



English Language Arts

Resource Guide

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NOTE: This document is a work in progress. Parts II and III, in particular, are in need of further development, and we invite the submission of additional learning experiences and local performance tasks for these sections. Inquiries regarding submission of materials should be directed to: English Language Arts Resource Guide, Room 681 EBA, New York State Education Department, Albany, NY 12234 (tel. 518-474-5922).

Language Experiences Required Of All Students

Children acquire language through practice, direct instruction, and numerous encounters with exemplary models. Research on language learning makes it very clear that language achievement depends upon the extent to which the learner is engaged in actual acts of reading, writing, listening, and speaking for meaningful purposes. The following list of required learning experiences is based on recommendations from the professional literature and is intended to assure that all students have enough experience with language to enable them to use it proficiently and effectively.

“ *We have learned that mastery of language comes with its purposeful use and that attempts to teach the bare skills by practice exercises are bound to fail.*

James Britton, 1982

Students will:

Read a minimum of 25 books or the equivalent per year across all content areas. The reading will include long and short works from classic and contemporary literature, adolescent fiction, nonfiction books and articles, nontraditional genres such as diaries and journals, little-known works, students' own writing, and electronically-produced texts.

Write an average of 1000 words per month across all content areas. The writing will include formal, structured assignments; writing-to-learn activities such as summaries, learning logs, response journals, and other spontaneous and exploratory writing; and self-sponsored writing for which students have selected their own topics, purposes, and audiences.

Listen on a daily basis for specific purposes across all content areas. The listening includes frequent opportunities to gather essential information from such sources as group discussions, lectures, speeches, and broadcasts; to hear or view imaginative texts such as plays, films, or poetry readings; to analyze and evaluate oral arguments, speeches, or debates; and to attend to the ideas and perspectives of others in informal settings.

Speak with adults and peers on a daily basis to investigate topics across all content areas. The speaking will include informal situations such as class discussions, small-group interactions, and class meetings, as well as formal situations such as debates, panel presentations, and formal presentations.

Best Practice: What Research Tells Us

Research that both informs and is informed by practice can have a powerful effect on teaching and learning. The following factors have been consistently identified in the professional literature as having a positive influence on achievement in English language arts and are therefore likely to foster achievement of the *Learning Standards*.

■ Extensive reading

Extensive reading of material of many kinds, both in school and outside, results in substantial growth in the vocabulary, comprehension abilities, and information base of students.

■ Interactive learning

Learning in which children and young people are involved in thinking about, writing about, and talking about their learning produces far more effective growth than instruction in which they are passive.

■ Extension of background knowledge

The more a reader knows about the topic of a text, the better the reader is able to construct meanings from the text.

■ Instruction in reading and writing strategies

When strategies spontaneously used by skilled readers and writers are intentionally taught to less skilled learners, those strategies contribute to improved reading comprehension and written composition.

■ Integrated activities

Organizing instruction into broad, theme-based clusters of work through which reading, writing, and speaking activities are interrelated promotes understanding of the connections among activities and ideas.

■ Attention to skills

Many children will not automatically acquire such basic skills as word attack or grammar without direct instruction. However, when children with reading problems receive skills-based instruction to the exclusion of ample opportunities to read for meaning, the development of both vocabulary knowledge and reading comprehension suffer.

■ Discussion and analysis

Instruction that emphasizes discussion and analysis rather than rote memory contributes most effectively to development of students' thinking abilities.

■ A range of literature

Reading and reflecting on a range of traditional and nontraditional literary works of high quality can help young people learn about the ideas and values of their own and other cultures, as well as about the experiences of different groups.

■ **Emphasis on the writing process**

Devoting time to all the processes involved in composing (planning, drafting, sharing, revising, and publishing) contributes to improved competence in writing.

■ **Imaginative and informative language**

Programs that provide balanced attention to both imaginative and informative reading, writing, listening, and speaking promote competence in handling discourse of many kinds.

■ **Early intervention**

Carefully-designed early intervention can produce significant long-term improvement in reading and writing. However, research warns against extensively isolating children for remedial instruction and highlights the need to provide extensive opportunities for children to read and write, rather than merely drill and practice of skills in isolation.

■ **Appropriate assessment**

Assessment that focuses on what is being taught in a school's curriculum and on the modes of instruction used in the curriculum promotes learners' growth toward curricular goals. It follows that alignment between curriculum and assessment must begin with goals that are central to the purposes for schooling.

Adapted from: Squire, James A. Chapter 6a. Language Arts. *Handbook of Research on Improving Student Achievement* (Gordon Cawelti, ed.). Arlington, VA: Educational Research Service, 1995.

Suggested Scope and Sequence for Literary Understandings, Forms of Writing, and Language Conventions

The following Scope and Sequence reflects a synthesis of the concepts and competencies embedded in the *Standards*, as well as those derived from documents from a variety of districts across the state. Literary understandings, language skills, and forms of writing are listed at the level at which they are commonly taught. Older children should continue to perfect those understandings, skills, and forms taught in the earlier grades throughout their years of schooling, and younger students may begin to acquire those understandings, skills, and forms before they receive formal instruction.

	Literary Understandings	Forms of Writing	Language Skills and Conventions		
Kindergarten – Grade 2	<p>GENRES:</p> <p><i>Fiction</i> picture books folktales fables legends</p> <p><i>Nonfiction</i> articles for children informative children's books</p> <p><i>Poetry</i> narrative lyric free verse</p>	<p>LITERARY ELEMENTS</p> <p><i>Characters</i> major and minor</p> <p><i>Plot</i> incidents sequence</p> <p><i>Setting</i> time and place influence on characters</p> <p><i>Theme</i> main ideas meanings</p> <p><i>Poetic elements</i> rhythm rhyme stanza</p>	<p>TEXTUAL FEATURES</p> <p>Author Title Illustrator</p>	<p>lists captions notes messages simple stories invitations instructions friendly letters</p>	<p>Alphabetic principle sound-symbol correspondence</p> <p>Conventions of print punctuation spelling handwriting</p> <p>Patterns and Structures word families sentence sense concept of story</p> <p>Language Concepts word sentence</p> <p style="text-align: center;">By end of grade 2</p> <p>Capitalization beginning of sentences for the pronoun "I" for proper names</p> <p>Punctuation end marks (period, question mark, exclamation pt)</p> <p>Spelling most common 100 words</p>

Grades 3 – 5	GENRES	LITERARY ELEMENTS	TEXTUAL FEATURES	Forms of Writing	Language Skills and Conventions
	<p><i>Fiction</i></p> <ul style="list-style-type: none"> picture books folktales fables legends myths short novels drama <p><i>Nonfiction</i></p> <ul style="list-style-type: none"> informational books and articles biographies books of true experience <p><i>Poetry</i></p> <ul style="list-style-type: none"> lyric narrative free verse 	<p><i>Character and characterization</i></p> <ul style="list-style-type: none"> traits motivation conflicts: <ul style="list-style-type: none"> internal and between characters dialogue <p><i>Plot</i></p> <ul style="list-style-type: none"> conflict resolution <p><i>Setting</i></p> <ul style="list-style-type: none"> cultural features <p><i>Theme</i></p> <ul style="list-style-type: none"> major ideas and meanings moral <p><i>Poetic elements</i></p> <ul style="list-style-type: none"> figurative language imagery rhyme schemes 	<ul style="list-style-type: none"> Table of contents Index Glossary 	<ul style="list-style-type: none"> summaries paraphrases outlines directions short reports news articles journals personal narratives descriptions stories poems book reviews business letters advertisements 	<p>Language Structure</p> <p>A. Words</p> <ul style="list-style-type: none"> roots, prefixes, suffixes synonyms, homonyms, antonyms <p>B. Parts of Speech</p> <ul style="list-style-type: none"> noun verb <ul style="list-style-type: none"> — types — action, linking, helping — forms — singular and plural — tenses — present, past, and future modifiers — adjective and adverb <p>C. Sentences</p> <ul style="list-style-type: none"> types of — simple and compound parts of — subject and predicate (and agreement in number) <p>D. Paragraphs</p> <p>Capitalization</p> <ul style="list-style-type: none"> proper names sentence beginnings titles <p>Punctuation</p> <ul style="list-style-type: none"> end marks commas in series, dates, salutation, direct address, dialogue apostrophes in contractions and possessives quotation marks in simple dialogue <p>Spelling</p> <ul style="list-style-type: none"> homonyms commonly misused pairs of words content area vocabulary

Literary Understandings	Forms of Writing	Language Skills and Conventions
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Grades 6 – 8

<p>GENRES</p> <p><i>Fiction</i> short stories novels folktales fables myths and legends drama</p> <p><i>Nonfiction</i> informational books and articles biographies books of true experience essays speeches historical documents</p> <p><i>Poetry</i> lyric narrative ballad</p>	<p>LITERARY ELEMENTS</p> <p><i>Character and Characterization</i> protagonist/antagonist stereotype dialect</p> <p><i>Plot</i> subplot foreshadowing flashback climax</p> <p><i>Setting</i> cultural features</p> <p><i>Theme</i> thematic statements thematic elements</p> <p><i>Point of view</i> first person narrator omniscient narrator</p> <p><i>Tone/Mood</i> word connotation irony</p> <p><i>Poetic devices</i> symbolism metaphor & simile meter alliteration personification</p>	<p>multiple source reports persuasive essays personal essays commentaries interpretations dialogues stories in traditional forms (e.g. fable, myth) character sketches scripts biographical report character analysis demonstration speech</p> <p>Language Structure A. Parts of Speech noun verb (all tenses) adjective and adverb (comparative and superlative) pronouns (nominative and objective) conjunctions (coordinating, subordinating, correlative) prepositions and prepositional phrases interjections</p> <p>B. Sentences types — simple, compound, complex agreement subject/verb verb tense pronouns (case, number, referent) with correlative conjunctions sentence errors dangling and misplaced modifiers sentence combining</p> <p>Composition organization and development diction</p> <p>Punctuation of simple, compound, and complex sentences of dialogue of titles of articles</p> <p>Spelling commonly misspelled words homonyms content area vocabulary</p>
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Grades 9 – 12

<p>GENRES</p> <p><i>Fiction</i> short stories novels folktales fables myths and legends drama</p> <p><i>Nonfiction</i> informational books and articles biographies books of true experience essays speeches historical documents</p> <p><i>Poetry</i> lyric, including sonnet, ode, elegy narrative, including epic and ballad dramatic</p>	<p>LITERARY PERIODS</p> <p>A. English Anglo-Saxon Middle English Renaissance Elizabethan Neo-Classical Romantic Victorian contemporary</p> <p>B. American Colonial Revolutionary Romantic Realistic Naturalistic Contemporary</p>	<p>LITERARY ELEMENTS</p> <p><i>In addition to the literary elements expected at the intermediate level.</i></p> <p>characteristics of the genres metrical patterns allegory stream-of-consciousness ambiguity</p>	<p>research reports feature articles editorials analyses of issues thesis/support papers technical reports formal speeches literary analyses autobiographical sketches short stories poems in traditional forms film, theater, book reviews critiques playscripts screenplays e-mail listservs</p> <p>Language Structure</p> <p>Sentences parallel construction sentence combining</p> <p>Composition style unity coherence levels of diction</p> <p>(The high school curriculum continues expectations for control of the conventions learned in elementary and middle grades.)</p>
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Important Literary Genres K-12

A balanced English Language Arts program requires that students experience a variety of literary forms and genres. The chart that follows suggests many opportunities for helping students to read for the purposes described in the *Learning Standards for English Language Arts*.

FICTION

TEXT	DISTINGUISHING FEATURES	COMMENTS
1. Picture books (Mother Goose, ABC and counting books, toy books, concept books, wordless books, pattern books, easy-to-read books)	<ul style="list-style-type: none">• Plots are simple, fast-paced, predictable.• Characters and their actions appeal to young children.• Illustrations contribute to story line.• Rhyme, repetition, refrain encourage reading aloud.• Story and language appeal to sense of humor through word play, non-sense, surprise, exaggeration.• Illustrations encourage participation through naming, pointing, seeking.	Picture books provide pleasure for beginning readers, familiarize them with the language of books, and enhance understanding of concepts and abstract ideas. Picture books can also be used with advanced readers to introduce story structure, allegory, characterization, or the effects of certain literary devices.
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2. Traditional literature		
Folktales	<ul style="list-style-type: none">• Time and place are generic (e.g., "Once upon a time in a faraway castle. . .").• Stories are not intended to be accepted as true.• Plots use predictable motifs (ogres, magic, supernatural helpers, quests).• Story line is frequently a series of recurring actions.• Characters are one-dimensional.	Traditional literature continues the oral tradition and reveals the values and beliefs of a culture. It provides opportunities for discussing human problems and solutions, morals and values, and the contributions of different cultures to our own society. Folklore is a natural source of material for storytelling, creative dramatics, creative writing, and artistic interpretation.
Myths	<ul style="list-style-type: none">• Stories are seen as true in the represented society.• Plots are often associated with religion or ritual.• Accounts frequently explain natural phenomena.	

TEXT	DISTINGUISHING FEATURES	COMMENTS
Fables	<ul style="list-style-type: none"> • Tales concern human conduct with moralistic overtones. • Animals exhibit human qualities and behaviors. 	
Legends	<ul style="list-style-type: none"> • Plots record deeds of past heroes. • Stories are presented as true. • Stories are usually secular and associated with wars and victories. • May include explanation of local or regional events. 	
Epic literature	<ul style="list-style-type: none"> • Long narratives detail the adventures of a single heroic figure. • The center of action may revolve around the relationship between the heroic figure and the gods. • The main character symbolizes the ideal characteristics of greatness. • Many were originally written as poetry or songs. • Language is lyrical, stately, and rich with images. 	

3. Fantasy and science fiction

- Characters or settings depart from what is realistic or expected.
- The author makes the impossible believable through logical framework and consistency, character's acceptance of the fanciful, and use of appropriate language.
- Characters include humanized animals, good and evil stereotypes, eccentrics, heroes and heroines with magical powers, or extraterrestrial beings.
- Plots may reflect a heroic battle for the common good (high fantasy) or adventures of real characters in an enchanted setting (light fantasy).
- Science fiction relies on hypothesized scientific advancements and raises questions about the future of humanity.

Reading fantasy nurtures the imagination and can help young students come to grips with the differences between reality and truth. For older students, fantasy and science fiction can be useful vehicles for examining issues related to human survival in an uncertain future. Well-written fantasy provides exemplars of well-constructed plots, convincing characterization, universal themes, and evocative language.

TEXT	DISTINGUISHING FEATURES	COMMENTS
4. Realistic fiction	<ul style="list-style-type: none"> • Content addresses aspects of coping with life (peer relationships, death, identity, family problems, handicapping conditions, courage, survival). • Plots, settings, and characters reflect those found in real life. • Endings are not always happy, but reality is frequently relieved by wit and humor. 	<p>Realistic fiction that is honest and authentic evokes feelings of personal identification with the story characters and allows students to discover that their experiences, needs, and emotions are not unique.</p> <p>Realistic fiction can help students gain insight into their own feelings as well as understand the feelings of others. It can also allow students to try on roles and rehearse possible future experiences. Realistic fiction can stimulate discussion and provide “a way in” to other kinds of reading for reluctant readers.</p>
5. Historical fiction	<ul style="list-style-type: none"> • Stories are grounded in history but not restricted by it. • The historical setting is an authentic and integral part of the story. • Characters’ actions, dialogue, beliefs, and values are true to the historical period. • Themes include loyalty, friendship, courage, and the conflict between good and evil. 	<p>Books and stories of historical fiction can make the past more vivid and interesting to students. They can supplement content-area textbooks at all grade levels, providing knowledge about the people, beliefs, hardships, and events of a particular historical period. Historical fiction helps students to discover their own heritage as well as to see and judge the events of the past.</p>
6. Mystery	<ul style="list-style-type: none"> • Tightly woven plots have elements of suspense, danger, or intrigue. • Plots are fast paced and frequently involve foreshadowing or flashback. 	<p>The best mysteries have well-drawn characters and well-structured plots. Students enjoy reading them and can improve their problem-solving skills, reading rate, reading for details, and vocabulary development through this fictional form.</p>
7. Drama	<ul style="list-style-type: none"> • The plot is carried by the dialogue. • The number of characters is limited. • Description and narration are infrequently used. • Structure is well-defined, with segments clearly divided by acts or scenes. • The play’s ending marks the resolution of the conflict. 	<p>Plays appeal to young students for their immediacy and brevity. Their use provides clear illustration of story structure, allows for participation by several students at a time, and encourages dramatic interpretation of other genres.</p> <p>For all students, the challenge to <i>write</i> a play would underscore the uniqueness of this literary form, in which the plot, theme, and characterization are carried by the dialogue.</p>

NONFICTION

TEXT	DISTINGUISHING FEATURES	COMMENTS
1. Informational books and articles	<ul style="list-style-type: none">• Information is factual and may be supported by detailed descriptions, examples, definitions, or quotations from authorities.• Mode of presentation may be expository, narrative, or descriptive.• Content may include history and geography, science and nature, hobbies and crafts, experiments, discoveries, and how things work.• Organization follows a logical pattern and may include textual aids (e.g., Table of Contents, chapter headings, marginal notes).• Illustrations clarify text and add authenticity.	Informational books and articles are excellent resources for reading, writing, or hands-on activities on topics of interest. They are frequently superior to textbooks in that they may provide sharper focus, present more specialized information, or more clearly reveal the author's point of view. They are an effective vehicle for teaching organizational patterns such as cause-effect, comparison-contrast, time order, or sequence. At all levels, informational material provides provocative content for discussion, from how kittens grow to Shakespeare's England.
2. Biography	<ul style="list-style-type: none">• Subjects include explorers; political heroes and heroines; and achievers in literature, science, the arts, and other disciplines.• Effectiveness depends on accuracy, authenticity, and an appealing narrative style.	Reading about the achievements of others may help students to see history as the lives and events of real people, and to appreciate the contributions of all cultures. For adolescents, biographies may help to increase their own aspirations and provide role models for their own lives. They also serve as a useful vehicle for studying bias, fact vs. opinion, and characterization.
3. Books of true experience	<ul style="list-style-type: none">• Content relates to specific episodes or events from a person's life over a limited time span.• Author may be the central figure or an objective narrator.	Books of true experience provide an in-depth look at a contemporary or historical event or series of related events. Students will broaden their understanding of those events and situations by seeing them in their cultural and historical context as well as by observing the effects of those events on a number of people.
4. Essays, journals, letters, and personal accounts	<ul style="list-style-type: none">• Content is based upon or adapted from original documents in diary, letter, or essay form.	Documentary records on such diverse topics as slavery, life in 12th-century England, or songs of the American Revolution provide excellent supplements to historical fiction or resources for creative dramatics.

TEXT	DISTINGUISHING FEATURES	COMMENTS
<p>5. Historical documents and speeches</p>	<ul style="list-style-type: none"> • Official statements of social and political significance may include information about the author and setting of each document. 	<p>Reproductions of original documents help students discover the language and style of early writers, as well as provide clues to the lifestyles and attitudes of people in an earlier time. Contemporary speeches may be used as a source of information about political and social issues, as a basis of comparison with the language and concerns of the past, and as a vehicle for the study of persuasion.</p>
<p>6. Newspapers and news magazines</p>	<ul style="list-style-type: none"> • Writing style is simple and direct. • Current events are reported accurately and objectively. • Organization is based on who, what, when, where, why, how. • Vocabulary is functional. • Content provides something for every student: news, editorials, comics, new discoveries in science, real math problems, etc. 	<p>Newspapers and news magazines are adult media, thereby providing motivation for reluctant readers. The best news stories are models of conciseness and clear writing; the best editorials are models for teaching students to write for a particular audience and purpose. Newspapers are practical, flexible, inexpensive supplements to an English language arts curriculum.</p>
<p>7. Electronic-based communication (e-mail, listservs, etc.)</p>	<ul style="list-style-type: none"> • Writing style is simple and direct. • Vocabulary is functional. • Communication is immediate. • Writing conventions appropriate to the medium are learned. 	<p>Students are highly motivated to use computer technologies to meet their educational and recreational needs. Electronic-based communications is rapid, current, relevant, and increases the potential that students will seek additional information on topics of interest.</p>

POETRY

TEXT	DISTINGUISHING FEATURES	COMMENTS
1. Ballad	<ul style="list-style-type: none">• Poems give the effect of a song; are told with dramatic flair; usually focus on a single incident; frequently use dialogue, refrain, and repetition.• Content usually deals with heroic deeds, love, tragedy, feuds.	Ballads continue the oral tradition and are an excellent source of material for dramatization.
2. Narrative	<ul style="list-style-type: none">• Verses tell a story.• Action is fast; plot develops rapidly and is usually related in chronological order.• Humor is frequently employed.	Story poems are among students' favorite poetic forms. For this reason, they provide an excellent way of capturing students' interest in poetry.
3. Lyric	<ul style="list-style-type: none">• Poems are rhythmic and melodic, evoking images and inspiring memorization.• Content is usually personal or descriptive.	Lyric poems are frequently the first poems students want to memorize because of their rhythm, beauty of language, and reflection of a poet's personal response to a topic.
4. Sonnet	<ul style="list-style-type: none">• Verses contain 14 lines, usually in iambic pentameter, with a formal rhyme scheme.	Sonnets are long enough to allow for development of thought, yet they require precision in language and form. For this reason, sonnets provide excellent examples of disciplined use of rhyme, rhythm, and imagery.
5. Free verse	<ul style="list-style-type: none">• Poems depend upon rhythm and cadence, rather than rhyme, for their effect.	The lack of rhyme and less predictable meter of free verse make this form a good introduction to the question "What is poetry?" Students are frequently surprised to learn that rhyme is not a requirement of poetry.

TEXT	DISTINGUISHING FEATURES	COMMENTS
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6. Patterned poetry

Limerick

- Verses have five lines with first, second, and fifth lines rhyming; third and fourth lines are shorter and rhyme with each other.
- Content is usually humorous, with last line ending in a surprise twist.

Asking students to write their own patterned poetry encourages word play and challenges them to create rhyme and rhythm in a structured format. Both the reading and the writing of patterned poetry demand discipline. Writing it requires searching for the perfect word to express the desired image. Reading it requires constructing inferences to recreate the poem’s meaning. Many students enjoy composing patterned poetry in pairs or teams.

Haiku

- Form consists of 17 syllables within 3 lines (5-7-5).
- Content relates to mood or feelings evoked by nature or the seasons.

Cinquain

- Structure may follow a five-line, 2-4-6-8-2 syllable pattern or may follow a simpler form using words per line in a 1-2-3-4-1 pattern.

Diamante

- Structure follows a diamond shape of seven lines, as follows: one noun, two adjectives, three participles, four related nouns or a phrase of four words, three participles, two adjectives, one noun.

Tanka

- Structure follows a five-line, 5-7-5-7-7 syllable pattern.

7. Concrete poems

- The message of the poem is revealed through the choice and arrangement of words on the page.

Reading and writing concrete poems can help students to appreciate the importance of putting meaning before structure, aid visual imagery, encourage creative thinking, and make abstract ideas more immediate and tangible. This poetic form is also fun to create at the computer.

*This chart is reprinted from *Reading and Literature in the English Language Arts Curriculum K-12*, The NYSEducation Department, 1992, and is adapted from the following:

D. Norton, *Through the Eyes of a Child*, E. Merrill Publishing Company, 1983.
 C. Huck, *Children’s Literature in the Elementary School*, Holt, Rinehart, and Winston, 1979.
 B. Cullinan, *Literature and the Child*, Harcourt Brace Jovanovich, 1981.

A Guide to Helping Students with Special Needs

New York State’s learning standards apply to all students, regardless of their experiential background, capabilities, developmental and learning differences, interests or ambitions. The Board of Regents recognizes the diversity of students in New York State, including students with disabilities, students with limited English proficiency, gifted students, and educationally disadvantaged students, and has made a strong commitment to integrating the education of all students into the total school program.

A classroom typically includes students with a wide range of abilities who may pursue multiple pathways to learn effectively, participate meaningfully, and work toward attaining the learning standards. Meeting the educational needs of learners with unique talents and diverse abilities is a challenge for all teachers. As greater numbers of students with individual support needs are educated in regular education settings, it becomes increasingly important to ensure opportunities for collaboration among general, special, gifted, compensatory, bilingual educators and parents.

The success of meeting the needs of all students in general education environments requires thoughtful planning, an openness to new approaches, and a commitment to frequent assessment to ensure student progress. The process of identifying and assessing individual student learning goals, within the context of integrated learning experiences, is one way to provide for the unique needs of diverse learners. Students must have available to them opportunities to apply the universal foundation skills such as thinking skills, interpersonal skills, and skills that require the use of technology and personal resources.

The process of adapting curriculum, learning materials, instructional approaches, and the classroom environment is one way to ensure that students with unique abilities and interests are afforded meaningful participation in elementary classrooms. Many educators in New York State have found that collaborating with others to design curricular adaptations is helpful. Collaborative instructional planning enables teachers to identify the multiple pathways that students may need to learn effectively, participate meaningfully, and to work successfully toward achieving higher levels of learning.

KEY QUESTIONS to consider when designing curricular and instructional adaptations.

Does the adaptation...

- provide for greater student participation in the classroom?
- build on learner abilities and interests?
- improve student access to developmentally-appropriate classroom activities?
- reflect high expectations for continued progress toward achieving at higher levels?
- challenge the student in meaningful ways?
- allow capable students to extend their learning and realize unique potential?
- reflect an appreciation for the unique contribution that all students can make to the classroom?
- establish a high value on the individual needs of all learners?
- allow for greater student access to career development activities?