply delicately; and
- ◆ which combination of sentence forms to use to produce desired cadences.

Writers are craftsmen, wordsmiths, people who employ language strategically to communicate with and engage readers. Writing is at times an art form, critiqued and practiced, or a medium to convey meaning or a tool to generate and order thinking. These standards require students to write in all of these ways.

Habits and Processes: Learning to Be a Writer

To some degree, writing is an idiosyncratic process. How students learn to write, the tools they prefer to use, the style they ultimately develop, the strategies they routinely use to revise and edit — all of these vary from student to student. Fortunately, however, researchers know a great deal about how many famous writers have developed their craft — the habits and processes of recognized wordsmiths.

These standards incorporate that research for K–3 students, requiring them to practice the habits and processes of successful writers. To do the kind of writing that the modern world requires, students need to build a foundation beginning in the primary grades.

For students to become good writers, they should engage in writerly habits and processes, apprenticing themselves to writers’ routines and rituals. Students must write regularly, often generating topics in which they can invest their energies. They must view writing as hard work and adjust to the fact that getting ideas down on paper is only a first step. They must be willing to rethink (often, literally, to re-vision) how these ideas are organized and expressed — and examine a draft in light of how well it communicates. They must make needed changes willingly, perhaps handing the document off for a trusted “other” to read; for students, this “other” is most often a teacher, another student or a parent. They must assume responsibility for various rounds of changes until, finally, the document communicates — and is as good as they can make it, including precise word choice and correct spelling, grammar and punctuation.

When they are learning to write, students also must begin to think like writers. Writing is

more than sitting down with pencil and paper, or computer and screen, and quick-scribbling or banging out words. In their everyday lives, students must make thoughtful mental notes by:

- ◆ listening for effective ways of saying things and expressive turns of phrase;
- ◆ internalizing the rhythms of language;
- ◆ keeping an eye (and ear) out for interesting new words;
- ◆ seeing scenes from everyday life that might be used in their stories;
- ◆ recording observations; and
- ◆ trying out ways of organizing information.

Like adult writers, students may draw stylistic ideas from their favorite authors, whose books (or poems) they have read and reread, mimicking particular elements to enrich their own writing. Also like adult writers, students should become familiar with the features that distinguish various genres and learn to move comfortably from one genre to another.

Knowledge of authors, authors' craft and genres influences students' reading as well as their writing. Such knowledge enables students to read like writers, appreciating how an author develops a character or embeds details to paint a picture. Students who are working to develop knowledge of craft grapple with the need to create specificity through detail, and they come to expect published authors to pay even greater attention to nuance and specificity. When students read like writers — that is, when they bring their own knowledge about craft and genre to text — they become more discriminating about written language. They also use this discrimination to guide their own writing: They write like enlightened readers.

Genres: Why Are They Important?

Writers learn how to write in somewhat predictable stages. Most children begin “writing” by putting marks on paper that conform to some

sense that they are communicating meaning. These earliest markings may be scribbles; scribbles and pictures; or scribbles, pictures, and random letters and numbers. From such a starting point, students begin to experiment with words and word boundaries, left-to-right and top-to-bottom presentations, and phonetic representations of words. At the same time that their knowledge about what constitutes “writing” is developing, students produce work that corresponds to a variety of writing types. A full understanding of writing types, or genres, takes years to develop, of course. But even the youngest writers produce recognizable precursors of very sophisticated writing forms. They learn to write by writing, by trying out the forms.

While the literary tradition of genres allows writers to see the world (and write about it) through a particular set of lenses, such lenses can be both powerful and limiting. A particular genre will suggest an order and help students get their thoughts down on paper. As important as genre knowledge is, genre elements should not be configured into formulas that constrict writing or constrain thinking.

Still, genres are culturally appropriate and socially expected. Not to make students aware of their structures is to deny them academic access. Any student who does not know the expectations for appropriately presenting information in writing to readers is immediately disadvantaged. Students who learn about genres enjoy a tremendous advantage over students who do not. As long as students understand that genres are not rigid structures, genre knowledge enables them as writers.

Genre knowledge also enables students when they read. If students realize, for example, that the underlying structure for narrative is chronological, then as readers, they will pick up more readily on transition structures, whether they are one-word connectors or adverbial clauses, that signal movement through the text. Similarly, when students know about story, they anticipate some sort of

conflict-and-resolution structure when they read — and they look for it.

Thus, readers who understand the structure of the classic mystery story expect that a crime will take place; that there will be a number of suspects, each with a plausible motive and opportunity; and that either one suspect or an outsider will assume the role of detective and solve the crime. Mystery readers also assume that the writer will provide clues that, if attended to, will allow them to solve the crime. So they read carefully, looking to identify potential clues. Readers not knowledgeable about the genre will not necessarily see the links in the plot, anticipate the events, identify the clues or draw inferences from clues.

Genres also provide teachers with a meta-language they can use to teach and evaluate writing. Genres are made up of distinctive characteristics, which

teachers can make explicit to students. So, for example, if a teacher is working on narrative writing, she may address the expectation that writers orient or engage readers by setting a time, indicating a location, introducing a character or characters, or entering immediately into the story line. These expectations are easy both to teach and to use, giving students an array of possible starting points for their own writing.

In combination, the genre-specific expectations should be the basis for evaluating and providing feedback to students. And to the extent that genre characteristics remain fairly constant, students will be working to become proficient with stable expectations up through the grades, as these standards show. Such

stability provides coherence in a student writing curriculum.

**Sharing events, telling stories:
Narrative writing**

The earliest forms of students' writings generally are pictures with one-word or one-sentence identifications.

Drawings remain an important part of their writing through first grade, but children increasingly begin to focus their attention on the text. Since much that students hear read aloud in kindergarten and first grade is narrative in form, students produce narratives early on.

Often their narratives are little more than a recount of a simple event or brief event sequence followed by a reaction or opinion: "I went to the zoo. It was fun."

Also common is writing made up of an observation and a comment: "I saw a dog. It was big." While many argue that writing this sparse does not imply any sense of narrative form, it is possible to argue that both examples, the recount and the observation, begin with

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some sort of initiating event, as in “I went/I saw.” And it is easy to see how students use the initiating event as the springboard for a longer string of events, chronologically ordered. Because students in the early grades draw much of their writing from their own lives, their writings likely are personal accounts whose value is primarily expressive.

Children’s narrative development grows in fits and starts, frequently passing through several predictable stages. One early stage is marked by “chaining,” with one idea linked to another, so there is no center or no focus to the writing. Also common (usually at second grade) are:

- ◆ the bed-to-bed story, in which the narrative is made up of an undifferentiated list of events — literally everything from when “I got up” to “Then I went to bed”;
- ◆ the dialogue-driven narrative, in which dialogue, usually between two people, carries the whole weight of the piece, as in “he said” then “she said” then “he said”; and
- ◆ the event-driven piece, in which events — typically ones associated with action-

adventure movies and familiar television shows — simply follow one another without any apparent cause-and-effect relationship.

All of these forms are early or not fully developed versions of narration, yet each demonstrates students’ growing awareness of what constitutes the genre.

Next in the developmental sequence come pieces that do have a central focus, which imposes some sort of coherence, though these writings initially are simple in structure. As writers, young children are able to demonstrate better control and proficiency when they write about the events of their day-to-day lives. Their familiarity with real people, places and events allows this writing to have a depth and authenticity that otherwise might be missing.

When students in the early grades attempt narratives built around fictional problem/solution structures, the stories very often are improvised retellings, extensions involving favorite characters or blendings of familiar story lines. All

such efforts and their borrowings constitute appropriate attempts to produce fictional narratives. With instruction and exposure to good literature, and allowing for some borrowing, first-grade writers can produce a fictional story

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with a planned entry point, a sense of time and place, some character development, some detail, and a sense of closure.

However, it is important to recognize that fiction is a demanding form for even the most sophisticated writers, so no one should be surprised when primary students have problems writing fiction. Such stories may disappoint because young writers can't produce a satisfying conclusion or because event may follow

event without a logical cause-and-effect relationship. Nevertheless, because young writers are fascinated with fiction, it is often wiser to be forgiving when evaluating their stories or to make strategic suggestions to improve the stories than to deter students from attempting fiction.

Informing others:

Report or informational writing

As with narrative, informational writing is a form primary students can produce with some

Report Writing: The Challenges for Students

Report writing poses many challenges for young students. Writing about a topic that they know well presents a different set of challenges from writing about a topic that is unfamiliar. When they know the topic, organizing the information is the task that consumes their energy. When they don't know the topic, gathering and phrasing the information are the challenges.

When students are writing about a topic they are familiar with, the main challenges are how to organize the information and, then, how much information to include and leave out. The second-grade piece on doves on page 171 is a case in point. The student knew about doves from personal experience although, no doubt, some facts were added to this existing knowledge. Perhaps the teacher passed along some facts or perhaps the student did some reading. The point is that the student had a deep understanding of the topic, so she could convey information in her own words. She clustered her information under three broad categories that made sense to her. She probably had more than enough information about doves in her head, so she decided — based on her deep understanding — which facts a classroom visitor would want to know. The headers and space requirements constrained her and helped guide her decisions.

By comparison, when students write about topics about which they know little or nothing, they likely will be unable to differentiate important

from unimportant information. Clustering ideas, too, will be problematic because students will have neither the breadth nor the depth of understanding necessary to analyze and categorize the information. In these cases, young writers often seem to rely almost solely on headers, provided either by the teacher or by the reference materials themselves, to organize their writing.

Finally, when students write about an unfamiliar topic, simply phrasing the information is a daunting task. They must explain new information that they do not fully understand. So the logical thing for them to do is borrow heavily the wordings from the reference books to make sure they convey correctly the ideas they are writing about. Logically, then, the syntactic patterns that emerge under these circumstances frequently are made up of some introductory, transitional or evaluative phrasings, stringing together word-for-word borrowings from reference texts. This is called “patch” writing — and it is particularly acceptable and expected in the primary grades, where students are encouraged to mimic the language of written text, to apprentice themselves to authors and to borrow stylistic techniques they observe professional authors using.

When a student or classroom studies a topic in depth, it is reasonable to expect more sophisticated writing and, perhaps, multiple pieces of writing on the topic.

proficiency. The earliest beginnings of this genre take the form of lists, random words students know and can approximate spelling for. Later, students may expand on these lists with informational text made up entirely of one-clause units. Frequently, these are little more than repeated sentence stems except for the final word: “I like cats. I like dogs. I like TV.”

As students become familiar with informational text, they create more sophisticated forms, such as attribute papers in which they write all about a topic: “all about whales” or “all about my brother,” for example. These texts are actually bits of information strung together without any formal organization, but taken as a whole, the bits do communicate most of what the writer knows about the subject. By the time students reach third grade, they can produce coherent reports that introduce a topic; describe or define the attributes of the topic; describe or explain characteristic activities, events or processes related to the topic; employ a useful organizational structure; include adequate elaboration; and provide some kind of closure.

Across grade levels, there are obvious differences in how students approach informational writing. Beyond the degree of elaboration that students employ, the sharpest differences are in students’ ability to establish some logical organization of content. To organize their writing, students must analyze and classify, tasks made easier when they read informational materials and when the teacher provides guidance about clustering similar ideas. Many students early on use headers, likely a borrowing from chapter titles, as a strategy for organizing and arranging information. Students also include with their text graphs, pictures, maps and other visual aids common to this genre.

Getting things done:

Functional and procedural writing

The functional writing that students do from kindergarten through third grade has its genesis in the labels that adorn kindergarten walls. “Don’t touch” next to an emerging structure

of blocks and “Feed the snake” next to the caged reptile are commonplace beginnings for writings that detail how to do something.

Functional writing is narrative in structure, so students who write stories easily can absorb the organizing chronological structure of this genre. Functional writing is much like informative writing because it requires some expertise or knowledge for the student to draw on. Fortunately, students at the primary level have much expertise; they know how to care for pets, how to carve pumpkins, how to play games. Usually, then, sequencing the steps in a plan of action does not pose problems for young writers.

Instead, the degree of specificity required sometimes makes functional writing difficult, as does the problem of introducing the topic in an engaging manner. Frequently, young writers will adopt the narrative stance for story — “One day I decided to bathe my dog. Here is what I did.” This stance immediately throws the writer into the past tense, and the text is more of a recount than anything else. When students see good examples of functional writing and model their own text on these examples, there is less tendency to recount.

Producing and responding to literature

Responding to literature is not a type of writing usually taught or expected in the earliest grades. But it should be. When students respond to literature — that is, when they write a literary response or literary analysis paper — they make a judgment about something they have read or have heard read to them. This judgment can be evaluative (“I liked it because ... ” or “It is good because ... ”), or it can be interpretive (“I think the author is saying ... ”). The response can be about more than one work, a single work or even a part of a single work.

Significantly, this genre requires students to go back into the text to support their evaluation or interpretation. A good response to literature never is built on unsupported opinion, so young children must be taught how to support ideas through making reference to the text.

Because this is relatively demanding, many students develop the necessary skills by participating in book discussions, where they are expected to go back to the text for support. Making connections to text is an important and early precursor of this form of writing. “I like this book because it is about cats, and I have a cat” is to literary response as “We climbed hills and it was fun” is to narrative.

In schools where students are expected to become writers — to take writing seriously — they easily define themselves as authors and, as such, produce a variety of genres in addition to those specified here.

Songs, poems and plays all are written frequently by young children. Initially, the texts likely will be abbreviated and rough approximations of the forms, but they clearly will be appropriate approximations. As students mature and practice their

craft, their writing forms become more recognizable. Encouraging young writers to have favorite authors and to study what these

authors do fosters writing development and craft knowledge, and this idea of students apprenticing themselves to a favorite author has

merit for students as young as kindergartners. It is a strategy that can develop a lifelong habit.

Using Language and Conventions

Readers’ ability to make sense of text depends on more than the writer’s ability to organize effectively. To understand meaning, readers must rely in no small part on the writer’s appropriate use of language and conventions. Such elements as style and syntax, vocabulary and word choice, spelling, punctuation, and capitalization all support — are, indeed, essential to — conveying meaning effectively and appropriately.

Young children cannot reasonably be expected to master concepts about language use and conventions while they are still struggling to control left-to-right

and top-to-bottom directionality and letter-sound correspondences and to communicate some meaning. Yet even while they are devel-

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By modeling good reading
and writing habits,
they show students that
reading and writing
are important activities
deserving of their
time and attention.

oping these basic competencies, young writers are aware of language use and conventions, and most show almost an enthusiasm for displaying their awareness. Many young writers who as yet are producing only minimal text — three or four words, usually tied to a picture — will embellish their writing with punctuation marks, most frequently periods. This embellishment does not reflect an awareness of appropriate use; many young writers even use periods to mark the space between words. It does indicate, however, that even the most fledgling writers recognize that writing involves more than just words.

Control over punctuation, capitalization and other conventions, as with style and syntax, spelling, and vocabulary and word choice, depends on students' increasing fluency. Increased familiarity with language and conventions comes from both reading and explicit instruction. The more students write, the better they master language use — with corrective feedback from the teacher.

Style and syntax

The style of young writers actually is little more than the voice, most frequently egocentric and exuberant, that they bring to their writing. Young students delight in telling “stuff” to readers — “stuff” about themselves, their world and their opinions. Frequent underlinings, multiple exclamation points, smiley faces and words written in all caps are hallmarks of novice writers' style.

Because their writing initially is short, syntax, or the arrangement of words and their different forms in sentences, is not an issue. As their ability to form words and produce sentences begins to develop, these youngest writers use the speech patterns, or the rhythms and wordings, of their oral language. Yet, the notion of varying word order and sentence length as stylistic considerations may be prompted as early as first or second grade, when students write poetry and work with line breaks and white space or when they pattern their own work after a book or story by a favorite author.

Using one's own language. When students first attempt to write, they use their own language. That is, their writing derives from the language they have heard spoken in the world around them since birth. They understand writing as talk written down, so that is what they attempt to produce. There is much to recommend this language. In fact, many professional writers are esteemed primarily because they are able to capture the cadences of everyday language. The challenge, then, is not for young writers to forsake this language but to understand when and how to use it and when, instead, to use language more appropriate for addressing a distant audience for a specific purpose. Writers must succeed at shifting registers and using syntax and stylistic choices to support meaning. Eventually, writers must learn, for example:

- ◆ which ideas to highlight and which to subordinate;
- ◆ how to create cohesion by moving, sentence by sentence, from old to new information;
- ◆ how to vary sentence length for pacing or emphasis or overall rhythm of the text; and
- ◆ when to repeat words or phrases — and which ones to repeat — for effect and meaning.

Certainly, the use of their own language can make employing many of these strategies easier for novice writers.

Taking on language of authors. Just as young children imitate the speech of adults, so too do they take on the language of authors in their writing. And often their writing reveals both their youth and their as yet incomplete or incorrect understanding of written language and forms. So, for example, a student may write “Once up on a hill” in an attempt to borrow “Once upon a time.” Often their style suggests an attempt to produce “real” writing, text that sounds like what they imagine writing should sound like. As young writers take on the language of authors, their sentences become longer, they begin to embed clauses, and they use adjectives and adverbs more frequently.

Young writers often will borrow heavily from favorite stories and poems, replicating the rhythm of a favorite piece, mimicking patterns of repetition and even embedding phrases that resonate for them.

Vocabulary and word choice

As students progress through the primary grades, their written vocabularies grow in size, quality and richness. As writers, they use the same basic, concrete words they encounter in their first experiences of reading. Later, they make more discrete choices that differentiate with greater precision. Writers choose words because they are the “right” words for a particular situation and audience. They provide readers very specific information about the topic or, in story, about a character or setting. Word choice also tells readers a great deal about the writer. That is, words convey the persona of the writer as much as they convey information or tell a story. And words help create the overall cadences that carry the meaning; they may, for example, slow down readers and create tension.

Using one’s own language. In the primary grades, most of the words children use in writing are ones they also use regularly in speech. However, many of the words that children can use in conversation are too hard for them to spell, so often they will substitute a short, easily spelled word rather than risk using a longer one. Nonetheless, as students read and are read to, their vocabularies expand and new words — learned words — appear in their writing.

Taking on language of authors. Expanded vocabulary logically appears in writing that requires specific words to describe a concept. When students write about volcanoes or sharks or space, for example, they use words that are not necessarily part of their conversational lexicon. As students develop as readers and writers, they learn that concrete detail is very important. This knowledge helps them understand the need to expand their vocabulary so readers can understand precisely what they mean when they write.

Spelling

When young readers begin to sound out words or recognize them by sight, they gradually come to understand that the order in which letters are arranged determines how a word sounds. This discovery is part of mastering the print-sound code for reading, explained in **Learning to Read**, page 17. In writing, the equivalent of the print-sound code is spelling. The two develop together.

In students’ early attempts at spelling, they use coded, almost telegraphic ways of communicating. Later, they will get the most salient sounds of the words down. They often will write just one letter to stand for all the phonemes of a word. Or they will write an initial consonant followed by a whole string of letters. For example, in kindergarten a child may spell *elephant* “LFTZBFTD,” with “L” representing the initial sound of the word and a long string of more or less random letters making the word “big” (long) because elephants are “big.” The length of the string corresponds to the size of the object. Sometimes, what looks like a written “word” actually might be a letter string containing the first sound of each word in a sentence. And the words and letters don’t always read from left to right. They may go down the page or around a corner. They might even reverse direction and continue on the line above.

But as young writers develop an awareness of how words are broken into separate sounds, they begin trying to get all the letters. Consonants come first, and later they add the vowels. At the early stages, students write words phonetically — the way the words sound to them. Thus, *elephant* may be rendered as “LFNT.” This early attempt to spell produces some strange-looking words, but these spellings indicate clearly that students are learning the print-sound code.

The more children read, the more opportunities they have to see the conventional spellings of words and the less they rely on phonetic spelling. Although reversals are common at the

beginning, children usually have mastered the basic principles of English orthography and are ready for formal spelling instruction by age eight or nine. At this point they can be expected to

spell correctly most of the words in their vocabularies, except for unusual words and irregular spellings. Beginning in third grade, getting conventional spellings right becomes critical. Still, from the end of first grade through the middle of third, there are constant trade-offs. Unconventional spelling, to some degree, is to be expected if children say what they really mean and if they use bigger, more difficult words.

Punctuation, capitalization and other conventions

Writers make punctuation choices as precisely as they make other stylistic choices. For example, there are commonly accepted definitions about what constitutes a sentence (these often are articulated in grammar books), but there are times when using something less than what is defined (a sentence fragment) is acceptable if not desirable.

However, unless writers understand the concept and function of punctuation, capitalization and other conventions, they cannot vary from the norm to bring readers up short or to emphasize. They cannot make their writing intelligible to readers. Conventions make writing work: Students need to know the rules before

they can break them effectively and intelligently. The subtleties of punctuation play out with young writers not only in the obvious correspondence to their sense of syntax but also

equally to their familiarity — literally — with seeing punctuation in their reading, using it when they read, and receiving explicit instruction in convention and punctuation rules.

Novice writers need to become increasingly competent in using conventions. It is not a matter of waiting until they can understand the underlying concepts. Full understanding will develop only with years of writing practice and conscious attention, spurred by good teaching. But by the end of third grade,

students should develop an awareness of how the conventions work and be required at least to demonstrate proper usage of periods, an understanding of what words to capitalize, and the function of quotation marks and the apostrophe.

A New Standard for Writing

In these standards, the habits of writing are robust yet reasonable. Ordinary students who write every day can produce written work that is extraordinary, as the writing samples in this book show. The secret to good writing in the primary grades is a rich literacy program that requires students to read a lot, write a lot, and

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learn about genres and literary conventions. These elements are built into the New Standards Primary Literacy Standards.

Just as children learn to talk and read, swim or jump rope by imitating people who already know how, they learn to write by mimicking the habits and strategies of real writers. Teachers play a valuable role in this process. By modeling good reading and writing habits, they show students that reading and writing are important activities deserving of their time and attention. Teachers also can help students find topics that stir their interest and induce them to write carefully and thoughtfully.

Over time, with daily habits and direct instruction beginning in kindergarten, students can learn to communicate effectively, informatively, responsively and even poignantly. Knowledge of genres acquired through reading, study and discussion helps students become writers. Genres give students different frameworks in which to try out and build new skills, just as recipes give inexperienced cooks a way to build a meal. As their confidence and their accomplishments grow, students are more willing to depart from genre forms and substitute their own literary ingredients. On the literary continuum, students who experiment with their own distinctive voices are well on their way to developing writing skills they will need in school and in life.

About the New Standards Primary Literacy Standards

The New Standards Primary Literacy Standards specify the knowledge and skills all students should demonstrate in reading and writing by the end of each school year, from kindergarten through third grade.

Students who meet these standards should be on target to meet high literacy standards in states and local school districts around the country. Educators and parents will find these standards an indispensable companion to their local and state standards. Here are samples of real student performances analyzed against standards; here are the answers to the question of how good is good enough.

How These Standards Are Organized

These standards are organized by grade level, with sections for kindergarten, first grade, second grade and third grade. Each section begins with a profile of students at the grade level and activities that will support their progress in reading and writing. Though these are truly standards for all children, we recognize that some students will require additional time and support to attain them.

These profiles are not intended to suggest that all children and all programs are, or should be, alike. Rather, they evoke images of real children in real classrooms learning in rich literacy programs: the ultimate purpose of the standards. The profiles serve as a reminder that, despite the intentionally stark, precise and crisp language of the Primary Literacy Standards themselves, teaching children to read and write is complex work.

There are as many nuances to this learning process as there are unique human beings. New York City, in particular, is characterized by a rich diversity of cultural and linguistic backgrounds. A thorough understanding of the principles of language acquisition as well as the reading and writing process is important for teachers of all students and especially critical for teachers working with English language learners. Children who come from culturally or linguistically diverse backgrounds bring multiple perspectives and skills to the challenge of learning to speak, read and write English. In our efforts to support all children in attaining standards, educators must be sensitive and responsive to these factors.

Three standards in reading and three standards in writing follow the profiles.

Three Sensible Standards in Reading, Three Sensible Standards in Writing

The essential components of learning to read and write, like any complex process, can be segmented in many ways. For ease of use, these standards are organized under three broad headings:

Reading

1. Reading Habits
2. Getting the Meaning
3. Understanding the Print-Sound Code

Writing

1. Habits and Processes
2. Writing Purposes and Resulting Genres
3. Language Use and Conventions

Two of the standards — Reading Habits and Writing Habits and Processes — deal with the daily practice of literacy. For these standards, the expectations apply throughout the school year. At each grade level, the standards include guidance about appropriate books for students to read.

Four of the standards — Getting the Meaning, Writing Purposes and Resulting Genres, Understanding the Print-Sound Code, and Language Use and Conventions — deal with knowledge and skills. These standards set end-of-the-year achievement expectations, but they also include midyear indicators of on-target progress and problems that call for intensive instructional intervention.

Students meet a standard when their overall performance satisfies the expectations often enough and well enough to indicate mastery. Generally, assessing whether students meet a standard requires evaluating systematically recorded observations of children’s literacy behaviors over time. New York City’s adoption of the Early Childhood Literacy Assessment System (ECLAS) represents an important step in developing a systematic way of assessing children’s literacy development in a number of key areas. The results serve to document children’s developing literacy skills from the time they enter kindergarten until they become independent readers and can help educators find students early on who will need additional support to attain standards.

The Primary Literacy Standards together with ECLAS provide a framework of standards and assessment within which professional development opportunities that strengthen and enhance instructional practices in the early childhood grades can be planned.

Student Work and Companion CD-ROMs

The New Standards Primary Literacy Standards are unique and powerful for two reasons. First, they are clear and precise expectations. Second, student work accompanies standards that define the reading and writing skills. The standards are made tangible by reading performances and writing samples that exemplify the expectations and the results.

Moreover, the commentary on the student work explains the qualities of performances that meet the standards and answers the burning question, “How good is good enough?” The student work, collected from a diverse range of students in a wide variety of settings, shows the level of performance expected — and reachable — in these standards.

The samples included in this first edition represent student work in English. Subsequent editions will include a broader range of work samples and benchmarked books that represent the wide array of languages spoken throughout the city.

Reading performances and writing samples are also included on the CD-ROMs that accompany this book.

Design Features Make These Standards Easy to Use

Reading Standards

- ◆ Standard name
- ◆ A site map that shows where you are, where you've been and what comes next

- ◆ Video snapshot from the CD-ROM of student reading performances that meet the standard and demonstrate "how good is good enough"

- ◆ Insightful commentary that explains the student performances

<p>- 96 -</p> <p style="text-align: center;">First Grade: Reading Standard 1</p> <p>First-Grade Reading Standard 1: Reading Habits</p> <p>It is important that first graders continue to read a lot. Through first- and second-grades, expectations for independent and assisted reading are elaborated separately from those for being read to. Books read to students are chosen for their interest and literary value; they usually have greater complexity than a student can handle reading independently or with assistance.</p> <p>Independent and Assisted Reading We expect first-grade students to:</p> <ul style="list-style-type: none"> ◆ read four or more books every day independently or with assistance; ◆ discuss at least one of these books with another student or a group; ◆ read some favorite books many times, gaining deeper comprehension; ◆ read their own writing and sometimes the writing of their classmates; and ◆ read functional messages they encounter in the classroom (for example, labels, signs, instructions). <p>Being Read To We expect first-grade students to:</p> <ul style="list-style-type: none"> ◆ hear two to four books or other texts (for example, poems, letters, instructions, newspaper or magazine articles, dramatic scripts, songs, brochures) read aloud every day; and ◆ listen to and discuss every day at least one book or chapter that is longer and more difficult than what they can read independently or with assistance. <p>Discussing Books Daily discussion of books continues to be essential in first grade. Children now can deal with more complex and longer texts and relate books to each other. In classroom and small-group discussions of their reading and of books read to them, we expect students finishing first grade to be able to:</p> <ul style="list-style-type: none"> ◆ demonstrate the skills we look for in the comprehension component of Reading Standard 2: Getting the Meaning; ◆ compare two books by the same author; ◆ talk about several books on the same theme; ◆ refer explicitly to parts of the text when presenting or defending a claim; ◆ politely disagree when appropriate; ◆ ask others questions that seek elaboration and justification; and ◆ attempt to explain why their interpretation of a book is valid. <p>First-Grade Reading Standard 1: Reading Habits</p> <ul style="list-style-type: none"> ◆ Independent and Assisted Reading ◆ Being Read To ◆ Discussing Books ◆ Vocabulary <p>First-Grade Reading Standard 2: Getting the Meaning</p> <ul style="list-style-type: none"> ◆ Accuracy ◆ Fluency ◆ Self-Monitoring and Self-Correcting Strategies ◆ Comprehension <p>First-Grade Reading Standard 3: Print-Sound Code</p> <ul style="list-style-type: none"> ◆ Phonemic Awareness ◆ Reading Words <p>New Standards</p>	<p style="text-align: right;">- 97 -</p> <p style="text-align: center;">First Grade: Reading Standard 1/Student Performances</p> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>Hannah and Matt</p> <p>Reading Standard 1: Reading Habits</p> <p>Discussing Books</p> <p>In this class discussion, the children are thinking about the father character in several books. In <i>William's Doll</i>, the father brings the boy a basketball and, on a different occasion, an electric train to distract him from wanting a doll. Matt says, "Um, his father is just making it worse — he's pushing it. Every time he brings him something, he thinks about [the doll] more, so he wants it more."</p> <p>The teacher comments that the father in <i>William's Doll</i> reminds her of the father in <i>Leo the Late Bloomer</i>. She asks, "Do you guys remember what the father there does?"</p> <p>Jose responds, "He sneaks, and he always watches him without letting him know."</p> <p>The teacher, agreeing with Jose, reads the section from <i>Leo the Late Bloomer</i> that makes his point that the father is not being helpful.</p> <p>Hannah challenges this interpretation when she tells the teacher, "I have two things to say. One is that I disagree with, with, you a little bit. When Leo's father, um, it's just like the father in</p> </div> <div style="text-align: center;">  <p>Ashanti</p> <p>In the book <i>William's Doll</i>, the grandmother wants to get William the doll he desires so much. After hearing several pages read aloud, Ashanti offers her interpretation of the grandmother's motivation and connects it to her own life. She says, "Maybe his grandmother, um, knows that it doesn't matter if a boy has a girl thing and if a girl has a boy thing. It is sort of like my life, because my brother plays with my dolls." With this comment Ashanti justifies her interpretation by citing an example from personal experience.</p> </div> </div> <p>The images and commentary in the reading section of this book refer to reading performances available on the CD-ROM.</p> <p>New Standards</p>
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Writing Standards

- ◆ Standard name
- ◆ A site map that shows where you are, where you've been and what comes next
- ◆ Student work that meets the standard and demonstrates "how good is good enough"
- ◆ Informed commentary on the student writing

<p style="text-align: center;">- 162 -</p> <p style="text-align: center;">Second Grade: Writing Standard 2</p> <p>Second-Grade Writing Standard 2: Writing Purposes and Resulting Genres</p> <p>For second graders who are progressing according to standards, writing has become a meaningful activity with myriad purposes. More than ever, these children write to communicate with other people, to learn new things and to give evidence of their understanding. By the time they leave second grade, they have experimented with and produced many kinds of writing, including narrative account, response to literature, report and narrative procedure.</p> <p>Sharing Events, Telling Stories: Narrative Writing</p> <p>By the end of the year, second-grade writers should move beyond simply describing a sequence of events. The structures for extended pieces may be built around a cluster of memorable events (episodic memoirs), around problems and solutions, or around a central idea or a theme running through events. Second graders should be able to set the action of a narrative in a context that could include setting, relationships among characters, motives and moods — perhaps beginning with a classic story opening (for example, "Once there was a girl ... " or "It was a dark, dark night when ..."). Second graders should begin to use strategies for building pace and tension, such as giving more attention to some events than others, summarizing or skipping some events, and creating anticipation.</p> <div style="border: 1px solid black; padding: 5px; margin-top: 10px;"> <p>Second-Grade Writing Standard 1: Habits and Processes</p> <p>Second-Grade Writing Standard 2: Writing Purposes and Resulting Genres</p> <ul style="list-style-type: none"> ◆ Sharing Events, Telling Stories: Narrative Writing ◆ Informing Others: Report or Informational Writing ◆ Cataloging Things Done: Functional and Procedural Writing ◆ Producing and Responding to Literature <p>Second-Grade Writing Standard 3: Language Use and Conventions</p> <ul style="list-style-type: none"> ◆ Style and Syntax ◆ Vocabulary and Word Choice ◆ Spelling ◆ Punctuation, Capitalization and Other Conventions </div> <p style="text-align: center; font-size: small;">New Standards</p>	<p style="text-align: center;">Second Grade: Writing Standards 2 & 3/Student Work</p> <p style="text-align: center;">- 163 -</p> <p style="text-align: center;">"A New Teacher"</p> <p style="text-align: center;">Writing Standard 2: Writing Purposes and Resulting Genres</p> <p style="text-align: center;">Narrative Writing</p> <p>Bryan, the writer of this piece, produces a fairly mature story line, one with a strong message. The story is one of moral choice and perhaps was inspired by other stories built around such choices that are common in children's literature. Although the piece lacks some detail, it is typical of certain kinds of writing in which detail is not essential to the author's purpose — for example, fables. This sample meets the standard for narrative writing for second grade.</p> <ul style="list-style-type: none"> ◆ Bryan develops a context for the story by introducing the central character and the one thing that is important to know about her initially: As a girl she wanted to be a teacher and when she grew up she still wanted to be one. This characteristic is the piece of information on which the whole story hangs. ◆ Bryan layers our understanding about Judy through events in the story. She procrastinates ("She didn't study"), she worries ("What will I do?") and she resists the devil's suggestion (she believes in fairness even though her resistance may prevent her from achieving the one thing the writer has told us is important to her: becoming a teacher). 	<div style="border: 1px solid black; padding: 10px; margin-bottom: 10px;"> <p style="text-align: center;">A New Teacher</p> <p>Once there was a girl named Judy. She wanted to be a teacher. She grew and she still wanted to be a teacher. "O.K.," said Mrs. Carter. "But you have to take a test." "O.K.," said Judy. Later it was almost all most time for the test. She didn't study so she said, "What will I do?" It was night and Judy dreamed about the test. She was asleep and a little</p> </div> <p style="text-align: right; font-size: x-small;">*Translation of phonetically spelled words</p> <ul style="list-style-type: none"> ◆ Judy's emotions are not specified explicitly, but rather they are suggested by internal dialogue ("What will I do?") and by descriptions of facial expressions ("as she smiled" [happiness]). ◆ The dialogue, though predictable, advances the story line. ▶▶ <p style="text-align: right; font-size: x-small;">New Standards</p>
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About the Student Work

The student reading performances and writing samples that accompany these standards come almost entirely from public school classrooms, where children work hard in

good programs. As a result, the levels of performance in this book represent both reasonable and attainable expectations. These expectations are established by teaching and learning environments that

stimulate student effort and achievement. Though this first edition includes only work produced in English, supplemental work samples in other languages will be included in later editions.

