

Grade 4 ELA Curriculum

Subject	Language Arts		
Grade/Course	Grade 4		
Unit of Study	Unit 1: Interpreting Characters: The Heart of the Story (Book 1) /The Arc of Story: Writing Realistic Fiction (Book 1)		
Pacing	<p>September-October</p> <p>The reading & writing topics unfold over 23 and 21 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> <p><i>*Please refer to The Tiger Rising Pacing Guide on page XVI in the unit for pacing during the read aloud before the Minilesson and during the Reading Workshop.</i></p>		
Unit CT Core Content Standards			
<u>Reading Foundational Skills</u>			
<p>RF.4.3: Phonics & word recognition: Use combined knowledge to accurately read unfamiliar multisyllabic words in and out of context</p> <p>RF.4.4: Fluency: purpose, understanding, accuracy, rate, expression, confirm or self-correct</p>			
Reading: <u>Literature and Informational</u> Texts	<u>Writing</u>	<u>Speaking/Listening</u>	<u>Language</u>
<p>RL.4.1 Use details/examples to explain explicit text and draw inferences</p> <p>RL.4.2 Determine a theme from key details & summarize the text</p> <p>RL.4.3 Describe character, setting, event in depth using specific details</p>	<p>W.4.3 Narrative that establishes situation characters, events, dialog, transitional words, concrete words/phrase, sensory, conclusion</p> <p>W.4.4 Produce writing with assistance with development, organization appropriate to task, purpose, audience</p>	<p>SL.4.1 Collaborative discussions, prepared, agreed upon rules, pose/respond to questions, review ideas expressed explain own ideas</p> <p>SL.4.2 Paraphrase main ideas from text read aloud or from diverse media, formats</p>	<p>L.4.1 Conventions: relative pronouns, progressive, model auxiliaries, order adjectives, prepositional phrases, complete sentences, correctly use frequently confused words</p> <p>L.4.3 Choose words/phrases precisely, punctuation for effect, differentiate between contexts for formal, informal English</p>

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<p>RL.4.4 Major differences between prose, drama and refer to structural elements</p> <p>RL.4.10 By the end of the year, read and comprehend literature in the grades 4-5 text complexity band proficiently, with scaffolding as needed at the high end of the range</p>	<p>W.4.5 Develop and strengthen through planning, revising, editing (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 4 here.)</p>	<p>SL.4.4 Report on a topic, tell a story/experience in organized manner using facts and details at understandable pace</p>	<p>L.4.4 Determine/clarify meaning of unknown/multiple meaning words, Greek/Latin affixes and roots, reference materials for pronunciation and precise meaning</p> <p>L.4.5 Figurative language, word relationships & nuances, simple similes, metaphors, idioms, adages, proverbs. Relate words through synonyms & antonyms</p>
Essential Questions		Corresponding Big Ideas	
<ol style="list-style-type: none"> 1. How can I organize my reading life to read (lots and lots) and discuss books to help build stamina and work toward goals that I set for myself? 2. How can I understand the many layers of a character? 3. How do writers choose seed ideas to develop believable characters that follow a structured story arc? 4. How do writers learn strategies with enough detail from revision to publication when drafting stories? 		<ol style="list-style-type: none"> 1. Readers read intensely towards personal goals while having good discussions about reading, and paying attention to details, patterns, or connections that lead them to a deeper understanding. 2. Readers understand characters by noting what a character says, thinks and does and what the author repeats or emphasizes about characters. 3. Writers who develop believable characters with a structured story arc will produce deeper meaning in their writing. 4. Writers who use checklists, mentor texts, partner editing, and other tools will draft stories with strong details with deeper understanding. 	

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Reading Bends	Writing Bends
<p>Bend 1: This bend is an introduction to the rituals and procedures of the classroom reading community. Students will develop strong reading habits and learn to communicate ideas about their reading with their peers.</p> <p>Bend 2: In this bend students will generate theories about characters in books using evidence from the text to realize that characters are complicated and not just one way. The story arc serves as a tool to organize evidence and details when developing their theories. Students will find complications in characters, use precise language to describe them, and explore how authors develop the characters.</p> <p>Bend 3: In Bend 3 students synthesize other story elements into their ideas about characters. They will examine the setting, plot, recurring images, objects, and details to determine a theme.</p>	<p>Bend 1: This bend begins with students learning to live like writers, finding ideas for fiction stories everywhere. Students create characters and make them complicated by developing internal and external traits, motivations, and desires. Students are encouraged to think about and include the character's wants and needs. Usually a storyline will emerge out of the intersection of a character's motivation and the obstacles that get in the way.</p> <p>Bend 2: In the second bend of this unit, the use of a story arch is introduced showing students that stories with two or three strong scenes can successfully show a character, plot and even setting change over the course of the story. Students draft their stories learning strategies such as show don't tell, powerful endings, and studying mentor texts to assist in writing leads. Students also develop the setting of their story, use dialogue and thought, and writing in both summaries and scenes.</p> <p>Bend 3: In the third bend, students will prepare their pieces through more focused drafting, deep revision work, and editing. Students will edit their work multiple times, each time reading through a different lens and various rubrics and checklists. There is a focus on grounding the entire story (not just the beginning) in a sense of place. Highlighting that often in life solutions (or magic answers) to problems/challenges we find in stories were often right before our eyes the entire time.</p> <p>Bend 4: In the final bend of this unit, students will learn how to conceive, develop, plan, and carry through their own independent fiction projects.</p>
Teaching Points	
<p style="text-align: center;">Reading</p> <p>Bend 1:</p> <ol style="list-style-type: none"> 1. Paying extra attention to what you are reading by using all your brain power and strategies 	<p style="text-align: center;">Writing</p> <p>Bend 1:</p> <ol style="list-style-type: none"> 1. Paying attention to small moments in your life helps you to generate story ideas that you can begin collecting in your writer's

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	notebook
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2. Choosing books that you can read fluently and understand well

**It is suggested that at this time you take a day off for assessment to learn from the performance assessment they took before the unit began. Detailed recommendations for how today might go are included in these [teacher instructions](#).*

3. Guided inquiry: What systems and procedures can we establish to help us find books that we not only can read, but that we also want to read?
4. Retelling only the part you just read then summarize the related backstory.
5. Reading the images the mood and the sounds to make movies as you read
6. Using the learning progressions and working with a partner to set goals that make our thinking about envisioning, character traits, etc even stronger

Bend II:

7. Noticing patterns in characters actions and when they break that pattern thinking about: Why might they have acted that way? or What do these actions show about the character?
8. Paying attention to characters desires and the way they overcome obstacles helps us gain insight into characters, ourselves and the story
9. Noticing what the author “highlights” in a story and thinking about why he/she has done this
10. Using exact, precise, true words to convey insightful ideas about a character
11. Recognizing that characters are complex

2. Asking yourself “How can I write for people like me, so we can see ourselves in books?” helps writers grow stories they wish existed in the world.
3. Reading through all your entries and selecting one seed idea to develop into a publishable story
4. Show, don’t tell what a character wants by creating small moment scenes where they encounter difficulties in achieving what they want
5. Using the story arch helps writers to plot a story that intensifies the problem making your story more interesting

Bend II:

6. Making characters move or react physically (character talking to describe a small action) to what is going on in a scene creates drama
7. Pretending you are the character in the story and writing like the drama is happening to you helps you to write with heart and feeling
8. Pausing when you are most fired up with your writing helps you to rewind, listen to what you’ve written and revise it.
9. Being clear and explicit about story setting by showing the place and time is important so that readers are not confused
10. Taking your time considering different story endings will help you: tie up loose ends, resolve the unresolved difficulties, and bring home the meaning of the story.
11. Putting on a new lense when reading a draft helps writers to read with one particular question or concern in mind (character development, passage of time,

<p>and looking for evidence of this in the text to build solid theories about them</p> <ol style="list-style-type: none"> 12. Recognizing that different readers have different viewpoints which can spark a debate. 13. Using quotes from the text to support and critique ideas <p>Bend III:</p> <ol style="list-style-type: none"> 14. Taking into consideration all the elements to a story in order to make an interpretation. 15. Stopping and asking, “How might this part fit in with other parts we have noticed?” when we come across a passage that catches our attention 16. Looking for patterns and connections across ideas as you think about different aspects of your book 17. Building a central interpretation includes considering a big life issue and then figuring out what a book has to say about 18. Guided inquiry: Why might Kate DiCamillo have decided to make things recur? And what bigger meaning could they perhaps represent?” 19. Celebration <p>*By this time in the unit you will want to have read Chapter 22 in <i>The Tiger Rising</i>.</p>	<p>varied sentence length, punctuation, and suspense)</p> <ol style="list-style-type: none"> 12. Setting up your writing space helps you to do your best work: collecting passages from books that inspire or serve as models of writing or taping a calendar into your writer’s notebook to help you manage time are examples of this 13. Reflecting on the parts of mentor text that draw you in and then re-reading (re-seeing) your own story helps to look at it with fresh eyes and think about where maybe you could use the same techniques in your own work 14. Checking your spelling, word for word, by making sure the letters match what you are trying to spell, circling those you are unsure of and drawing on resources (books, peers, teachers, etc) is an important part of editing 15. Celebration: a book party where the audience will be other children. Students may read a part of the book to the audience, provide copies for others and even sign autographs <p>Bend III:</p> <ol style="list-style-type: none"> 16. Reminding students of all the strategies they know will help them to not just leave their writing skills but to carry them with them as they begin on a new writing project 17. Reading drafts of your past work and noting what you did well helps to collect information for how to improve your next draft 18. Choosing and using fiction that helps us become better fiction writers 19. Using movies and television to think about how the camera focuses on character, setting and actions can help us decide
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	<p>where to focus on more detail in our own writing</p> <p>20. Knowing certain punctuation has certain jobs and choosing punctuation can control how readers read and understand stories that the writer writes</p> <p>21. 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 of these assessments. 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 informational writing:

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

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

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

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

Smarter Balanced Interim Blocks

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

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

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

IAB Narrative PT- ELA Grade 4- Unlikely Animal Friends

[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*

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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		Additional Evidence of Learning
<p>Reading:</p> <ul style="list-style-type: none"> ● Teacher Instructions* ● Preassessment* ● Preassessment Sample Responses* ● Preassessment Student Rubric* ● Postassessment* ● Postassessment Sample Responses* ● Postassessment Student Rubric* ● Learning Progression* <p>Another option for post-assessment: Post assessment: the celebration could be used as a post-assessment. Readers could create “self-portraits” for books by including the title, an illustration and a quote or excerpt that resonates most clearly for you what that character or book is mostly about.</p> <p>Writing</p> <ul style="list-style-type: none"> ● On-Demand Performance Assessment Prompt* (you may be tempted to assess your students by giving them a fiction on-demand writing task rather than a small moment but please do not) ● Narrative Writing Rubric, Grade 4* ● Narrative Writing Student Samples, Grade 	<ul style="list-style-type: none"> ● Running Records* (including Checklist of Reading Behaviors) ● WPM rate benchmark chart ● Narrative Reading Learning Progression* ● Narrative Writing Learning Progression, Prek-6* 	<p>Reading:</p> <ul style="list-style-type: none"> ● Conferring notes ● Observation of small group work ● F&P Continuum of Literacy Question Stems by GRL ● Exit tickets ● Daily reading log sheet ● Homework for sessions <p>Writing:</p> <ul style="list-style-type: none"> ● Conferring notes ● Narrative Writing Conferring Scenario Chart* ● Observation of small group work ● Student work: One or more student work samples for each writing session* ● Narrative Writing Checklist*

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<p>4*</p> <ul style="list-style-type: none"> • Narrative Writing Checklist Grades* 		
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: Primary 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		
<p><i>Commercially developed Anchor Chart Notes are one of the series components included with the Units of Study bundles for both reading and writing. Teachers may prefer to construct their own or co-construct these charts with students to serve as a reference of summarized, illustrated teaching points.</i></p>		
Reading	Writing	
<p>Reading Intensely to Grow Ideas Color / B&W</p> <p>Grow Ideas about a Character Color / B&W</p> <p>How to Build an Interpretation Color / B&W</p>	<p>How to Write a Fiction Story! Color / B&W</p> <p>Consider developing a t-chart of characters internal and external characteristics to serve as a model for students.</p> <p>For lesson 14, you may want to have a cumulative chart of all that they class has learned about mechanics and conventions thus far</p>	
Instructional Moves		
<p>Bauman, L.; Burke, James (Jim) R. (Robert). 2014. <i>The Common Core Companion: The Standards Decoded, Grades 3-5: What They Say, What They Mean, How to Teach Them</i> (Corwin Literacy). SAGE Publications.</p>		
Possible Student Challenges	Teacher Moves	

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<p>Refer to details and examples in a text / quote accurately from a text:</p>	<ol style="list-style-type: none"> 1. Write text-dependent questions on sticky notes. Model how to find the answer to the questions posed. Annotate in the margins the exact words where questions are answered. 2. Provide students with a copy of a sample text, coaching as they highlight specific details and annotate their thinking. 3. Compare findings as a class. Provide graphic organizers for students to write their questions and then record details, examples, and quotes.
<p>To determine theme or central message in a story:</p>	<ol style="list-style-type: none"> 1. Point out common spots for identifying theme in a text and how you scrutinize specifics. (key events, recurring vocabulary) 2. Have students turn and talk whenever you want them to work through a key part or an idea where an important idea can be inferred. 3. Pose questions such as naming a lesson in the story (What lesson did ___ learn by the end?, What message or lesson did you get from reading this book?) 4. Identify a social issue in a story. (What have you learned about ___ from reading this book? What are you learning about the issue of ___?) 5. Keep a classroom chart of themes that students discover in texts.
<p>To determine how characters in a story or drama respond to challenges:</p>	<ol style="list-style-type: none"> 1. Have students use graphic organizers or flow charts to monitor how characters respond to challenges over the course of a text.
<p>To describe in depth characters, settings, or events in a story:</p>	<ol style="list-style-type: none"> 1. Read aloud books, and get students to notice how the character drives the plot. Teach students to hit the pause button at major shifts in setting/scene, time periods, in chapter endings and ask themselves, "What does the author want me to notice as new here? How is this helping - or hindering - the character resolve the problem she is trying to solve?" 2. Have students make a list of all the characters in a story, and chart what they are like (both externally and internally) and what causes them to be that way/feel

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	<p>that way. Discuss that characters, just like people in real life, have contradictory aspects of their personality.</p> <ol style="list-style-type: none"> 3. Create class charts depicting the sequence of important events, and then have students work in groups to consider an event from each character's point of view. 4. Build a story map - individually, in groups, or as a class - noting specific events in a story.
<p>To write narratives about real or imagined experiences:</p>	<ol style="list-style-type: none"> 1. Read a diverse sampling of narratives similar to and slightly different from the type of genre you want students to write. 2. Have students generate a list of narrative topics. This list can be in their Writer's Notebook. 3. Teach the difference between real experiences and imagined experiences. 4. Guide students through the process of creating a story map, story board, or other graphic form that allows them to identify, discuss, and arrange the different events or scenes in the story. 5. Generate with students or provide a list of the elements of an effective narrative of the story you are assigning. Explicitly teach these elements as you read and share a variety of narratives. (See page 84 from <i>The Common Core Companion: Standards Decoded</i>)
<p>To have students set up a problem or create a situation in a narrative:</p>	<ol style="list-style-type: none"> 1. Discuss the problems in books that have been shared in class. Keep a class chart of the types of problems encountered. 2. Establish a problem up front that the story will examine and the protagonist will solve after a series of scenarios richly imagined. 3. Ask students to imagine a situation in rich detail and then describe how characters responded and changed over the course of the story. 4. Lead students through the creation of a detailed observation about an event about the process, or experience, guiding them by examples and questions that prompt them to add sensory details; then generate with them questions they should

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	<p>ask and apply to their narrative as they write.</p> <p>5. Have students use graphic organizers to identify the problem and how that problem will affect the story and the sequence of events.</p>
Mentor, Demonstration, Read-aloud, Shared Texts *Included in the Grade 4 Trade Pack	
Reading	Writing
<p>May include other similar texts of the appropriate grade level band</p> <p>Demonstration Texts <i>*The Tiger Rising</i> by Kate DiCamillo <i>A Bad Road for Cats</i> by Cynthia Rylant</p> <p>Read-Aloud and Shared Reading Texts <i>*The Tiger Rising</i> by Kate DiCamillo</p> <p>Suggested Texts and Resources <i>The Secret School</i> by Avi <i>Freckle Juice</i> by Judy Blume <i>Otherwise Known as Sheila the Great</i> by Judy Blume <i>Those Shoes</i> by Maribeth Boelts <i>Fly Away Home</i> by Eve Bunting and Ronald Himler <i>Ramona and Her Father</i> by Beverly Cleary and Jacqueline Rogers <i>Frindle</i> by Andrew Clements and Brian Selznick <i>*Because of Winn-Dixie</i> by Kate DiCamillo <i>Weslandia</i> by Paul Fleischman and Kevin Hawkes <i>My Father's Dragon</i> by Ruth Stiles Gannett and Ruth Chrisman Gannett <i>My Side of the Mountain</i> by Jean Craighead George <i>The Liberation of Gabriel King</i> by K. L. Going <i>Jessica</i> by Kevin Henkes <i>Peter's Chair</i> by Ezra Jack Keats <i>Journey</i> by Patricia MacLachlan <i>Sarah, Plain and Tall</i> by Patricia MacLachlan <i>Skylark</i> by Patricia MacLachlan <i>Wings</i> by Christopher Myers <i>Boys Against Girls</i> by Phyllis Reynolds Naylor <i>King of the Playground</i> by Phyllis Reynolds Naylor <i>Bridge to Terabithia</i> by Katherine Paterson and Donna Diamond <i>Dunc and Amos</i> series by Gary Paulsen <i>Hatchet</i> by Gary Paulsen <i>The Sandwich Swap</i> by Queen Rania of Jordan Al Abdullah and Kelly DiPucchio <i>Harry Potter</i> series by J.K. Rowling and Mary GrandPré <i>Henry and Mudge</i> series by Cynthia Rylant and</p>	<p>Mentor Texts <i>*Fireflies!</i> by Julie Brinkloe <i>*Pecan Pie Baby</i> by Jacqueline Woodson</p> <p>Suggested Texts and Resources <i>Fig Pudding</i> by Ralph Fletcher <i>Joey Pigza Swallowed the Key</i> by Jack Gantos <i>"Let's Get a Pup!" Said Kate</i> by Bob Graham Pippi <i>Goes on Board</i> by Astrid Lindgren <i>Cassie Binigar</i> by Patricia MacLachlan <i>Junebug</i> by Alice Mead <i>Too Many Tamales</i> by Gary Soto <i>"Eleven"</i> by Sandra Cisneros <i>"The Marble Champ"</i> by Gary Soto</p>

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<p>Suçie Stevenson <i>Maniac Magee</i> by Jerry Spinelli <i>Wringer</i> by Jerry Spinelli <i>When You Reach Me</i> by Rebecca Stead <u>Freedom</u> <i>Summer</i> by Deborah Wiles and Jerome Lagarrigue</p>	
Read-Aloud & Shared Reading	
<p>Read Aloud: <i>The Tiger Rising</i> by Kate DiCamillo <i>*Please refer to The Tiger Rising Pacing Guide on page XVI in the unit for pacing during the read aloud before the Minilesson and during the Reading Workshop.</i></p> <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 <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)
<p>complicated conflict * critique debate elaborate envisioning external immerse infer/inferences inquiry insight intensely</p>	<p>author's message * character's actions* character traits character's relationships* fluent/accuracy generate ideas heart of the story interpretation/theme* leads/introductions protagonist/antagonist scene setting*</p>

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internal motivations/desires obstacles pantomime precise language procedures relationship * resolution synthesize/synthesizing systems	story arc tone of voice
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Suggestions for Differentiation, Scaffolding and Intervention

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

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

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

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

[Effective Intervention Strategies for Teachers](#)

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

[Meeting Students’ Needs Through Scaffolding](#)

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

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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 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 Students Grade 4: United States Geography as it relates to the regional cultural, economic, and

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political development of the United States, including but not limited to exploring the following compelling questions:

- How does where we live affect how we live?
- How and why do places change over time?
- What characteristics make groups of people unique?
- What role does climate play in people's lives?
- Why do people move from one region to another?

Consider opportunities to read, write and communicate about related topics.

NGSS Grade 4 Science topics include Energy; Waves: Waves and Information; Structure, Function and Information Processing; and Earth's systems: Processes that Shape the Earth. Consider opportunities to read, write, and communicate about related topics.