

**New York City Department of Education  
DSSI Cluster 2**

**Common Core  
Standards in ELA &  
Math for  
Kindergarten with  
Sample Tasks**

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For Children First Network 207**

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## **Reading Standards for Literature**

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The following standards offer a focus for instruction each year and help ensure that students gain adequate exposure to a range of texts and tasks. Rigor is also infused through the requirement that students read increasingly complex texts through the grades. Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.

# Reading Standards for Literature

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<b>Standard</b>	<b>Strand: Key Ideas and Details</b>
<b>1</b>	With prompting and support, ask and answer questions about key details in a text
<b>2</b>	With prompting and support, retell familiar stories, including key details
<b>3</b>	With prompting and support, identify characters, settings, and major events in a story
	<b>Strand: Craft and Structure</b>
<b>4</b>	Ask and answer questions about unknown words in a text
<b>5</b>	Recognize common types of texts (e.g., storybooks, poems)
<b>6</b>	With prompting and support, name the author and illustrator of a story and define the role of each in telling the story
	<b>Strand: Integration of Knowledge and Ideas</b>
<b>7</b>	With prompting and support, describe the relationship between illustrations and the text in which they appear (e.g., what person, place, thing, or idea in the text an illustration depicts)
<b>8</b>	With prompting and support, identify the reasons an author gives to support points in a text
<b>9</b>	With prompting and support, identify basic similarities in and differences between two texts on the same topic (e.g., in illustrations, descriptions, or procedures)
	<b>Strand: Range of Reading and Level of Text Complexity</b>
<b>10</b>	Actively engage in group reading activities with purpose and understanding

# Reading Standards for Informational Text

<b>Standard</b>	<b>Strand: Key Ideas and Details</b>
<b>1</b>	With prompting and support, ask and answer questions about key details in a text
<b>2</b>	With prompting and support, identify the main topic and retell key details of a text
<b>3</b>	With prompting and support, describe the connection between two individuals, events, ideas, or pieces of information in a text
	<b>Strand: Craft and Structure</b>
<b>4</b>	With prompting and support, ask and answer questions about unknown words in a text
<b>5</b>	Identify the front cover, back cover, and title page of a book
<b>6</b>	Name the author and illustrator of a text and define the role of each in presenting the ideas or information in a text
	<b>Strand: Integration of Knowledge and Ideas</b>
<b>7</b>	With prompting and support, describe the relationship between illustrations and the text in which they appear (e.g., what person, place, thing, or idea in the text an illustration depicts)
<b>8</b>	With prompting and support, identify the reasons an author gives to support points in a text
<b>9</b>	With prompting and support, identify basic similarities in and differences between two texts on the same topic (e.g., in illustrations, descriptions, or procedures)
	<b>Strand: Range of Reading and Level of Text Complexity</b>
<b>10</b>	Actively engage in group reading activities with purpose and understanding

## **Reading Standards: Foundational Skills**

These standards are directed toward fostering students' understanding and working knowledge of concepts of print, the alphabetic principle, and other basic conventions of the English writing system. These foundational skills are not an end in and of themselves; rather, they are necessary and important components of an effective, comprehensive reading program designed to develop proficient readers with the capacity to comprehend texts across a range of types and disciplines. Instruction should be differentiated: good readers will need much less practice with these concepts than struggling readers will. The point is to teach students what they need to learn and not what they already know—to discern when particular children or activities warrant more or less attention.

**Note: In kindergarten, children are expected to demonstrate increasing awareness and competence in the areas that follow.**

# Reading Standards: Foundational Skills

Standard	Strand: Print Concepts
1	Demonstrate understanding of the organization and basic features of print <ul style="list-style-type: none"> <li>a. Follow words from left to right, top to bottom, and page by page</li> <li>b. Recognize that spoken words are represented in written language by specific sequences of letters</li> <li>c. Understand that words are separated by spaces in print</li> <li>d. Recognize and name all upper- and lowercase letters of the alphabet</li> </ul>
	Strand: Phonological Awareness
2	Demonstrate understanding of spoken words, syllables, and sounds (phonemes) <ul style="list-style-type: none"> <li>a. Recognize and produce rhyming words.</li> <li>b. Count, pronounce, blend, and segment syllables in spoken words</li> <li>c. Blend and segment onsets and rimes of single-syllable spoken words</li> <li>d. Isolate and pronounce the initial, medial vowel, and final sounds (phonemes) in three-phoneme (consonant-vowel-consonant, or CVC) words (This does not include CVCs ending with /l/, /r/, or /x/)</li> <li>e. Add or substitute individual sounds (phonemes) in simple, one-syllable words to make new words</li> </ul>
	Strand: Phonics and Word Recognition
3	Know and apply grade-level phonics and word analysis skills in decoding words <ul style="list-style-type: none"> <li>a. Demonstrate basic knowledge of one-to-one letter-sound correspondences by producing the primary or many of the most frequent sound for each consonant</li> <li>b. Associate the long and short sounds with common spellings (graphemes) for the five major vowels</li> <li>c. Read common high-frequency words by sight (e.g., the, of, to, you, she, my, is, are, do, does)</li> <li>d. Distinguish between similarly spelled words by identifying the sounds of the letters that differ</li> </ul>
	Strand: Fluency
4	Read emergent-reader texts with purpose and understanding

## **Writing Standards**

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The following standards for K–5 offer a focus for instruction each year to help ensure that students gain adequate mastery of a range of skills and applications. Each year in their writing, students should demonstrate increasing sophistication in all aspects of language use, from vocabulary and syntax to the development and organization of ideas, and they should address increasingly demanding content and sources. Students advancing through the grades are expected to meet each year’s grade-specific standards and retain or further develop skills and understandings mastered in preceding grades. The expected growth in student writing ability is reflected both in the standards themselves and in the collection of annotated student writing samples in Appendix C.



# Writing Standards

Standard	Strand: Text Types and Purposes
1	Use a combination of drawing, dictating, and writing to compose opinion pieces in which they tell a reader the topic or the name of the book they are writing about and state an opinion or preference about the topic or book (e.g. My favorite book is ... )
2	Use a combination of drawing, dictating, and writing to compose informative/explanatory texts in which they name what they are writing about and supply some information about the topic
3	Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened
	Strand: Production and Distribution of Writing
4	Begins in Grade 3
5	With guidance and support from adults, respond to questions and suggestions from peers and add details to strengthen writing as needed
6	With guidance and support from adults, explore a variety of digital tools to produce and publish writing, including in collaboration with peers
	Strand: Research to Build and Present Writing
7	Participate in shared research and writing projects (e.g., explore a number of books by a favorite author and express opinions about them)
8	With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question
9	Begins in Grade 4
	Strand: Range of Writing
10	Begins in Grade 3

## **Speaking and Listening Standards**

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The following standards for K–5 offer a focus for instruction each year to help ensure that students gain adequate mastery of a range of skills and applications. Students advancing through the grades are expected to meet each year’s grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.

# Speaking and Listening Standards

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Standard	<b>Strand:</b> <b>Comprehension and Collaboration</b>
1	Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups  a. Follow agreed-upon rules for discussions (e.g., listening to others and taking turns speaking about the topics and texts under discussion) b. Continue a conversation through multiple exchanges
2	Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood
3	Ask and answer questions in order to seek help, get information, or clarify something that is not understood
	<b>Strand:</b> <b>Presentation of Knowledge and Ideas</b>
4	Describe familiar people, places, things, and events and, with prompting and support, provide additional detail
5	Add drawings or other visual displays to descriptions as desired to provide additional detail
6	Speak audibly and express thoughts, feelings, and ideas clearly

## **Language Standards**

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The following standards for grades K–5 offer a focus for instruction each year to help ensure that students gain adequate mastery of a range of skills and applications. Students advancing through the grades are expected to meet each year’s grade-specific standards and retain or further develop skills and understandings mastered in preceding grades. Beginning in grade 3, skills and understandings that are particularly likely to require continued attention in higher grades as they are applied to increasingly sophisticated writing and speaking are marked with an asterisk(\*). See Appendix A for an example of how these skills develop in sophistication.

# Language Standards

Standard	Strand: Conventions of Standard English
1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking <ol style="list-style-type: none"> <li>a. Print many upper- and lowercase letters</li> <li>b. Use frequently occurring nouns and verbs</li> <li>c. Form regular plural nouns orally by adding /s/ or /es/ (e.g., <i>dog, dogs; wish, wishes</i>)</li> <li>d. Understand and use question words (interrogatives) (e.g., <i>who, what, where, when, why, how</i>)</li> <li>e. Use the most frequently occurring prepositions (e.g., <i>to, from, in, out, on, off, for, of, by, with</i>)</li> <li>f. Produce and expand complete sentences in shared language activities</li> </ol>
2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing <ol style="list-style-type: none"> <li>a. Capitalize the first word in a sentence and the pronoun I</li> <li>b. Recognize and name end punctuation</li> <li>c. Write a letter or letters for most consonant and short-vowel sounds (phonemes)</li> <li>d. Spell simple words phonetically, drawing on knowledge of sound-letter relationships</li> </ol>
	Strand: Knowledge of Language
3	Begins in Grade 2
	Strand: Vocabulary Acquisition and Use
4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on kindergarten reading and content Identify new meanings for familiar words and apply them accurately (e.g., knowing <i>duck</i> is a bird and learning the verb <i>to duck</i> ) Use the most frequently occurring inflections and affixes (e.g., <i>-ed, -s, re-, un-, pre-, -ful, -less</i> ) as a clue to the meaning of an unknown word
5	With guidance and support from adults, explore word relationships and nuances in word meanings <ol style="list-style-type: none"> <li>a. Sort common objects into categories (e.g., shapes, foods) to gain a sense of the concepts the categories represent</li> <li>b. Demonstrate understanding of frequently occurring verbs and adjectives by relating them to their opposites (antonyms)</li> <li>c. Identify real-life connections between words and their use (e.g., note places at school that are <i>colorful</i>)</li> <li>d. Distinguish shades of meaning among verbs describing the same general action (e.g., <i>walk, march, strut, prance</i>) by acting out the meanings</li> </ol>
6	Use words and phrases acquired through conversations, reading and being read to, and responding to texts

## Range of Text Types for K–5

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Students in K–5 apply the Reading standards to the following range of text types, with texts selected from a broad range of cultures and periods.

<b>Literature</b>	<b>Stories</b>	Includes children’s adventure stories, folktales, legends, fables, fantasy, realistic fiction, and myth
	<b>Drama</b>	Includes staged dialogue and brief familiar scenes
	<b>Poetry</b>	Includes nursery rhymes and the subgenres of the narrative poem, limerick, and free verse poem
<b>Informational Text</b>	<b>Literary Nonfiction and Historical, Scientific, and Technical Texts</b>	Includes biographies and autobiographies; books about history, social studies, science, and the arts; technical texts, including directions, forms, and information displayed in graphs, charts, or maps; and digital sources on a range of topics

## **Texts Illustrating the Complexity, Quality, and Range of Student Reading**

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Children at the kindergarten level should be expected to read texts independently that have been specifically written to correlate to their reading level and their word knowledge. Many of the titles listed are meant to supplement carefully structured independent reading with books to read along with a teacher or that are read aloud to students to build knowledge and cultivate a joy in reading.

<p><b>Literature: Stories, Drama, Poetry</b></p>	<ul style="list-style-type: none"> <li>• <i>Over in the Meadow</i> by John Langstaff (traditional) (c1800)</li> <li>• <i>A Boy, a Dog, and a Frog</i> by Mercer Mayer (1967)</li> <li>• <i>Pancakes for Breakfast</i> by Tomie DePaola (1978)</li> <li>• <i>A Story A Story</i> by Gail E. Haley (1970)</li> <li>• <i>Kitten’s First Full Moon</i> by Kevin Henkes (2004)</li> </ul>
<p><b>Informational Texts: Literary Nonfiction and Historical, Scientific, and Technical Texts</b></p>	<ul style="list-style-type: none"> <li>• <i>My Five Senses</i> by Alikei (1962)</li> <li>• <i>Truck</i> by Donald Crews (1980)</li> <li>• <i>I Read Signs</i> by Tana Hoban (1987)</li> <li>• <i>What Do You Do With a Tail Like This?</i> by Steve Jenkins and Robin Page (2003)</li> <li>• <i>Amazing Whales!</i> by Sarah L. Thomson (2005)</li> </ul>

## **Staying on Topic Within a Grade and Across Grades: How to Build Knowledge Systematically in English Language Arts**

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Building knowledge systematically in English language arts is like giving children various pieces of a puzzle in each grade that, over time, will form one big picture. At a curricular or instructional level, texts—within and across grade levels—need to be selected around topics or themes that systematically develop the knowledge base of students. Within a grade level, there should be an adequate number of titles on a single topic that would allow children to study that topic for a sustained period. The knowledge children have learned about particular topics in early grade levels should then be expanded and developed in subsequent grade levels to ensure an increasingly deeper understanding of these topics. Children in the upper elementary grades will generally be expected to read these texts independently and reflect on them in writing. However, children in the early grades (particularly K–2) should participate in rich, structured conversations with an adult in response to the written texts that are read aloud, orally comparing and contrasting as well as analyzing and synthesizing, in the manner called for by the *Standards*.

Preparation for reading complex informational texts should begin at the very earliest elementary school grades. What follows is one example that uses domain specific nonfiction titles across grade levels to illustrate how curriculum designers and classroom teachers can infuse the English language arts block with rich, age-appropriate content knowledge and vocabulary in history/social studies, science, and the arts. Having students listen to informational read-alouds in the early grades helps lay the necessary foundation for students' reading and understanding of increasingly complex texts on their own in subsequent grades.



## Staying on Topic Within a Grade

Topic	Exemplar Texts
<p>The Human Body:</p> <p>Students can begin learning about the human body starting in kindergarten and then review and extend their learning during each subsequent grade</p>	<p>The five senses and associated body parts:</p> <ul style="list-style-type: none"> <li>• <i>My Five Senses</i> by Alikì (1989)</li> <li>• <i>Hearing</i> by Maria Rius (1985)</li> <li>• <i>Sight</i> by Maria Rius (1985)</li> <li>• <i>Smell</i> by Maria Rius (1985)</li> <li>• <i>Taste</i> by Maria Rius (1985)</li> <li>• <i>Touch</i> by Maria Rius (1985)</li> </ul> <p>Taking care of your body: Overview (hygiene, diet, exercise, rest):</p> <ul style="list-style-type: none"> <li>• <i>My Amazing Body: A First Look at Health &amp; Fitness</i> by Pat Thomas (2001)</li> <li>• <i>Get Up and Go!</i> by Nancy Carlson (2008)</li> <li>• <i>Go Wash Up</i> by Doering Tourville (2008)</li> <li>• <i>Sleep</i> by Paul Showers (1997)</li> <li>• <i>Fuel the Body</i> by Doering Tourville (2008)</li> </ul>

\*to see how this topic is carried across grades K-5 refer to CCSS Standards for ELA page 33

## **K-1 Text Exemplars and Sample Tasks**

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The following text samples primarily serve to exemplify the level of complexity and quality that the Standards require all students in a given grade band to engage with. Additionally, they are suggestive of the breadth of texts that students should encounter in the text types required by the Standards. The choices should serve as useful guideposts in helping educators select texts of similar complexity, quality, and range for their own classrooms. They expressly do not represent a partial or complete reading list.

The text exemplars are supplemented by brief performance tasks that further clarify the meaning of the Standards. These sample tasks illustrate specifically the application of the Standards to texts of sufficient complexity, quality, and range. Relevant Reading standards are noted in brackets following each task, and the words in italics in the task reflect the wording of the Reading standard itself. (Individual grade-specific Reading standards are identified by their strand, grade, and number, so that RI.4.3, for example, stands for Reading, Informational Text, grade 4, standard 3.)

# Stories

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**Minarik, Else Holmelund. *Little Bear*. Illustrated by Maurice Sendak. New York: HarperCollins, 1957. (1957) From "Birthday Soup"**

"Mother Bear, Mother Bear, Where are you?" calls Little Bear.

"Oh, dear, Mother Bear is not here, and today is my birthday.

"I think my friends will come, but I do not see a birthday cake. My goodness – no birthday cake. What can I do?"

The pot is by the fire. The water in the pot is hot. If I put something in the water, I can make Birthday Soup. All my friends like soup.

Let me see what we have. We have carrots and potatoes, peas and tomatoes; I can make soup with carrots, potatoes, peas and tomatoes."

So Little Bear begins to make soup in the big black pot. First, Hen comes in. "Happy Birthday, Little Bear," she says.

"Thank you, Hen," says Little Bear.

Hen says, "My! Something smells good here. Is it in the big black pot?"

"Yes," says Little Bear, "I am making Birthday Soup. Will you stay and have some?"

"Oh, yes, thank you," says Hen. And she sits down to wait.

Next, Duck comes in. "Happy Birthday, Little bear," says Duck. "My, something smells good. Is it in the big black pot?"

"Thank you, Duck," says Little Bear. "Yes, I am making Birthday Soup. Will you stay and have some with us?"

"Thank you, yes, thank you," says Duck. And she sits down to wait.

Next, Cat comes in.

"Happy Birthday, Little Bear," he says.

"Thank you, Cat," says Little Bear. "I hope you like Birthday Soup. I am making Birthday Soup.

Cat says, "Can you really cook? If you can really make it, I will eat it."

"Good," says Little Bear. "The Birthday Soup is hot, so we must eat it now. We cannot wait for Mother Bear. I do not know where she is."

"Now, here is some soup for you, Hen," says Little Bear. "And here is some soup for you, Duck, and here is some soup for you, Cat, and here is some soup for me. Now we can all have some Birthday Soup."

Cat sees Mother Bear at the door, and says, "Wait, Little Bear. Do not eat yet. Shut your eyes, and say one, two, three."

Little Bear shuts his eyes and says, "One, two, three."

Mother Bear comes in with a big cake.

"Now, look," says Cat.

"Oh, Mother Bear," says Little Bear, "what a big beautiful Birthday Cake! Birthday Soup is good to eat, but not as good as Birthday Cake. I am so happy you did not forget."

"Yes, Happy Birthday, Little Bear!" says Mother Bear. "This Birthday Cake is a surprise for you. I never did forget your birthday, and I never will."

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**Eastman, P. D. *Are You My Mother?* New York: Random House, 1960. (1960)**

A mother bird sat on her egg.  
The egg jumped.  
“Oh oh!” said the mother bird. “My baby will be here! He will want to eat.”  
“I must get something for my baby bird to eat!” she said. “I will be back!”  
So away she went.

*From ARE YOU MY MOTHER? by P. D. Eastman, copyright © 1960 by P. D. Eastman. Copyright renewed 1988 by Mary L. Eastman. Used by permission of Random House Children's Books, a division of Random House, Inc.*

**Seuss, Dr. *Green Eggs and Ham.* New York: Random House, 1960. (1960)**

**Lopshire, Robert. *Put Me in the Zoo.* New York: Random House, 1960. (1960)**

I will go into the zoo.  
I want to see it.  
Yes, I do.  
I would like to live this way.  
This is where I want to stay.  
Will you keep me in the zoo?  
I want to stay in here with you.

*From PUT ME IN THE ZOO by Robert Lopshire, copyright © 1960, renewed 1988 by Robert Lopshire. Used by permission of Random House Children's Books, a division of Random House, Inc. All rights reserved. Any additional use of this text, such as for classroom use or curriculum development, requires independent permission from Random House, Inc.*

**Mayer, Mercer. *A Boy, a Dog and a Frog.* New York: Dial, 2003. (1967)**

This is a wordless book appropriate for kindergarten.

**DePaola, Tomie. *Pancakes for Breakfast.* New York: Houghton Mifflin, 1978. (1978)**

This is a wordless book appropriate for kindergarten.

**Lobel, Arnold. *Frog and Toad Together*. New York: HarperCollins, 1971. (1971)  
From "The Garden"**

Frog was in his garden. Toad came walking by.

"What a fine garden you have, Frog," he said.

"Yes," said Frog. "It is very nice, but it was hard work."

"I wish I had a garden," said Toad.

"Here are some flower seeds. Plant them in the ground," said Frog, "and soon you will have a garden."

"How soon?" asked Toad.

"Quite soon," said Frog.

Toad ran home. He planted the flower seeds.

"Now seeds," said Toad, "start growing."

Toad walked up and down a few times. The seeds did not start to grow. Toad put his head close to the ground and said loudly, "Now seeds, start growing!" Toad looked at the ground again. The seeds did not start to grow.

Toad put his head very close to the ground and shouted, "NOW SEEDS, START GROWING!"

Frog came running up the path. "What is all this noise?" he asked. "My seeds will not grow," said Toad. "You are shouting too much," said Frog. "These poor seeds are afraid to grow."

"My seeds are afraid to grow?" asked Toad.

"Of course," said Frog. "Leave them alone for a few days. Let the sun shine on them, let the rain fall on them. Soon your seeds will start to grow."

That night, Toad looked out of his window. "Drat!" said Toad. "My seeds have not started to grow. They must be afraid of the dark."

Toad went out to his garden with some candles. "I will read the seeds a story," said Toad. "Then they will not be afraid." Toad read a long story to his seeds.

All the next day Toad sang songs to his seeds.

And all the next day Toad read poems to his seeds.

And all the next day Toad played music for his seeds.

Toad looked at the ground. The seeds still did not start to grow. "What shall I do?" cried Toad. "These must be the most frightened seeds in the whole world!"

Then Toad felt very tired and he fell asleep.

"Toad, Toad, wake up," said Frog. "Look at your garden!"

Toad looked at his garden. Little green plants were coming up out of the ground.

"At last," shouted Toad, "my seeds have stopped being afraid to grow!"

"And now you will have a nice garden too," said Frog.

"Yes," said Toad, "but you were right, Frog. It was very hard work."

*TEXT COPYRIGHT © 1971, 1972 BY ARNOLD LOBEL. Used by permission of HarperCollins Publishers.*

**Lobel, Arnold. *Owl at Home*. New York: HarperCollins, 1975. (1975)  
From "Owl and the Moon"**

One night Owl went down to the seashore. He sat on a large rock and looked out at the waves. Everything was dark.

Then a small tip of the moon came up over the edge of the sea.

Owl watched the moon. It climbed higher and higher into the sky. Soon the whole, round moon was shining. Owl sat on the rock and looked up at the moon for a long time. "If I am looking at you, moon, then you must be looking back at me. We must be very good friends."

The moon did not answer, but Owl said, "I will come back and see you again, moon. But now I must go home." Owl walked down the path. He looked up at the sky. The moon was still there. It was following him.

"No, no, moon," said Owl. "It is kind of you to light my way. But you must stay up over the sea where you look so fine." Owl walked on a little farther. He looked at the sky again. There was the moon coming right along with him.

"Dear moon," said Owl, "you really must not come home with me. My house is small. You would not fit through the door. And I have nothing to give you for supper."

Owl kept on walking. The moon sailed after him over the tops of the trees. "Moon," said Owl, "I think that you do not hear me." Owl climbed to the top of a hill. He shouted as loudly as he could, "Good-bye, moon!"

The moon went behind some clouds. Owl looked and looked. The moon was gone. "It is always a little sad to say good-bye to a friend," said Owl.

Owl came home. He put on his pajamas and went to bed. The room was very dark. Owl was still feeling sad. All at once, Owl's bedroom was filled with silver light. Owl looked out of the window. The moon was coming from behind the clouds. "Moon, you have followed me all the way home. What a good, round friend you are!" said Owl.

Then Owl put his head on the pillow and closed his eyes. The moon was shining down through the window. Owl did not feel sad at all.

*COPYRIGHT © 1975 BY ARNOLD LOBEL. Used by permission of HarperCollins Publishers.*

**Arnold, Tedd. *Hi! Fly Guy*. New York: Scholastic, 2006. (2006) From Chapter 1**

A fly went flying.

He was looking for something to eat—something tasty, something slimy.

A boy went walking

He was looking for something to catch—something smart, something for The Amazing Pet Show.

They met.

The boy caught the fly in a jar.

"A pet!" He said.

The fly was mad.

He wanted to be free.

He stomped his foot and said—Buzz!

The boy was surprised.

He said, "You know my name! You are the smartest pet in the world!"

*From HI! FLY GUY by Tedd Arnold. Scholastic Inc./Cartwheel Books. Copyright © 2005 by Tedd Arnold. Used by permission.*

# Poetry

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**Anonymous. "As I Was Going to St. Ives." *The Oxford Dictionary of Nursery Rhymes*. Edited by Iona and Peter Opie. Oxford: Oxford University Press, 1997. (c1800, traditional)**

As I was going to St. Ives,  
I met a man with seven wives,  
Each wife had seven sacks,  
Each sack had seven cats,  
Each cat had seven kits:  
Kits, cats, sacks, and wives,  
How many were there going to St. Ives?

**Rossetti, Christina. "Mix a Pancake." *Read-Aloud Rhymes for the Very Young*. Selected by Jack Prelutsky. Illustrated by Marc Brown. New York: Knopf, 1986. (1893)**

Mix a pancake,  
Stir a pancake,  
Pop it in the pan;  
Fry the pancake,  
Toss the pancake—  
Catch it if you can.

**Fyleman, Rose. "Singing-Time." *Read-Aloud Rhymes for the Very Young*. Selected by Jack Prelutsky. Illustrated by Marc Brown. New York: Knopf, 1986. (1919)**

I wake in the morning early  
And always, the very first thing,  
I poke out my head and I sit up in bed  
And I sing and I sing and I sing.

**Milne, A. A. "Halfway Down." *When We Were Very Young*. Illustrated by Ernest H. Shepard. New York: Dutton, 1988. (1924)**

**Chute, Marchette. "Drinking Fountain." *Read-Aloud Rhymes for the Very Young*. Selected by Jack Prelutsky. Illustrated by Marc Brown. New York: Knopf, 1986. (1957)**

When I climb up  
To get a drink,  
It doesn't work  
The way you'd think.  
I turn it up,  
The water goes  
And hits me right  
Upon the nose.  
I turn it down  
To make it small  
And don't get any  
Drink at all.

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**Hughes, Langston. "Poem." *The Collected Poems of Langston Hughes*. New York: Knopf, 1994. (1958)**

**Ciardi, John. "Wouldn't You?" *Read-Aloud Rhymes for the Very Young*. Selected by Jack Prelutsky. Illustrated by Marc Brown. New York: Knopf, 1986. (1961)**

If I  
Could go  
As high  
And low  
As the wind  
As the wind  
As the wind  
Can blow—  
I'd go!

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**Wright, Richard. "Laughing Boy." *Winter Poems*. Selected by Barbara Rogasky. Illustrated by Trina Schart Hyman.**

**New York: Scholastic, 1994. (1973) [Note: This poem was originally titled "In the Falling Snow."]**

**Greenfield, Eloise. "By Myself." *Honey, I Love, and Other Love Poems*. Illustrated by Leo and Diane Dillon. New York: Crowell, 1978. (1978)**



**Giovanni, Nikki. "Covers." *The 20th Century Children's Poetry Treasury*. Selected by Jack Prelutsky. Illustrated by Meilo So. New York: Knopf, 1999. (1980)**

Glass covers windows  
to keep the cold away  
Clouds cover the sky  
to make a rainy day  
Nighttime covers  
all the things that creep  
Blankets cover me  
when I'm asleep

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**Merriam, Eve. "It Fell in the City." *Read-Aloud Rhymes for the Very Young*. Selected by Jack Prelutsky. Illustrated by Marc Brown. New York: Knopf, 1986. (1985)**

**Lopez, Alonzo. "Celebration." *Song and Dance*. Selected by Lee Bennett Hopkins. Illustrated by Cheryl Munro Taylor. New York: Simon & Schuster, 1997. (1993)**

I shall dance tonight.  
When the dusk comes crawling,  
There will be dancing  
and feasting.  
I shall dance with the others  
in circles,  
in leaps,  
in stomps.  
Laughter and talk  
Will weave into the night,  
Among the fires  
of my people.  
Games will be played  
And I shall be  
a part of it.

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**Agee, Jon. "Two Tree Toads." *Orangutan Tongs*. New York: Hyperion, 2009. (2009)**

A three-toed tree toad tried to tie  
A two-toed tree toad's shoe.  
But tying two-toed shoes is hard  
For three-toed toads to do,  
Since three-toed shoes each have three toes,  
And two-toed shoes have two.  
"Please tie my two-toed tree toad shoe!"  
The two-toed tree toad cried.  
"I tried my best. Now I must go,"  
The three-toed tree toad sighed.  
The two-toed tree toad's two-toed shoe,  
Alas, remained untied.

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# Read-Aloud Stories

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**Baum, L. Frank. *The Wonderful Wizard of Oz*. Illustrated by W. W. Denslow. New York: HarperCollins, 2000. (1900) From Chapter 1: "The Cyclone"**

Dorothy lived in the midst of the great Kansas prairies, with Uncle Henry, who was a farmer, and Aunt Em, who was the farmer's wife. Their house was small, for the lumber to build it had to be carried by wagon many miles. There were four walls, a floor and a roof, which made one room; and this room contained a rusty looking cookstove, a cupboard for the dishes, a table, three or four chairs, and the beds. Uncle Henry and Aunt Em had a big bed in one corner, and Dorothy a little bed in another corner. There was no garret at all, and no cellar—except a small hole dug in the ground, called a cyclone cellar, where the family could go in case one of those great whirlwinds arose, mighty enough to crush any building in its path. It was reached by a trap door in the middle of the floor, from which a ladder led down into the small, dark hole.

When Dorothy stood in the doorway and looked around, she could see nothing but the great gray prairie on every side. Not a tree nor a house broke the broad sweep of flat country that reached to the edge of the sky in all directions. The sun had baked the plowed land into a gray mass, with little cracks running through it. Even the grass was not green, for the sun had burned the tops of the long blades until they were the same gray color to be seen everywhere. Once the house had been painted, but the sun blistered the paint and the rains washed it away, and now the house was as dull and gray as everything else.

When Aunt Em came there to live she was a young, pretty wife. The sun and wind had changed her, too. They had taken the sparkle from her eyes and left them a sober gray; they had taken the red from her cheeks and lips, and they were gray also. She was thin and gaunt, and never smiled now. When Dorothy, who was an orphan, first came to her, Aunt Em had been so startled by the child's laughter that she would scream and press her hand upon her heart whenever Dorothy's merry voice reached her ears; and she still looked at the little girl with wonder that she could find anything to laugh at.

Uncle Henry never laughed. He worked hard from morning till night and did not know what joy was. He was gray also, from his long beard to his rough boots, and he looked stern and solemn, and rarely spoke.

It was Toto that made Dorothy laugh, and saved her from growing as gray as her other surroundings. Toto was not gray; he was a little black dog, with long silky hair and small black eyes that twinkled merrily on either side of his funny, wee nose. Toto played all day long, and Dorothy played with him, and loved him dearly.

Today, however, they were not playing. Uncle Henry sat upon the doorstep and looked anxiously at the sky, which was even grayer than usual. Dorothy stood in the door with Toto in her arms, and looked at the sky too. Aunt Em was washing the dishes.

**Wilder, Laura Ingalls. *Little House in the Big Woods*. Illustrated by Garth Williams. New York: HarperCollins, 2007. (1932) From "Two Big Bears"**

The Story of Pa and the Bear in the Way

When I went to town yesterday with the furs I found it hard walking in the soft snow. It took me a long time to get to town, and other men with furs had come in earlier to do their trading. The storekeeper was busy, and I had to wait until he could look at my furs.

Then we had to bargain about the price of each one, and then I had to pick out the things I wanted to take in trade.

So it was nearly sundown before I could start home.

I tried to hurry, but the walking was hard and I was tired, so I had not gone far before night came. And I was alone in the Big Woods without my gun.

There were still six miles to walk, and I came along as fast as I could. The night grew darker and darker, and I wished for my gun, because I knew that some of the bears had come out of their winter dens. I had seen their tracks when I went to town in the morning.

Bears are hungry and cross at this time of year; you know they have been sleeping in their dens all winter long with nothing to eat, and that makes them thin and angry when they wake up. I did not want to meet one.

I hurried along as quick as I could in the dark. By and by the stars gave a little light. It was still black as pitch where the woods were thick, but in the open places I could see, dimly. I could see the snowy road ahead a little way, and I could see the dark woods standing all around me. I was glad when I came into an open place where the stars gave me this faint light.

All the time I was watching, as well as I could, for bears. I was listening for the sounds they make when they go carelessly through the bushes.

Then I came again into an open place, and there, right in the middle of my road, I saw a big black bear.

**Atwater, Richard and Florence. *Mr. Popper's Penguins*. Illustrated by Robert Lawson. New York: Little, Brown, 1988. (1938) From Chapter 1: "Stillwater"**

It was an afternoon in late September. In the pleasant little city of Stillwater, Mr. Popper, the house painter was going home from work.

He was carrying his buckets, his ladders, and his boards so that he had rather a hard time moving along. He was spattered here and there with paint and calcimine, and there were bits of wallpaper clinging to his hair and whiskers, for he was rather an untidy man.

The children looked up from their play to smile at him as he passed, and the housewives, seeing him, said, "Oh dear, there goes Mr. Popper. I must remember to ask John to have the house painted over in the spring."

No one knew what went on inside of Mr. Popper's head, and no one guessed that he would one day be the most famous person in Stillwater.

He was a dreamer. Even when he was busiest smoothing down the paste on the wallpaper, or painting the outside of other people's houses, he would forget what he was doing. Once he had painted three sides of a kitchen green, and the other side yellow. The housewife, instead of being angry and making him do it over, had liked it so well that she had made him leave it that way. And all the other housewives, when they saw it, admired it too, so that pretty soon everybody in Stillwater had two-colored kitchens.

The reason Mr. Popper was so absent-minded was that he was always dreaming about far-away countries. He had never been out of Stillwater. Not that he was unhappy. He had a nice little house of his own, a wife whom he loved dearly, and two children, named Janie and Bill. Still, it would have been nice, he often thought, if he could have seen something of the world before he met Mrs. Popper and settled down. He had never hunted tigers in India, or climbed the peaks of the Himalayas, or dived for pearls in the South Seas. Above all, he had never seen the Poles.

**Jansson, Tove. *Finn Family Moomintroll*. Translated by Elizabeth Portch. New York: Farrar, Straus and Giroux, 1990. (1948) From "Preface"**

One grey morning the first snow began to fall in the Valley of the Moomins. It fell softly and quietly, and in a few hours everything was white.

Moomintroll stood on his doorstep and watched the valley nestle beneath its winter blanket. "Tonight," he thought, "we shall settle down for our long winter's sleep." (All Moomintrolls go to sleep about November. This is a good idea, too if you don't like the cold and the long winter darkness.) Shutting the door behind him, Moomintroll stole in to his mother and said:

"The snow has come!"

"I know," said Moominmamma. "I have already made up all your beds with the warmest blankets. You're to sleep in the little room under the eaves with Sniff."

"But Sniff snores so horribly," said Moomintroll. "Couldn't I sleep with Snufkin instead?"

"As you like, dear," said Moominmamma. "Sniff can sleep in the room that faces east."

So the Moomin family, their friends, and all their acquaintances began solemnly and with great ceremony to prepare for the long winter. Moominmamma laid the table for them on the verandah but they only had pine-needles for supper. (It's important to have your tummy full of pine if you intend to sleep all the winter.) When the meal was over, and I'm afraid it didn't taste very nice, they all said good-night to each other, rather more cheerfully than usual, and Moominmamma encouraged them to clean their teeth.

**Haley, Gail E. *A Story, A Story*. New York: Atheneum, 1970. (1970)**

Once, oh small children round my knee, there were no stories on earth to hear. All the stories belonged to Nyame, the Sky God. He kept them in a golden box next to his royal stool.

Ananse, the Spider Man, wanted to buy the Sky God's stories. So he spun a web up to the sky.

When the Sky God heard what Ananse wanted, he laughed: "Twe, twe, twe. The price of my stories is that you bring me Osebo the leopard of-the-terrible-teeth, Mmboro the hornet who-stings-like-fire, and Mmoatia the fairy whommen- never-see."

Ananse bowed and answered: "I shall gladly pay the price."

"Twe, twe, twe," chuckled the Sky God. "How can a weak old man like you, so small, so small, so small, pay my price?"

But Ananse merely climbed down to earth to find the things that the Sky God demanded.

Ananse ran along the jungle path – yiridi, yiridi, yiridi – till he came to Osebo the leopard-of-the-terrible-teeth.

"Oho, Ananse," said the leopard, "you are just in time to be my lunch."

Ananse replied: "As for that, what will happen will happen. But first let us play the binding binding game."

The leopard, who was fond of games, asked: "How is it played?"

"With vine creepers," explained Ananse. "I will bind you by your foot and foot. Then I will untie you, and you can tie me up."

"Very well," growled the leopard, who planned to eat Ananse as soon as it was his turn to bind him.

So Ananse tied the leopard  
by his foot  
by his foot  
by his foot  
by his foot, with the vine creeper.

Then he said: "Now, Osebo, you are ready to meet the Sky God." And he hung the tied leopard in a tree in the jungle.

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**Bang, Molly. *The Paper Crane*. New York: Greenwillow, 1987. (1985)**

A man once owned a restaurant on a busy road. He loved to cook good food and he loved to serve it. He worked from morning until night, and he was happy.

But a new highway was built close by. Travelers drove straight from one place to another and no longer stopped at the restaurant. Many days went by when no guests came at all. The man became very poor, and had nothing to do but dust and polish his empty plates and tables.

One evening a stranger came into the restaurant. His clothes were old and worn, but he had an unusual, gentle manner.

Though he said he had not money to pay for food, the owner invited him to sit down. He cooked the best meal he could make and served him like a king. When the stranger had finished, he said to his host, "I cannot pay you with money, but I would like to thank you in my own way."

He picked up a paper napkin from the table and folded it into the shape of a crane. "You have only to clap your hands," he said, "and this bird will come to life and dance for you. Take it, and enjoy it while it is with you." With these words the stranger left.

It happened just as the stranger had said. The owner had only to clap his hands and the paper crane became a living bird, flew down to the floor, and danced.

Soon word of the dancing crane spread, and people came from far and near to see the magic bird perform.

The owner was happy again, for his restaurant was always full of guests. He cooked and served and had company from morning until night. The weeks passed. And the months.

One evening a man came into the restaurant. His clothes were old and worn, but had an unusual, gentle manner. The owner knew him at once and was overjoyed.

The stranger, however, said nothing. He took a flute from his pocket, raised it to his lips, and began to play.

The crane flew down from its place on the shelf and danced as it had never danced before.

The stranger finished playing, lowered the flute from his lips, and returned it to his pocket. He climbed on the back of the crane, and they flew out of the door and away.

The restaurant still stands by the side of the road, and guests still come to eat the good food and hear the story of the gentle stranger and the magic crane made from a paper napkin. But neither the stranger nor the dancing crane has ever been seen again.

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**Young, Ed. *Lon Po Po: A Red-Riding Hood Story from China*. New York: Putnam, 1989. (1989)**

“Po Po,” Shang shouted, but there was no answer.

“Po Po,” Tao shouted, but there was no answer.

“Po Po,” Paozte shouted. There was still no answer. The children climbed to the branches just above the wolf and saw that he was truly dead. Then they climbed down, went into the house, closed the door, locked the door with the latch and fell peacefully asleep.

On the next day their mother returned with baskets of food from their real Po Po, and the three sisters told her the story of the Po Po who had come.

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**Garza, Carmen Lomas. *Family Pictures*. San Francisco: Children’s Book Press, 1990. (1990) From “The Fair in Reynosa”**

My friends and I once went to a very big fair across the border in Reynosa, Mexico. The fair lasted a whole week. Artisans and entertainers came from all over Mexico. There were lots of booths with food and crafts. This is one little section where everybody is ordering and eating tacos.

I painted a father buying tacos and the rest of the family sitting down at the table. The little girl is the father’s favorite and that’s why she gets to tag along with him. I can always recognize little girls who are their fathers’ favorites.

### **From “Birthday Party”**

That’s me hitting the piñata at my sixth birthday party. It was also my brother’s fourth birthday. My mother made a big birthday party for us and invited all kinds of friends, cousins and neighborhood kids.

You can’t see the piñata when you’re trying to hit it, because your eyes are covered with a handkerchief. My father is pulling the rope that makes the piñata go up and down. He will make sure that everybody has a chance to hit it at least once. Somebody will end up breaking it, and that’s when all the candies will fall out and all the kids will run and try to grab them.

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**Mora, Pat. *Tomás and the Library Lady*. Illustrated by Raúl Colón. New York: Knopf, 1997. (1997)**

When they got hot, they sat under a tree with Papá Grande. "Tell us the story about the man in the forest," said Tomás.

Tomás liked to listen to Papá Grande tell stories in Spanish. Papá Grande was the best storyteller in the family.

"*En un tiempo pasado*," Papá Grande began. "Once upon a time...on a windy night a man was riding a horse through a forest. The wind was howling, *whooooooooo*, and the leaves were blowing, *whish, whish*..."

"All of a sudden something grabbed the man. He couldn't move. He was too scared to look around. All night long he wanted to ride away. But he couldn't.

"How the wind howled, *whooooooooo*. How the leaves blew. How his teeth chattered!

"Finally the sun came up. Slowly the man turned around. And who do you think was holding him?"

Tomás smiled and said, "A thorny tree."

Papá Grande laughed. "Tomás, you know all my stories," he said. "There are many more in the library. You are big enough to go by yourself. Then you can teach us new stories."

The next morning Tomás walked downtown. He looked at the big library. Its tall windows were like eyes glaring at him.

Tomás walked all around the big building. He saw children coming out carrying books. Slowly he started climbing up, up the steps. He counted them to himself in Spanish. *Uno, dos, tres, cuatro*...His mouth felt full of cotton.

Tomás stood in front of the library doors. He pressed his nose against the glass and peeked in. The library was huge!

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**Henkes, Kevin. *Kitten's First Full Moon*. New York: Greenwillow, 2004. (2004)**

It was Kitten's first full moon.  
When she saw it, she thought.  
There's a little bowl of milk in the sky.  
And she wanted it.

So she closed her eyes  
and stretched her neck  
and opened her mouth and licked.

But Kitten only ended up  
with a bug on her tongue.  
Poor Kitten!

Still, there was the little bowl of milk, just  
waiting.

So she pulled herself together  
and wiggled her bottom  
and sprang from the top step of the  
porch.

But Kitten only tumbled—  
bumping her nose and banging her ear  
and pinching her tail.  
Poor Kitten!

Still, there was the little bowl of milk, just  
waiting.

So she chased it—  
down the sidewalk,  
through the garden,  
past the field,  
and by the pond.  
But Kitten never seemed to get closer.  
Poor Kitten!

Still, there was the little bowl of milk, just  
waiting.

So she ran  
to the tallest tree  
she could find,  
and she climbed

and climbed  
and climbed  
to the very top.

But Kitten  
still couldn't reach  
the bowl of milk,  
and now she was  
scared.  
Poor Kitten!  
What could she do?

Then, in the pond, Kitten saw  
another bowl of milk.  
And it was bigger.  
What a night!

So she raced down the tree  
and raced through the grass

and raced to the edge of the pond.  
She leaped with all her might—

Poor Kitten!  
She was wet and sad and tired  
and hungry.

So she went  
back home—

and there was  
a great big  
bowl of milk  
on the porch,  
just waiting for her.

Lucky Kitten!

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## Read-Aloud Poetry

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**Anonymous. "The Fox's Foray." *The Oxford Nursery Rhyme Book*. Edited by Peter and Iona Opie. Oxford: Oxford University Press, 1955. (c1800, traditional)**

A fox jumped out one winter's night,  
And begged the moon to give him light.  
For he'd many miles to trot that night  
Before he reached his den O!  
Den O! Den O!  
For he'd many miles to trot that night  
before he reached his den O!

The first place he came to was a  
farmer's yard,  
Where the ducks and the geese  
declared it hard  
That their nerves should be shaken and  
their rest so marred  
By a visit from Mr. Fox O!  
Fox O! Fox O!  
That their nerves should be shaken and  
their rest so marred  
By a visit from Mr. Fox O!

He took the grey goose by the neck,  
And swung him right across his back;  
The grey goose cried out, Quack,  
quack, quack,  
With his legs hanging dangling down O!  
Down O! Down O!  
The grey goose cried out, Quack,  
quack, quack,  
With his legs hanging dangling down O!

Old Mother Slipper Slopper jumped out  
of bed,  
And out of the window she popped her  
head:  
Oh, John, John, the grey goose is gone,  
And the fox is off to his den O!  
Den O! Den O!  
Oh, John, John, the grey goose is gone,  
And the fox is off to his den O!

John ran up to the top of the hill.  
And blew his whistle loud and shrill;  
Said the fox, That is very pretty music  
still –  
I'd rather be in my den O!  
Den O! Den O!  
Said the fox, That is very pretty music  
still –  
I'd rather be in my den O!

The fox went back to his hungry den,  
And his dear little foxes, eight, nine, ten;  
Quoth they, Good daddy, you must go  
there again,  
If you bring such god cheer from the  
farm O!  
Farm O! Farm O!  
Quoth they, Good daddy, you must go  
there again,  
If you bring such god cheer from the  
farm O!

The fox and his wife, without any strife,  
Said they never ate a better goose in all  
their life:  
They did very well without fork or knife,  
And the little ones chewed on the bones  
O!  
Bones O! Bones O!  
They did very well without fork or knife,  
And the little ones chewed on the bones  
O!

**Langstaff, John. *Over in the Meadow*. Illustrated by Feodor Rojankovsky.  
Orlando: Houghton Mifflin, 1973. (c1800, traditional)**

Over in the meadow in a new little hive  
Lived an old mother queen bee and her honeybees five.  
“Hum,” said the mother,  
“We hum,” said the five;  
So they hummed and were glad in their new little hive.

Over in the meadow in a dam built of sticks  
Lived an old mother beaver and her little beavers six.  
“Build,” said the mother,  
“We build,” said the six;  
So they built and were glad in the dam built of sticks.

Over in the meadow in the green wet bogs  
Lived an old mother froggie and her seven polliwogs.  
“Swim,” said the mother.  
“We swim,” said the ‘wogs;  
So they swam and were glad in the green wet bogs.

Over in the meadow as the day grew late  
Lived an old mother owl and her little owls eight.  
“Wink,” said the mother,  
“We wink,” said the eight;  
So they winked and were glad as the day grew late.

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**Lear, Edward. "The Owl and the Pussycat." (1871)**

The Owl and the Pussy-cat went to sea  
In a beautiful pea-green boat,  
They took some honey, and plenty of money,  
Wrapped up in a five-pound note.  
The Owl looked up to the stars above,  
And sang to a small guitar,  
'O lovely Pussy! O Pussy, my love,  
What a beautiful Pussy you are,  
You are,  
You are!  
What a beautiful Pussy are!'

Pussy said to the Owl, 'You elegant fowl!  
How charmingly sweet you sing!  
O let us be married! Too long we have tarried:  
But what shall we do for a ring?'  
They sailed away, for a year and a day,  
To the land where the Bong-tree grows  
And there in a wood a Piggy-wig stood  
With a ring at the end of his nose,  
His nose,  
His nose,  
With a ring at the end of his nose.

'Dear Pig, are you willing to sell for one shilling  
Your ring?' Said the Piggy, 'I will.'  
So they took it away, and were married next day  
By the turkey who lives on the hill.  
They dined on mince, and slices of quince,  
Which they ate with a runcible spoon;  
And hand in hand, on the edge of the sand,  
They danced by the light of the moon,  
The moon,  
The moon,  
They danced by the light of the moon.

**Hughes, Langston. "April Rain Song." *The 20th Century Children's Poetry Treasury*. Selected by Jack Prelutsky. Illustrated by Meilo So. New York: Knopf, 1999. (1932)**

**Moss, Lloyd. *Zin! Zin! Zin! a Violin*. Illustrated by Marjorie Priceman. New York: Simon & Schuster, 2000. (1995)**

With mournful moan and silken tone,  
Itself alone comes ONE TROMBONE.  
Gliding, sliding, high notes go low;  
ONE TROMBONE is playing SOLO.

Next a TRUMPET comes along,  
And sings and stings its swinging song.  
It joins TROMBONE, no more alone,  
And ONE and TWO-O, they're a DUO.

The STRINGS all soar, the REEDS implore,  
The BRASSES roar with notes galore.  
It's music that we all adore.  
It's what we go to concerts for.

The minutes fly, the music ends,  
And so, good-bye to our new friends.  
But when they've bowed and left the floor,  
If we clap loud and shout, "Encore!"  
They may come out and play once more.

And that would give us great delight  
Before we say a late good night.

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# Sample Performance Tasks for Stories and Poetry

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- Students (*with prompting and support from the teacher*) describe the relationship between key events of the overall story of *Little Bear* by Else Holmelund Minarik to the corresponding scenes illustrated by Maurice Sendak. [RL.K.7]
- Students *retell* Arnold Lobel's *Frog and Toad Together* while *demonstrating* their understanding of a central message or lesson of the story (e.g., how friends are able to solve problems together or how hard work pays off). [RL.1.2]
- Students (*with prompting and support from the teacher*) compare and contrast the adventures and experiences of the owl in Arnold Lobel's *Owl at Home* to those of the owl in Edward Lear's poem "The Owl and the Pussycat." [RL.K.9]
- Students read two texts on the topic of pancakes (Tomie DePaola's *Pancakes for Breakfast* and Christina Rossetti's "Mix a Pancake") and distinguish between the text that is a *storybook* and the text that is a *poem*.
- [RL.K.5]
- After listening to L. Frank Baum's *The Wonderful Wizard of Oz*, students describe the *characters* of Dorothy, Auntie Em, and Uncle Henry, the *setting* of Kansan prairie, and *major events* such as the arrival of the cyclone. [RL.1.3]
- Students (*with prompting and support from the teacher*) when listening to Laura Ingalls Wilder's *Little House in the Big Woods* ask questions about the events that occur (such as the encounter with the bear) and *answer* by offering *key details* drawn from the *text*. [RL.1.1]
- Students *identify* the *points* at which different characters are *telling the story* in the *Finn Family Moomintroll* by Tove Jansson. [RL.1.6]
- Students *identify words and phrases* within Molly Bang's *The Paper Crane* that *appeal to the senses* and *suggest the feelings* of happiness experienced by the owner of the restaurant (e.g., clapped, played, loved, overjoyed). [RL.1.4]



# Informational Texts

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**Bulla, Clyde Robert. *A Tree Is a Plant*. Illustrated by Stacey Schuett. New York: HarperCollins, 2001. (1960)**

A tree is a plant. A tree is the biggest plant that grows. Most kinds of trees grow from seeds the way most small plants do. There are many kinds of trees. Here are a few of them. How many do you know? [illustration is labeled with Maple, Conifer, Persimmon, Palms, Lemon, Willow]

This tree grows in the country. It might grow in your yard, too. Do you know what kind it is? This is an apple tree.

This apple tree came from a seed. The seed was small. It grew inside an apple. Have you ever seen an apple seed? Ask an adult to help you cut an apple in two. The seeds are in the center. They look like this.

Most apple trees come from seeds that are planted. Sometimes an apple tree grows from a seed that falls to the ground. The wind blows leaves over the seed. The wind blows soil over the seed.

All winter the seed lies under the leaves and the soil. All winter the seed lies under the ice and snow and is pushed into the ground. Spring comes. Rain falls. The sun comes out and warms the earth. The seed begins to grow.

At first the young plant does not look like a tree. The tree is very small. It is only a stem with two leaves. It has no apples on it. A tree must grow up before it has apples on it. Each year the tree grows. It grows tall. In seven years it is so tall that you can stand under its branches. In the spring there are blossoms on the tree. Spring is apple-blossom time.

We cannot see the roots. They are under the ground. Some of the roots are large. Some of them are as small as hairs. The roots grow like branches under the ground. A tree could not live without roots.

Roots hold the trunk in the ground. Roots keep the tree from falling when the wind blows. Roots keep the rain from washing the tree out of the ground. Roots do something more. They take water from the ground. They carry the water into the trunk of the tree. The trunk carries the water to the branches. The branches carry the water to the leaves.

Hundreds and hundreds of leaves grow on the branches. The leaves make food from water and air. They make food when the sun shines. The food goes into the branches. It goes into the trunk and roots. It goes to every part of the tree.

Fall comes and winter is near. The work of the leaves is over. The leaves turn yellow and brown. The leaves die and fall to the ground.

Now the tree is bare. All winter it looks dead. But the tree is not dead. Under its coat of bark, the tree is alive.

TEXT COPYRIGHT © 1981 BY CLYDE ROBERT BULLA. Used by permission of HarperCollins Publishers.

**Aliki. *My Five Senses*. New York: HarperCollins, 1989. (1962)**

I can see! I see with my eyes.

I can hear! I hear with my ears.

I can smell! I smell with my nose.

I can taste! I taste with my tongue.

I can touch! I touch with my fingers.

I do all this with my senses.

I have five senses.

When I see the sun or a frog or my baby sister, I use my sense of sight. I am seeing.

When I hear a drum or a fire engine or a bird, I use my sense of hearing. I am hearing.

When I smell soap or a pine tree or cookies just out of the oven, I use my sense of smell. I am smelling.

When I drink my milk and eat my food, I use my sense of taste. I am tasting.

When I touch a kitten or a balloon or water, I use my sense of touch. I am touching.

Sometimes I use all my senses at once.

Sometimes I use only one.

I often play a game with myself.

I guess how many senses I am using at that time.

When I look at the moon and the stars, I use one sense. I am seeing.

When I laugh and play with my puppy, I use four senses. I see, hear, smell, and touch.

When I bounce a ball, I use three senses. I see, hear, touch.

Sometimes I use more of one sense and less of another.

But each sense is very important to me, because it makes me aware.

To be aware is to see all there is to see...

hear all there is to hear...

smell all there is to smell...

taste all there is to taste...

touch all there is to touch.

Wherever I go, whatever I do, every minute of the day, my senses are working.  
They make me aware.

COPYRIGHT © 1962, 1989 BY ALIKI BRANDENBERG. Used by permission of HarperCollins Publishers.

**Hurd, Edith Thacher. *Starfish*. Illustrated by Robin Brickman. New York: HarperCollins, 2000. (1962)**

Starfish live in the sea. Starfish live deep down in the sea. Starfish live in pools by the sea.

Some starfish are purple. Some starfish are pink.

This is the sunflower starfish. It is the biggest of all. Starfish have many arms. The arms are called rays. Starfish have arms, but no legs.

Starfish have feet, but no toes. They glide and slide on tiny tube feet. They move as slowly as a snail.

The basket star looks like a starfish, but it is a little different. It doesn't have tube feet. It moves with its rays. It has rays that go up and rays that go down.

Tiny brittle stars are like the basket star. They hide under rocks in pools by the sea.

The mud star hides in the mud. It is a starfish. It has tiny tube feet.

A starfish has no eyes. A starfish has no ears or nose. Its tiny mouth is on its underside. When a starfish is hungry, it slides and it glides on its tiny tube feet.

It hunts for mussels and oysters and clams. It feels for the mussels, It feels for the oysters. It feels for the clams. It feels for something to eat.

The starfish crawls over a clam. Its rays go over it. Its rays go under it. Its rays go all over the clam. The starfish pulls and pulls. It pulls the shells open. It eats the clam inside.

Sometimes a starfish loses a ray. A crab may pull it off. A rock may fall on it. But this does not hurt. It does not bother the starfish. The starfish just grows another ray.

In the spring when the sun shines warm, and the sea grows warm, starfish lay eggs. Starfish lay eggs in the water. They lay many, many, many tiny eggs. The eggs look like sand in the sea. The tiny eggs float in the water. They float up and down. They move with the waves and the tide, up and down, up and down.

*Used by permission of HarperCollins Publishers.*

**Aliki. *A Weed is a Flower: The Life of George Washington Carver*. New York: Prentice Hall, 1965. (1965)**

**Crews, Donald. *Truck*. New York: HarperCollins, 1980. (1980)**

This is a largely wordless book appropriate for kindergarten.

**Hoban, Tana. *I Read Signs*. New York: HarperCollins, 1987 (1987)**

This is a largely wordless book appropriate for kindergarten.

**Reid, Mary Ebeltoft. *Let's Find Out About Ice Cream*. Photographs by John Williams. New York: Scholastic, 1996. (1996)**

**“Garden Helpers.” *National Geographic Young Explorers* September 2009. (2009)**

Not all bugs and worms are pests.  
Some help your garden grow.

Earthworms make soil rich and healthy.  
This helps plants grow strong!

A ladybug eats small bugs.  
The bugs can't eat the plants.  
This keeps your garden safe.

A praying mantis eats any bug it can catch.  
Not many bugs can get past this quick hunter!

This spider catches bugs in its sticky web.  
It keeps bugs away from your garden.

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**“Wind Power.” *National Geographic Young Explorers* November/December 2009.**

Wind is air on the move.  
See what wind can do.  
Wind can whip up some fun!  
Wind starts with the sun.  
The sun warms land and water.  
The air above warms up too.  
Warm air rises.  
Cooler air rushes in.  
That moving air is wind.  
Wind is energy.  
It can push a sailboat.  
Look at the windmills spin!  
They turn wind energy into electricity.  
What else can wind do?

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# Read-Aloud Informational Text

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**Provensen, Alice and Martin. *The Year at Maple Hill Farm*. New York: Simon & Schuster, 2001. (1978)**

**Gibbons, Gail. *Fire! Fire!* New York: HarperCollins, 1987. (1984) From “Fire! Fire! In the city...”**

In an apartment house, a breeze has blown a towel up into the flame of a hot stove. A fire begins. The smoke alarm screams.

A phone call alerts the fire-dispatch center. Instantly, a dispatcher calls the firehouse nearest the fire.

A loudspeaker blares out the address of the fire, and the firefighters go into action. They slide down brass poles to the ground floor, where the fire engines are, and hurry into their fire-fighting gear. Then they take their positions on their engines.

The big trucks roar out of the firehouse. Sirens scream and lights flash.

The fire engines arrive at the scene. The fire is bigger now. The fire chief is in charge. He decides the best way to fight this fire.

Hoses are pulled from the trucks. Each separate fire truck is called a “company.” Each separate company has an officer in charge. The fire chief tells each officer in charge what he wants the firefighters to do.

Firefighters are ordered to search the building to make sure no one is still inside. A man is trapped. A ladder tower is swung into action. The man is rescued quickly.

At the same time, an aerial ladder is taking other firefighters to the floor above the fire. Inside, the firefighters attach a hose to the building’s standpipe. Water is sprayed onto the fire to keep it from moving up through the apartment house.

Now the aerial ladder is swung over to the roof of the burning building. Firefighters break holes in the roof and windows to let out poisonous gases, heat, and smoke before they can cause a bad explosion. There’s less danger now for the firefighters working inside the building.

Firefighters are battling the blaze from the outside of the building, too. Fire hoses carry water from the fire hydrants to the trucks.

Pumps in the fire trucks control the water pressure and push the water up through the discharge hoses. Streams of water hit the burning building and buildings next door to keep the fire from spreading.

The fire is under control.

The fire is out. The firefighters clean up the rubble. Back at the firehouse, they clean their equipment and make an official report on the fire.

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**Dorros, Arthur. *Follow the Water from Brook to Ocean*. New York: HarperCollins, 1993. (1991)**

After the next big rain storm, put your boots on and go outside. Look at the water dripping from your roof. Watch it gush out of the drainpipes. You can see water flowing down your street too.

Water is always flowing. It trickles in the brook near your house.

Sometimes you see water rushing along in a stream or in a big river.

Water always flows downhill. It flows from high places to low places, just the way you and your skateboard move down a hill.

Sometimes water collects in a low spot in the land – a puddle, a pond, or a lake. The water's downhill journey may end there. Most of the time, though, the water will find a way to keep flowing downhill. Because water flows downhill, it will keep flowing until it can't go any lower. The lowest parts of the earth are the oceans. Water will keep flowing until it reaches an ocean.

Where does the water start? Where does the water in a brook or a stream or a river come from? The water comes from rain. And it comes from melting snow. The water from rain and melting snow runs over the ground. Some of it soaks into the ground, and some water is soaked up by trees and other plants. But a lot of the water keeps traveling over the ground, flowing downhill.

The water runs along, flowing over the ground. Trickles of water flow together to form a brook. A brook isn't very deep or wide. You could easily step across a brook to get to the other side.

The brook flows over small stones covered with algae. Algae are tiny plants. They can be green, red, or brown. Green algae make the water look green. Plop! A frog jumps into the brook. A salamander wiggles through leafy water plants. Slap! A trout's tail hits the water. Lots of creatures live in the moving water.

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**Rauzon, Mark, and Cynthia Overbeck Bix. *Water, Water Everywhere*. San Francisco: Sierra Club, 1994. (1994)**

**Llewellyn, Claire. *Earthworms*. New York: Franklin Watts, 2002. (2002)**

**Jenkins, Steve, and Robin Page. *What Do You Do With a Tail Like This?* Orlando: Houghton Mifflin, 2003. (2003)**

What do you do with a nose like this?

If you're a platypus, you use your nose to dig in the mud.

If you're a hyena, you find your next meal with your nose.

If you're an elephant, you use your nose to give yourself a bath.

If you're a mole, you use your nose to find your way underground.

If you're an alligator, you breathe through your nose while hiding in the water.

What do you do with ears like these?

If you're a jackrabbit, you use your ears to keep cool.

If you're a bat you "see" with your ears.

If you're a cricket, you hear with ears that are on your knees.

If you're a humpback whale, you hear sounds hundreds of miles away.

If you're a hippopotamus, you close your ears when you're under water.

What do you do with a tail like this?

If you're a giraffe, you brush off pesky flies with your tail.

If you're a skunk, you lift your tail to warn that a stinky spray is on the way.

If you're a lizard, you break off your tail to get away.

If you're a scorpion, your tail can give a nasty sting.

If you're a monkey, you hang from a tree by your tail.

What do you do with eyes like these?

If you're an eagle, you spot tiny animals from high in the air.

If you're a chameleon, you look two ways at once.

If you're a four-eye fish, you look above and below the water at the same time.

If you're a bush baby, you use your large eyes to see clearly at night.

If you're a horned lizard, you squirt blood out of your eyes.

What do you do with feet like these?

If you're a chimpanzee, you feed yourself with your feet.

If you're a water strider, you walk on water.

If you're a blue-footed booby, you do a dance.

If you're a gecko, you use your sticky feet to walk on the ceiling.

If you're a mountain goat, you leap from ledge to ledge.

What do you do with a mouth like this?

If you're a pelican, you use your mouth as a net to scoop up fish.

If you're an egg-eating snake, you use your mouth to swallow eggs larger than your head.

If you're a mosquito, you use your mouth to suck blood.

If you're an anteater, you capture termites with your long tongue.

If you're an archerfish, you catch insects by shooting them down with a stream of water.

*Excerpted from WHAT DO YOU DO WITH A TAIL LIKE THIS? By Steve Jenkins and Robin Page. Copyright © 2003 by Steve Jenkins and Robin Page. Used by Permission of Houghton Mifflin Harcourt Publishing Company. All rights reserved.*

**Pfeffer, Wendy. *From Seed to Pumpkin*. Illustrated by James Graham Hale. New York: HarperCollins, 2004. (2004)**

When spring winds warm the earth, a farmer plants hundreds of pumpkin seeds.

Every pumpkin seed can become a baby pumpkin plant. Underground, covered with dark, moist soil, the baby plants begin to grow.

As the plants get bigger, the seeds crack open. Stems sprout up. Roots dig down. Inside the roots are tubes. Water travels up these tubes the way juice goes up a straw.

In less than two weeks from planting time, green shoots poke up through the earth.

These shoots grow into tiny seedlings. Two leaves, called seed leaves, uncurl on each stem. They reach up toward the sun.

Sunlight gives these leaves energy to make food. Like us, plants need food to grow. But green plants do not eat food as we do. Their leaves make it.

To make food, plants need light, water, and air. Leaves catch the sunlight. Roots soak up rainwater. And little openings in the leaves let air in. Using energy from the sun, the leaves mix the air with water from the soil to make sugar. This feeds the plant.

Soon broad, prickly leaves with jagged edges unfold on the stems.

The seed leaves dry up. Now the new leaves make food for the pumpkin plant.

Each pumpkin stem has many sets of tubes. One tube in each set takes water from the soil up to the leaves so they can make sugar. The other tube in each set sends food back down so the pumpkin can grow.

The days grow warmer. The farmer tends the pumpkin patch to keep weeds out. Weeds take water from the soil. Pumpkin plants need that water to grow.

*Text copyright © 2004 by Wendy Pfeffer. Used by permission of HarperCollins Publishers.*



**Thomson, Sarah L. *Amazing Whales!* New York: HarperCollins, 2006. (2005)**

A blue whale is as long as a basketball court. Its eyes are as big as softballs. Its tongue weighs as much as an elephant.

It is the biggest animal that has ever lived on Earth – bigger than any dinosaur.

But not all whales are this big. A killer whale is about as long as a fire truck. Dolphins and porpoises are whales too, very small whales. The smallest dolphin is only five feet long. That's probably shorter than your mom.

There are about 80 kinds of whales. All of them are mammals. Dogs and monkeys and people are mammals, too. They are warm-blooded. This means that their blood stays at the same temperature even if the air or water around them gets hot or cold.

Mammal babies drink milk from their mothers. Whale babies are called calves. And mammals breathe air. A whale must swim to the ocean's surface to breathe or it will drown. After a whale calf is born, its mother may lift it up for its first breath of air.

A whale uses its blowholes to breathe. It can have one blowhole or two. The blowholes are on the top of its head. When a whale breathes out, the warm breath makes a cloud called a blow. Then the whale breathes in. Its blowholes squeeze shut. The whale dives under the water. It holds its breath until it comes back up.

When sperm whales hunt, they dive deeper than any other whale. They can hold their breath for longer than an hour and dive down more than a mile.

Deep in the ocean, where the water is dark and cold, sperm whales hunt for giant squid and other animals.

Some whales, like sperm whales, have teeth to catch their food. They are called toothed whales. Other whales have no teeth. They are called baleen whales. (Say it like this: bay-LEEN.) Blue whales and humpback whales are baleen whales. They have strips of baleen in their mouths. Baleen is made of the same stuff as your fingernails. It is strong but it can bend.

A baleen whale fills its mouth with water. In the water there might be fish or krill. Krill are tiny animals like shrimp. The whale closes its mouth. The water flows back out between the strips of baleen.

The fish or krill are trapped inside its mouth for the whale to eat.

Some whales, like killer whales, hunt in groups to catch their food. These groups are called pods. A whale mother and her children, and even her grandchildren sometimes live in one pod.

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**Hodgkins, Fran, and True Kelley. *How People Learned to Fly*. New York: HarperCollins, 2007. (2007)**

When you see a bird flying, do you dream about flying too?

Do you run with your arms out, imagining that you're soaring among the clouds? Do you make paper airplanes? Do you fly kites?

If you do, you aren't alone. For thousands of years, people have dreamed of being able to fly.

They watched birds and bats soar.

They imagined people and other animals that could fly and told stories about them.

They designed machines that they thought would be able to fly.

They had many ideas. As they tried each new idea, they learned a lot.

They learned about gravity. Gravity is the force that keeps everything on the Earth's surface. Because of gravity, things have weight.

If there were no gravity, people, dogs, cats, and everything else would go floating off into space. Gravity keeps us on the ground, even if we would rather be flying.

People also learned about air. Air is made of tiny particles called molecules. When you walk or run, you push through air molecules. They push back on you, too, even though you don't really feel the push unless the wind blows.

People learned that wind could push a kite into the sky.

When air molecules push back on a moving object, that is a force called drag. You can feel drag for yourself. Hold out your arms. Now spin around. Feel the push of air on your arms and hands? That's drag. Like gravity, drag works against objects that are trying to fly.

Kites were useful and fun, but people wanted more. They wanted to fly like birds.

Birds had something that kites didn't: Birds had wings.

People made wings and strapped them to their arms. They flapped their arms but couldn't fly.

They built gliders, light aircraft with wings. Some didn't work, but some did.

The gliders that worked best had special wings. These wings were arched on both the top and the bottom. The air pulled the wings from above and pushed the wings from below. When the wings went up, so did the glider! Arched wings help create a force called lift. Lift is the force that keeps birds and gliders in the air.

Most gliders have long, thin wings. The wings create enough lift to carry the aircraft and its passengers. Gliders usually ride currents of air the same way a hawk soars.

Gliders are very light, and long wings and air currents can give them enough lift to fly. But to carry more than just a passenger or two, an aircraft needs a lot more lift. The question is: How do you create more lift?

The engine is the answer!

The engine is a machine that changes energy into movement. The forward movement that an airplane needs to fly is called thrust. More thrust makes an airplane move forward faster. Moving faster creates more lift. And with more lift, an airplane can carry more weight. So an aircraft with an engine can carry passengers or cargo.

In 1903 the Wright brothers figured out how to get wings and an engine to work together in order to give an airplane enough thrust to fly. They made the first powered flight at Kitty Hawk, North Carolina.

Since then, people have made airplanes that can fly faster than sound can travel. They have made airplanes that can fly all the way around the world without stopping. Today, thousands of people travel in airplanes every day. People really have learned how to fly!

*Used by permission of HarperCollins Publishers. Nivola, Claire A. Planting the trees of Kenya: the story of Wangari Maathai. New York: Farrar, Straus & Giroux, 2008. (2008)*

# Sample Performance Tasks for Informational Texts

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- Students *identify* the reasons Clyde Robert Bulla gives in his book *A Tree Is a Plant* in *support* of his *point* about the function of roots in germination. [RI.1.8]
- Students identify Edith Thacher Hurd as the *author* of *Starfish* and Robin Brickman as the *illustrator* of the text and *define* the role and materials *each* contributes to the *text*. [RI.K.6]
- Students (*with prompting and support from the teacher*) read “Garden Helpers” in *National Geographic Young Explorers* and demonstrate their understanding of *the main idea of the text*—not all bugs are bad—by *retelling key details*. [RI.K.2]
- After listening to Gail Gibbons’ *Fire! Fire!*, students *ask questions about* how firefighters respond to a fire and *answer* using *key details* from the *text*. [RI.1.1]
- Students *locate key facts or information* in Claire Llewellyn’s *Earthworms* by *using various text features* (*headings, table of contents, glossary*) found in the text. [RI.1.5]
- Students *ask and answer questions about* animals (e.g., hyena, alligator, platypus, scorpion) they encounter in Steve Jenkins and Robin Page’s *What Do You Do With a Tail Like This?* [RI.K.4]
- Students use the *illustrations* along with *textual details* in Wendy Pfeffer’s *From Seed to Pumpkin* to *describe* the *key idea* of how a pumpkin grows. [RI.1.7]
- Students (*with prompting and support from the teacher*) *describe the connection between* drag and flying in Fran Hodgkins and True Kelley’s *How People Learned to Fly* by performing the “arm spinning” experiment described in the text. [RI.K.3]

## **Samples of Student Writing**

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Following are writing samples that have been annotated to illustrate the criteria required to meet the Common Core State Standards for particular types of writing—argument, informative/explanatory text, and narrative—in a given grade. Each of the samples exhibits at least the level of quality required to meet the Writing standards for that grade.

The range of accomplishment within each grade reflects differences in individual development as well as in the conditions under which the student writers were expected to work. Some of the samples were written in class or as homework; others were written for on-demand assessments; still others were the result of sustained research projects. Where possible, each sample includes information about the circumstances under which it was produced. The samples come from students in kindergarten through grade 12. The students attended school in a number of states and districts across the country.

At the lower grades, the samples include “opinion” writing, an elementary type of argument in which students give reasons for their opinions and preferences. Because reasons are required, such writing helps prepare students for drafting the arguments they will be expected to create beginning in grade 6.

# Student Writing Sample: Argument (Opinion)

This opinion piece about a work of literature was produced in class.



MY <sup>Book,</sup> fait <sup>↑</sup> IS do you Want to be MY FRIEND,  
the mas as the hos if you will  
be MY FRIEND the hos said No. the  
mas find a FRIEND the mas as the  
Hate mas if you will be MY FRIEND  
the rat mas said Yes the  
dig a hal in the gal. my  
fait <sup>pot</sup> is the hos

## Annotation

The writer of this piece

- tells the reader the name of the book (in the title of the paper).
  - My fait (favorite) Book is do you Want to be my FRIEND
- states an opinion or preference about the book.
  - ... my fait (favorite) pot (part) is the hos (horse)

# Student Writing Sample: Informative/Explanatory

This informative report was produced in class, and the writer received support from the teacher.

## Frogs

To day befor We had  
riyda groos Mrs John  
red us a storry a  
baowt frogs. We had  
to riet a baowt frogs.  
We haf a tadpol in  
the Sciens Sentr.  
It has 2 bac

ligs and wen it  
has 2 frunt ligs  
its tal disupirs  
and it can not egt  
wen its maot is  
Chajn. Then the  
Scknn gets to little  
and the frags pol  
off thrr scknn an

thaa eyt it. Saum  
of the frogs bloo  
baebols. Frogs lad  
eggs that look like  
jete and the fish eyt  
some but some  
hach to tadpoos.  
It gros bigr and  
bigr and bigr.

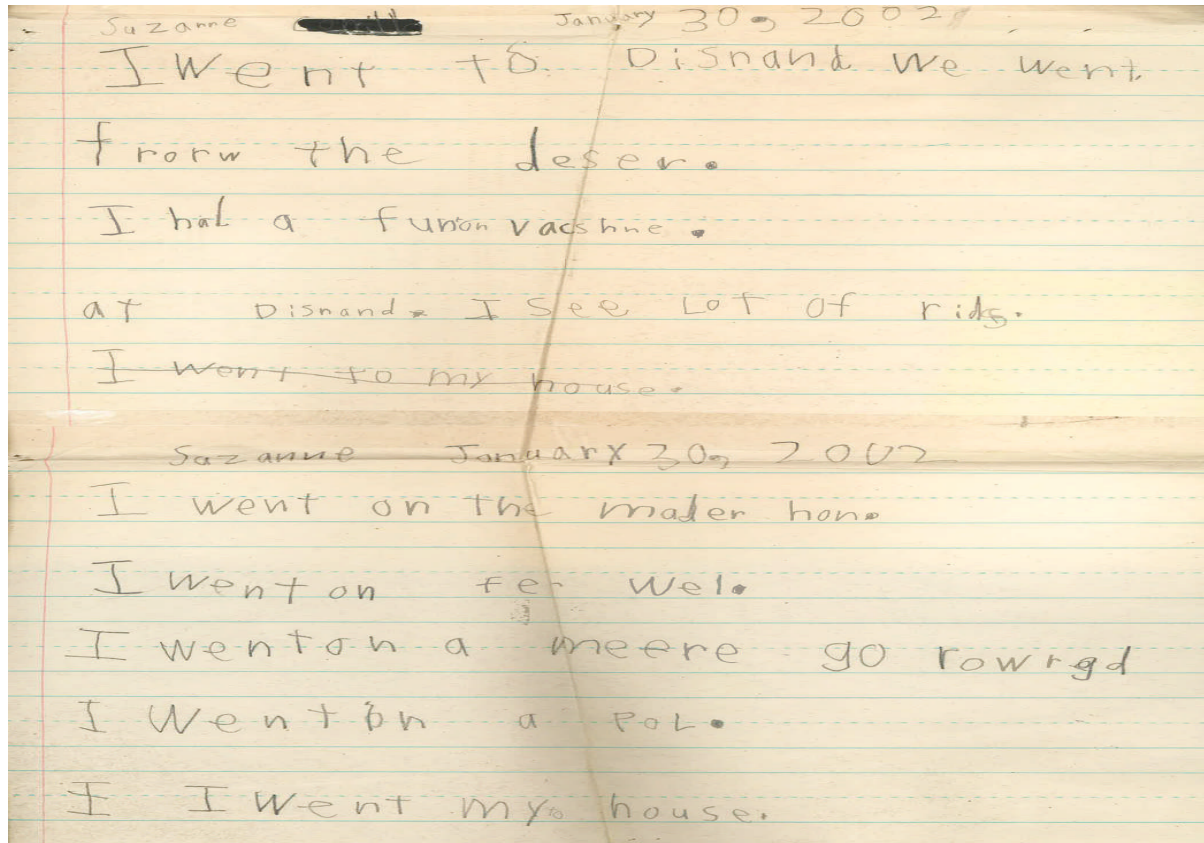
## Annotation

The writer of this piece

- **establishes the topic in a title and goes beyond the title to create a context for writing about frogs**
  - *To day befor* (before) *We had riyda* (writing) *groos* (groups) *Mrs. \_\_\_\_\_ red* (read) *us a storry* (story) *abaowt* (about) *frogs*
- **supplies some information about the topic**
  - *It has 2 bac* (back) *ligs* (legs) *and wen* (when) *it has 2 frunt* (front) *ligs* (legs) *its tal* (tail) *disupirs* (disappears) . . . *Then the scknn* (skin) *gets to* (too) *little* *and the frags pol* (pull) *off thrr* (their) *scknn* (skin) . . .
  - *Frogs lad* (laid) *eggs that look like jete* (jelly) . . .
- **uses additive (adversative and temporal) linking words**
  - . . . *and wen* (when) . . . *Then* . . . *but* . . .
- **provides a sense of closure**
  - *It gros* (grows) *bigr* (bigger) *and bigr and bigr*.
- **demonstrates command of some of the conventions of standard written English**
  - As a kindergartener, the writer demonstrates remarkable control of the conventions of standard written English. **As this was a process piece, it is reasonable to assume that the writer received feedback to correct possible errors with capital letters and periods.**

## Student Writing Sample: Narrative

This narrative is a process piece that was produced in class.



### Annotation

The writer of this piece

- **establishes a situation by naming a place**
  - *Disnand* (Disneyland)
- **recounts several loosely linked events and the order in which they occurred**
  - *I had a fun on vacshne* (vacation). . . . *I see lot* (lots) of *rids* (rides). *I went on the madder hon* (Matterhorn). . . . *I went my house*.
- **provides a reaction to what happened**
  - *I had a fun on vacshne* (vacation).
- **offers a sense of closure**
  - *I went my house*.
- **demonstrates command of some of the conventions of standard written English**
  - This piece illustrates consistent control of beginning-of-sentence capitalization and end-of-sentence punctuation. The writer also uses capital letters appropriately in the title of the piece.



# Standards for Mathematical Practice

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The Standards for Mathematical Practice describe varieties of expertise that mathematics educators at all levels should seek to develop in their students. These practices rest on important “processes and proficiencies” with longstanding importance in mathematics education. The first of these are the NCTM process standards of problem solving, reasoning and proof, communication, representation, and connections. The second are the strands of mathematical proficiency specified in the National Research Council’s report *Adding It Up*: adaptive reasoning, strategic competence, conceptual understanding (comprehension of mathematical concepts, operations and relations), procedural fluency (skill in carrying out procedures flexibly, accurately, efficiently and appropriately), and productive disposition (habitual inclination to see mathematics as sensible, useful, and worthwhile, coupled with a belief in diligence and one’s own efficacy).

## **1. Make sense of problems and persevere in solving them**

Mathematically proficient students start by explaining to themselves the meaning of a problem and looking for entry points to its solution. They analyze givens, constraints, relationships, and goals. They make conjectures about the form and meaning of the solution and plan a solution pathway rather than simply jumping into a solution attempt. They consider analogous problems, and try special cases and simpler forms of the original problem in order to gain insight into its solution. They monitor and evaluate their progress and change course if necessary. Older students might, depending on the context of the problem, transform algebraic expressions or change the viewing window on their graphing calculator to get the information they need. Mathematically proficient students can explain correspondences between equations, verbal descriptions, tables, and graphs or draw diagrams of important features and relationships, graph data, and search for regularity or trends. Younger students might rely on using concrete objects or pictures to help conceptualize and solve a problem. Mathematically proficient students check their answers to problems using a different method, and they continually ask themselves, “Does this make sense?” They can understand the approaches of others to solving complex problems and identify correspondences between different approaches.

## **2. Reason abstractly and quantitatively.**

Mathematically proficient students make sense of quantities and their relationships in problem situations. They bring two complementary abilities to bear on problems involving quantitative relationships: the ability to *decontextualize*—to abstract a given situation and represent it symbolically and manipulate the representing symbols as if they have a life of their own, without necessarily attending to their referents—and the ability to *contextualize*, to pause as needed during the manipulation process in order to probe into the referents for the symbols involved. Quantitative reasoning entails habits of creating a coherent representation of the problem at hand; considering the units

involved; attending to the meaning of quantities, not just how to compute them; and knowing and flexibly using different properties of operations and objects.

### **3. Construct viable arguments and critique the reasoning of others**

Mathematically proficient students understand and use stated assumptions, definitions, and previously established results in constructing arguments. They make conjectures and build a logical progression of statements to explore the truth of their conjectures. They are able to analyze situations by breaking them into cases, and can recognize and use counterexamples. They justify their conclusions, communicate them to others, and respond to the arguments of others. They reason inductively about data, making plausible arguments that take into account the context from which the data arose. Mathematically proficient students are also able to compare the effectiveness of two plausible arguments, distinguish correct logic or reasoning from that which is flawed, and—if there is a flaw in an argument—explain what it is. Elementary students can construct arguments using concrete referents such as objects, drawings, diagrams, and actions. Such arguments can make sense and be correct, even though they are not generalized or made formal until later grades. Later, students learn to determine domains to which an argument applies. Students at all grades can listen or read the arguments of others, decide whether they make sense, and ask useful questions to clarify or improve the arguments.

### **4. Model with mathematics**

Mathematically proficient students can apply the mathematics they know to solve problems arising in everyday life, society, and the workplace. In early grades, this might be as simple as writing an addition equation to describe a situation. In middle grades, a student might apply proportional reasoning to plan a school event or analyze a problem in the community. By high school, a student might use geometry to solve a design problem or use a function to describe how one quantity of interest depends on another. Mathematically proficient students who can apply what they know are comfortable making assumptions and approximations to simplify a complicated situation, realizing that these may need revision later. They are able to identify important quantities in a practical situation and map their relationships using such tools as diagrams, two-way tables, graphs, flowcharts and formulas. They can analyze those relationships mathematically to draw conclusions. They routinely interpret their mathematical results in the context of the situation and reflect on whether the results make sense, possibly improving the model if it has not served its purpose.

## **5. Use appropriate tools strategically**

Mathematically proficient students consider the available tools when solving a mathematical problem. These tools might include pencil and paper, concrete models, a ruler, a protractor, a calculator, a spreadsheet, a computer algebra system, a statistical package, or dynamic geometry software. Proficient students are sufficiently familiar with tools appropriate for their grade or course to make sound decisions about when each of these tools might be helpful, recognizing both the insight to be gained and their limitations. For example, mathematically proficient high school students analyze graphs of functions and solutions generated using a graphing calculator. They detect possible errors by strategically using estimation and other mathematical knowledge. When making mathematical models, they know that technology can enable them to visualize the results of varying assumptions, explore consequences, and compare predictions with data. Mathematically proficient students at various grade levels are able to identify relevant external mathematical resources, such as digital content located on a website, and use them to pose or solve problems. They are able to use technological tools to explore and deepen their understanding of concepts.

## **6. Attend to precision**

Mathematically proficient students try to communicate precisely to others. They try to use clear definitions in discussion with others and in their own reasoning. They state the meaning of the symbols they choose, including using the equal sign consistently and appropriately. They are careful about specifying units of measure, and labeling axes to clarify the correspondence with quantities in a problem. They calculate accurately and efficiently, express numerical answers with a degree of precision appropriate for the problem context. In the elementary grades, students give carefully formulated explanations to each other. By the time they reach high school they have learned to examine claims and make explicit use of definitions.

## **7. Look for and make use of structure**

Mathematically proficient students look closely to discern a pattern or structure. Young students, for example, might notice that three and seven more is the same amount as seven and three more, or they may sort a collection of shapes according to how many sides the shapes have. Later, students will see  $7 \times 8$  equals the well remembered  $7 \times 5 + 7 \times 3$ , in preparation for learning about the distributive property. In the expression  $x^2 + 9x + 14$ , older students can see the 14 as  $2 \times 7$  and the 9 as  $2 + 7$ . They recognize the significance of an existing line in a geometric figure and can use the strategy of drawing an auxiliary line for solving problems. They also can step back for an overview and shift perspective. They can see complicated things, such as some algebraic expressions, as single objects or as being composed of several objects. For example, they can see  $5 - 3(x - y)^2$  as 5 minus a positive number times a square and use that to realize that its value cannot be more than 5 for any real numbers  $x$  and  $y$ .

## **8. Look for and express regularity in repeated reasoning**

Mathematically proficient students notice if calculations are repeated, and look both for general methods and for shortcuts. Upper elementary students might notice when dividing 25 by 11 that they are repeating the same calculations over and over again, and conclude they have a repeating decimal. By paying attention to the calculation of slope as they repeatedly check whether points are on the line through (1, 2) with slope 3, middle school students might abstract the equation  $(y - 2)/(x - 1) = 3$ . Noticing the regularity in the way terms cancel when expanding  $(x - 1)(x + 1)$ ,  $(x - 1)(x^2 + x + 1)$ , and  $(x - 1)(x^3 + x^2 + x + 1)$  might lead them to the general formula for the sum of a geometric series. As they work to solve a problem, mathematically proficient students maintain oversight of the process, while attending to the details. They continually evaluate the reasonableness of their intermediate results.

# Kindergarten Mathematics

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In Kindergarten, instructional time should focus on two critical areas:

- representing, relating, and operating on whole numbers, initially with
- sets of objects
- describing shapes and space

More learning time in Kindergarten should be devoted to number than to other topics.

1. Students use numbers, including written numerals, to represent quantities and to solve quantitative problems, such as counting objects in a set; counting out a given number of objects; comparing sets or numerals; and modeling simple joining and separating situations with sets of objects, or eventually with equations such as  $5 + 2 = 7$  and  $7 - 2 = 5$ . (Kindergarten students should see addition and subtraction equations, and student writing of equations in kindergarten is encouraged, but it is not required.) Students choose, combine, and apply effective strategies for answering quantitative questions, including quickly recognizing the cardinalities of small sets of objects, counting and producing sets of given sizes, counting the number of objects in combined sets, or counting the number of objects that remain in a set after some are taken away.
2. Students describe their physical world using geometric ideas (e.g., shape, orientation, spatial relations) and vocabulary. They identify, name, and describe basic two-dimensional shapes, such as squares, triangles, circles, rectangles, and hexagons, presented in a variety of ways (e.g., with different sizes and orientations), as well as three-dimensional shapes such as cubes, cones, cylinders, and spheres. They use basic shapes and spatial reasoning to model objects in their environment and to construct more complex shapes.

# **Kindergarten Overview**

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## **Counting and Cardinality**

- Know number names and the count sequence
- Count to tell the number of objects
- Compare numbers

## **Operations and Algebraic Thinking**

- Understand addition as putting together and adding to, and understand subtraction as taking apart and taking from

## **Number and Operations in Base Ten**

- Work with numbers 11–19 to gain foundations for place value

## **Measurement and Data**

- Describe and compare measurable attributes
- Classify objects and count the number of objects in categories

## **Geometry**

- Identify and describe shapes
- Analyze, compare, create, and compose shapes

# Kindergarten Standards

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Standard	Domain: Counting and Cardinality
	<b>Know number names and the count sequence</b>
1	Count to 100 by ones and by tens
2	Count forward beginning from a given number within the known sequence (instead of having to begin at 1)
3	Write numbers from 0 to 20. Represent a number of objects with a written numeral 0-20 (with 0 representing a count of no objects)
	<b>Count to tell the number of objects</b>
4	Understand the relationship between numbers and quantities; connect counting to cardinality <ol style="list-style-type: none"> <li>a. When counting objects, say the number names in the standard order, pairing each object with one and only one number name and each number name with one and only one object</li> <li>b. Understand that the last number name said tells the number of objects counted. The number of objects is the same regardless of their arrangement or the order in which they were counted</li> <li>c. Understand that each successive number name refers to a quantity that is one larger</li> </ol>
5	Count to answer “how many?” questions about as many as 20 things arranged in a line, a rectangular array, or a circle, or as many as 10 things in a scattered configuration; given a number from 1–20, count out that many objects
	<b>Compare Numbers</b>
6	Identify whether the number of objects in one group is greater than, less than, or equal to the number of objects in another group, e.g., by using matching and counting strategies

# Kindergarten Standards

Standard	Domain: Operations and Algebraic Thinking
	<b>Understand addition as putting together and adding to, and understand subtraction as taking apart and taking from</b>
1	Represent addition and subtraction with objects, fingers, mental images, drawings, sounds (e.g., claps), acting out situations, verbal explanations, expressions, or equations
2	Solve addition and subtraction word problems, and add and subtract within 10, e.g., by using objects or drawings to represent the problem
3	Decompose numbers less than or equal to 10 into pairs in more than one way, e.g., by using objects or drawings, and record each decomposition by a drawing or equation (e.g., $5 = 2 + 3$ and $5 = 4 + 1$ )
4	For any number from 1 to 9, find the number that makes 10 when added to the given number, e.g., by using objects or drawings, and record the answer with a drawing or equation
5	Fluently add and subtract within 5
	Domain: Number and Operations in Base 10
	<b>Work with numbers 11–19 to gain foundations for place value</b>
1	Compose and decompose numbers from 11 to 19 into ten ones and some further ones, e.g., by using objects or drawings, and record each composition or decomposition by a drawing or equation (e.g., $18 = 10 + 8$ ); understand that these numbers are composed of ten ones and one, two, three, four, five, six, seven, eight, or nine ones



# Kindergarten Standards

Standard	Domain: Measurement and Data
	<b>Describe and compare measurable attributes</b>
1	Describe measurable attributes of objects, such as length or weight Describe several measurable attributes of a single object
2	Directly compare two objects with a measurable attribute in common, to see which object has “more of”/“less of” the attribute, and describe the difference. <i>For example, directly compare the heights of two children and describe one child as taller/shorter</i>
	<b>Classify objects and count the number of objects in each category</b>
3	Classify objects into given categories; count the numbers of objects in each category and sort the categories by count
	Domain: Geometry
	<b>Identify and describe shapes (squares, circles, triangles, rectangles, hexagons, cubes, cones, cylinders, and spheres)</b>
1	Describe objects in the environment using names of shapes, and describe the relative positions of these objects using terms such as <i>above, below, beside, in front of, behind, and next to</i>
2	Correctly name shapes regardless of their orientations or overall size
3	Identify shapes as two-dimensional (lying in a plane, “flat”) or three-dimensional (“solid”)
	<b>Analyze, compare, create, and compose shapes</b>
4	Analyze and compare two- and three-dimensional shapes, in different sizes and orientations, using informal language to describe their similarities, differences, parts (e.g., number of sides and vertices/“corners”) and other attributes (e.g., having sides of equal length)
5	Model shapes in the world by building shapes from components (e.g., sticks and clay balls) and drawing shapes
6	Compose simple shapes to form larger shapes. <i>For example, “Can you join these two triangles with full sides touching to make a rectangle?”</i>

