

Winchester ELA Curriculum Grade 5

Subject	Language Arts		
Grade/Course	Grade 5		
Unit of Study	Unit 4: Fantasy Book Clubs: The Magic of Themes and Symbols (Book 4)/Shaping Texts: From Essay and Narrative to Memoir (Book 3)		
Pacing	<p>February-April</p> <p>This content should be taught near the end of Grade 5. The reading & writing topics unfold over 20 & 19 sessions, respectively, with a suggested timeline of approximately 4 uninterrupted weeks of instruction. In order to ensure that all students master unit/lesson objectives, the actual pacing may vary to include appropriate embedded enrichment/intervention. Teachers should plan for 2-3 days of additional time for schedule interruptions and run-over in order to address all teaching points.</p>		
Unit CT Core Content Standards			
<u>Reading Foundational Skills</u>			
<p><u>RF.5.3</u>: Phonics & word recognition: Know and apply grade level phonics, word analysis skills to decode</p> <p><u>RF.5.4</u>: Fluency: read with sufficient accuracy and fluency to comprehend text</p>			
Reading: <u>Literature and Informational</u>	<u>Writing</u>	<u>Speaking/Listening</u>	<u>Language</u>
<p><u>RL.5.1</u> Quote accurately to explain explicit text and draw inferences</p> <p><u>RL.5.2</u> Determine a theme from key details including responding to challenges/reflect on a topic & summarize the text</p> <p><u>RL.5.3</u> Compare/contrast character, setting, event in depth using specific details</p>	<p><u>W.5.3</u> Narrative that establishes situation characters, events, dialog/description/pacing/transitional words, concrete words/phrase, sensory, conclusion</p> <p><u>W.5.5</u> Develop and strengthen through planning, revising, editing or trying new approach</p> <p><u>W.5.10</u> Write over short and extended time frames for specific task, audience, purpose</p>	<p><u>SL.5.1</u> Range of collaborative discussions, prepared, agreed upon rules, pose/respond to questions, review ideas expressed explain own ideas</p> <p><u>SL.5.4</u> Report on a topic, sequencing appropriate facts and details logically at understandable pace</p>	<p><u>L.5.5</u> Figurative language, Word relationships & nuances, simple similes, metaphors, idioms, adages, proverbs. Relate words through synonyms & antonyms</p> <p><u>L.5.6</u> Use words/phrases acquired through conversation/reading conversational, academic, domain-specific words for logical relationships</p>

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Essential Questions		Corresponding Big Ideas	
<ol style="list-style-type: none"> 1. What makes fantasy reading demanding and complex? 2. How does memoir writing help convey who and I am? 		<ol style="list-style-type: none"> 1. Fantasy novels are enticing and complex due to multiple timelines, plotlines, characters, symbolism and tricky structures. 2. Memoir writers balance big and small moments into structures that best fit their pieces such as narrative with reflection, essay-like structure, list-like structure. 	
Reading Bends		Writing Bends	
<p>Bend 1: This bend calls on readers to use strategies to make sense of the complicated narratives of fantasy. Fantasy requires readers to be more analytical and nuanced while reading with more urgency.</p> <p>Bend 2: This bend demonstrates that metaphor is an important approach to connecting fantasy to self and text to text. Readers will engage in self-reflection and look for themes that run through fictional and lived narratives.</p> <p>Bend 3: This bend connects fantasy to nonfiction to deepen their understanding of the context. Readers will also start a close study of symbolism.</p> <p>Bend 4: This bend moves readers into a more critical analysis of stereotypes and archetypes through comparing and contrasting and examining similarities and differences.</p>		<p>Bend 1: In this bend, students learn that writers, write both BIG and small. Students use boxes and bullets (from 4th grade unit Boxes and Bullets). Students research and reflect based on their own experiences: researching as scientists, historians and journalists.</p> <p>Bend 2: This bend focuses on putting research into memoir structures (narrative with reflection, essay-like structure, list-like structure). After students are given exposure to these memoir structures they are encouraged to choose the form that best suits the idea they want to put forth.</p> <p>Bend 3: In this bend students will take another seed idea for a second memoir. Students will take what they learned from writing their first memoir and revise these pieces in very significant ways. Students will study mentor texts and try to compare these pieces with their own writing.</p>	
Teaching Points			
Reading		Writing	
<p>Bend 1:</p> <ol style="list-style-type: none"> 1. Research the setting of the story 2. Monitor characters' learning experiences 3. Use tools and organizers to track complicated problems and plotlines 4. Study characters over time to make an accurate appraisal 5. Reflect on book club through lenses 		<p>Bend 1:</p> <ol style="list-style-type: none"> 1. Use the structure/model of mentor text to make a plan for your own big writing (example: looking at the cover of a puzzle before putting it together) 2. Writers ask, "What is the big theme here?" as they analyze their journals/seed ideas looking for common themes and patterns across their entries 	

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<p>Bend II:</p> <ol style="list-style-type: none"> 6. Think metaphorically about conflicts 7. Explore real-life lessons from fantasy characters 8. Analyze the internal and external quests of characters 9. See universal themes across books and history 10. Complete a self-assessment with learning progressions <p>Bend III:</p> <ol style="list-style-type: none"> 11. Use nonfiction and references to understand fantasy stories 12. Expand specific vocabulary and use vocabulary strategies on unfamiliar words 13. Examine the complexity of fantasy characters 14. Investigate the use of symbolism 15. Find, understand and interpret metaphors and allegories <p>Bend IV:</p> <ol style="list-style-type: none"> 16. Determine the lens of culture (setting and others) in fantasy 17. Use archetypes to understand the story 18. Analyze a story with critical lenses for stereotypes, gender, other “norms” 19. Use fantasy skills for all reading 20. Celebrate fantasy 	<ol style="list-style-type: none"> 3. Know that good writing includes big “watermelon” ideas and tiny “seed” ideas 4. Read work from a favorite author and then write off of it using a similar style 5. Study the process authors use to narrow in on a focused idea or theme that has many layers: start with a metaphor, a collection of related stories, a tiny mention of a thought 6. Study the work of other writers and name what her/she has done well that you can do also 7. Use a mentor text to toggle between scanning (looking at it from a bird’s eye view) to study ways authors structure text and reread to notice different techniques <p>Bend II:</p> <ol style="list-style-type: none"> 8. Lift the level of a first draft by feeling an emotion towards a subject in order for the reader to feel it as well 9. Become your own writing teacher by paying attention to what you have already done (develop <i>Questions Writing Teachers Ask</i> chart with students) 10. Create a parallel internal timeline (feelings, reactions, thoughts, dreams/fears) along the sequence of actions that unfold in the text 11. Check for evidence of “voice” throughout your writing and add in voice where it is missing <p>Bend III:</p> <ol style="list-style-type: none"> 12. Study yourself in the stories you write to come up with bigger theories about who you are as a person 13. Flash-draft (keeping a big picture in your mind and write furiously to get your entire
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	<p>memoir down on paper) helps writers get the story down on paper quickly setting them up to know how to revise</p> <ol style="list-style-type: none"> 14. Use a student work sample to show the steps a writer can take to shape expository sections of a text 15. Decide which details to include by asking yourself “How does this detail help create a portrait of me and of my life?” 16. Examine your draft writing and all its particulars for what it says and what it <i>could</i> say and letting it teach you how to write 17. Tell a story by embedding a big idea into an object, a metaphor 18. Communicate ideas through the sound of our sentences and the punctuation we choose 19. Celebration: read memoirs to friends and family
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Word Study Topics

[Words Their Way Scope and Sequence](#)

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

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

Discrete foundational reading skills are also practiced during reading and writing instruction. Student assessments will be used to determine foundational skills that need to be taught, re-taught and/or reinforced to individual students from the previous units during conferring and small group instruction workshop time.

Evidence of Learning - Assessment

[TC High Leverage Reading Assessment](#)

**See Heinemann Online Resources for copies. District may designate the use of another version of assessment.*

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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 5-Whales and IAB- Grade 5- 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
Reading: Pre/Post-assessment - <ul style="list-style-type: none"> ● Teacher directions* ● Pre-assessment* ● Post-assessment* ● Student Rubrics* Writing: Pre/Post-assessment - <ul style="list-style-type: none"> ● Narrative Writing Student Checklist* ● In this unit students will be using both the narrative* and opinion/argumentative* 	<ul style="list-style-type: none"> ● Running Records* (consider student benchmark at this point in the year) ● WPM rate benchmark chart ● Narrative Reading Learning Progressions* 	Reading: <ul style="list-style-type: none"> ● Teaching points 1-19 have homework assignments that could be used as a formative assessment ● Conferring notes ● Observation of small group work ● Daily reading log sheet ● Exit tickets Writing: <ul style="list-style-type: none"> ● Student work: One or more student work

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<p>rubrics. The memoir genre bridges these two types of writing. Students may even meld and adapt them into their own checklist.</p> <ul style="list-style-type: none"> ● Pre-assessment/post-assessment on-demand prompt* 		<p>samples for each writing session*</p> <ul style="list-style-type: none"> ● Writing process drafts ● Conferring notes ● Observation of small group work ● Teaching points 1-18 have homework assignments that could be used as a formative assessment ● Memoir Writing Editing Checklist*
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		
<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>Sophisticated Readers of Fantasy Color / B&W</p> <p>Fantasy Readers Use Elements from the Real World Color / B&W</p> <p>Expert Fantasy Readers Dig Deeper Color / B&W</p>	<p>You may want to pull out anchor charts from 4th grade unit Boxes and Bullets:</p> <ul style="list-style-type: none"> ● Strategies for Generating Essay Entries ● Strategies for Generating Personal Narrative Writing <p>Ways to Push Our Thinking (from Literary Essays:</p>	

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	<p>Writing About Reading Unit, grade 4)</p> <p>Anchor Chart for on demand pre-assessment: In your writing make sure you:</p> <ul style="list-style-type: none"> ● Write an introduction ● State your opinion or claim ● Give reasons and evidence ● Organize your writing ● Acknowledge counterclaims ● Use transition words ● Write a conclusion <p>What We Notice About Memoir Strategies for Writing and Depth List of strategies for selecting a seed idea created from an adult being interviewed about her or see selected from a seed idea Questions Writing Teachers Ask chart Thought Prompts to Help Us Better Understand Ourselves Chart Thought Prompts to Help Us Better Understand Character Chart Ways to Structure a Memoir</p>
<p>Instructional Moves</p> <p>Blauman, Leslie A.; Burke, James (Jim) R. (Robert). The Common Core Companion: The Standards Decoded, Grades 3-5: What They Say, What They Mean, How to Teach Them (Corwin Literacy) (Page 120). SAGE Publications. Kindle Edition.</p>	
Possible Student Challenges	Teacher Moves
Reading grade level text with accuracy and expression	<ol style="list-style-type: none"> 1. Have students record their reading, listen, reflect then record again. 2. Provide opportunities for students to do podcasts reciting their favorite song lyrics as poems; tie this into explorations of tone and mood.
Comparing and contrasting characters, settings, events	<ol style="list-style-type: none"> 1. Gather a few texts that each offer a different and clear example of signal words. Read the texts and chart the signal words, timelines, dates, steps. 2. Help students determine why something happened as it did to identify cause/effect relationships .
Introducing or developing a narrator or characters in a narrative	<ol style="list-style-type: none"> 1. Ask students, when writing personal narratives that involve people they know, to fill in a graphic organizer with boxes describing what the person says, does, thinks, and feels prior to writing.

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Writing routinely over extended time frames	1. Ask students to reflect on what they learn from a process or experience, how they learn it, and why it matters; or have them reflect on their evolving understanding of ideas, drawing examples and connections from the different units or texts they have studied over the semester.
Mentor, Demonstration, Read-aloud, Shared Texts *Included in the Grade 5 Trade Pack	
Reading	Writing
<p>May include other similar texts of the appropriate grade level band</p> <p>Demonstration Texts <i>*The Thief of Always</i> by Clive Barker and Chris Ryall <i>Lord of the Rings</i>, video clip <i>The Hunger Games</i>, video clip <i>Harry Potter and the Deathly Hallows</i>, video clip <i>The Lion, the Witch, and the Wardrobe</i>, video clip Image of the Carta Marina Image of the Hunt-Lenox globe <i>*The Paper Bag Princess</i> by Robert Munsch and Michael Martchenko <i>The Hobbit</i>, video clip <i>The Story of Ruby Bridges</i> by Robert Coles and George Ford <i>I am Rosa Parks</i> by Rosa Parks, Jim Haskins, and Wil Clay <i>*Mufaro’s Beautiful Daughters</i> by John Steptoe “Great Zimbabwe (11th–15th century) from www.metmuseum.org “Jabberwocky” by Lewis Carroll (poem) <i>St. George Slays the Dragon</i> by Altichiero da Zevio (painting) <i>The Maiden and the Unicorn</i> by Domenichino (painting)</p> <p>Read-Aloud Texts <i>*The Thief of Always</i> by Clive Barker and Chris Ryall <i>*The Paper Bag Princess</i> by Robert Munsch and Michael Martchenko <i>*Mufaro’s Beautiful Daughters</i> by John Steptoe</p> <p>Suggested Texts for Book Clubs Levels T–U (readers at benchmark)</p>	<p>Teachers may substitute other resources, particularly if another issue is selected for instructional purposes</p> <p>Mentor Texts Text used in grade 4 unit Boxes and Bullets <i>*When I Was Your Age: Original Stories About Growing Up, Vol. 1</i> by Amy Ehrlich, ed. (Candlewick Press) Trade book pack</p> <p>Exemplars Exemplar memoir/essay “Quietly Struggling” by Kelly Boland Hohne (Online resources Sessions 1, 7, and 14)</p> <p>Exemplars (included with purchase of program) Student exemplars: Max’s entry about pressure (Online resources Session 6) Max’s entry about his grandma (Online resources Session 6) FIG. 6-3 Emily’s entry about childhood (Online resources Session 6) Adam’s draft essay about his brother (Online resources Session 8) FIG. 10-1 Tyler’s draft about riding a roller coaster (Online resources Session 10) FIG. 14-6 Claudia’s draft about a visit to the nurse’s office (Online resources Session 14) Excerpt from Miles’s memoir, “A Family Portrait” (Online resources Session 15)</p> <p>Additional Texts and Resources <i>Alternate Mentor Texts for Young Memoir Writers</i> <i>Been to Yesterdays: Poems of a Life</i> by Lee Hopkins <i>What You Know First</i> by Patricia MacLachlan <i>The Relatives Came</i> by Cynthia Rylant</p>

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<p><i>Animorphs</i> by K. A. Applegate (T–U) <i>Gregor the Overlander</i> by Suzanne Collins (U–V) <i>Books of Ember</i> by Jeanne DuPrau (R–U) <i>Warriors</i> by Erin Hunter (R–T) <i>The Chronicles of Narnia</i> by C. S. Lewis (T–V) <i>Percy Jackson and the Olympians</i> by Rick Riordan (U–W) <i>Deltora Quest</i> by Emily Rodda (R–T) <i>Rowan of Rin</i> by Emily Rodda (T–V) <i>Harry Potter</i> by J. K. Rowling (U–Z) <i>The Edge Chronicles</i> by Paul Stewart and Chris Riddell (R–U)</p> <p><u>Levels M–S (readers below benchmark)</u> <i>The Secrets of Droon</i> by Tony Abbott (M–O) <i>The Spiderwick Chronicles</i> by Tony DiTerlizzi and Holly Black (Q–R) <i>Books of Ember</i> by Jeanne DuPrau (R–U) <i>Warriors</i> by Erin Hunter (R–T) <i>The Dragon Slayers’ Academy</i> by Kate McMullan (N–P) <i>Deltora Quest</i> by Emily Rodda (R–T) <i>The Edge Chronicles</i> by Paul Stewart and Chris Riddell (R–U)</p> <p><u>Levels V–Z (readers above benchmark)</u> <i>Artemis Fowl</i> by Eoin Colfer (W–X) <i>Gregor the Overlander</i> by Suzanne Collins (U–V) <i>Redwall</i> by Brian Jacques (Y–Z) <i>The Chronicles of Narnia</i> by C. S. Lewis (T–V) <i>The Golden Compass</i> by Phillip Pullman (Y–Z) <i>Percy Jackson and the Olympians</i> by Rick Riordan (U–W) <i>Rowan of Rin</i> by Emily Rodda (T–V) <i>Harry Potter</i> by J. K. Rowling (U–Z)</p> <p>Other Resources <i>Notice and Note: Strategies for Close Reading</i> by Kylene Beers and Bob Probst <i>Maps</i> by Aleksandra Mizielińska and Daniel Mizieliński <i>Shades of Meaning: Comprehension and Interpretation in Middle School</i> by Donna Santman <i>Reading for Their Life: (Re)Building the Textual Lineages of African American Adolescent Males</i> by</p>	<p>“Statue,” “Last Kiss,” and “Eating the World” from <i>Marshfield Dreams: When I Was a Kid</i> by Ralph Fletcher “Everything Will Be Okay” by James Howe and other stories from <i>*When I Was Your Age: Original Stories about Growing Up</i> edited by Amy Erlich “Mr. Entwhistle,” from <i>Little by Little</i> by Jean Little “Alone” from <i>From the Notebooks of Melanin Sun</i> by Jacqueline Woodson</p> <p>Memoirs that Incorporate Storytelling and Exposition “Last Kiss,” from <i>Marshfield Dreams: When I Was a Kid</i> by Ralph Fletcher “Mr. Entwhistle,” from <i>Little by Little</i> by Jean Little “Everything Will Be Okay” by James Howe from <i>*When I Was Your Age: Original Stories about Growing Up</i> edited by Amy Erlich *“Eleven,” from <i>Woman Hollering Creek And Other Stories</i> by Sandra Cisneros</p> <p>Powerful Fiction That Has Memoir-Like Qualities: <i>Journey</i> by Patricia MacLachlan <i>The Monument</i> by Gary Paulsen</p> <p>Memoir and Structure <i>The Invention of Solitude</i> by Paul Auster <i>The House on Mango Street</i> by Sandra Cisneros “Quietly Struggling” by Kelly Boland Hohne (Online resources Sessions 1, 7, and 14)</p> <p>Memoir: Internal and External Story Lines “Mama Sewing,” from <i>Childtimes: A Three-Generation Memoir</i> by Eloise Greenfield <i>Memoir: Powerful Metaphors What You Know First</i> by Patricia MacLachlan</p> <p>Resources for Teachers: <i>Choice Words: How Our Language Affects Children’s Learning</i> by Peter Johnston <i>Writing about Your Life: A Journey into the Past</i> by William Zinsser (Avalon Publishing Group)</p> <p>For Teachers: Suggested Authors of Memoirs: Joan Didion Barbara Kingsolver David Sedaris</p>
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Alfred Tatum <i>Teaching Reading to Black Adolescent Males</i> by Alfred Tatum	
Read-Aloud & Shared Reading	
<p>Read-Aloud goals Internalize reading behaviors (preview, make predictions, anticipate) Monitor for sense and re-reading Process the text Whole-class book talk</p> <p>Read-Aloud process: Before You Read (introduce book, title, author, wonder about the title) As You Read (look at pictures, read with prosody, retell) After You Read (whole class book talk)</p> <p>Shared reading goals Practice using meaning, structure, visuals (MSV) to solve new words</p> <p>Shared reading process: Introduce the book and key concepts Cross-checking sources of information Word Study Fluency</p>	
Vocabulary <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)
cartographers cavern details discrediting embedding examining feelings generalizing medieval perspective/view point* quest scanning squire structure theories universal	allegories archetypes big idea counterclaim fantasy flash-writing literary canon memoir metaphor metaphorical parallel internal timeline/timeline* punctuation*/punctuated* seed idea symbolism theme* voice
Suggestions for Differentiation, Scaffolding, Intervention and Enrichment	
CT Dept. of Education Evidence-based Practice Guides – These guides provide links to “evidence-based	

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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

[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:](#)

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- Use different paper (wide lined, raised lines or darker lines) to increase awareness of lines.
- Use the dry erase board and pens, which requires less force than a pencil (photocopy the results if they need to be turned in)
- Use a copy machine to enlarge worksheets to be completed to provide a larger area to write.
- If computers and internet are available: use free text-to-speech software or use spell/grammar check to edit and revise

Reading:

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

English Learners

Colorin Colorado

CT English Learner Proficiency Standards, Linguistic Supports

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

Enrichment strategies

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 5: Early United States History

Students engage in the study of events early in United States history from indigenous peoples here prior to colonization through the American Revolution, including indigenous life in New England, Europe in the 1400s and 1500s, early settlements, 13 colonies, relations with indigenous peoples, French and Indian War and American Revolution. Consider opportunities for students to read/write on related topics.

NGSS Grade 5 Science topics include Structure and Properties of Matter, Matter and Energy in Organisms and Ecosystems, Earth's Systems and Space System: Stars and the Solar System. Consider opportunities to read, write, and communicate about related topics.

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