

Grade 6 ELA Curriculum

Subject	Language Arts		
Grade/Course	Grade 6		
Unit of Study	Unit 6: Reading to Learn: Synthesizing Nonfiction (Unit 7 Teachers College Reading Online Resource)/ Historical Fiction: Weaving Together Fact and Fiction (If/Then p. 59) (Titles are linked to If/Then Lessons)		
Pacing	Mid. April - Mid May The reading & writing topics unfold over 19 & 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.		
Unit CT Core Content Standards			
Reading Foundational Skills			
N/A			
Reading: Literature and Informational	Writing	Speaking/Listening	Language
RI.6.3 Analyze how topic introduced, illustrated, elaborated in text RI.6.7 Integrate information presented in different media/formats RI.6.8 Trace and evaluate arguments, distinguishing if claims are supported RI.6.10 Read & comprehend Grade appropriate informational text	W.6.2 Informative text examine topic, convey ideas through selection, organization, analysis of relevant content W.6.3 Narrative that uses effective technique, relevant details, well-structured event sequences W.6.4 Produce clear/coherent writing with development, organization appropriate to task, purpose, audience	SL.6.1 Range of collaborative discussions, prepared, agreed upon rules, pose/respond to questions, review ideas expressed explain own ideas SL.6.2 Interpret information from diverse media, formats, explain how it contributes to topic SL.6.4 Present claims/findings, using logically sequenced facts/details with eye contact, volume, clear	L.6.4 Determine/clarify meaning of unknown/multiple meaning words, Greek/Latin affixes and roots, reference materials for pronunciation and precise meaning L.6.6 Acquire and use accurately academic/domain-specific words

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	W.6.5 Develop and strengthen through planning, revising, editing or trying new approach	pronunciation SL.6.6 Adapt speech to a variety of contexts	
Essential Questions		Corresponding Big Ideas	
<ol style="list-style-type: none"> How do readers tackle more dense informational text, synthesizing ideas and details while increasing our knowledge and broadening our interests? How do writers weave together fact and fiction to write stories that accurately depict life within a time period? 		<ol style="list-style-type: none"> Readers determine central ideas across one text and use text structures and features to navigate the ideas and information in a text. Readers use what they know about reading narrative texts to understand narrative nonfiction and pay attention to craft moves to learn about topics. Readers learn and use technical vocabulary to become experts and teach others. Writers use what they know and their research to generate possible story ideas, asking themselves questions like, “What would make a great story?” and “What might have occurred within that time and place that might make a story great?” Writers create and draft stories with a focus on historical accuracy and craft using symbolism and prefaces or endnotes to contextualize the story. 	
Reading Bends		Writing Bends	
<p>Bend 1: In this bend, students read more complex expository nonfiction/informational text with agency. They build on what they have learned about “main ideas” in nonfiction/informational texts, and how to connect detailed information to broader ideas - especially ideas that are explicitly stated but also more implicit ideas.</p> <p>Bend 2: It is suggested in this bend to move your demonstration text to a narrative nonfiction one to help students recognize the underlying structures of these texts and adjusting the way you approach reading accordingly. One possible</p>		<p><i>Considerations in preparation for the unit:</i> There are three possible ways to approach this unit. First, you might choose to teach this unit in collaboration with students’ instruction in social studies or history. Students would first spend several weeks researching a time period in social studies and then would bring their knowledge to their work in this unit. Another option would be to teach this unit alongside a reading unit on historical fiction and information reading about history. A third option is to teach this as an isolated writing unit, in which case you could either allow students to choose time periods</p>	

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<p>text is <i>Hannibal: Rome's Worst Nightmare</i> from the Wicked History series (Lexile 900 - choose a text with higher or lower complexity based on the data you have collected about your students), or if your students are studying ancient Greece, <i>Julius Caesar: Dictator</i>. You could, of course, choose another narrative nonfiction text that is appropriate for your students - just choose something fascinating.</p> <p>Bend 3: In this bend, students draw on all of their developing skills when reading any complex nonfiction - expository or narrative. Most informational/nonfiction text that students face as they move through middle/high school and adult life are often a hybrid of narrative and expository. Articles, for example, often include narrative elements or sections and students are stronger readers when they can notice those shifts in structure and think accordingly. As such, there are two suggested articles in this bend: "Chinese Hunger for Sons Fuels Boys' Abduction" from the <i>New York Times</i> (available online) and "Women in Combat" from <i>Scholastic News</i> (available online). You could certainly choose others that you think match your students' interests and levels.</p>	<p>about which they have some prior knowledge, or you could support their work by engaging them in a class student of a time period of your choosing.</p> <p>Bend 1: Students generate possible story ideas while drawing upon past experiences. Students think deeply about the setting, the characters and the various ways the story might develop. Students learn that historical fiction writers need to ask, "What might have occurred within that time and place that might make a great story?"</p> <p>Bend 2: In this bend, students develop their characters while also attending to the time period and historical setting. Students draft multiple possible plans for their stories, checking and revising for historical accuracy before they settle upon the piece they will draft.</p> <p>Bend 3: Students draft and revise with an eye on craft and historical accuracy. Students attend to conclusions and historical settings and practice with symbolism and prefaces or endnotes.</p> <p>Bend 4: In this bend, students put the finishing touches on their pieces and end with a culminating celebration of their stories and hard work.</p>
Teaching Points	
Reading	Writing
<p>Bend I:</p> <ol style="list-style-type: none"> 1. Use a repertoire of strategies to orient yourself to the text 2. Synthesize big ideas and supporting details (see sample Boxes and Bullets Outline in Anchor Chart section of this unit) 3. Look for complex ideas that are implicit in the text 4. Use all text features to synthesize dense nonfiction/informational text 5. Create your own headings and subheadings for different sections of the 	<p>Bend I:</p> <ol style="list-style-type: none"> 1. Learn about the time period and look for stories to tell 2. Collect story ideas using familiar strategies (e.g., look back through your notebook and at charts, start with character or plot, etc.) 3. Think about how the time period and plot impact a character's internal and external traits <p>Bend II:</p>

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<p>text</p> <p>6. Become an expert on a topic by reading and teach others what you know</p> <p>Bend II:</p> <p>7. Use what you know about reading narrative and expository text to organize thinking when reading narrative nonfiction</p> <p>8. Use strategies to understand fictional characters to get to know groups/kinds of people or animals in nonfiction</p> <p>9. Think about big underlying ideas across many pages of text</p> <p>10. Analyze the craft narrative nonfiction writers use (e.g., word choice, tone, figurative language, etc.)</p> <p>11. Use the predictable format of narrative nonfiction to focus on what is most important (e.g., narrative nonfiction follows a narrative arc, where a person or group of people want something, and something tends to get in the way, and ultimately the person or group of people either pursue past the struggle or succumb to it)</p> <p>12. Become passionate about a subject by finding more information (e.g., websites, videos, library books, etc.)</p> <p>Bend III:</p> <p>13. Reread and use strategies to make sense of challenging texts</p> <p>14. Pay attention to details to determine what feeling or tone those details evoke</p> <p>15. Use technical vocabulary in conversations and writing</p> <p>16. Self-assess and reflect on progress and goals</p> <p>17. Monitor reading rate and comprehension</p>	<p>4. Create scenes that show characters' struggles and motivations, that are both personal and that come from the historical period</p> <p>5. Write historically accurate settings</p> <p>6. Draft multiple plans for writing (perhaps using story mountains, booklets made from folded copy paper onto which they sketch or jot each story part, storyboards, timelines, etc.)</p> <p>7. Check for historical accuracy (ask questions like: Does this feel true to the time period? Do I know a more specific way to describe this piece of clothing/item in the house/person's name/etc.?)</p> <p>Bend III:</p> <p>8. Use period language to describe details</p> <p>9. Insert a flashback or back story to help your reader understand the background of your story</p> <p>10. Write a meaningful ending that remains true to the historical context</p> <p>11. Use symbolism to convey meaning</p> <p>12. Include important historical details about time and place in opening scenes</p> <p>13. Use setting details to convey mood</p> <p>14. Use prefaces and endnotes to contextualize events in the story</p> <p>Bend IV:</p> <p>15. Use punctuation to give each characters' voice their own rhythm and style</p> <p>16. Use words to show historical accuracy</p> <p>17. Celebration</p>
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<p>18. Notice when your repertoire of strategies is not helping you understand a text (if you have done all you can to comprehend, and it's still confusing, find an easier text to build up some vocabulary and concepts before returning to this one)</p> <p>19. Celebration</p>	
<p>Word Study Topics</p>	
<p>Words Their Way Scope and Sequence</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 Words Their Way: Word Study in Action</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>Evidence of Learning - Assessment</p> <p>TC High Leverage Reading Assessment</p> <p><i>*See Heinemann Online Resources for copies. District may designate the use of another version of assessment.</i></p>	
<p>Smarter Balanced Assessment Resources</p> <p>The following links will provide rubrics to use in the holistic scoring of narrative, opinion, and informational writing:</p> <p>Smarter Balanced Brief Write Rubrics (3-11)</p> <p>Smarter Balanced Narrative Performance Task Writing Rubric (Grade 3-8)</p> <p>Smarter Balanced Explanatory Performance Task Writing Rubric (Grade 6-11)</p> <p>Smarter Balanced Argumentative Performance Task Writing Rubric (Grade 6-11)</p> <p>Smarter Balanced Interim Blocks</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 procedures as those used in the summative assessments. Therefore, they assess the same Common</p>	

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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-Listen/Interpret- [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"> Information Reading Learning Progression - Grade 6* <p>Pre assessment - You might stick some questions in your read aloud which address the reading skills in this unit and collect students' jotting: <i>What are the central ideas of this text? Remember to support your answer with details from the text; How does this part seem to connect with the rest of the text? Be sure to backup your thinking with text evidence.</i></p> <p>When assessing how students determine importance, you might read a section of the text which seems to related to a major point of the text, stop and ask students to jot about what the text seems to be mostly about so far. Later, as the text unfolds, you'll want to ask a question that assesses students'</p>	<ul style="list-style-type: none"> Running Records if students are reading below benchmark WPM rate benchmark chart Information Reading Learning Progression* Narrative Writing Learning Progression* 	<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 Sample Reading Checklist: <i>I stated at least two central ideas; I supported each idea with evidence from the text; I used specific quotes or details; I included ideas and information from across the text.</i> Sample Information Reading Progression (teaching point 3): <table border="1" data-bbox="1036 1604 1425 1797"> <tbody> <tr> <td data-bbox="1036 1604 1101 1667">1pt</td> <td data-bbox="1101 1604 1425 1667">I stated one clear idea.</td> </tr> <tr> <td data-bbox="1036 1667 1101 1730">1pt</td> <td data-bbox="1101 1667 1425 1730">I backed it up with evidence.</td> </tr> <tr> <td data-bbox="1036 1730 1101 1793">1pt</td> <td data-bbox="1101 1730 1425 1793">I quoted or included</td> </tr> </tbody> </table>	1pt	I stated one clear idea.	1pt	I backed it up with evidence.	1pt	I quoted or included
1pt	I stated one clear idea.							
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<p>ability to infer and support that inference with text details.</p> <p>Post-assessment -</p> <ul style="list-style-type: none"> ● Possible Informational Reading Performance Assessment for Unit 7 - Reading to Learn: Synthesizing Nonfiction page 32 ● You might have students reflect on what they've learned about new content and on the reading growth they've noticed within themselves. Then, students might share that testimony with a classmate or peer group. Students might display their strongest summary writing or series of jots as a visual celebration. They might also give mini-speeches on the content they've learned across the unit. <p>Writing:</p> <p>Pre-assessment - You might begin the unit with an on-demand assessment. Ask your students to write a quick fiction story, even the start of one or a key scene, so you can see what they already bring to this study and can plan your instruction accordingly.</p> <p>Post-assessment - Writers will publish and share their stories. One choice is to have students dress up for the celebration as a character from</p>		<table border="1"> <tr> <td></td> <td>specific details from the text.</td> </tr> <tr> <td>1pt</td> <td>I included evidence from across the parts of the text.</td> </tr> <tr> <td>1pt</td> <td>I sorted the details by significance - what's most important.</td> </tr> </table> <ul style="list-style-type: none"> ● Sample Information Reading Checklist for using Technical Vocabulary (teaching point 15) <table border="1"> <tr> <td>1 pt</td> <td>I stated one clear idea.</td> </tr> <tr> <td>1 pt</td> <td>I backed it up with evidence, including specific quotes and details.</td> </tr> <tr> <td>1 pt</td> <td>I included evidence from across the parts of the text.</td> </tr> <tr> <td>1 pt</td> <td>I analyzed the author's craft - parts where the author stirred up emotions.</td> </tr> <tr> <td>1 pt</td> <td>I used technical vocabulary.</td> </tr> </table> <p>Writing:</p> <ul style="list-style-type: none"> ● Conferring notes ● Narrative Conferring Scenario Chart* ● Observation of small group work ● Student work: One or more student work samples for each writing session* ● Writing About Reading in Reader's Notebooks ● Narrative Writing Checklist* 		specific details from the text.	1pt	I included evidence from across the parts of the text.	1pt	I sorted the details by significance - what's most important.	1 pt	I stated one clear idea.	1 pt	I backed it up with evidence, including specific quotes and details.	1 pt	I included evidence from across the parts of the text.	1 pt	I analyzed the author's craft - parts where the author stirred up emotions.	1 pt	I used technical vocabulary.
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their story, perhaps even talking as if they are in the time period as they interact with one another. Or, you might channel groups to work together to act out brief moments from a few student stories.

In some classrooms, students also pair their narratives with some historical artifacts. If you chose to open this unit with research, your students will likely already have artifacts from the first week of the study. Otherwise, they might collect a few relevant graphics or photographs to present alongside their fictional work.

- [Narrative Writing Checklist*](#)
- *Writing Pathways* performance assessments for Narrative*: - [performance assessments for Narrative -writing rubrics](#)
-[student writing sample](#)
-[writing developed through the progression](#)

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: Intermediate Grades*, (2015), Calkins et. al. and *A Guide to*

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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>The points on this anchor chart are not presented in the unit exactly in this sequence - but students might find it helpful for related teaching points to be listed together as shown. You might, then, look across the sequence of upcoming teaching points, and consider preparing the first few points of the chart to get started with.</p> <ul style="list-style-type: none"> ● Readers often rely on a repertoire of strategies when reading challenging expository nonfiction. ● Readers hold onto a few big ideas and supporting details as they read, instead of trying to memorize all the information. ● Readers read between the lines to pull out big ideas that aren’t often explicit and easy to spot. ● Readers write summaries that clearly record the ideas an author advances in a text, as well include the evidence and specific details an author uses for support that’s gathered from across the whole of the text. ● Readers can recognize multiple ideas in a text by self-generating headings and 	<p>While this unit focuses on historical fiction writing, you may find it useful to return to anchor charts that support narrative writing or research:</p> <p>Narrative Writers Aim Toward Goals Such As . . . Narrative Writers Use Techniques Such As . . . Writing Powerful Personal Narratives Power Learning and Note Taking</p>

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<p>subheadings that help navigate a text.</p> <ul style="list-style-type: none"> ● Readers summarize the most important ideas the author teaches by determining a few ideas and gathering evidence for those ideas, looking for the ideas that are most supported. ● Readers teach all that they've learned about a topic to a partner. <p>Sample Boxes and Bullets Outline</p> <table border="1" data-bbox="191 552 302 615"> <tr> <td>Idea</td> </tr> </table> <ul style="list-style-type: none"> ● Evidence ● Evidence ● Evidence <p>“Sentence Starters to Keep Academic Conversations Going ...”</p> <ul style="list-style-type: none"> ● Focus on one idea and several examples: ‘One significant idea is ...’ Then we might use starters such as <i>for example, in addition, furthermore</i>. Or ‘and a fascinating detail that supports this idea is ...’ ● Make comparisons: ‘One significant idea in this text is ... which is similar to/different from ...’ Then we might use starters such as <i>On the one hand ... on the other hand</i>. ● Notice how our thinking has changed: We might use starters such as <i>I used to think ... because ... for example. But now I think ... because ... for example</i>. 	Idea	
Idea		
<p>Instructional Moves</p> <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>		
<p>Possible Student Challenges</p>	<p>Teacher Moves</p>	
<p>Determining the central ideas of a text</p>	<ol style="list-style-type: none"> 1. Ask students to generate all possible ideas and themes after skimming and scanning the text; then determine which of them the text most fully develops. 2. Tell students to figure out which words, phrases, or images recur throughout the text that might signal they are the central ideas. 3. Have students consider what hints the 	

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	<p>title, subheadings, bold words, graphics, images, or captions off to the central ideas. Complete a think-aloud with students when working with new or complex texts to model the questions you ask and mental moves you make as an experienced reader of this type of text to make sense of it.</p>
Analyzing the development of central ideas	<ol style="list-style-type: none"> 1. Direct students to underline, label, or somehow code all the words, images, or other details related to the central ideas or themes throughout the text; then examine how their use evolves over the course of the text. 2. Provide students with sentence frames (“Early on the author says X about ____, then suggests Y, finally arguing Z about ____ by the end.”) or graphic organizers that help them map an idea from the beginning to the end of the text to better see how it develops (through word choice, imagery, figurative speech, etc.). 3. Have students monitor the author’s diction and tone as they are applied to the central idea(s) over the course of the text to note when, how and why they change.
Planning prior to beginning to write	<ol style="list-style-type: none"> 1. Provide opportunities for generative conversations about the text, topic or task <i>before</i> they begin to write about it; if possible, have them capture all ideas on posters, whiteboards, sticky notes, or other means, and then post them to an online site they can access later for further reference or even addition. 2. Expose them to a range of planning strategies - mapping, outlining, sticky notes or index cards, apps, or features of Microsoft Word you use - and then let them choose the one or ones that suit their way of working best.
Setting out a problem or creating a situation in a narrative	<ol style="list-style-type: none"> 1. Establish a problem up front that the story will examine and the protagonist will solve after a series of scenarios richly imagined. 2. Lead students through the creation of a detailed observation about an event,

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	<p>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 of importance of what they observed.</p> <p>3. 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.</p>
Mentor, Demonstration, Read-aloud, Shared Texts	
Reading	Writing
<p>May include other similar texts of the appropriate grade level band</p> <p>To prepare for this unit, get every possible nonfiction text into your classroom and be sure they are sorted into baskets/collections that make sense (e.g., sports, space, fascinating random stuff, etc.). You may even sent students to the public library, ask them to bring in books and magazines from home on the crazy topics they are experts on, and buy used books.</p> <p>Anchor Texts <i>Oh Rats! The Story of Rats and People</i> by Albert Marrin & C.B. Bordan <i>Hannibal: Rome's Worst Nightmare (Wicked History)</i> "China's Hunger for Sons Fuels Boys' Abductions," New York Times "Women in Combat," Scholastic News</p> <p>May include other similar texts of the appropriate grade level band</p> <p>Read-Aloud and Shared Reading Texts TC Suggested Read Aloud Text Grades K-8</p> <p>Suggested Texts and Resources Great nonfiction series <i>Wicked History</i> <i>On the Field with ...</i> by Matt Christopher</p>	<p>However you choose to approach the unit, you'll want to gather some historical fiction and informational texts on the same time period that you can read aloud to the class and then rely upon in writing mini lessons and conferences.</p> <p>For example, if you've decided to focus on the American civil rights movement, you might put together a read-aloud collection including: <i>Goin' Someplace Special</i> by Patricia C. McKissack <i>The Other Side</i> by Jacqueline Woodson <i>Freedom on the Menu: The Greensboro Sit-Ins</i> by Carole Boston Weatherford <i>The Bath Boy and His Violin</i> by Gavin Curtis</p> <p>You'll also want to select some relevant nonfiction materials related in content and theme to the time period, perhaps selecting informational texts such: Chapters out of <i>A History of US</i> by Joy Hakim <i>Through My Eyes</i> by Ruby Bridges <i>Dream of Freedom</i> by Diane McWhorter "Letter From Birmingham City Jail" by Dr. Martin Luther King Jr.</p> <p>If nonfiction materials are slim, you can rely more heavily on the articles and photos from the time period.</p> <p>Read aloud or mentor texts Problems that are the historical struggle: <i>Roll of Thunder Hear My Cry</i> by Mildred Taylor</p>

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<p>Journals <i>Junior Scholastic</i> (political events) <i>Dig</i> (archaeology) <i>Scope</i> (science and history topics) <i>Sports Illustrated</i> and <i>Upfront</i> (investigative journalism)</p> <p>Professional Texts <i>Energize Research Reading and Writing</i> by Chris Lehman <i>Social Studies that Sticks: How to Bring Content and Concepts to Life</i> by Laurel Schmidt</p>	<p>(slavery) <i>My Brother Sam is Dead</i> by James Lincoln Collier (enlistment in the army)</p> <p>Problems that are a personal struggle and the historical setting functions as a backdrop: <i>Sarah Plain and Tall</i> by Patricia McLachlan</p> <p>Meaningful unresolved endings: <i>Number the Stars</i> by Lois Lowry <i>Rose Blanche</i> by Christophe Gallaz and Roberto Innocenti</p> <p>Symbolism: <i>Number the Stars</i> by Lois Lowry (Star of David)</p> <p>Preface and Endnote: <i>Freedom Summer</i> by Deborah Wiles (preface) <i>The Yellow Star</i> by Carmen Deedy (endnote)</p> <p>Suggested Texts and Resources</p> <p>Professional Resources <i>Catching Up on Conventions (2009)</i> by Chantal Francoi and Elisa Zonana - has a section about teaching students code-switching; how different contexts require different forms of grammar or punctuation</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:</p>	

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Introduce the book and key concepts Cross-checking sources of information Word Study Fluency	
Vocabulary	
<i>*Vocabulary identified in Smarter Balanced Construct Relevant Vocabulary for English Language Arts and Literacy</i>	
Tier 2 (Academic Vocabulary)	Tier 3 (Domain Specific Vocabulary)
Contextualize Dense/denser Explicit Implicit Multidimensional Ominous Orient Repertoire Resolved Sequential order Storytelling Summarize* Synthesize Trait Trustworthy source* Underlying	Back stories Boxes and bullets Central idea* Endnote Expository nonfiction External trait Flashback* Flash-forward Historical accuracy/accurate* Internal structure/text structure* Internal trait Mood Narrative arc Narrative* nonfiction Preface Shifting narrator/narrator* Sidebar Symbolism Technical vocabulary
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 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 <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 	

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- 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

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

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[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](#)

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.

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