

Winchester ELA Curriculum Grade 4

Subject	Language Arts		
Grade/Course	Grade 4		
Unit of Study	Unit 4: Solving the Mystery before the Detective: Inference, Close Reading, Synthesis, and Prediction (If/Then p. 34)/The Literary Essay: Writing About Fiction (Book 4) (Title is linked to If/Then Lessons)		
Pacing	February-March The reading & writing topics unfold over 18 & 20 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			
RF.4.3: Phonics & word recognition: Use combined knowledge to accurately read unfamiliar multisyllabic words in and out of context			
RF.4.4: Fluency: purpose, understanding, accuracy, rate, expression, confirm or self-correct			
Reading: Literature and Informational Texts	Writing	Speaking/Listening	Language
RL.4.2: Determine a theme from key details & summarize the text RL.4.3: Describe character, setting, event in depth using specific details RL.4.5 Major differences between prose, drama and refer to structural elements RL.4.9: Compare/contrast	W.4.1: Introduce, state opinion, create organizational structure with reasons, linking words/phrases concluding statements grouped to support purpose W.4.4: General academic & domain-specific words for grade W.4.5: Describe overall structure of ideas, events, concepts in text	SL.4.1: Collaborative discussions, prepared, agreed upon rules, pose/respond to questions, review ideas expressed explain own ideas SL.4.4: Report on a topic, tell a story/experience in organized manner using facts and details at understandable pace	L.4.4: Determine/clarify meaning of unknown/multiple meaning words, Greek/Latin affixes and roots, reference materials for pronunciation and precise meaning L.4.5: Figurative language, word relationships & nuances, simple similes, metaphors, idioms, adages, proverbs. Relate words through

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<p>theme, topics, patterns of events in stories, myths, traditional literature</p>	<p>W.4.9: Integrate information from two texts on same topic</p>		<p>synonyms & antonyms</p> <p>L.4.6: Use words/phrases acquired through conversation/reading conversational, academic, domain-specific words for actions, emotions, states of being particular to a topic</p>
Essential Questions		Corresponding Big Ideas	
<ol style="list-style-type: none"> 1. How can I read mysteries, collecting and interpreting clues so that I solve the mystery before the crime solver does? 2. How can I not only solve mysteries but also learn life lessons as I do this? 3. How do writers create literary essays to respond to literature? 	<ol style="list-style-type: none"> 1. Reading mysteries requires readers to use fiction reading skills and knowledge of how fiction story plots tend to go to collect clues and make smart predictions. As readers become more proficient with the elements of mystery genre they are able to distinguish similarities and differences between mysteries and categorize them. 2. Readers notice and analyze characters' personalities, motivations, choices and responses to those choices. They use this information to draw conclusions about the larger message the author is trying to teach us about life. 3. Writers use close reading skills to notice the details in a text and think about why authors have chosen characters, objects, setting, word choices, and metaphors. Writers use this information and thinking to write structured, compelling essays in which they make and support claims and analyze, unpack and incorporate evidence. Writers use everything they know to improve the quality of their writing such as structures, models, editing and revising to express more complex ideas. 		

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Reading Bends	Writing Bends
<p>Bend 1: In this bend readers will need to rely on their close reading skills to try to figure out “ who done it.” Over the course of the unit they will draw on all they know to do as readers of fiction, making observations about characters’ traits and feelings. These observations help readers grow ideas about characters which grow into theories based on the information they have collected.</p> <p>Bend 2: In this bend students compare and contrast similar mysteries, often in a series. Students compare and contrast actions of the characters, the plot and the setting. Because students have had exposure to the Character Studies unit (grade 3) your work will be to lift the level of their comparing and contrasting across series.</p> <p>Bend 3: This bend focuses on interpretation. Students learn that readers can take away life lessons by studying the actions/feelings of characters and plots of books. This work will help them determine central messages, identifying how these are conveyed through key details in a text.</p>	<p>Bend 1: This bend has students apply previously developed skills and strategies for planning and drafting literary essays. Students will focus on arguing about characters. They will use their knowledge of boxes and bullets, writing introductions and conclusions with strong text evidence to support opinions.</p> <p>Bend 2: This bend focuses on raising the quality of literary essays by revising. Emphasis will be placed on students considering all sides of an issue with open mindedness. They will learn new ways to structure essays and new ways to elicit evidence from the text.</p> <p>Bend 3: This bend requires students to write comparative essays that compare and contrast interpretations across multiple texts. Writing about point of view and craft moves the author uses are a focus point of this bend. Students learn to write in a compare and contrast essay using evidence from two texts.</p>
Teaching Points	
Reading	Writing
<p>Bend I:</p> <ol style="list-style-type: none"> 1. Read the title, cover and back blurb to gain insight as to what the mystery might be or what clues you already have. 2. Read like a detective by looking for clues and trying to solve the mystery 3. Formulate a list of suspects/culprits as you read helps to eliminate suspects as new clues are found and crime scenes are visited. 	<p>Bend I:</p> <ol style="list-style-type: none"> 1. Generate ideas for writing by close reading 2. Study characters to focus a literary essay 3. Use prompts to elaborate 4. Craft a thesis 5. Angle stories to support your thesis 6. Choose powerful quotes to support claims 7. Use lists to support claims 8. Make a draft out of collected evidence and

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<ol style="list-style-type: none"> 4. Use technical “detective language” in your discussions about the mysteries you are reading 5. Notice details that are surprising or seem like they do not fit and considering whether or not these are really meant to be clues 6. Keep track of motives that suspects have as you read by asking: Why would this suspect want to do this? What would she or he get out of it? Who had the opportunity to do this? Who was near the scene of the crime? 7. Draw on all the strategies you use as a fiction reader when reading mystery genre 8. Use clues to not only grow theories about the crime but also to grow ideas about characters 9. Study character traits of the detectives because they will use these traits to solve the mystery 10. Realize that mystery readers have two jobs: deciphering the mystery and <i>how</i> the mystery was written <p>Bend II:</p> <ol style="list-style-type: none"> 11. Paying attention to the characters and the setting for each book in a series helps to collect clues to solve the mystery 12. Read closely for details and vary pace as they read realizing parts of the story that they need to slow down and read extra carefully (when the crime scene is visited or new characters are introduced) 13. Stop and think when detectives stop to think making sure they are not missing anything 14. When reading mysteries being flexible is so important as you need to think and 	<p>models</p> <p>Bend II:</p> <ol style="list-style-type: none"> 9. See patterns in stories through writing 10. Develop more complex ideas 11. Capture thoughts through flash-draft essays 12. Craft strong introductions and conclusions 13. Analyze author’s craft to support evidence 14. Do focused editing (tense, pronoun references) <p>Bend III:</p> <ol style="list-style-type: none"> 15. Use compare and contrast to structure observations prior to writing 16. Compare and contrast familiar texts to see different treatments and go deeper 17. Utilize prior learning to draft and revise literary essays 18. Develop all ideas with adequate evidence 19. Revise, conventions of language, focus on commas 20. Be a “wide-awake” reader of your own writing & celebration
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<p>consider more than one prediction at a time</p> <p>15. Reading across books prompts readers to pay close attention to the setting, the characters, their actions and reactions, plots and themes. Readers are prompted to ask, “What changes across books and what remains the same?”</p> <p>Bend III:</p> <p>16. Stop and reflect (asking what is motivating the character to act this way and what you can learn from it) when a character is having a strong emotional reaction</p> <p>17. Learn life lessons at the end of a mystery, when you know ‘who did it’ and why</p> <p>18. Celebration</p>	
Word Study Topics	
<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>	

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

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

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

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

Smarter Balanced Interim Blocks

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

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

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

IAB - ELA Grade 4-Read Literary Text and IAB-ELA-Grade 4- Editing

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

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

Pre/Post Assessment	Interim Assessment	Additional Evidence of Learning
<p>Reading:</p> <p>Pre-assessment: You may want to consider beginning a mystery read aloud a week or so before the unit begins. This will give you enough time to read enough of the text to have the students get insight into inferring character traits, interpret theories that are developing. You will want to get at least two chapters into a mystery (end of 2 to 3 band of text complexity like an A to Z Mystery). Have students stop and jot about a character's traits and what they can infer after reading a section that reveals</p>	<ul style="list-style-type: none"> ● Running Records* (including Checklist of Reading Behaviors) ● WPM rate benchmark chart ● Narrative Reading Learning Progression* ● Opinion Writing Learning Progressions K-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 <p>Writing:</p> <ul style="list-style-type: none"> ● Student work: One or more student work samples for each writing session* ● Conferring notes ● Opinion Writing

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<p>information about the character. To assess for interpretation of theory you might ask:</p> <ul style="list-style-type: none"> -What theories are you developing? As you write, be sure to include evidence from the text to support your ideas. <p>To Assess synthesis you might ask:</p> <ul style="list-style-type: none"> -What were the steps the character is taking to solve the mystery? -Why did the character take those steps? <p>Post assessment: repeat a similar process as you did for the pre-assessment or a similar one. You will want to focus your attention on the strands of the Narrative Reading Learning Progression: orientation, retelling/summary/synthesis, envisioning/predicting, inferring about characters and other story elements and determining themes/cohesion.</p> <p>Writing:</p> <p>*You will need to decide as a school, grade level or teacher if you will assess students on opinion writing at the beginning of the year or if it will be done as a pre-assessment, prior to this unit beginning. Either way, you will want to know what skills students have as opinion writers and what their next goals are using the Opinion Learning Progressions K-6*</p> <p>Writing:</p> <ul style="list-style-type: none"> ● On Demand Opinion Writing Performance 		<p>Conferring Scenario Chart*</p> <ul style="list-style-type: none"> ● Observation of small group work ● Opinion Writing Checklist* ● Homework should be considered as a formative assessment used to inform daily instruction.
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<ul style="list-style-type: none"> ● Prompt* ● Opinion Writing Rubric* ● Opinion Writing Checklist* ● Opinion Writing Student Samples* 		
Learning Plan		
Researched-based Instructional Resources and Methods		
<p>The reading and writing workshop model is a researched-based instructional model.</p> <p>See <i>A Guide to the Reading Workshop Model: Intermediate Grades</i>, (2015), Calkins et. al. and <i>A Guide to the Common Core Writing Workshop</i>, 2012, Calkins et. al. included in the series component bundle.</p> <p>The Heinemann online resources includes a study guide for the <i>Units of Study for Teaching Reading</i> under “Latest News and General Information.” This resource provides step by step instructions for implementing the workshop model, including guiding questions and detailed explanations of:</p> <ul style="list-style-type: none"> ● the architecture of the mini-lesson: connection (teaching point), direct instruction and active engagement, link ● the architecture of a conference and small group work: mid-workshop teaching ● share/whole group processing ● setting up and Provisioning the Reading Workshop <p>The Heinemann online resource also contains a video orientation that guides teachers through “unpacking the unit” and offers specific tips and demonstrations of best practices associated with delivering reading and writing workshop.</p>		
Anchor Charts		
<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>		
Reading	Writing	
<p>Elements of Mysteries Anchor Chart</p> <p>You might reference the Readers of Mysteries Anchor chart that students used in Grade 3 Mysteries Unit: Readers of Mysteries . . . Color / B&W</p>	<p>How to Write a Literary Essay Color / B&W</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>		
<p>Having students produce writing that is clear and coherent:</p>	<p>1. Model for students how writers add and remove information in their pieces to</p>	

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	<p>achieve clarity. Using a tablet or document camera, write a draft and then “think aloud” what you could remove and why. Then find a section where you could add more and model how you would do that.</p>
<p>Helping students understand and learn to write opinions:</p>	<ol style="list-style-type: none"> 1. Share multiple examples of opinion pieces—from books, to book reviews, editorials, sports columns, persuasive letters, and so on—and discuss how opinion writing is different from narrative and informative/explanatory texts. 2. List on chart paper types of opinion writing (editorials, letters to the editor, movie reviews, blogs, etc.).
<p>Using linking words, phrases, or clauses:</p>	<ol style="list-style-type: none"> 1. Brainstorm linking words to use in opinion writing and notice them in published texts. Have these words displayed or accessible for students. Specifically include the words for your grade-level expectations.
<p>Teaching students how to conclude by relating to the opinion presented:</p>	<ol style="list-style-type: none"> 1. Read the conclusions of a variety of published pieces to observe how authors conclude their opinion pieces. Create a classroom chart of different types. 2. Have students highlight their opinion in the introduction and then in the conclusion to ensure that it matches.
<p>Improving students’ capacity to revise, edit, or rewrite:</p>	<ol style="list-style-type: none"> 1. Explicitly teach what each of these things mean and how they differ in the writing process. Provide ample opportunities for students to practice each one separately. 2. Require them to focus on one specific aspect of the writing that would lead to improved clarity and comprehension by the audience. For example, students could add details to help the reader understand complex ideas in greater focus, remove details that interfere with clarity, move a section of text to help with sequence of events, or substitute words to provide clarity and sensory details. 3. Project a piece on the interactive whiteboard that needs details added and have students help annotate revision techniques—what could be added to make the piece better.

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	<ol style="list-style-type: none"> 4. Ask them to read their paper, and after each sentence, ask of that sentence (and their ideas), “So what?” If the next sentence does not answer that question, look for ways to rewrite the sentence or paragraph so that it does explain why any idea, quotation, or claim matters or what it means. 5. Using the interactive whiteboard, project texts that have editing errors and have students practice correcting them. 6. After modeling for the class, have students read each other’s papers, stopping at any point to jot a question in the margin about some aspect of the writing that they do not understand. 7. Pull together “Needs-based groups” to reteach/reinforce specific editing skills.
<p>Having students use evidence to support particular points in a text:</p>	<ol style="list-style-type: none"> 1. Display (on a projection screen and/or a handout) contrasting examples of evidence used to support a writer’s ideas, ensuring a continuum of quality; have students evaluate, rank, and discuss. 2. Together, analyze representative examples of how writers on the opinion page of major newspapers use evidence to support their analysis.
<p>Having students draw evidence from literary or informational texts:</p>	<ol style="list-style-type: none"> 1. Model for students how to draw evidence from texts. Read a shared text together and ask an important question that you want to answer or make an interpretation about the text. Then go back to the text and highlight or code where it is answered in the text. This becomes the evidence. 2. Co-construct a reflection or analysis of a shared text. Model for students how to “lift” words, lines, or phrases directly from the text to use as evidence in the piece. 3. Practice this skill with students using a shared text. Allow them to read and make an interpretation and then find the evidence and share with a group or

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	partner their findings.
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>Mystery Book List</p> <p>Read-Aloud Texts <i>Book Scavenger</i> by Jennifer Chambliss Bertman <i>Cabin Creek Mysteries: The Clue at the Bottom of the Lake</i> by Kristiana Gregory <i>From the Mixed Up Files of Mrs. Basil E. Frankweiler</i> by E.L. Konigsburg <i>The 39 Clues Series</i> by Rick Riordan and various authors</p> <p>Suggested Texts <i>A-Z Mysteries</i> <i>Bailey School Kids Series</i> <i>Boxcar Children</i> <i>Cam Jansen Series</i> <i>Encyclopedia Brown Series</i> <i>Geronimo Stilton Series</i> <i>Nancy Drew Series</i> <i>Sammy Keyes</i> by Wendelin Van Draanen <i>The Case of the Elevator Duck</i> <i>The Mystery at the Medieval Castle</i> <i>The Skeleton in the Smithsonian</i></p>	<p>Mentor Text <i>*Fox</i> by Margaret Wild and Ron Brooks (Trade book pack)</p> <p>Exemplars Student exemplar literary essay about “Eleven” by Jill (Session 5 Homework) Student exemplar literary essay about <i>Fox</i> by Katherine (Session 8 Teaching and Active Engagement)</p> <p>Suggested Texts and Resources Fiction books, anthologies, and short stories <i>*Fireflies!</i> by Julie Brinkloe (Trade book pack, Grade 4, Unit 1) <i>*Because of Winn-Dixie</i> by Kate DiCamillo <i>The Hundred Dresses</i> by Eleanor Estes <i>Crow Call</i> by Lois Lowry <i>*Number the Stars</i> by Lois Lowry <i>Journey</i> by Patricia MacLachlan <i>Thank You, Mr. Falker</i> by Patricia Polacco <i>Flyte</i> by Angie Sage <i>Charlotte’s Web</i> by E.B. White <i>The Other Side</i> by Jacqueline Woodson <i>Going, Going, Gone!</i> by Judy Blume (nine short stories) <i>*The Stories Julian Tells</i> by Ann Cameron (includes “Gloria Who Might Be My Best Friend”) (Grade 2 Trade Pack) “Woman Hollering Creek And Other Stories” by Sandra Cisneros (includes “Eleven”) <i>Birthday Surprises: Ten Great Stories to Unwrap</i> by Johanna Hurwitz <i>Hey World, Here I Am!</i> by Jean Little <i>*Every Living Thing</i> by Cynthia Rylant (includes “Spaghetti,” “Slower Than the Rest,” and “Boar Out There”) <i>Baseball in April and Other Stories</i> by Gary Soto (includes “The Marble Champ”)</p>
Read-Aloud & Shared Reading	

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<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>	
<p>Vocabulary <i>*Vocabulary identified in Smarter Balanced Construct Relevant Vocabulary for English Language Arts and Literacy</i></p>	
<p>Tier 2 (Academic Vocabulary)</p>	<p>Tier 3 (Domain Specific Vocabulary)</p>
<p>character's actions*</p> <p>character's relationships*</p> <p>character trait</p> <p>event*</p> <p>(over)generalizations</p> <p>mystery</p> <p>order of events*</p>	<p>clue</p> <p>crime scene</p> <p>culprit</p> <p>detective</p> <p>literary essay</p> <p>out-of-place details</p> <p>perspective/point of view*</p> <p>plot*</p> <p>red herring</p> <p>specialized language</p> <p>suspect</p>
<p>Suggestions for Differentiation, Scaffolding, Intervention and Enrichment</p>	
<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><i>Up the Ladder: Assessing Grades 3-6 Writing Units of Study</i> books and online resources</p> <ul style="list-style-type: none"> There are three units in the <i>Up the Ladder</i> series, and each contains 20-22 sessions. These books have been designed for children in grades 3-6 who may not yet have had many opportunities to practice writing narrative, information, and opinion/argument pieces, or might have not had those experiences in workshop-style classrooms. The units aim to support students in 	

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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

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

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Reading:

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

English Learners**Colorin Colorado****CT English Learner Proficiency Standards, Linguistic Supports**

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

Enrichment strategies

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

CT Social Studies Frameworks for grade 4 supports [CCSS.ELA-LITERACY.RL.4.1](#)

Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

Social Studies framework for grade 4 focuses on the Geography/Regions of the United States. When discussing the setting of a book with students have them look for clues as to what region of the United States the story takes place and mark it on a large map. Consider how the characters, plots, problem/solution in the books they read are impacted by the industry, economy, culture and history of that particular region.

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