

South Carolina Instructional Strategies and Routines

Grade 2



Introduction

This guide includes instructional strategies and routines specifically designed to enhance instruction of the content standards outlined in the South Carolina College- and Career-Ready English Language Arts Standards (2023). Teachers may incorporate these routines throughout the Amplify Core Knowledge Language Arts (CKLA) program, providing ample opportunities for guided and independent practice.

Each routine includes the following:

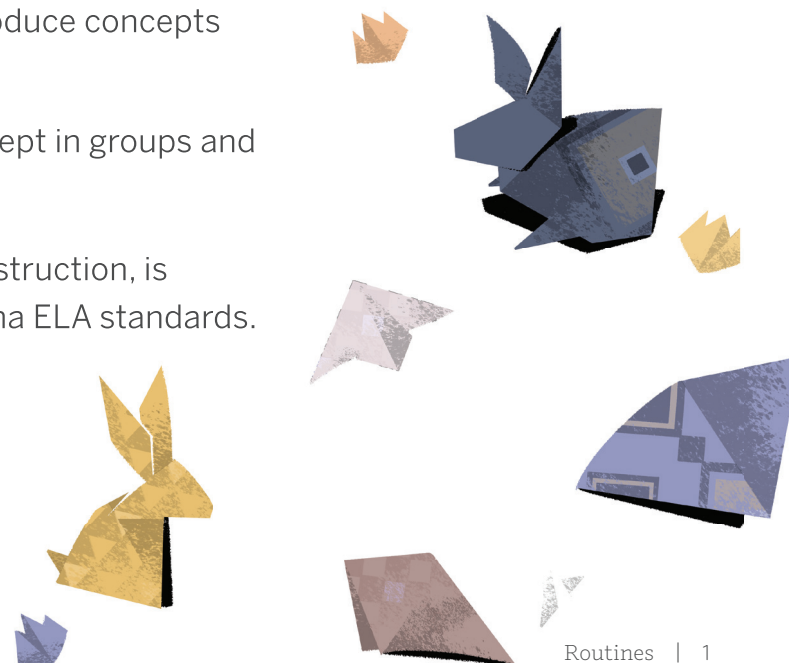
CKLA Connection: suggested moments in the program when teachers may use the routine

Introduce: information teachers may use to explain or introduce concepts

Model: routines for modeling each concept or skill

Practice: activities for students to practice the skill or concept in groups and independently

Using these routines, along with the program's daily core instruction, is recommended to help all students master the South Carolina ELA standards.



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Foundations of Literacy Phonological and Phonemic Awareness

ELA.F.1 Demonstrate early phonological awareness to basic phonemic awareness in spoken words.

CKLA Connection Conduct the Phonological Awareness routines described below when students are practicing any sound spellings, but do these oral activities *before* showing students the spelling(s).

Introduce Explain to students that they can reinforce their understanding of sounds in words (phonological awareness) by blending, segmenting, and manipulating sounds in words.

Oral Blending

Model Explain that you will say some segmented sounds, and students will blend the sounds to say a word. First, review the gestures you'll use for oral blending:

- Explain that you will say sounds for students to blend into words.
- Say *at* in a segmented fashion, marking each sound with a thumb-finger tap. Start with a thumb-forefinger tap.
- Blend the sounds to produce the word *at*, making a fist with your hand.
- Have students tap and blend the sounds in the word.

Say the following sounds as students listen: /b/ /a/ /d/. Ask students to blend the sounds and say the word. (*bad*)

Repeat with words that align with the sound-spelling students are currently working on—for example, words with the long and short /a/ sound and the long /ae/ sound:

/t/ /a/ /p/: tap	/t/ /ae/ /p/: tape
/p/ /a/ /d/: pad	/b/ /l/ /ae/ /m/: blame
/s/ /a/ /d/: sad	/l/ /a/ /n/ /d/ /s/ /c/ /ae/ /p/: landscape
/t/ /a/ /n/: tan	/p/ /a/ /n/ /c/ /ae/ /k/: pancake

Foundations of Literacy

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Phonological and Phonemic Awareness (continued)

ELA.F.1 Demonstrate early phonological awareness to basic phonemic awareness in spoken words.

Oral Segmenting

Model Explain that you will say a word, and students will segment the sounds they hear in that word. First, review the gestures for oral segmenting.

- Hold up two fingers and say the word *at*.
- Have students repeat the word after you.
- Wiggle or move your index finger for the first sound in the word, /a/.
- Wiggle or move your middle finger for the second sound in the word, /t/.
- Have students repeat after you.
- Continue with the remaining words.

Then modify the following routine to fit with the sound(s) that students are working on. In this example, students will segment words with /aw/ and /a/.

Say: Some of these words use the /aw/ sound. Some use the /a/ sound. Listen carefully to hear the difference.

Say the following words in a segmented fashion, having students repeat the sounds and then blend them into the words.

Have students raise their right hands when they say the /aw/ sound. Have students raise their left hands when they say the /a/ sound.

1. jaw (<i>right</i>)	6. rabbit (<i>left</i>)
2. salt (<i>right</i>)	7. pattern (<i>left</i>)
3. awful (<i>right</i>)	8. laundry (<i>right</i>)
4. dawn (<i>right</i>)	9. tall (<i>right</i>)
5. haul (<i>right</i>)	10. man (<i>left</i>)

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Foundations of Literacy Phonological and Phonemic Awareness (continued)

ELA.F.1 Demonstrate early phonological awareness to basic phonemic awareness in spoken words.

Adding, Deleting, and Substituting Phonemes

Model Explain to students that they can add, remove, or substitute sounds in words to make new words. Tell students that first you will say a word and then students will repeat it. Modify the example routine below as needed to focus on the sound(s) students are working with.

Say: After we say the word, I will give you a clue to a new word. You will make the new word by either adding a sound, taking a sound away, or changing one sound for another. Raise your hand when you think you know the new word.

Give an example: *how*. Have students repeat the word.

Say: Here's a hint to a new word: A sound that a dog makes. Either add a sound to *how* or take a sound away from *how*. What is the new word? (*howl*)

- Continue with the words in the list.

	Hint	
1. bow (/oe/)	what you eat soup from	<i>bowl</i>
2. low	what the wind does	<i>blow</i>
3. drown	the opposite of up	<i>down</i>
4. blow	under	<i>below</i>
5. row	a black bird	<i>crow</i>
6. brow	the color of mud	<i>brown</i>
7. snow	to plant seeds	<i>sow</i>
8. low	what a river does	<i>flow</i>
9. moat	a vehicle that moves on the water	<i>boat</i>
10. show	what you do when the grass is too tall	<i>mow</i>

Foundations of Literacy Phonological and Phonemic Awareness

ELA.2.F.1.7 Delete, add, and substitute initial, medial, and final phonemes of a spoken word up to six phonemes and say the resulting word.

CKLA Connection You may choose to use this routine when teaching chaining one-syllable short vowel words in Grade 2 Skills Unit 1. You may also choose to use this routine when teaching chaining one- and two-syllable words in Grade 2 Skills Unit 3. Before you show the printed letters in the chaining activities, use these verbal routines to reinforce phonological awareness.

Introduce Explain to students that they are going to practice adding, deleting, and substituting sounds in words. For example, adding the sound /t/ to the word *an* makes the word *tan*, but adding the sound /m/ to the word *an* makes the word *man*. The phonemes /t/ and /m/ make the words *tan* and *man* different from each other.

Add

Model Point out that sounds can be added to the beginning or end of a word.

Say: I can add the sound /s/ to the word *and* to make the word *sand*, /s/ + *and*.

Have students repeat each sound and then say the word with you.

Say: Let's try adding a sound to the end of a word. I can add the sound /t/ to the end of the word *bell* to make the word *belt*, *bell* + /t/.

Have students repeat each sound and then say the word with you.

Group Practice Call on students as you repeat your routine with the words *at*, *in*, *bell*, *mud*, *play*, *fix*, and *write* and the phonemes /b/, /m/, /t/, /p/, /ed/, and /ing/.

Independent Practice Have students continue practicing adding sounds in words. Suggest that students start with the word *in* and add sounds to the beginning and end to make new words, such as *fin*, *tin*, *tint*, *pin*.

Delete

Model Point out that sounds can be deleted from the beginning, middle, or end of a word.

Say: Let's try deleting a sound from the beginning of a word. I can delete the /t/ from the word *train* to make the word *rain*.

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Foundations of Literacy Phonological and Phonemic Awareness (continued)

ELA.2.F.1.7 Delete, add, and substitute initial, medial, and final phonemes of a spoken word up to six phonemes and say the resulting word.

Have students repeat each sound and then say the word with you.

Say: I can delete a sound from the middle of a word to make a new word. If I delete the /n/ in the word *snail*, I can make the word *sail*. I can also delete the /s/ from the end of the word *talks* to make the word *talk*.

Have students repeat each sound and then say the word with you.

Group Practice Call on students to repeat your routine. Have them remove the initial sounds of *plate* (*late*) and *soak* (*oak*), the medial sound of *play* (*pay*), and the final sounds of *gifted* (*gift*) and *tend* (*ten*).

Independent Practice Have students continue to practice. Have them delete the initial sound from *sled* (*led*), the medial sound from *broom* (*boom*), and the final sound from *wind* (*win*).

Substitute

Model Point out that sounds can be substituted in the beginning, middle, or end of a word.

Say: The word *fin* has the sounds /f/ /i/ /n/. If we substitute the /f/ at the beginning of the word with /t/, then the word *fin* becomes *tin*.

Have students repeat each sound and then say each word with you.

Say: Now, let's substitute sounds in the middle of a word. The word *tin* has the sounds /t/ /i/ /n/. If we substitute an /a/ for the /i/ in the middle of the word, then the word *tin* becomes *tan*.

Have students repeat each sound and then say each word with you.

Say: Finally, let's substitute sounds at the end of a word. The word *tan* has the sounds /t/ /a/ /n/. If we substitute the /n/ at the end of the word with /k/, then the word *tan* becomes *tack*.

Have students repeat each sound and then say each word with you.

Group Practice Call on students as you repeat your routine with the words *rug* (*bug*, *bag*, *ban*), *wit* (*sit*, *sat*, *sad*), and *band* (*land*, *bend*, *bent*).

Independent Practice Have students continue to practice substituting initial, medial, and final sounds in words, such as *bright* (*fright*, *brought*, *brine*). Circulate among students, and ensure that they are identifying how to substitute sounds at the beginning, end, or middle of the word.

Foundations of Literacy Decoding and Encoding

ELA.2.F.3.6 Delete, add, and substitute the initial, middle, and end letter combinations in words to build or make new multisyllabic words.

CKLA Connection You may choose to use this routine when teaching chaining one- and two-syllable words in Grade 2 Skills Unit 3.

Introduce Remind students that they know how to add, delete, and substitute sounds in one-syllable words to make new words. Provide a single-syllable example. Write the word *best* on the board/chart paper. Show students how you can substitute the 'e' in *best* with 'oa' to make the word *boast*. Delete the 's' in *boast* to make *boat*, and add 's' to make *boats*. Explain that today they are going to practice adding, deleting, and substituting sounds in two-syllable words.

Add

Model Write the word *aqua* on the board/chart paper.

Say: I can add the ending *-tic* to make a new word.

Add *-tic* to *aqua* and have students read it with you.

Write the word *conduct* and have students read it.

Ask: What word do I get when I add *-or* to the end of *conduct*?

Write *conductor* and ask students to read the new word.

Group Practice Write the word *interpret* and have students copy it. Ask them to add the letter combination *mis-* to the beginning of the word. Call on a student to read the new word. Repeat with *engage* and *disengage*, *fasten* and *fastening*, *vanish* and *varnish*.

Independent Practice Have students continue practicing adding sounds in words. Have students write *joyful* and add *-ly*, *music* and add *-al*, *dinner* and add *pre-*.

Delete

Model Remind students that letter combinations can be deleted from the beginning, middle, or end of a word. Write the word *undercover*.

Say: I can delete *under* from the word *undercover* to make the word *cover*. Let's look at another example.

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Foundations of Literacy Decoding and Encoding (continued)

ELA.2.F.3.6 Delete, add, and substitute the initial, middle, and end letter combinations in words to build or make new multisyllabic words.

Write the word *shrubbery* and ask students to read it.

Ask: What word will I get if I delete the digraph 'sh' from this word?

Write *rubbery* and have students read it.

Write the word *shouting* and ask students to read it.

Ask: What word will I get if I delete the digraph 'sh' from this word?

Write the word *outing* and have students read it.

Group Practice Work with students to delete letters. Have them write *dinner* and then delete a letter 'n' from the middle. Have them write the new word: *diner*. Repeat with *bitter/biter*; *agreeing/agree*; *thunder/under*.

Independent Practice Have students continue to practice. Have them write the word *retelling* and delete *re-*; write *entrench* and delete *en-*; write *loyalty* and delete *-ty*.

Substitute

Model Write the word *party* on the board/chart paper and underline 'ar.' Write the word *petty* next to it.

Say: I can substitute the letter 'e' in the middle of the word for 'ar' to make the word *petty*. I can substitute the letters 'nn' for 'tt' to make the word *penny*.

Write the new words and have students read them. Then write the word *flatter*.

Say: I can substitute *-er* at the end of *flatter* with *-en* to get the word *flatten*.

Write the word and ask students to read it.

Group Practice Call on students as you write each word and ask them what word you get when you substitute sounds—for example: *shabby/shaggy*, *stylish/stylist*, *farther/feather*, *hopping/chopping*.

Independent Practice Have students continue to practice substituting letter combinations to make new words. Have them write the word *chopping* and replace 'ch' with 'sh,' write the word *buggy* and replace 'gg' with 'nn,' and write the word *quitting* and replace 'qu' with 's'.

Foundations of Literacy Fluency

ELA.2.F.4.3b Read texts by decoding the word by analogy.

CKLA Connection Use this routine once students have a bank of known words and word patterns they can use to read unfamiliar words.

Introduce Tell students that they know a lot of words and different ways to figure out new words. Today they will practice comparing new words to words they already know.

Model Write the following sentence: *The ball gained momentum and rolled faster.* Circle the parts of *momentum*: *mo, men, tum*. Model how to use familiar words to decode. Create a diagram as you model.

go	hen	gum
↓	↓	↓
mo	men	tum

Say: I see familiar spelling patterns that I can use to read this word. *Mo* reminds me of the word *go*. The next part reminds me of words like *hen* and *ten*. And the third part reminds me of the word *gum*. I use what I know about familiar words and read it: *momentum*. I can read the word. But what if I don't know what it means? I can look at the context of the sentence, which tells me that the ball is building up speed.

Write the word *decent* and use the diagram to model the connections to familiar words.

he	went
↓	↓
de	cent

Say: What connections can I make to this new word? The first syllable reminds me of *he*, so it must be *de*. The second syllable looks like *went*, so I know it must be *cent*. Now let's put these parts together to read the word: *decent*.

Group Practice Write the words *satellite* and *fabric*, and guide students to make connections with words or spelling patterns they already know to reach each word.

Independent Practice Write the following words and have students copy them: *advertise*, *festival*, *proceed*. Have them work with a partner to use analogy to read the words. Ask them to choose one of the words and draw a diagram showing the connections to what they know and the new word. Circulate and, if needed, provide support.

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Foundations of Literacy Fluency

ELA.2.F.4.3e Read texts by using context and visuals from the text to support monitoring and self-correcting.

CKLA Connection Use this routine when students read from the Student Reader in any Skills unit.

Introduce Explain to students that they become better at reading when they read a word more than once. Explain that rereading helps us recognize mistakes we make as we read and helps us better understand the meaning of a text. Provide these tips to students so they can recognize mistakes in word recognition as they read aloud.

Say:

- Read each word in order and don't skip words.
- Don't read too quickly. It's not a race!
- Focus on one word at a time.
- Pause when you come to a hard word or when something doesn't sound right. Ask yourself whether you see any familiar parts in the word. Check to see whether the context of the sentence can help you read the word. Use these strategies to figure out the word. Then reread the sentence. You can ask yourself, "Does this make sense?" Try to retell the sentence in your own words. You can also look at images near the text to help confirm your understanding.

Model Read aloud the first few sentences of a paragraph. Read each word clearly and read at a normal pace. Then make an intentional mistake when reading the word *instrument* or stop at the word so you can model self-correcting. For example, "Micky picked up the instrument and began to play."

Say: This is a word I don't know, so I think about the meaning of the sentence. It's a word that goes with *play*. I look inside the word to see whether I can recognize chunks in the word. I recognize the beginning *in-* and the ending *-ent*. I think the middle of the word is an open syllable, so the 'u' might have a long vowel sound. Let's see: in-strue-ment. That's not right. The 'u' is not long, but I know the word now: *instrument*. The picture of a girl playing a trumpet confirms this. I'll reread the sentence to check for sense.

Say: Yes, that makes sense. I used different strategies to help me. I looked inside the word for familiar parts. I used the context or meaning of the sentence. Then I reread the sentence to make sure it made sense and confirmed my understanding by looking at the pictures.

Foundations of Literacy Fluency (continued)

ELA.2.F.4.3e Read texts by using context and visuals from the text to support monitoring and self-correcting.

Group Practice Continue reading the text aloud. Pause every few sentences, and have students paraphrase what you read.

Independent Practice Have students continue reading the text on their own. Remind them to check for meaning and use fix-up strategies to correct any errors. Circulate as students read using quiet voices. Provide support as needed.

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Applications of Reading Literary Elements and Figurative Language

ELA.2.AOR.1.2 Identify and explain the purpose of forms of figurative language to include similes, personification, and idioms.

CKLA Connection Use this routine when students read literary texts that include multiple examples of figurative language.

Introduce Explain to students that stories, poems, and other types of literature often include figurative language. Figurative language is language used in nonliteral ways to create strong images and make readers feel strong feelings. These are common types of figurative language:

- **Personification** describes writing that gives human qualities to an object, animal, or idea. *The flowers danced in the wind.*
- A **simile** uses *like* or *as* to compare how two very different things have something in common. *Naya swam like a fish.*
- **Idioms** are sayings that cannot be understood from their words alone. They have figurative meanings. For example, *It's raining cats and dogs* is an idiom that means it's raining very heavily, but cats and dogs are not actually coming down from the sky.

Explain that writers also use descriptive words and phrases, imagery, and rhyme to make stories, poems, and other types of literature interesting and memorable.

- **Descriptive words and phrases** tell what something looks, sounds, tastes, smells, or feels like, such as the words *cold* and *blue* in the phrase *cold, blue sea*.
- **Imagery** describes specific words and phrases that writers use to help readers create mental images. *The huge dragon zoomed through the night sky.*
- **Rhyme** describes words that end with the same sound, such as *frog / log, sky / high*.

Model Display an excerpt from a literary work that includes several different types of figurative language. Choose one of the examples, and use prompts such as the following to model how to explain the purpose of figurative language in the text.

Ask: In the ____ sentence, what type of figurative language is used? Why do you think so? What image does this create in your mind? How does this figurative language affect the text? What does it help you understand about the text?

Applications of Reading Literary Elements and Figurative Language (continued)

ELA.2.AOR.1.2 Identify and explain the purpose of forms of figurative language to include similes, personification, and idioms.

Group Practice Guide small groups to read another excerpt and discuss other examples of figurative language. Have groups explain the purpose of each example.

Independent Practice Have students look through a text to find other examples of figurative language. Ask students to name it (simile, personification, etc.), interpret it, and explain its purpose.

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Applications of Reading Perspective and Purpose in Informational Texts

ELA.2.AOR.4.1 Identify and explain an author's purpose in a text, including what the author wants to answer, explain, or describe.

CKLA Connection Use this routine when introducing new reading material, such as a read-aloud, or beginning a research project.

Introduce Explain that the term *author's purpose* means “the author's reason for writing.” Explain that authors write books and articles for many reasons, such as to provide information, to tell a story, or to share their opinions. Stress that there are many purposes for writing, and tell students that they can benefit from knowing the author's purpose.

Model Gather several books in a variety of genres from the classroom library. Adjust the model to the books at hand.

Display books one at a time. **Say:** Here's a book about maps. Is this book fiction or nonfiction? (*nonfiction*) How do you know? (*It tells information about real things.*) If you read this book, what could you learn? (*You could learn how to read a map or how people know the shapes of the countries.*) That's right. The author's purpose was probably to provide information about maps.

Say: This book is about recycling. I see lots of pictures with information about recycling, but I also see words such as *must*, *should*, *good*, and *bad*. The authors want to teach people about recycling, but they have another purpose as well. They want to tell the reader that recycling is really important! The authors have an opinion and they want to share that opinion with the reader. Their purpose is to persuade the reader, or make the reader agree with their ideas.

Say: This is a book of poetry. What do you think the author's purpose might be in writing these poems? (*to entertain the reader, to inspire readers to write their own poems*)

Group Practice Display five or six books of different types, such as a book of nonfiction, a book of fiction, a cookbook, and a book of knock-knock jokes. Have the class identify the author's purpose or purposes for writing each book.

Independent Practice Have students look through books in the classroom. Ask them to find books in which the author's purpose was to tell a story, to provide information, or to persuade. Have them write a few sentences that show how they know what the author's purpose is. Collect students' work.

Applications of Reading Text Structure and Features

ELA.2.AOR.5.1 Describe the basic structure of a literary text (e.g., narrative, drama, and poem).

CKLA Connection Use this routine whenever students are closely reading a narrative, drama, or poem.

Introduce Tell students that fictional stories, dramas, and poems often have elements in common, such as the setting, character, or theme, but there are some elements that are specific to each genre.

Model Gather the following from your classroom library: a narrative poem, a play, and a work of fiction. If possible, choose pieces of literature with which students are familiar. Customize the routine below to fit the literary works you have chosen.

Say: Every text has its own structure. The word *structure* means how something is put together. Fictional stories, narrative poems, and plays, or dramas, share several important structural characteristics, such as:

- setting, or where the narrative takes place
- plot, or the main events in the narrative
- characters, or the people or animals the narrative is about
- theme, or larger message or lesson present in the narrative

However, some structural elements are specific to the type of text.

- Dramas include casts of characters and stage directions (often set off in italics) that describe to the reader what the audience would see if they were watching the play be performed by actors.
- Poems are broken up into lines and stanzas and often have structural elements, such as rhyme, in which the end words of lines create a rhyming pattern, and meter, or the rhythm or beat created by the sounds and words. In poems, there may or may not be characters, but there is usually a speaker.

Point to the example of a fictional story that you prepared.

Ask: What is the setting of this story? Who is the main character? What are the important events in the plot: beginning, middle, and end? What is the main problem the characters faced, and how is it resolved? What is the lesson the characters learned, or what is the message the author wanted to share?

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Applications of Reading Text Structure and Features (continued)

ELA.2.AOR.5.1 Describe the basic structure of a literary text (e.g., narrative, drama, and poem).

Point to the example of a drama that you prepared. Ask the same questions about the drama, but expand the discussion to include how the stage directions provided information and helped students visualize the events in a way that might differ from reading a fictional story.

Ask: How did knowing what the actors would be doing on stage help us understand something about the story that the words alone did not? Was there anything about the main problem of the story or its resolution that could have been told through the actors' body language or facial expressions?

Finally, point to the example of narrative poetry that you prepared.

Ask: Who is the speaker in the poem? Is that speaker a character? Are there other characters in the poem? Do any of the words at the ends of the lines in the poem rhyme? How does that affect the rhythm we might use to read the poem out loud or even sing it?

Group Practice Either display more texts from your classroom or digital library, or have students continue to work with the texts you have been modeling. For each example, have students describe the structural elements, such as setting, character, theme, plot, and problem and resolution, in the texts. Ask them to tell each other how the elements are alike and different.

Independent Practice Have students identify one element they discussed with their group. Then have students either write a couple of sentences or draw a picture describing that element in the texts they discussed. Move through the room, asking students to share and explain their descriptions with you, or collect students' work to review later.

Applications of Reading Vocabulary: Word Meaning Within Text

ELA.2.AOR.8.1 Determine the effectiveness of an author's use of words and phrases in literary, informational, and multimedia texts.

CKLA Connection Use this routine when students are reading any literary, informational, or multimedia text.

Introduce Tell students that authors always try to use the best words and phrases they can. Tell them that authors often choose words that are very effective in explaining their ideas. For example, they may use specific details to give information clearly or help readers understand a story. Sometimes, though, authors choose words or phrases that could be improved. Explain that students will evaluate the words chosen by authors in this lesson.

Model Choose a work of fiction from your physical or digital library. Adapt the modeling below to match the book you have chosen.

Say: This is a work of fiction, so we know it is a made-up story. It's about a dog who goes on a long journey. Let's read the beginning. "Graybeard was a dog. He was a Saint Bernard, which is a very large dog indeed. Graybeard was happy to be a dog and to live in his owner's house—most of the time. But sometimes he longed to travel—to jump aboard a train and ride it through the snow-capped mountains and the deep valleys and see whatever he could see." There are a lot of words and phrases in that part of the story that I like. I like the phrases *snow-capped mountains* and *deep valleys* because they help me get a picture in my mind. I also like *jump aboard* because it's a funny image to think of an enormous dog jumping onto a train. I think those words and phrases were good choices by the author.

Ask: What words and phrases did you think were especially good in that part of the story? (*Accept all responses.*)

Say: Let's read a little farther. "One day Graybeard went for a walk. It was a nice day. Greybeard liked being outside." I'm not so sure about that word *nice*. I think the author might have chosen a more descriptive word or phrase. Maybe the author could have written *It was a warm, sunny day*. That would tell readers more about the kind of day it was.

Group Practice Select a work of nonfiction from your physical or digital library and point out that word choice matters in informational texts too. Read a selection from the book aloud and have students decide whether the words used by the author are effective. Be sure to have them explain their thinking.

Independent Practice Have students work with a partner to read a book or multimedia text together. Ask them to find examples of words and phrases that are effective and ones that aren't quite so effective. Circulate, asking students to explain their thinking.

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Applications of Reading Print and Non-Print Forms

ELA.2.AOR.10 Evaluate and critique multimedia presentations of a text or subject, including their impact on an audience.

CKLA Connection Use this routine when students are asked to learn in ways other than from physical texts.

Introduce Explain that people can learn a lot from pictures and through movement and sound. Tell students that pictures and videos can do a great job of sharing information, but sometimes they can present information in an incomplete way. Evaluating a multimedia presentation means thinking about how well it communicates information. Critiquing a multimedia presentation means sharing your ideas about what it does well and what it does not do well. Explain that images, sounds, and movement often aim to make the audience feel strong feelings about a subject.

Model Find a picture or short informational video clip on the internet or elsewhere and display it for students. Adapt the modeling to suit the particular multimedia presentation.

Say: We can learn quite a lot by looking at the images and thinking about the sounds and movements in this presentation. Let's evaluate the presentation.

Ask: What information does the presentation do a good job of sharing? Who or what do you see? (*families or groups of people outside at a celebration*) What do you think is happening? How do you know? (*They are watching fireworks. They are looking up at the sky where there are brightly colored fireworks.*) What else do you know about the people or event based on the presentation? (*Acknowledge all answers.*)

Say: There is a lot of information in this presentation. But it cannot tell us everything. Now let's consider what information the presentation leaves out.

Ask: Does this presentation explain why fireworks were being set off? (*no*) Does it include a warning about how fireworks can be dangerous? (*no*) What other information might you want to know that is not included in this presentation? (*Acknowledge all answers.*)

Say: To critique, we might say that this presentation does a good job of telling some information, such as who was at the event and what the fireworks looked like. But it does not do a good job of telling other information, such as fireworks safety tips. Let's review the presentation again. This time I want you to think about how it makes you feel.

Applications of Reading Print and Non-Print Forms (continued)

ELA.2.AOR.10 Evaluate and critique multimedia presentations of a text or subject, including their impact on an audience.

Ask: How did the pictures, sounds, and movement make you feel? (*excited, happy, scared of the loud noises, etc.*) Why? (*Accept all responses.*)

Say: Pictures, sounds, and movements can have an impact on an audience by making audience members feel strong emotions.

Group Practice Play a short informational video clip taken from the internet or elsewhere. Point out that the video includes movements, images, and sounds. Guide students to evaluate and critique the presentation by telling what information it communicates well and what information it does not communicate well. Ask them to consider the presentation's impact on an audience by sharing how the pictures, movements, or sounds made them feel and why.

Independent Practice Have students work in pairs. Ask them to look at pictures in books or on the internet and practice evaluating and critiquing what they see. Then have them consider the presentation's impact on an audience by comparing how the image made them feel and why. Circulate to ensure mastery.

Grade 2

Written and Oral Communications Grammar and Conventions

ELA.2.C.4.1d Use quotation marks to set off direct quotations and dialogue.

CKLA Connection Use this routine during any writing or editing activity.

Introduce Explain that quotation marks are used to set off direct quotations and dialogue in written text:

- A direct quotation restates exactly what another person has said or written.
- Dialogue is the words characters say in a story, poem, or other works of fiction.

Explain that commas are used to show that a quotation or dialogue will follow in quotation marks, that the first word of a quotation or dialogue is always capitalized, and the ending punctuation of the sentence comes before the final quotation mark: She said, “We are going to the store.”

Model Display the following for students:

Mrs. Murphy said, The test is next week.

On page 3, the character shouts, What a surprise!

Say: Let’s read the first sentence. I see the word *said* and a comma. This tells me that what follows is a direct quotation. That means we should use quotation marks to set it apart from the rest of the sentence.

Ask: What is the direct quotation in this sentence? Where should we add quotation marks? (“*The test is next week.*”)

Insert quotation marks in the first sentence, making sure the ending quotation marks are on the outside of the period. Repeat the routine with the second sentence.

Group Practice Choose a work of fiction from your digital or physical classroom library that includes dialogue. Display an excerpt with the quotation marks removed. Ask students to identify the dialogue and explain where the quotation marks should go.

Independent Practice Have students write a letter to someone of their choosing describing a conversation they recently had. Tell students to include at least two direct quotations. Alternatively, have students edit a recent piece of fiction writing to include dialogue between characters. Collect students’ work.

Written and Oral Communications Grammar and Conventions

ELA.2.C.4.1f Identify and use nouns (abstract), verbs (linking), adjectives (articles, comparative, and superlative), adverbs, and conjunctions (coordinating and subordinating).

CKLA Connection Use this routine when students are learning about parts of speech or other grammatical structures.

Introduce Remind students that there are different types of words, known as parts of speech, and that they can sort words by type as they read. Briefly discuss the following categories:

- A noun is a person, place, thing, feeling, or idea. **Abstract nouns** are nouns that refer to things you cannot experience, see, hear, taste, smell, or touch.
- A verb is a word used to describe an action. **Linking verbs** connect the subject to the rest of the sentence, usually with a form of “to be.”
- Adjectives describe nouns: the *green* shirt; the *smooth* rock. **Articles** are the specific adjectives *a*, *an*, and *the*. **Comparative adjectives** compare two things and end in *-er* or use the word *more*. **Superlative adjectives** compare three or more things and end in *-est* or use the word *most*.
- **Adverbs** tell about verbs, adjectives, or other adverbs and usually end in *-ly*, such as *quickly* and *happily*.
- Conjunctions are words that connect ideas in sentences. **Coordinating conjunctions** connect two independent clauses and include *for*, *and*, *not*, *but*, *or*, *yet*, and *so*. **Subordinating conjunctions** connect an independent and a dependent clause.

Tell students that they will learn about some other parts of speech in this routine.

Abstract Nouns

Model Display the following sentence: The book’s plot is about two friends and their quest for happiness.

Say: Concrete nouns are nouns that you can experience, see, hear, taste, smell, or touch. If you cannot do those things, then the noun is an **abstract** noun. What nouns from this sentence can you see, hear, taste, smell, or touch? (*plot, friends, quest*) What abstract noun do you see? (*happiness*)

Verbs (Linking)

Verbs are part of a subject’s predicate. A verb describes an action. A **linking verb** connects the subject to the rest of the sentence, and most linking verbs are forms of “to be,” such as *is*, *am*, *was*, and *can be*.

Grade 2

Written and Oral Communications Grammar and Conventions (continued)

ELA.2.C.4.1f Identify and use nouns (abstract), verbs (linking), adjectives (articles, comparative, and superlative), adverbs, and conjunctions (coordinating and subordinating).

A helping verb is a verb that helps other verbs, so they usually are in front of action or linking verbs. For example, a helping verb is the *could* in *could have* or the *will* in *will run*.

Articles

Model On the board, write the following sentences: *A mouse went out of her nest. Then the mouse saw an eagle.*

Underline *A*, *the*, and *an*. Have students read the sentences.

Say: These adjectives are called **articles**. We use articles to tell about a particular noun. The first time we hear about the mouse, it could be any mouse, so we use *a mouse*. Now we know which mouse, so we use *the mouse* in the second sentence. We also use *an*, not *a*, to tell about the eagle because *eagle* begins with a vowel.

Comparative and Superlative Adjectives

Model Explain that a **comparative adjective** compares two people, places, or things. Comparative adjectives that are one syllable end in *-er*, such as *fast*. To make a multisyllabic adjective comparative, we use the word *more* instead of adding the *-er* ending; for example, *more beautiful*.

Also explain that a **superlative adjective** compares more than two people, places, or things. A single-syllable superlative adjective ends in *-est*, such as *fastest*. Multisyllable superlatives use *most* instead of the ending; one example is *most beautiful*.

Display these sentences. Then read the first two sentences aloud:

The white house is taller than the blue one.

My new bedroom is more comfortable than my old one.

The red house is the tallest house in the neighborhood.

The living room is the most comfortable room in the house.

I think my new neighborhood is more welcoming than my old neighborhood.

What is the most welcoming neighborhood you have lived in?

Written and Oral Communications Grammar and Conventions (continued)

ELA.2.C.4.1f Identify and use nouns (abstract), verbs (linking), adjectives (articles, comparative, and superlative), adverbs, and conjunctions (coordinating and subordinating).

Say: I see that the word *taller* ends in *-er* and is comparing the height of the white house to the height of the blue house. So, *taller* is a comparative adjective comparing two nouns. In the second sentence, I see that the adjective *comfortable* is more than one syllable. So, *more* is used before the adjective *comfortable* to compare the new bedroom and the old bedroom.

Read aloud the third sentence.

Ask: What is the superlative adjective? (*tallest*) How do you know? (*It ends in -est and compares all the houses in the neighborhood, which is comparing more than two things.*)

Adverbs

Model Display the following sentence: I always do my homework after dinner. Underline *always*.

Say: Adverbs modify an adjective, verb, or other adverb. Adverbs describe how something happens. *Always, often, and never* show how frequently something happens. We call these adverbs of frequency. *Somewhere, nowhere, and here* are adverbs of place. *Loudly, quietly, and kindly* are adverbs of manner, showing how something is done. Finally, *late, soon, and tomorrow* are examples of adverbs of time. Many adverbs end in *-ly*.

Write the following sentences on the board: *The turtle crawled slowly across the path. I am very excited about going to the game. The crowd cheered extremely loudly.*

Ask: What is the adverb in the first sentence? (*slowly*) What word does it describe? (*crawled*) What part of speech is *crawled*? (*verb*) What kind of adverb is *slowly*? (*adverb of manner*)

Continue the routine with the other sentences.

Coordinating Conjunctions

Model Write the **coordinating conjunctions** *for, and, nor, but, or, yet, and so* on the board. Also write two simple sentences: *The wind picked up. The clouds turned dark.*

Say: I have written two simple sentences, or sentences that contain one subject and one predicate. These sentences are short and choppy. I can use a coordinating conjunction to make a smoother new sentence: *The wind picked up, and the clouds turned dark.*

Grade 2

Written and Oral Communications Grammar and Conventions (continued)

ELA.2.C.4.1f Identify and use nouns (abstract), verbs (linking), adjectives (articles, comparative, and superlative), adverbs, and conjunctions (coordinating and subordinating).

This new sentence is a compound sentence. It combines two simple sentences with a comma and the coordinating conjunction *and*.

Say: The conjunction *and* makes the most sense here because the two simple sentences describe similar or closely connected events in a storm.

Ask: How could you combine these two simple sentences? The first test was easy. The second test was hard. (*The first test was easy, but the second test was hard.*)

Say: The conjunction *but* (or *yet*) makes sense here because it shows that the two tests were different.

Point out the meanings of the other conjunctions to show why you did not use them. For example, *for* can mean “because,” which doesn’t make sense here: The first test was easy “because” the second test was hard. Repeat with *nor*: “neither”; *or*: “either”; and *so*: “therefore.”

Subordinating Conjunctions

Model Write the following clauses on the board:

because it was raining

She brought her umbrella.

Say: The first clause can’t work by itself as a complete sentence. There’s no subject or predicate. We call this a dependent clause because it depends on another idea. The second clause does express a complete thought; it has a subject (*she*) and a predicate (*brought her umbrella*). We can combine these two clauses into one complex sentence (one that contains a dependent and an independent clause).

Write the combined sentence on the board: She brought her umbrella because it was raining.

Say: *Because* is a **subordinating conjunction**. It connects the two thoughts in the new sentence and shows a cause-and-effect relationship. Other subordinating conjunctions that show cause and effect include *so*, *since*, *though*, and *unless*. Subordinating conjunctions can also show relationships of place or time, such as *whenever*, *once*, *after*, and *before*.

Written and Oral Communications Grammar and Conventions (continued)

ELA.2.C.4.1f Identify and use nouns (abstract), verbs (linking), adjectives (articles, comparative, and superlative), adverbs, and conjunctions (coordinating and subordinating).

Group Practice Display the following sentences: *Titus is going to the dog park with his puppy Loki, and they are planning to have an afternoon of excitement there. They always spend several hours there because Loki is happiest when he plays with other dogs. Titus loves to watch him. It's hard to tell whether Loki or Titus is more excited to play at the park.*

Have small groups identify the different parts of each sentence using the parts of speech they have learned: abstract noun (*excitement*), linking verb (*is, are*), articles (*the, an*), comparative adjective (*more excited*), superlative adjective (*happiest*), adverb (*there, always*), coordinating conjunction (*and*), subordinating conjunction (*because*). Circulate and offer corrective feedback as needed.

Independent Practice Provide or have students find a text to analyze for use of these parts of speech. Have students annotate the text or transcribe sentences onto their own papers as they identify abstract nouns, linking verbs, adjectives (articles, comparative and superlative), adverbs, and conjunctions (coordinating and subordinating). Collect students' work.

Grade 2

Written and Oral Communications Evaluating Ideas

ELA.2.C.9.1 Identify a speaker's opinion and at least one supporting reason.

CKLA Connection You may use this routine whenever students are discussing their opinions about a text. In Knowledge Domain 1, for example, students are often asked to give their opinions about literary read-alouds, and this routine fits in that context.

Introduce Tell students that when they discuss their opinions about texts, it's important for them to be able to identify each speaker's opinion and to explain how they know.

Model Have students listen to you speak about a topic and determine your overall opinion of it.

Say: Today, I'm going to talk about going to the beach. I really enjoy going to the beach in the summertime. I love to swim and to float on a raft in the waves. It's also fun to dig holes in the sand and make sandcastles. I especially like it when big waves come onto the beach and I have to try to protect the sandcastle I made! The only thing I don't like about the beach is that sometimes it's just too hot—but usually if I drink something cold or jump back into the water, that helps!

Ask: What would you say is my opinion of the beach? (*positive*) How do you know? (*Accept all responses.*)

Say: Yes, I have a very positive opinion of the beach! One way you know is that I said early on that “I really enjoy going to the beach.” That's a good clue that I like the beach, because if I didn't, I wouldn't say I enjoy it! I also used phrases like *I love to swim* and *It's also fun*. Those are good reasons to think I like the beach too. You don't say you love doing something if you don't like it very much!

Ask: What did I say was a problem with the beach? (*It can be too hot.*)

Say: That's right, I said it can get too hot sometimes. Does that change my overall opinion of the beach? Not very much, because I have a solution: drink something cold or get back in the water. Opinions don't have to be all positive or all negative, but you can see that my opinion of the beach is almost all positive.

Group Practice Give students your opinion of another activity, such as cooking. Use words and phrases that make it clear your opinion of this activity is a positive one. Have students identify your opinion and give at least one reason why they think so.

Independent Practice Have students work in pairs. Direct them to talk about beaches. Have them take turns expressing their opinions of beaches and then identifying their partner's opinion of beaches, along with explaining how they knew.

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