

Grade 6 ELA Curriculum

Subject	Language Arts		
Grade/Course	Grade 6		
Unit of Study	Unit 2: A Deep Study of Character (Gr. 6-8 Book)/The Literary Essay: From Character to Compare/Contrast (Book 2)		
Pacing	<p>Mid October - December</p> <p>The reading & writing topics unfold over 21 & 17 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			
N/A			
Reading: <u>Literature and Informational</u>	<u>Writing</u>	<u>Speaking/Listening</u>	<u>Language</u>
<p>RL.6.1 Cite textual evidence to support explicit/inferences</p> <p>RL.6.3 Describe how plot unfolds and character responds or changes</p> <p>RL.6.10 Grade appropriate stories, drama, poetry</p>	<p>W.6.1 Introduce, support claims with organized reasons/evidence, formal style, concluding statement</p> <p>W.6.4 Produce clear/coherent writing with development, organization appropriate to task, purpose, audience</p> <p>W.6.5 Develop and strengthen through planning, revising, editing or trying new approach</p> <p>W.6.10</p>	<p>SL.6.1 Range of collaborative discussions, prepared, agreed upon rules, pose/respond to questions, review ideas expressed explain own ideas</p> <p>SL.6.4 Present claims/findings, using logically sequenced facts/details with eye contact, volume, clear pronunciation</p>	<p>L.6.4 Determine/clarify meaning of unknown/multiple meaning words, Greek/Latin affixes and roots, reference materials for pronunciation and precise meaning</p> <p>L.6.6 Acquire and use accurately academic/domain-specific words</p>

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	Write over short and extended time frames for specific task, audience, purpose		
Essential Questions		Corresponding Big Ideas	
<ol style="list-style-type: none"> 1. How do readers lift the level of their own reading by studying characters? 2. How do literary essayists read and respond to texts powerfully? 		<ol style="list-style-type: none"> 1. Readers consider more complex character traits, investigate how setting shapes characters and analyze how characters are vehicles for theme. Readers take charge of their reading lives by reading more, annotating and jotting in ways that deepen thinking, and holding literary conversations with other readers. 2. Literary essayists read texts closely with a great focus on details. They form their own theories about characters and identify themes within and across texts. Literary essayists use an essay structure to convey substantial ideas or claims, and incorporate quotes with context and precision to support their thinking. 	
Reading Bends		Writing Bends	

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To get ready for this unit, consider the “Day Zero” resources (listed in Mentor, Demonstration, Read-aloud, Shared Texts section) to help students get into books, pair them up, and even informally, as partners, and have them begin to keep some kind of record of what they read.

Bend I: In this bend, students analyze complex character traits, including thinking about how some character traits emerge across a narrative, how readers collect evidence to support their thinking about character traits, and how readers revise their thinking in the face of new evidence. Students also examine the sides of characters that are less likeable and the pressures exerted on characters. Across Bend I, students also learn to listen carefully to spoken language in the read-aloud and during partner-based discussion, annotate and jot as they read, and use a reading notebook to capture and develop their best thinking. Students will try to read two novels in this bend.

Bend II: Bend II asks students to keep doing the character trait analysis work they learned in Bend I and introduces new work of investigating intersection of setting and characters. Students learn to think about the mood, or atmosphere of a setting, and the specific language the author uses to evoke that atmosphere. Students think of setting as a psychological force and investigate how it influences characters, as well as how group dynamics and individuals influence the psychology of a place. Students should be on their third and fourth novels in this bend.

Bend III: In this bend, students consider the troubles characters face as possible motifs, or subjects the author is preoccupied with, and think more deeply, asking what the author suggests about these motifs and developing possible thematic statements. Students explore symbolism and how it might relate to theme. Across the unit, most readers will read four to six novels.

Bend I: In this bend, students develop a foundation for writing claims as well as improving their reading skills - first by learning to read a text closely to find the details that illuminate great things about a character, then by examining those characters more deeply by considering their motivations and desires. Students learn and practice the rudimentary moves of an essayist: how to develop a claim and articulate it, how to plan for an essay, and the art of writing about evidence. Students explain how their evidence supports their thinking as they draft and revise a simple essay about character in this first bend.

Bend II: After drafting and revising a simple essay about character in the first bend, students repeat this cycle in the second bend, this time angling their essays to consider the theme of the text they are analyzing. They learn new essay-writing skills - from crafting powerful introductions and conclusions to incorporating quotes. Students reflect on their writing throughout, using both the checklist for opinion and argument writing as well as mentor essays.

Bend III: In this bend, students compare two texts through the lens of a common theme by considering the similarities and differences in the ways the two texts deal with an issue or problem. Students lean on prior learning and resources you have provided throughout the unit to write essays by themselves. Students will set goals and revise using what they know.

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Teaching Points	
Reading	Writing
<p>Planning Tool: Teaching Points from A Deep Study of Character</p> <p>Bend I:</p> <ol style="list-style-type: none"> 1. Subtle details suggest information about a character and their traits 2. Rethink and revise ideas based on evidence 3. Take cues from stories/genres to read in particular ways 4. Acknowledge the parts of complex characters that are less likable 5. Notice important character traits that affect the story 6. Capture thinking by writing about reading 7. Consider the pressures on characters (Ask: What pressures might there be on this character? Do those pressures help me to understand the character’s actions and decisions?) 8. Think about the ending and reflect on the whole story <p>Bend II:</p> <ol style="list-style-type: none"> 9. Notice how the mood or atmosphere of the setting affect characters 10. Pay attention to precise language authors use to describe the setting 11. Notice when characters are torn by competing pressures 12. Trace setting over time to investigate how the place shifts and how these shifts affect characters 13. Notice when characters act as a positive or negative force on a place 14. Be alert to time changes in setting and ask, “How does this backstory add to my 	<p>Bend I:</p> <ol style="list-style-type: none"> 1. Essay Boot Camp: develop clear sense of structure of literary essay 2. Read closely to generate ideas about characters and author’s intention 3. Generate ideas by thinking about what motivates characters (Ask: “What does the character really want?”) 4. Develop a claim, an idea that is big enough to become an essay’s central ideal 5. Introductions 6. Collect compelling evidence to support a text-based claim 7. Student inquiry: What makes for a good literary essay? And what, exactly, does a writer do to go from making a claim and collecting evidence to actually constructing an essay? 8. Analyze and cite textual evidence to support the claim 9. Conclusions <p>Bend II:</p> <ol style="list-style-type: none"> 10. Look closely at the troubles a character faces to identify themes 11. Draft by using all you know to organize ideas and evidence into a logical structure 12. Craft introductions and conclusions purposefully and artfully (e.g., Begin essays with a universal statement about life and then transition to the text-based claim itself, by narrowing the focus to the particular story they are writing about; End an essay with power and voice, learning the reader with a strong final impression that concludes their journey of

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<p>understanding of this character?”</p> <p>15. Share work and reflect on growth and challenges in reading</p> <p>Bend III:</p> <p>16. Consider how characters’ conflicts become motifs</p> <p>17. Use motifs to identify possible themes by asking, “What does the author suggest about this motif?”</p> <p>18. Investigate how symbols relate to themes</p> <p>19. Design collaborative reading work by asking, “What’s most worth thinking about?”</p> <p>20. Draw on a range of skills during reading</p> <p>21. Celebration: Reflection and Agency Centers</p>	<p>thought.)</p> <p>13. Choose powerful quotes or parts of quotes to support thinking</p> <p>14. Look to mentor essay texts to learn about editing and conventions</p> <p>Bend III:</p> <p>15. Compare and contrast by putting two subjects side by side and writing in an organized way (Ask: “How are they similar? How are they different?”)</p> <p>16. Compare what is similar and contrast what is different about themes across texts</p> <p>17. Draw on what you already know to revise drafts</p> <p>18. Edit by identifying and improving run-ons and sentence fragments</p> <p>19. Celebration</p>
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Word Study Topics

[Words Their Way Scope and Sequence](#)

This chart shows the skills presented in Words Their Way®: Word Study in Action. The first column lists the word features. The subsequent columns indicate the Words Their Way level or levels at which the word features are covered.

When implementing word study in the classroom, it is important to understand the progression of the stages of spelling development. It will help teachers determine which word study activities are most appropriate for students. The methodology of the professional development book Words Their Way: Word Study for Phonics, Vocabulary, and Spelling Instruction is based on the progression of these developmental stages. Please click on the following link for more information on these stages in relation to Words Their Way [Words Their Way: Word Study in Action](#)

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.

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

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

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informational writing:

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

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

[Smarter Balanced Explanatory Performance Task Writing Rubric](#) (Grade 6-11)

[Smarter Balanced Argumentative Performance Task Writing Rubric](#) (Grade 6-11)

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 6-Read Literary Text- [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
<p>Reading:</p> <ul style="list-style-type: none"> Grade 6 Narrative Reading Learning Progression* <p>Pre-assessment - As a pre-assessment, you might implement the read aloud as described in <i>A Deep Study of Character</i> Unit (p.10 - 16) and provide opportunities for all students to stop and jot or respond in a reading notebook.</p> <p>Post-assessment - You might repeat the pre-assessment with a different read</p>	<ul style="list-style-type: none"> Running Records if students are reading below benchmark WPM rate benchmark chart Narrative Reading Learning Progression* Argument Writing Learning Progression, Grades 3-9* 	<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 Daily reading log sheet Exit tickets Homework for each session may be used as formative assessment <p>Writing:</p> <ul style="list-style-type: none"> Conferring notes Conferring Scenario Argument Writing*

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<p>aloud text, asking questions related to key skills addressed in this unit, and providing opportunities for all students to stop and jot or respond in a reading notebook to determine growth over the unit.</p> <p>You might ask students to move through centers that are set up to invite reflection and agency using the following resources:</p> <ul style="list-style-type: none"> ● Agency Center One - Never Stop Thinking! ● Agency Center Two - Student Led Read Aloud ● Reflection Center One - Where are You as a Reader? ● Reflection Center Two - The Notebook Museum <p>Writing:</p> <p><i>Note - While a literary essay is not a perfect example of an argument, and shares many qualities with informational writing, it's structure and skills most closely align with argument writing. Given that, it is suggested to use the argument writing assessment and progression tools to measure student progress from the start to the end of the unit (p.viii The Literary Essay).</i></p> <p>Pre/post assessments:</p> <ul style="list-style-type: none"> ● On-Demand Performance Assessment Prompt ● Argument Writing Checklist* ● <i>Writing Pathways</i> performance 		<ul style="list-style-type: none"> ● Observation of small group work ● Student work: One or more student work samples for each writing session* ● Writing About Reading in Reader's Notebooks ● Argument Writing Checklist*
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<p>assessments for Argument*: -writing rubrics -student writing sample -writing developed through the progression</p> <p>An end-of-unit celebration of literary essays may include students sharing writing through: a class party with literary discussion, publishing essays on a wiki/blog, translating essays into another genre (e.g., write a song from a literary essay, etc.) or holding book panels. This celebration might provide additional student evidence of learning and growth aligned to the argument rubrics/progressions.</p>		
Learning Plan		
Researched-based Instructional Resources and Methods		
<p>The reading and writing workshop model is a researched-based instructional model.</p> <p>See <i>A Guide to the Reading Workshop Model: Intermediate Grades</i>, (2015), Calkins et. al. and <i>A Guide to the Common Core Writing Workshop</i>, 2012, Calkins et. al. included in the series component bundle.</p> <p>The Heinemann online resources includes a study guide for the <i>Units of Study for Teaching Reading</i> 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:</p> <ul style="list-style-type: none"> ● 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 <p>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.</p>		
Anchor Charts		

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<p>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.</p>	
Reading	Writing
<p>To Think Deeply About Characters... Color / B&W To Investigate the Influence of Setting on Characters Color / B&W To Investigate Themes... Color / B&W</p>	<p>Anchor chart: How to Write a Literary Essay About Character</p>
Instructional Moves	
<p>Burke, James (Jim) R. (Robert). <i>The Common Core Companion: The Standards Decoded, Grades 6-8: What They Say, What They Mean, How to Teach Them</i> (Corwin Literacy). SAGE Publications.</p>	
Possible Student Challenges	Teacher Moves
<p>Reading closely</p>	<ol style="list-style-type: none"> 1. Provide students access to the text - via tablet or photocopy - so they can annotate it as directed. 2. Model close reading for students by thinking aloud as you go through the text with them or displaying your annotations on a tablet via an LCD projector; show them how to examine a text by scrutinizing its words, sentence structures, or any other details needed to understand its explicit meaning. 3. Display the text via tablet or computer as you direct students' attention - by highlighting, circling, or otherwise drawing their attention - to specific words, sentences, or paragraphs that are essential to the meaning of the text; as you do this, ask them to explain what a word means or how it is used in that sentence, or how a specific sentence contributes to the meaning of the larger text. 4. Pose questions - about words, actions, or

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	<p>details - that require students to look closely at the text for answers.</p>
Analyzing how complex characters develop and interact	<ol style="list-style-type: none"> 1. Have students generate a list of all the characters, and then determine, according to the criteria they create, which ones are complex and the nature of that complexity. 2. Have students build a plot map - individually, in groups, or as a class - noting each time certain key characters interact; analyze who does or says what, in each situation, and its effect on the text. 3. Have students identify the motivations of key characters and those points where their motivations conflict with other characters' motivations; then examine what those conflicts reveal about the characters and how they affect the text as a whole.
Evaluating others' and making their own claims	<ol style="list-style-type: none"> 1. Give students a set of claims with varying degrees of specificity and insight; ask them to evaluate each by some criteria or arrange them all on a continuum of quality. 2. Generate questions to help students analyze texts and topics, evidence and reasoning, and claims when developing or supporting their claims.
Developing ideas to the fullest effect	<ol style="list-style-type: none"> 1. Gather and incorporate into the writing examples, details, data, information or quotations that illustrate or support your ideas. 2. Explain what the examples, details, data, information or quotation mean and why they are important in relation to the main idea or claim you are developing.
Ensuring that writing is effectively organized	<ol style="list-style-type: none"> 1. Make clear - or have students determine - the task, purpose, and occasion for this writing; then have students determine the

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	<p>best way to organize, present, and develop the topic in the paper.</p> <ol style="list-style-type: none"> Have students create some sort of map, outline, or plan before writing to improve the organization of the writing; if students already have a draft, ask them to create a “reverse outline” that is based on the draft of the text they already wrote.
Preparing for and participating in conversations	<ol style="list-style-type: none"> Provide students with sentence templates that provide them with the language needed to enter the discussion (e.g., <i>I agree with what Maria said about ____, but I disagree that ____</i>), or generate with them the sorts of questions they should ask when discussing a particular text or topic. Track participation by keeping a record of the exchange using visual codes that indicate who initiates, responds, or extends; use the to assess and provide feedback to students.
Mentor, Demonstration, Read-aloud, Shared Texts	
Reading	Writing
<p>May include other similar texts of the appropriate grade level band</p> <p><i>To get ready for this unit, consider the following “Day Zero” resources to help students get into books, pair them up, and even informally, as partners, and have them begin to keep some kind of record of what they read:</i></p> <p>Images of Classroom Libraries and Meeting Areas</p> <p>Extra Tips for Choosing New Books When You Feel Stuck</p> <p>FIG. 0-1 Students set up different systems to track their own reading</p> <p>Courses of Study for Teen Readers</p> <p>May include other similar texts of the appropriate grade level band</p> <p>Read-Aloud Texts</p>	<p>Mentor Text</p> <p>“Raymond’s Run” by Toni Cade Bambara (Online resources Sessions 2, 8, 11)</p> <p>Exemplars</p> <p>Teacher writing exemplar: Literary Essay about Character (Online resources Session 6) Student writing exemplar: Yuko’s mentor (Online resources Sessions 6, 8)</p> <p>Teacher writing exemplar: Comparative Essay (Online resources Session 14)</p> <p>Suggested Texts and Resources</p> <p><i>The Three Little Pigs</i> by Paul Galdone</p> <p><i>Your Move</i> by Eve Bunting</p> <p>“Freak the Geek” by John Green from <i>Geektastic: Stories from the Nerd Herd</i> edited by Holly Black and Cecil Castellucci or suggested replacement text: “How to Transform an Everyday, Ordinary</p>

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<p>“Popularity” by Adam Bagdasarian, from First French Kiss</p> <ul style="list-style-type: none"> • Marked up read-aloud excerpt from "Popularity" <p>“The Fight” by Adam Bagdasarian, from First French Kiss</p> <p>“You Belong With Me,” a music video by Taylor Swift. (Online resources Session 16)</p> <p>“Thank You, M’am” by Langston Hughes from The Short Stories of Langston Hughes</p> <p>Demonstration Texts</p> <p>“Potions Class at Hogwarts” and “Severus Snape: Important Scenes in Chronological Order” video clips from Harry Potter and the Half-Blood Prince (Online resources Sessions 4 and 7)</p> <p>Stranger Things video clip (Online resources Session 12)</p> <p>Excerpt from “One Holy Night” by Sandra Cisneros, from Woman Hollering Creek (Session 14)</p> <p>Suggested Texts and Resources</p> <p><i>Thirteen Reasons Why</i> by Jay Asher</p> <p><i>The Thief of Always</i> by Clive Barker</p> <p><i>Tangerine</i> by Edward Bloor</p> <p><i>The Watsons Go to Birmingham</i> by Christopher Paul Curtis</p> <p><i>Because of Winn-Dixie</i> by Kate DiCamillo</p> <p><i>The Thief Lord</i> by Cornelia Funke</p> <p><i>The Fault in Our Stars</i> by John Green</p> <p><i>Delirium</i> by Lauren Olive</p> <p><i>Bridge to Terabithia</i> by Katherine Paterson</p> <p><i>Freak the Mighty</i> by Rodman Philbrick</p> <p><i>My Sister’s Keeper</i> by Jodi Picoult</p> <p><i>The Golden Compass</i> by Philip Pullman</p> <p><i>Divergent</i> by Victoria Roth</p> <p><i>Holes</i> by Louis Sachar</p> <p><i>The Hobbit</i> by J. R. R. Tolkien</p> <p><i>The Lord of the Rings</i> by J. R. R. Tolkien</p> <p><i>Freedom Summer</i> by Deborah Wiles</p> <p><i>The Book Thief</i> by Markus Zusak</p> <p>Fiction Series Spiderwick Chronicles series by Holly Black</p> <p>The Hunger Games series by Suzanne Collins</p> <p>The Maze Runner series by James Dashner</p> <p>The Rain Wilds Chronicles series by Robin Hobb</p> <p>Diary of a Wimpy Kid series by Jeff Kinney</p> <p>Dragon Slayers’ Academy series by Kate McMullan</p> <p>The Magic Tree House series by Mary Pope Osborne</p> <p>Percy Jackson and the Olympians series by Rick Riordan</p> <p>Deltora Quest series by Emily Rodda</p>	<p>Hoop Court into a Place of Higher Learning and You at the Podium,” by Matt de la Peña, from Flying Lessons and Other Stories edited by Ellen Oh</p> <p>“Everything Will Be Okay” by James Howe (Online resources Unit 1, Sessions 5, 9, 11, 13, 14)</p> <p>“Thank You, M’am” by Langston Hughes from The Short Stories of Langston Hughes</p> <p>“The Gift of the Magi” by O’Henry</p> <p>“Stray” by Cynthia Rylant from Every Living Thing</p>
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<p>Harry Potter series by J. K. Rowling Maus series by Art Spiegelman Monstrumologist series by Rick Yancey Picture Books for Teens Fly Away Home by Eve Bunting Your Move by Eve Bunting Riding the Tiger by Eve Bunting Rose Blanche by Roberto Innocente Patrol by Walter Dean Myers</p> <p>Resources for Teachers <i>A Guide to the Reading Workshop: Middle School Grades</i> by Lucy Calkins and Mary Ehrenworth TCRWP Classroom Libraries (Grades 6-8) curated by Lucy Calkins, Mary Ehrenworth, Heather Michael, and Colleagues <i>City Schools and the American Dream</i> by Pedro A. Noguera</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)
agency analyze/analysis*	archetype central idea*

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atmosphere cite compelling complex encompass intention motivation norms perceptive plagiarism/plagiarism/plagiarism* pressures psychological quote/quoting/quotation* substantial tempo	character trait claim*/text-based claim compare-and-contrast* literary essay essay* essayist essay/text structure* genre literary essay mood motif protagonist theme*-based comparison theme*-based literary essay transitions/transition words and phrases*
Suggestions for Differentiation, Scaffolding and Intervention	
<p>CT Dept. of Education Evidence-based Practice Guides – These guides provide links to “evidence-based activities, strategies and interventions (collectively referred to as 'interventions').”</p> <p>Use individual student performance data to inform intervention in small group and conferring work.</p> <p><i>Up the Ladder: Assessing Grades 3-6 Writing Units of Study</i> books and online resources</p> <ul style="list-style-type: none"> There are three units in the <i>Up the Ladder</i> 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 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 <i>Up the Ladder</i> series are shorter and simpler than those in the writing Units of Study. <p>Effective Intervention Strategies for Teachers</p> <ul style="list-style-type: none"> 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 <p>Meeting Students’ Needs Through Scaffolding</p> <ul style="list-style-type: none"> 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 	

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- 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

Assistive Technology

Writing:

- 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 Learners

Colorin Colorado

CT 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

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](#)

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 6 Topics

World Regional Studies: the West (using the lens of geography to examine past and present features of people and nations in different regions of the world), including: Middle America and the Caribbean, South America, Western Europe and Eastern Europe. Consider opportunities for students to read/write on related topics.

NGSS Middle School Science includes topics related to physical science, life science, earth and space sciences and engineering. Science and Engineering Practices include analyzing and interpreting data, constructing explanations and engaging in argument from evidence. Consider opportunities to read, write, and communicate about related topics.