

## Grade 6 ELA Curriculum

<b>Subject</b>	Language Arts		
<b>Grade/Course</b>	Grade 6		
<b>Unit of Study</b>	Unit 4: Social Issues Book Clubs: Reading for Empathy and Advocacy (Gr. 6-8 Book)/ <a href="#">Fiction Writing</a> (If/Then p. 17) (Title is linked to If/Then Lessons)		
<b>Pacing</b>	Mid January - March  The reading & writing topics unfold over 18 & 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.		
<b>Unit CT Core Content Standards</b>			
<b>Reading Foundational Skills</b>			
N/A			
<b>Reading: <a href="#">Literature and Informational</a></b>	<b><a href="#">Writing</a></b>	<b><a href="#">Speaking/Listening</a></b>	<b><a href="#">Language</a></b>
<a href="#">RL.6.1</a> Cite textual evidence to support explicit/inferences  <a href="#">RL.6.2</a> Determine a theme from key details summarize the text distinct from opinions/judgment  <a href="#">RL.6.3</a> Describe how plot unfolds and character responds or changes  <a href="#">RL.6.6</a> Describe how narrative/speaker point of view is developed	<a href="#">W.6.3</a> Narrative that uses effective technique, relevant details, well-structured event sequences  <a href="#">W.6.4</a> Produce clear/coherent writing with development, organization appropriate to task, purpose, audience  <a href="#">W.6.5</a> Develop and strengthen through planning, revising, editing or trying new approach  <a href="#">W.6.9</a>	<a href="#">SL.6.1</a> Range of collaborative discussions, prepared, agreed upon rules, pose/respond to questions, review ideas expressed explain own ideas  <a href="#">SL.6.2</a> Interpret information from diverse media, formats, explain how it contributes to topic  <a href="#">SL.6.4</a> Present claims/findings, using logically sequenced facts/details with eye contact, volume, clear pronunciation	<a href="#">L.6.5</a> Figurative language, figures of speech, relationships, connotations  <a href="#">L.6.6</a> Acquire and use accurately academic/ domain-specific words

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](#)

	Draw evidence to support analysis, reflection, research	<a href="#">SL.6.6</a> Adapt speech to a variety of contexts	
Essential Questions		Corresponding Big Ideas	
<ol style="list-style-type: none"> <li>How do readers read for empathy and advocacy to deepen understanding of texts and the world?</li> <li>How do writers create powerful narrative stories with well-developed characters?</li> </ol>		<ol style="list-style-type: none"> <li>Readers deepen their understanding by studying characters' complexity and analyzing the dynamics between characters. In addition to noticing individual struggles, readers think about group-related issues that are more systemic, consider their own roles in group issues, and resolve to become upstanders versus bystanders more of the time. Readers notice how their own experiences are always a lens for their reading and seek out other perspectives knowing that their own viewpoint limits understanding.</li> <li>Writers collect multiple story ideas and draw on all they know about narrative writing to develop realistic characters, settings and conflicts. Writers study mentor texts, draft and revise writing to convey meaning through the use of relevant descriptive details, dialogue, tension, pacing, and symbolism in well sequenced events. Writers consider audiences to make purposeful publication choices.</li> </ol>	

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](#)

Reading Bends	Writing Bends
<p><b>Bend 1:</b> In this bend, students study characters' relationships and about the ways power, perspective and conflicts affect characters. By analyzing the complex dynamics between two or more characters, students push themselves to be more precise, to consider cause and effect, and to weigh and evaluate. The suggested read-aloud to launch this bend is "My Side of the Story," by Adam Bagdasarian from <i>First French Kiss: And Other Traumas</i>. This short read-aloud, finished in later Bend 1 sessions, engages students in thinking about relationship troubles that are connected to both characters. Students will also work in book clubs and by the end of the bend, should be nearing the end of their first book.</p> <p><b>Bend 2:</b> In Bend 2, students notice when issues seem related to groups that characters are a part of - because of that character's gender, class, race, age, among other qualities. Students consider how group issues are often related to power issues and practice analyzing how group power dynamics are playing out in a story. Students read closely for individuals' reactions to problematic systems, to notice how simple themes do and don't apply to complex stories, and to critically assess when texts are replicating or challenging mainstream ideas about particular groups. This suggested read-aloud in this bend is "Inside Out," by Francisco Jimenez from <i>The Circuit</i>, which lends itself to consider issues of migrant workers and their families as well as the specific character of the narrator. Book clubs talk across literary/fictional stories.</p> <p><b>Bend 3:</b> In this bend, invites students to deepen the connections they make to literature. The recommended read-aloud text is a Naomi Shihab Nye poem, "Shoulders." Students find lines that resonate by asking: Why this line? What part of</p>	<p><b>Bend 1:</b> Students collect multiple story ideas, blurbs, and scenes in their notebooks, drawing on what they know about strong narrative writing. Students focus on issues in the work that come up with ideas for the conflicts their characters might experience. Students develop characters, settings, and plots and rehearse how their stories might go.</p> <p><b>Bend 2:</b> In this bend, students draft a first version of their stories and learn that writers revise as they write, not waiting until a draft is completed before engaging in revision. Students study mentor texts and pay special attention to the scene in a story that introduces the central conflict of the story. Students try out different leads, especially endings, exploring different ways that the central conflict in a story could be resolved.</p> <p><b>Bend 3:</b> Students continue to revise their stories and learn how writers craft settings, convey the passage of time, and write dialogue to convey meaning, mood and tension. Students learn revision and editing techniques as they prepare pieces for publication.</p> <p><b>Bend 4:</b> In this bend, students learn the process that fiction writers follow when preparing stories for publication. Students consider who their audience is and let that guide their choices about how and where they publish writing. Students publish and celebrate writing.</p>

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>my life makes this line so powerful? Students learn to appreciate how their own experiences are a lens for their reading and the ways they might limit our understanding as well. Then, with a read-aloud of the poem, “In a line at the drugstore” from Claudia Rankine’s book <i>Citizen</i>, students learn to make connections between themselves and the villains of their stories, in addition to connections to the hero. The unit wraps up with book clubs curating text sets to help future readers study an issue from multiple perspectives.</p>	
<b>Teaching Points</b>	
<b>Reading</b>	<b>Writing</b>
<p><a href="#">Planning Tool: Teaching Points from <i>Social Issues Book Clubs: Reading for Empathy and Advocacy</i></a></p> <p><b>Bend I:</b></p> <ol style="list-style-type: none"> <li>1. Think about relationships between characters and notice troubles</li> <li>2. Think about the positive and negative elements of characters’ relationships</li> <li>3. Study characters’ actions and reactions to determine how they contribute to relationship issues (Ask: “How does each character contribute to trouble?)</li> <li>4. Student Inquiry: What moves do book club members make to so that they grow ideas <i>together</i>?</li> <li>5. Analyze how and why power affects characters’ relationships (Ask: “Who has</li> </ol>	<p><b>Bend I:</b></p> <ol style="list-style-type: none"> <li>1. Collect possible story ideas by writing story blurbs and small scenes (e.g., pay attention to the moments and issues in your own life, look at the blurbs on the back covers of novels as mentor texts, etc.)</li> <li>2. Collect ideas for conflicts that characters face (e.g., think about challenges that individuals/groups face, think about issues in their own lives, etc.)</li> <li>3. Use planning tools to rehearse how stories might go (See “Short Stories Work Best When ...” in Anchor Chart section below)</li> <li>4. Pre-write and rewrite to develop a story’s plot, setting and characters</li> </ol>

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>more power in this relationship? Who has less? How does this power differential cause trouble in the relationship?")</p> <ol style="list-style-type: none"> <li>6. Study colliding character traits</li> <li>7. Reflect on reading and continue studying an intriguing issue in future reading</li> </ol> <p><b>Bend II:</b></p> <ol style="list-style-type: none"> <li>8. Notice when characters' issues are group-related and the ways they affect characters and stories</li> <li>9. Think about how power imbalances relate to the struggles of a group (Ask: "How might this issue be connected to a power imbalance in between this group and another? What are the effects of this power imbalance?")</li> <li>10. Use common literary themes to think more deeply about group issues in a text</li> <li>11. Study individual characters' responses in the context of group issues</li> <li>12. Notice and analyze positive and negative connotations about group's struggles and individuals' responses</li> <li>13. Investigate when texts reinforce and challenge assumptions about groups (Ask: "When is the text reinforcing common assumptions about a group, and when is it challenging them?")</li> <li>14. Consider roles people play when issues arise (Ask: "Why don't people do more to stop power imbalances or intolerant acts? How can people help to make these issues less painful, less persistent for groups and individuals?")</li> </ol> <p><b>Bend III:</b></p> <ol style="list-style-type: none"> <li>15. Remember that reading is shaped not just by a text but by a reader's own life and</li> </ol>	<p><b>Bend II:</b></p> <ol style="list-style-type: none"> <li>5. Draft the scene in which the character faces the central problem first</li> <li>6. Use mentor texts as models for your writing your own draft (See "Qualities of a Strong Fictional Draft" in Anchor Charts section below)</li> <li>7. Try out different leads for each scene in the story</li> <li>8. Consider endings that resolve conflicts in realistic ways (Ask: "How might this turn out in real life?" What is realistic, yet also conveys what I want to teach about this particular issue?)</li> </ol> <p><b>Bend III:</b></p> <ol style="list-style-type: none"> <li>9. Revise setting to advance the larger meaning in a story</li> <li>10. Use dialogue sparingly and intentionally to bring out the conflict in a story or show a character's revealing traits</li> <li>11. Revise to include paragraphs that indicate a change in setting or time, change in action or mood, or when a new character speaks</li> <li>12. Edit for punctuation and clarity</li> </ol> <p><b>Bend IV:</b></p> <ol style="list-style-type: none"> <li>13. Publish writing</li> <li>14. Celebration</li> </ol>
---	--

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>experience; use personal responses to better understand characters or situations</p> <p>16. Talk about texts to learn more about the text and the perspectives of others (Ask: “What does this mean for <i>you</i>?”)</p> <p>17. Identify with less likable and less admirable characters</p> <p>18. Celebration: reflect, curate text sets and plan for future reading</p>	
<b>Word Study Topics</b>	
<p><a href="#">Words Their Way Scope and Sequence</a></p> <p>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.</p> <p>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 <a href="#">Words Their Way: Word Study in Action</a></p> <p>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.</p>	
<p><b>Evidence of Learning - Assessment</b></p> <p><a href="#">TC High Leverage Reading Assessment</a></p> <p><i>*See Heinemann Online Resources for copies. District may designate the use of another version of assessment.</i></p>	
<p><b>Smarter Balanced Assessment Resources</b></p> <p>The following links will provide rubrics to use in the holistic scoring of narrative, opinion, and informational writing:</p> <p><a href="#">Smarter Balanced Brief Write Rubrics</a> (3-11)</p> <p><a href="#">Smarter Balanced Narrative Performance Task Writing Rubric</a> (Grade 3-8)</p> <p><a href="#">Smarter Balanced Explanatory Performance Task Writing Rubric</a> (Grade 6-11)</p> <p><a href="#">Smarter Balanced Argumentative Performance Task Writing Rubric</a> (Grade 6-11)</p> <p><b>Smarter Balanced Interim Blocks</b></p> <p>Interim assessment blocks may be used for a variety of assessment purposes, including: pre/post, interim and formative (additional evidence of learning).</p> <p>The items on the interim assessments are developed under the same conditions, protocols, and review</p>	

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](#)

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-Editing and IAB-ELA Grade 6 - Revision**

[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"> <li>● <a href="#">Grade 6 Narrative Reading Learning Progression*</a></li> </ul> <p>Pre-assessment - As a pre-assessment, you might implement the read aloud as described in <i>Social Issues Book Clubs</i> Unit (p.5-11) 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 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 work together in book clubs to reflect</p>	<ul style="list-style-type: none"> <li>● Running Records if students are reading below <a href="#">benchmark</a></li> <li>● <a href="#">WPM rate benchmark chart</a></li> <li>● <a href="#">Narrative Reading Learning Progression*</a></li> <li>● <a href="#">Narrative Writing Learning Progression*</a></li> </ul>	<p>Reading:</p> <ul style="list-style-type: none"> <li>● Conferring notes</li> <li>● Observation of small group work</li> <li>● <a href="#">F&amp;P Continuum of Literacy Question Stems by GRL</a></li> <li>● <a href="#">Daily reading log sheet</a></li> <li>● <a href="#">Exit tickets</a></li> <li>● <a href="#">Homework</a> from each session may be used as formative assessment</li> </ul> <p>Writing:</p> <ul style="list-style-type: none"> <li>● Conferring notes</li> <li>● <a href="#">Narrative Conferring Scenario Chart*</a></li> <li>● Observation of small group work</li> <li>● Student work: One or more student work samples for each writing session*</li> <li>● Writing About Reading in Reader's Notebooks</li> <li>● <a href="#">Narrative Writing Checklist*</a></li> </ul>

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>on learning, curate a text set, and document on sticky notes information that might support future readers of these texts. You might jigsaw clubs into new groups, where every member is from a different club so that they can introduce kids from other clubs to their text sets. Capture evidence of student discussion, curated text sets and sticky note annotations as evidence of student learning in this unit.</p> <ul style="list-style-type: none"> <li>● <a href="#">Post-its that Might Engage and Support Future Readers of These Books chart</a></li> <li>● <a href="#">FIG. 18-1 This student curates a text set that builds on themes and ideas from <i>Out of My Mind</i>.</a></li> </ul> <p>Writing:</p> <ul style="list-style-type: none"> <li>● <a href="#">On-Demand Performance Assessment Prompt*</a></li> <li>● <a href="#">Narrative Writing Checklist*</a></li> <li>● <a href="#">Writing Pathways performance assessments for Narrative*:</a> - <a href="#">performance assessments for Narrative</a> -<a href="#">writing rubrics</a> -<a href="#">student writing sample</a> -<a href="#">writing developed through the progression</a></li> </ul>		
<b>Learning Plan</b>		
<b>Researched-based Instructional Resources and Methods</b>		

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](#)



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

See *A Guide to the Reading Workshop Model: Intermediate 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.

### Anchor Charts

*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.*

Reading	Writing
<p><i>Readers Look for Issues in Characters' Relationships</i> <a href="#">Color</a> / <a href="#">B&amp;W</a></p> <p><i>Readers Look for Group-Related Issues</i> <a href="#">Color</a> / <a href="#">B&amp;W</a></p> <p><i>Bring Your Life to Your Reading-and Your Reading to Your Life</i> <a href="#">Color</a> / <a href="#">B&amp;W</a></p>	<p>“Short Stories Work Best When ...”</p> <ul style="list-style-type: none"> <li>● The characters are approximately the same age as the writer</li> <li>● There are no more than two or three main characters (and very few others)</li> <li>● None of the names used (or characters developed) are of students in the class</li> <li>● The stories can be told within two or three major scenes or small moments, at the most, each involving not more than approximately an hour of time.</li> </ul> <p>“Qualities of a Strong Fictional Draft”</p> <ul style="list-style-type: none"> <li>● Setting establishes what kind of world the characters live in.</li> <li>● Details pull readers into the story.</li> <li>● Conflict between or within characters shows us what’s at stake in the story.</li> <li>● Actions and dialogue reveal characters’ traits, emotions, and motivations.</li> <li>● Dialogue tags imply emotion which a character speaks.</li> </ul>

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](#)

<b>Instructional Moves</b>	
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.	
<b>Possible Student Challenges</b>	<b>Teacher Moves</b>
Analyzing how complex characters develop and interact	<ol style="list-style-type: none"> <li>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.</li> <li>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.</li> <li>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.</li> </ol>
Assessing how point of view or purpose shapes content and style	<ol style="list-style-type: none"> <li>1. Define and discuss with students just what point of view means and entails, providing not just written and spoken definitions but also visual illustrations with drawings, images, artworks, or film clips.</li> <li>2. First determine what the point of view in the text is; then ask students to determine why the author chose <i>that</i> point of view as a means to achieve the purpose.</li> <li>3. Direct students to generate words that characterize the style of writing; then ask them to explain how these words are shaped by the point of view (i.e., how the point of view guided the writer to make certain choices about diction, tone, or setting).</li> </ol>
Participating in a range of collaborations with diverse partners	<ol style="list-style-type: none"> <li>1. Create the culture of respect for other views and ideas within the class that is necessary for students to collaborate with others, articulating for the class (verbally, on handouts, and on posters) the norms when working with or responding to</li> </ol>

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>others.</p> <ol style="list-style-type: none"> <li>Use various strategies that require students to work with different people in various contexts and configurations to solve problems, develop ideas, or improve each other's work.</li> </ol>
Setting out a problem or creating a situation in a narrative	<ol style="list-style-type: none"> <li>Establish a problem up front that the story will examine and the protagonist will solve after a series of scenarios richly imagined.</li> <li>Ask students to imagine a situation in rich detail (perhaps one inspired by another book they have read or a subject or era they studied) and then describe how characters (or they, if it is a personal narrative) responded and changed over the course of the story.</li> <li>Lead students through the creation of a detailed observation about an event, process, or experience, guiding them by examples and questions that prompt them to add sensory details; then generate with them questions they should ask and apply to their narrative as they write the second part, which comments on the meaning or importance of what they observed.</li> <li>Have students describe the same event or experience from multiple perspectives to explore how point of view affects one's perception of an idea, event, or era or the people involved.</li> </ol>
<b>Mentor, Demonstration, Read-aloud, Shared Texts</b>	
<b>Reading</b>	<b>Writing</b>
<p>May include other similar texts of the appropriate grade level band</p> <p><b>Read-Aloud Texts</b> See Read-Aloud Pacing Guide - <i>Social Issues Book Club</i> p. xii "My Side of the Story" by Adam Bagdasarian, from <i>First French Kiss: And Other Traumas</i> "Inside Out" by Francisco Jimenez, from <i>The Circuit: Stories from the Life of a Migrant Child</i></p> <p><b>Demonstration Texts</b> Inside Out video clip (Online resources Session 3)</p>	<p>Consider opportunities to use literary/fiction texts that students are studying within the reading component of this integrated unit through the lens of writing.</p> <p><b>Suggested Texts and Resources</b> <a href="#">Teachers' College Texts for Teen Readers</a>  <a href="#">Realistic Fiction Example</a></p>

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](#)

Moana video clip (Online resources Session 6)  
 “Together We Make Football: Sam Gordon” video clip (Online resources Session 8)  
 Lalaloopsy and Goldiblocks commercial video clips (Online resources Session 13)  
 The Bystander video clip (Online resources Session 14)  
 “Shoulders” by Naomi Shihab Nye (Online resources Session 15)  
 “In a line at the drugstore...” by Claudia Rankine (Online resources Session 17)

### **Suggested Texts and Resources**

#### **[Social Issues Book Titles List](#)**

#### **[Nonfiction Text Sets](#)**

*Crossover* by Kwame Alexander  
*Before We Were Free* by Julia Alvarez  
*Return to Sender* by Julia Alvarez  
*Out of My Mind* by Sharon Draper  
*The Skin I’m In* by Sharon G. Flake  
*The Misfits* by James Howe  
*Wonder* by R.J. Palacio  
*Bridge to Terabithia* by Katherine Paterson  
*The Great Gilly Hopkins* by Katherine Paterson  
*Last Stop on Market Street* by Matt de la Pena  
*Ghost* by Jason Reynolds  
*The Meaning of Maggie* by Megan Jean Sovern  
*Homecoming* by Cynthia Voight  
*Save Me a Seat* by Sarah Weeks and Gita Varadarajan  
*The Other Side* by Jacqueline Woodson  
*Brown Girl Dreaming* by Jacqueline Woodson

#### **Resources for Teachers**

“Why the Myth of Meritocracy Hurts Kids of Color” by Melinda D. Anderson, from *The Atlantic*, July 27, 2017  
*Upstanders: How to Engage Middle School Hearts and Minds with Inquiry* by Harvey “Smokey” Daniels and Sara Ahmed  
*For White Folks Who Teach in the Hood...and the Rest of Y’all Too* by Christopher Emdin  
 “25 Mini-Films for Exploring Race, Bias and Identity with Students” by Michael Gonchar, from *The New York Times*, March 15, 2017.

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><i>How Children Succeed</i> by Paul Tough  <i>Making Meaning with Texts: Selected Essays</i> by Louise Rosenblatt</p>	
<b>Read-Aloud &amp; Shared Reading</b>	
<p><b>Read-Aloud goals</b>  Internalize reading behaviors (preview, make predictions, anticipate)  Monitor for sense and re-reading  Process the text  Whole-class book talk</p> <p><b>Read-Aloud process:</b>  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><b>Shared reading goals</b>  Practice using meaning, structure, visuals (MSV) to solve new words</p> <p><b>Shared reading process:</b>  Introduce the book and key concepts  Cross-checking sources of information  Word Study  Fluency</p>	
<b>Vocabulary</b> <i>*Vocabulary identified in <a href="#">Smarter Balanced Construct Relevant Vocabulary for English Language Arts and Literacy</a></i>	
<b>Tier 2 (Academic Vocabulary)</b>	<b>Tier 3 (Domain Specific Vocabulary)</b>
<p><a href="#">Vocabulary for Group-Related Issues chart</a>  bystander  collide/colliding  connotation  curate  differential  interpretation*  power imbalance  sequence of events*  upstander</p>	<p>author's point of view*  central problem  characters' interaction*  characters' relationships*  dialogue*  external features  leads  mood  narrative writing  perspective/point of view*/viewpoint*  scene  symbol/symbolism  tension  tone*</p>
<b>Suggestions for Differentiation, Scaffolding and Intervention</b>	

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](#)

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

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

*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 shorter and simpler than those in the writing Units of Study.

#### [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

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](#)

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 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,

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](#)

constructing explanations and engaging in argument from evidence. Consider opportunities to read, write, and communicate about related topics.