

ELA Curriculum Grade 3

Subject	Language Arts		
Grade/Course	Grade 3		
Unit of Study	Unit 4: Character Studies (Book 3)/ Baby Literary Essay (Online Opinion Unit) (Title is linked to If/Then Lessons)		
Pacing	<p>January - March</p> <p>This content should be taught in the middle of Grade 3. The reading & writing topics unfold over 19 and 14 sessions, respectively, with a suggested timeline of approximately 4 uninterrupted weeks of instruction. In order to ensure that all students master unit/lesson objectives, the actual pacing may vary to include appropriate embedded enrichment/intervention. Teachers should plan for 2-3 days of additional time for schedule interruptions and run-over in order to address all teaching points.</p>		
Unit CT Core Content Standards			
Reading Foundational Skills			
RF.3.3 : Know and apply grade-level phonics and word analysis skills in decoding words			
RF.3.4 : Fluency: purpose, understanding, accuracy, rate, expression, confirm or self-correct			
Reading: Literature and Informational	Writing	Speaking/Listening	Language
RL.3.1 Ask/answer questions referring explicitly to the text RL.3.3 Character traits, motivations, feelings contribute to sequence of events RL.3.6 Distinguish own point of view from narrator, characters RL.3.7 How text illustrations	W.3.1 Introduce, state opinion, create organizational structure with reasons, linking words, concluding statements W.3.4 Produce writing with assistance with development, organization appropriate to task, purpose W.3.5 Planning, revising, editing	SL.3.1 Collaborative discussions, prepared, agreed upon rules, ask questions, link to others, explain own ideas SL.3.4 Tell a story/experience with facts, details, appropriate pace	L.3.3 Choose words/phrases for effect, note differences in conventions between written, spoken English L.3.6 Use words/phrases acquired through conversation/reading conversational, academic, domain-specific words

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contribute to mood of story RL.3.9 Compare/contrast theme, setting, plot works by same author or same character			
Essential Questions		Corresponding Big Ideas	
<ol style="list-style-type: none"> 1. How do readers develop understandings about characters in the books they read? 2. How do authors show character changes from the beginning to the end of a text? 3. How do writers use structure to organize their thinking and use evidence from the story to support their opinion or thesis? 4. How can I raise the level of my essay writing by being even more organized and specific, and how can I begin to develop my own opinion or thesis by thinking, talking and writing about a story, and supporting my opinion with evidence from the text? 		<ol style="list-style-type: none"> 1. Characters have traits, motivations and feelings. Readers examine these to understand why characters behave the way they do, and how their actions contribute to how events of the story unfold. 2. Authors reveal changes in characters through new realizations or changes in behavior. 3. Writers develop a strong thesis by noticing relationships between characters, using clear introductions, conclusions, transitional phrases and sentence starters, and noticing relationships between characters. 4. Writers raise the level of their essay writing by using an introduction that includes the title of the story and a big, bold opinion, finding evidence to support their theory from different parts of the story, and writing a conclusion that often includes restating the opinion and offering extra thinking about why the writer likes the book, or why the story is important, or a lesson the reader learns. 	

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Reading Bends	Writing Bends
<p><i>*You may begin this unit by holding up a few books that represents series, books about characters such as Junie B. Jones, Fly Guy or Cam Jansen.</i></p> <p>Bend 1: This bend begins with students learning to study characters by observing what they say and do. This work will scaffold from them practicing this in a group text to studying characters in their own books. Students then move to making inferences by asking “What does this tell me about the character?”, to noticing patterns and forming text-based theories about characters. Lastly, the students will begin to make predictions as they pause throughout the text and ask “Based on what I know about this character, what might happen next?”</p> <p>Bend 2: This bend focuses on teaching students the habits and work on book clubs. Students will also be introduced to the shape a story takes-a story mountain, which includes: describing the problems that present the ascent up the mountain, to the climax to the resolution will set them up with a visual for understanding the shape of stories. This bend ends with teaching students to understand how authors intentionally set up different parts of a story to do different jobs-introduce tension, to show how the problem got worse, to show how something got resolved.</p> <p>Bend 3: This bend focuses on how the books they have been reading as a club “go together.” Students will learn that readers often compare books-similar circumstances, similar messages, character traits, the actions of characters and how they respond to problems and the lessons that characters learn. Students will have the opportunity to engage in a mini-debate about which main character in the demonstration text is a better problem solver both through inferences</p>	<p>Bend 1: In this bend, you’ll help students develop a felt sense for the structure and organization of essay writing. You’ll begin with a whole class ‘boot camp,’ engaging students in the shared planning and writing of an essay about a story. Students will learn to state an opinion about a story clearly, find details to support that idea, and then craft an essay from beginning to end. In this first bend, students will write a few quick essays and will develop the muscles to choose and evaluate details in support of an idea and organize their writing into paragraphs. You will also remind them of transitional phrases for incorporating evidence and commenting on evidence by unpacking its relevance for readers.</p> <p>Bend 2: In this bend, children will focus on techniques and strategies for lifting the level of their writing. You’ll want to scale back the level of support you provide writers, increasing their independence as they move through the drafting and revision cycle again. One way we suggest doing this is by moving from whole-class guided practice sessions to group, club, or partner work. In order to form groups, you might choose to put out several short texts for your students to read and then ask them to form groups around the texts they want to read and study, or your students might be in their clubs from the concurrent character reading unit. Students will use new stories and work together to come up with possible thesis statements.</p> <p>Bend 3: In bend 3, students will rehearse and then flash draft an initial essay, this time with less support and instruction than in earlier bends. You will also teach them techniques for raising the level of their introductions and conclusions, including specific evidence, and creating cohesion across their essays.</p> <p>*Note that applying opinion writing to nonfiction texts will be incorporated into a brief write.</p>

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and using evidence from the text.	Children will apply what they've learned about supporting an opinion about a story to supporting an opinion about any text. This bend specifically supports students in reading nonfiction closely, looking for the author's big idea, and supporting that idea with evidence from the text. Readers can work in partnerships or small clubs, reading nonfiction articles (culled from <i>Click, Appleseeds</i> , and perhaps the articles from the expository text sets from <i>Reading to Learn</i>). See Online opinion curricular unit pages 15-16 for teaching points.
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Teaching Points

Reading	Writing
<p>Bend I:</p> <ol style="list-style-type: none"> 1. Getting to know characters in a book is like getting to know a new friend 2. Studying characters by asking, "What does this tell me about this character?" 3. Noticing patterns across a book(s) about characters helps you to form a theory (big idea) about them 4. Digging deeper about your theory and asking, "Why is the character this way?" 5. Using what you know about a character to make predictions 6. Setting goals by reflecting on, "How can I develop even stronger ideas about my character? What goals can I set that will help me read even better?" <p>Bend II:</p> <ol style="list-style-type: none"> 7. Following a story mountain: facing a problem, reaching a turning point, and then a resolution 	<p>Bend I:</p> <ol style="list-style-type: none"> 1. Developing a thesis about a character, supporting it with evidence and then flash draft an essay 2. Choosing a second thesis, finding evidence to support that thesis, rehearsing the second essay in the air, and begin flash drafting an essay 3. Recognizing that some ideas help writers grow ideas across a whole text, like how characters change or lessons characters have learned, and then write a flash draft based on this 4. Leading into your evidence with transitional phrases, and then elaborate on evidence by explaining why it matters 5. Using sentence starters to write a brief introduction, conclusion, and elaboration <p>Bend II:</p> <ol style="list-style-type: none"> 6. Using the title of the literary essay in the

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<ol style="list-style-type: none"> 8. Noticing what problems characters face and how they react to them 9. Noticing how secondary characters help main characters 10. Guided inquiry: Why might authors include illustrations? What do pictures contribute or add to stories? 11. Nearing the end of a story means asking “what might this be important to the character’s journey?” 12. Noticing how a character resolves big trouble 13. Asking, “What does the character know now that he didn’t at the start of the story? What lessons can he teach others about life?” 14. Noticing how all the parts to the story fit together 15. Comparing main characters <p>Bend III:</p> <ol style="list-style-type: none"> 16. Comparing how two characters tackle trouble 17. Using mini-arguments and supporting them with evidence from the text to debate ideas 18. Exploring themes and lessons across books 19. Celebration 	<p>introduction</p> <ol style="list-style-type: none"> 7. Testing your ideas and evidence, using known generating strategies (opinions about character traits, change, lessons, and relationships) by finding evidence from different parts of the story 8. Crafting a claim that is clear and strong by not using stems like “probably”, “I think” or “I am noticing that...” 9. Using sentence starters in the planning process (ex: <i>In the beginning of the story, he dreams about the sneakers. Later, he thinks about the sneakers while he is trying to concentrate on his homework.</i>) 10. Noticing relationships between characters helps us to form theories by asking what is interesting or unusual about their relationship <p>Bend III:</p> <ol style="list-style-type: none"> 11. Using an introduction usually includes the title of the story, and a big, bold opinion 12. Finding evidence to support your theory from different parts of the story 13. Writing a conclusion often includes restating your opinion and offering extra thinking about why the writer likes the book or why the story is important, or a lesson the reader learns 14. Revising, editing, and celebrating
Word Study Topics	
<p>Unit 7 (2 weeks)*</p> <ul style="list-style-type: none"> ● Pluralizing words ending in y and o ● Y and suffix spelling rule ● Upper-case cursive letters: A, O, C, J, E ● Sample words: happiest, studied, tries, duties, volcanoes Sound Alike Words: flour, flower, thrown, throne ● Sound alike words: flour, flower, thrown, throne <p>Unit 8 (3 weeks)*</p> <ul style="list-style-type: none"> ● Final Stable Syllable <ul style="list-style-type: none"> ○ Consonant-le ○ tion/sion ● Consonant-le/exception ● Final syllable with schwa vs. consonant-le ● Consonant-le/adding suffixes 	

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- Uppercase cursive letters: F, J, B, P, R, L
- Sample words: tumble, noble, bugle, whistle, bagel, settling, settlement, expansion, construction, vision
- Sound Alike Words: principal, principle, wear, where, weight, wait, week, weak, meet, meat

Unit 9 (3 weeks)*

- All sounds of ar, er, ir, or, and ur
- Combining r-controlled syllables with er, ir, and ur with other syllable types
- war and wor
- -ward and -or as a suffix
- Spelling option procedure
- Dictionary skills
- r-controlled exception (rr)
- 1-1-1 spelling rule with r-controlled words
- Uppercase cursive letters: H, K, N, M, D, W
- Sample words: burst, termite, orbit, solar, cherry, warmth, furry, stirred
- Sound Alike Words: heard, herd, berry, bury, warn, worn

Unit 10 (3 weeks)*

- Double vowels
- Double vowel syllable
- Additional sounds: eigh, ei, ea, ie, igh, oo, ui
- Adding suffixes to double vowel words
- Double vowel exception
- Uppercase cursive letters: U, V, Y, Z
- Sample words: understood, delighted, destroying
- Sound Alike Words: sail, sale, led, lead, break, brake, pail, pale

[Foundations Unit Test Scoring Guidelines](#)

Discrete foundational reading skills are also practiced during reading and writing instruction. Student assessments will be used to determine foundational skills that need to be taught, re-taught and/or reinforced to individual students from the previous units during conferring and small group instruction workshop time.

*Units referenced come from Foundations Program.

For additional sample words refer to the unit resource pages at the end of each unit in the Foundations teacher's manual. This provides examples for drill sounds/warm-up, echo sounds, review and current unit trick words, review and current unit words/nonsense words, and unit dictation sentences.

Evidence of Learning - Assessment

[TC High Leverage Reading Assessment](#)

**See Heinemann Online Resources for copies. District may designate the use of another version of assessment.*

Smarter Balanced Assessment Resources

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The following links will provide rubrics to use in the holistic scoring of narrative, opinion, and informational writing:

[Smarter Balanced Brief Write Rubrics](#) (3-11)

[Smarter Balanced Narrative Performance Task Writing Rubric](#) (Grade 3-8)

[Smarter Balanced Informational Performance Task Writing Rubric](#) (Grade 3-5)

[Smarter Balanced Opinion Performance Task Writing Rubric](#) (Grade 3-5)

Smarter Balanced Interim Blocks

Interim assessment blocks may be used for a variety of assessment purposes, including: pre/post, interim and formative (additional evidence of learning).

The items on the interim assessments are developed under the same conditions, protocols, and review procedures as those used in the summative assessments. Therefore, they assess the same Common Core State Standards, adhere to the same principles of Universal Design in order to be accessible to all students, and provide evidence to support Smarter Balanced claims in mathematics and ELA/literacy. The interim assessment items are non-secure but non-public. This means that educators may view the items, however, they should not be made public outside of classroom, school or district use.

Unit-aligned Smarter Balanced Interim Assessment Block (IAB)*:

IAB - ELA Grade 3-Read Literary Text and IAB- ELA Grade 3- Editing

[CSDE Comprehensive Assessment Portal](#) (Click on *Smarter Balanced Assessment* - tab on left; then, click on *Assessment Viewing Application*)

**Some interim blocks show clear, strong alignment to priority standards within the unit. Other blocks have been placed in one specific unit but could be aligned to the priority standards of several units. Blocks have been spread out over the course of all units for a more balanced approach to assessment throughout the school year. These interim blocks, used in partnership with the [Style Guide](#), will support the creation of unit- and standard-aligned items for instructional use.*

Pre/Post Assessment	Interim Assessment	Additional Evidence of Learning
<ul style="list-style-type: none"> ● Foundations unit test <p>Reading:</p> <ul style="list-style-type: none"> ● Teacher Instructions* ● Preassessment* ● Preassessment Sample Responses* ● Postassessment* ● Postassessment Sample Responses* ● Student Rubric* ● Learning Progression* <p>Writing:</p> <p>Pre-post assessment: Have</p>	<ul style="list-style-type: none"> ● Running Records (including Checklist of Reading Behaviors)* ● WPM rate benchmark chart ● Narrative Reading Learning Progression* ● Learning Progression Opinion Writing* 	<ul style="list-style-type: none"> ● Foundations Dictation Check-Ups within Unit <p>Reading:</p> <ul style="list-style-type: none"> ● Conferring notes ● Observation of small group work ● F&P Continuum of Literacy Question Stems by GRL ● Exit tickets ● Daily reading log sheet ● Homework for each session can be used as formative assessment

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<p>students form an opinion about a character and write a short “baby” essay that includes forming an opinion, taking a stance and supporting it with evidence. You could either have students do this with a current character he/she is reading about, use a character from a mentor text they are familiar with or give them a short story with a strong character.</p> <ul style="list-style-type: none"> ● Opinion Writing Learning Progression, PreK-6* ● Opinion Writing Rubric, Grade 3* ● Opinion Writing Student Samples, Grade 3* ● Opinion Writing Checklist* 		<p>Writing:</p> <ul style="list-style-type: none"> ● Conferring notes ● Conferring Scenarios Opinion Writing* ● Observations of small and whole group work ● Student work: one or more student work samples for each writing session ● Opinion Writing Checklist*
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Learning Plan

Researched-based Instructional Resources and Methods

The reading and writing workshop model is a [researched-based instructional model](#):

See *A Guide to the Reading Workshop Model: Primary Grades*, (2015), Calkins et. al. and *A Guide to the Common Core Writing Workshop*, 2012, Calkins et. al. included in the series component bundle.

The Heinemann online resources includes a study guide for the *Units of Study for Teaching Reading* under “Latest News and General Information.” This resource provides step by step instructions for implementing the workshop model, including guiding questions and detailed explanations of:

- the architecture of the mini-lesson: connection (teaching point), direct instruction and active engagement, link
- the architecture of a conference and small group work: mid-workshop teaching
- share/whole group processing
- setting up and provisioning the reading workshop

The Heinemann Online Resource also contains a video orientation that guides teachers through “unpacking the unit” and offers specific tips and demonstrations of best practices associated with delivering reading and writing workshop.

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Anchor Charts	
<p><i>Commercially developed Anchor Chart Notes are one of the series components included with the Units of Study bundles for both reading and writing. Teachers may prefer to construct their own or co-construct these charts with students to serve as a reference of summarized, illustrated teaching points.</i></p>	
Reading	Writing
<p>Getting to Know a Character Color / B&W</p> <p>Following a Character Up and Down the Story Mountain Color / B&W</p> <p>Comparing Characters that Go Together Color / B&W</p>	<p><u>Writers lead into their evidence or quote:</u> In the story it says, "..." One part of the story that shows this is when.... In the beginning, for example... In the middle... By the end...</p> <p><u>Writers explain why their evidence matters!</u> This is important... This means... In other words... This matters because... This shows how... The character could have... but instead...</p> <p><u>When Writing a Literary Essay...</u></p> <ul style="list-style-type: none"> • Name the story you are writing about • State your big, bold opinion, or thesis • Give evidence from the story <ul style="list-style-type: none"> o summarize part of the story o quote exact lines • Use transitional phrases to lead into evidence <ul style="list-style-type: none"> o For example, o In the beginning... • Explain why evidence matters <ul style="list-style-type: none"> o This is important because... • Use all you know from writing essays to set goals and make your writing stronger
Instructional Moves	
<p>Bauman, L.; Burke, James (Jim) R. (Robert). 2014. <i>The Common Core Companion: The Standards Decoded, Grades 3-5: What They Say, What They Mean, How to Teach Them</i> (Corwin Literacy). SAGE Publications.</p>	
Possible Student Challenges	Teacher Moves
<p>Asking and answering questions to demonstrate understanding</p>	<p>1. Using picture books, ask a question and think aloud how it helped you understand. For example, when a fiction reader muses, "I wonder why she acted that way towards him?" it puts the reader on high alert, looking for the answer in the text. Readers of nonfiction also pose questions when their</p>

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	<p>comprehension falters or as a way to cement understandings, sentence by sentence. For example, “What does hibernation mean? I sort of think it has something to do with winter, but I’ll read on to see if the author explains it.”</p> <ol style="list-style-type: none"> 2. Use chart paper to record students’ questions about a shared text as you read. Then, after reading, go back and answer these questions. Encourage students to pose analytical (how, why) questions along with literal (who, what, where, when) questions. Code if questions were answered literally (L), inferentially (I), or not answered at all (NA). 3. Over time, help students grasp that readers pose questions before reading (What’s my purpose for reading this?), during reading (What’s with all the descriptions
<p>Determining “what the text says explicitly, “refer to details and examples in a text,” and “quote accurately from a text”</p>	<ol style="list-style-type: none"> 1. In a series of lessons and using various texts, write text dependent questions on sticky notes or annotate in the margins. Model how to find the answers to the questions posed. Annotate in the margins the exact words where questions are answered. 2. Provide students with a copy of a sample text and circulate, coaching as they highlight specific details and annotate their thinking. Remind them to “say what it says”—not what they think it means. 3. Photocopy and distribute short pieces of text and highlighter markers, and instruct students to highlight sections of the text to show where questions you pose are answered explicitly (or literally). Compare findings as a class. 4. Using whiteboards, have students highlight quotes from a text to use as evidence when explaining what the text is about.

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<p>Recounting stories, including fables, folktales, and myths, from diverse cultures</p>	<ol style="list-style-type: none"> 1. As you read aloud, introduce students to different types of stories, such as realistic stories, adventure stories, fantasy, folktales, fables, and myths. Compare and contrast, and chart their attributes. 2. Provide students with a variety of fables, folktales, and myths. Have students work in small groups to study a type in depth and share knowledge with class (e.g., Cinderella stories, Greek myths, American tall tales). 3. Model how to recount the story. First, explain that a retell/recount involves an opening statement, followed by key events listed in sequential or chronological order, and a conclusion; have students recount stories to a partner or with the class.
<p>Concluding by relating to the opinion presented</p>	<ol style="list-style-type: none"> 1. Read the conclusions of a variety of published pieces to observe how authors conclude their opinion pieces. Create a classroom chart of different types. 2. Have students highlight their opinion in the introduction and then in the conclusion to ensure that it matches.
<p>Writing introductions where they introduce a topic or text clearly and state an opinion</p>	<ol style="list-style-type: none"> 1. Have students practice writing introductions—listing the text or topic, then their opinion, followed by their reasons.

Mentor, Demonstration, Read-aloud, Shared Texts

*Included in the Grade 3 Trade Pack

Reading	Writing
<p>May include other similar texts of the appropriate grade level band</p> <p>Demonstration Texts</p> <p><i>*Because of Winn-Dixie</i> by Kate DiCamillo</p> <p><i>*Peter’s Chair</i> by Ezra Jack Keats</p> <p><i>*Make Way for Dyamonde Daniel</i> by Nickki Grimes</p> <p>Suggested Texts</p> <p>My Name is Maria Isabel series by Alma Flor Ada</p> <p>Ivy & Bean series by Annie Barrows</p> <p>Amber Brown series by Paula Danziger</p> <p><i>The Hundred Dresses</i> by Eleanor Estes</p> <p><i>Sable</i> by Karen Hesse</p>	<p>Mentor Texts</p> <p><i>*Because of Winn Dixie</i> by Kate DiCamillo</p> <p><i>Those Shoes</i> by Maribeth Boelts</p> <p>Suggested Texts</p> <p><i>*The Stories Julian Tells</i> by Ann Cameron (Grade 2 trade pack)</p> <p><i>A Letter to Amy and Peter’s Chair</i> by Ezra Jack Keats</p> <p><i>William’s Doll</i> by Charlotte Zolotow</p> <p><i>Brave Irene</i> by William Steig</p> <p><i>Chrysanthemum</i> by Kevin Henkes</p> <p><i>Those Shoes</i> by Maribeth Boelts</p> <p><i>Wilma Unlimited</i> by Kathleen Krull</p> <p><i>Jamaica’s Find</i> by Juanita Havill.</p>

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<p>Horrible Harry series by Suzy Kline Judy Moody series by Megan McDonald Dragon Slayers' Academy series by Kate McMullan Clementine series by Sara Pennypacker Geronimo Stilton series by Geronimo Stilton</p> <p>Other Resources <i>For a Better World: Reading and Writing for Social Action</i> by Randy Bomer and Katherine Bomer <i>The Child that Books Built</i> by Francis Spufford</p>	<p>Possible collection of nonfiction <i>Harry Houdini: Chained to Magic</i> <i>Kid Migrants: Seeking a New Home</i> <i>Pit Bulls: Loving Dogs, not Fighters,</i> <i>Work Hard and Don't Give Up: Story of Supreme Court Justice Sonia Sotomayor</i> <i>You Don't Stop: The Birth of Hip Hop</i></p> <p>Other Resources Sample student essays at a variety of levels beginning on page 17 of Online opinion curricular unit</p>
Read-Aloud & Shared Reading	
<p>Read-Aloud goals Internalize reading behaviors (preview, make predictions, anticipate) Monitor for sense and re-reading Process the text Whole-class book talk</p> <p>Read-Aloud process: Before You Read (introduce book, title, author, wonder about the title) As You Read (look at pictures, read with prosody, retell) After You Read (whole class book talk)</p> <p>Shared reading goals Practice using meaning, structure, visuals (MSV) to solve new words</p> <p>Shared reading process: Introduce the book and key concepts Cross-checking sources of information Word Study Fluency</p>	
Vocabulary	
*Vocabulary identified in Smarter Balanced Construct Relevant Vocabulary for English Language Arts and Literacy	
Tier 2 (Academic Vocabulary)	Tier 3 (Domain Specific Vocabulary)
<p>audience cause categorizing discard draft* edit* title*</p>	<p>activism cause group character's action* character's relationships* climax convince* flashdraft literary essay opinion*</p>

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supporting details*

Suggestions for Differentiation, Scaffolding and Intervention

[CT Dept. of Education Evidence-based Practice Guides](#) – These guides provide links to “evidence-based activities, strategies and interventions (collectively referred to as ‘interventions’).”

Up the Ladder: Assessing Grades 3-6 Writing Units of Study books and [online resources](#)

- There are three units in the *Up the Ladder* series, and each contains 20-22 sessions. These books have been designed for children in grades 3-6 who may not yet have had many opportunities to practice writing narrative, information, and opinion/argument pieces, or might have not have had those experiences in workshop-style classrooms. The units aim to support students in writing with increasing volume and with growing skill and sophistication. Sessions in the *Up the Ladder* series are

Use individual student performance data to inform intervention in small group and conferring work.

[Effective Intervention Strategies for Teachers](#)

- Use grouping
- Use feedback, reinforcement and recognition
- Use similarities and differences
- Use advanced organizers such as graphic organizers
- Provide feedback
- Use summary and note taking
- Use hands-on, non-linguistic representations

[Meeting Students’ Needs Through Scaffolding](#)

- Identify, bold, and write in the margins to define words that cannot be understood through the context of the text
- Chunk long readings into short passages, (literally distributing sections on index cards, for example), so that students see only the section they need to tackle
- Encourage/enable students to annotate the text, or—if they can’t write directly on the text—providing sticky notes or placing texts inside plastic sleeves
- Supply sentence starters so all students can participate in focused discussion
- Place students in heterogeneous groups to discuss the text and answer text-dependent questions
- Provide task cards and anchor charts so that expectations are consistently available
- Highlight key words in task directions

[Supporting Struggling Readers](#)

- Pre-expose students to the selected text with support (audio recording, read-aloud, peer tutor etc.)
- Have students read a simple article, watch a video, or read student-friendly explanations of key information to help build background knowledge that will aid in comprehension
- Reformat the text itself to include visuals or definitions of key vocabulary
- Provide picture cues with text-dependent questions
- Provide oral rehearsal time (with buddies, small group, or a teacher) prior to writing, and/or provide writing/thinking time prior to oral presentations

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Assistive TechnologyWriting:

- Use different paper (wide lined, raised lines or darker lines) to increase awareness of lines.
- Use the dry erase board and pens, which requires less force than a pencil (photocopy the results if they need to be turned in)
- Use a copy machine to enlarge worksheets to be completed to provide a larger area to write.

If computers and internet are available: use free text-to-speech software or use spell/grammar check to edit and revise

Reading:

- Increase space between words/lines
- Color code words in text
- Use tools to modify the visual presentation of text
- Use highlighters, color-coding dots, and post-its to identify the main idea, supporting details, and other key words or ideas

English LearnersColorin ColoradoCT English Learner Proficiency Standards, Linguistic Supports

- Use visual supports: pictures, illustrations, videos, models, gestures, pointing, realia, graphic organizers (before, during, and after reading or viewing), and acting out/role playing
- Provide explicit academic vocabulary (see glossary) instruction: word walls, personal dictionaries, bilingual dictionaries/glossaries, picture/video dictionaries, graphic organizers, word cards with pictures, word sorts, etc.
- Make connections to students' prior experiences
- Build background knowledge
- Use scaffolding techniques: jigsaws, think-alouds, graphic organizers, sentence starters/sentence frames

Enrichment strategies

P. Wood, 2008. "Reading Instruction with Gifted & Talented Readers."

- Use of more advanced trade books
- Independent reading and writing choices
- Focus on developing higher level comprehension skills, along with higher level questioning
- Opportunities for book discussions – critical reading & creative reading
- Use of technology and the web

Interdisciplinary Connections

Social Studies Grade 3: Connecticut and Local History

The theme of Using Evidence to Learn About the Past could reasonably be applied to content areas such as:

- Indigenous peoples of Connecticut (cultural diversity)
- Human geography and economic development (influence of geography)
- Structure and function of local and state government (creation of Connecticut state identity)
- Connecticut's role in the history of America (using evidence to learn about the past)

Consider opportunities for students to read/write on related topics.

Part or all information on this page is adapted or excerpted for instructional guidance in use of these resources purchased by the school district. [Bibliography References](#)

NGSS Grade 3 Science topics include:

- Forces and interaction
- Interdependent relationships in ecosystems
- Life cycles and traits
- Weather and climate

If students are reading and writing about animals, consider opportunities to directly align learning with NGSS science topics, or consider other opportunities to read, write, and communicate about related science topics.