

Grade 2 ELA Curriculum

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| Subject | Language Arts | | |
| Grade/Course | Grade 2 | | |
| Unit of Study | Unit 6: Studying Characters and Their Stories (If/Then - Heinemann Online Unit Resource)/ Writing Gripping Fictional Stories with Meaning and Significance (If/Then p. 38) (Titles are linked to If/Then Lessons) | | |
| Pacing | <p>May-June</p> <p>The content includes 27 reading teaching points and 27 writing teaching points that will unfold over 4 uninterrupted weeks of instruction. If students have not had a unit on Small Moments you may need to spend a few extra days. Based on student assessment data, teachers will use professional judgment to choose the teaching points that best meet the needs of their students. Given this, teachers may not use all listed teaching points or may modify/create additional teaching points based on student needs.</p> | | |
| Unit CT Core Content Standards | | | |
| Reading Foundational Skills | | | |
| <p>RF.2.3: Long/short vowels in regularly spelled words, spelling-sound correspondence, common prefixes/suffixes, irregularly spelled words</p> <p>RF.2.4: Fluency: purpose, understanding, accuracy, rate, expression, confirm or self-correct</p> | | | |
| Reading Literature and Information | Writing | Speaking/Listening | Language |
| <p>RL.2.1: Ask/answer who, what, when, where why, how questions about details</p> <p>RL.2.2: Recount stories for central message, moral or lesson</p> <p>RL.2.3: Character response to major event, challenge</p> <p>RL.2.7 Describe characters, events with illustrations, details</p> | <p>W.2.3: Narrative with elaboration/short sequenced events, details, temporal words, closure</p> <p>W.2.5: Focus on topic, edit and revise to strengthen</p> <p>W.2.8: Recall experiences or gather information</p> | <p>SL.2.1 Participate in collaborative conversations with peers and adults in small and large groups</p> <p>SL.2.2 Recount oral information</p> <p>SL.2.4: Tell a story/experience with facts, details, speaking audibly</p> | <p>L.2.4: Determine/clarify meaning of unknown words, sentence level context clues</p> <p>Determine meaning when prefix added, root word, compound words</p> |

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| RL.2.10 Grade appropriate prose, poetry | | | |
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| Essential Questions | | Corresponding Big Ideas | |
| <ol style="list-style-type: none"> How can I be a thoughtful fiction reader who thinks carefully about characters and their stories? How can I be a descriptive realistic fiction writer whose work reflects the external and internal characteristics of the main characters as well as builds tension in the story plot to hook the readers? | | <ol style="list-style-type: none"> Readers use strategies before, during and after reading to understand and ask and answer questions about stories. Readers study characters' traits, feelings and actions, think about how characters change from the beginning to the end of the book, and consider the lessons characters learn through their journey. Realistic fiction writers use strategies such as sketching, writing down characters feels across the story timeline to prepare for the stories they will write. Small moment scenes are the heart of realistic fictions stories. | |
| Unit Summary | | | |
| Reading Bends | | Writing Bends | |
| <p>Bend 1: In this bend, students gather all the information they can about characters before reading by making predictions based on previous reading, the book's front and back cover, and its table of contents. During reading, students learn more about characters, using the text and pictures to raise and answer questions. After reading, students think about whether the characters have changed, and if so, what lessons have been learned.</p> <p>Bend 2: Students learn about and use specific skills and strategies when something about a character is hard to understand - whether it is unfamiliar vocabulary, surprising or confusing behavior, or conflicting points of view about the character. Students learn how reading fluently and expressively helps readers better understand the story, and how to find clues in the text to help</p> | | <p>Bend 1: This bend focuses on small moments scenes rather than summarizing. After encouraging students to think of seed story ideas have them pick one, story tell it to a partner, then sit down to write.</p> <p>Bend 2: In this bend, students return to the stories they have already written revising them for greater meaning and tension. Some students will choose to write a whole new version of the original story. Other students will add pages, flaps and extenders to stretch out the "heart" of the story, how to complicate the problem, and also to build tension by having the character attempt first one thing, then another, and another before finding a resolution. Students learned in an earlier unit, <i>Lessons from the Masters</i>, about revising with intention.</p> <p>Bend 3: In this bend, students will keep self-assessing, setting new goals each time they repeat this process. Teaching focuses on strategies to be</p> | |

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| <p>figure out how a particular tricky part is to be read.</p> <p>Bend 3: In this bend, students investigate the ways in which the characters in their books change and grow. Students learn to notice how characters felt or behaved at the beginning of the book and how that changes at the end. Students also learn to extend their thinking to think about the lessons the characters (or the readers) have learned within and across texts.</p> | <p>sure parts of the stories being written fit together, or how to write a more compelling ending, or how to convey a message to a reader.</p> |
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| Possible Teaching Points | |
| Reading | Writing |
| <p>Bend I:</p> <ol style="list-style-type: none"> 1. Use what you know to study characters 2. Use strategies to support your reading (e.g., pausing to understand the story, retelling as you go, jotting on sticky notes to capture thinking, etc.) 3. Study text features (e.g., title, front cover, back cover, table of contents, etc.) and make predictions about characters before reading 4. Think about how characters feel using the pictures 5. Read with your prediction in mind 6. Think about what you already know about a character in one book in a series as you read the next book 7. Pause to retell the story after reading the first chapter to check understanding 8. Reread for fluency 9. Pay attention to what’s happening in the story (e.g., place sticky notes in their book as reminders to stop and make sure they know the main things that have happened, etc.) 10. Use details to figure out how the character feels and thinks 11. Get to know a character’s personality by | <p>Bend I:</p> <ol style="list-style-type: none"> 1. Using all we already know about a genre to make up stories about a realistic fiction story character you imagine 2. Writers generate lists of possible realistic fiction ideas 3. Writers practice retelling stories across their fingers (like pages in a book) when as a way to prepare for putting words down on paper 4. Writers have strategies for quickly jotting down the ideas across pages of a story like drawing a small picture in the upper corner 5. Authors build tension by having characters encounter trouble and somehow resolve it 6. Writers use “One time when…” from literature (for example, <i>Pinky and Rex and the Spelling Bee</i> by James Howe) to select strong emotions (jealousy, embarrassment, frustration, surprise, or hope) as they develop fictional story characters 7. Writers start with small moments from their own lives (being lost in the grocery store) to evoke and identify emotion for a fictional story characters 8. Writers think of each page of a story like a dot on a timeline 9. Sometimes writers pick four story ideas, |

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| <p>paying attention to a character's reactions</p> <ol style="list-style-type: none"> 12. Ask questions about the story and characters 13. Think about if the character has changed from the beginning, to the middle, to the end of the book 14. Plan to talk about important parts of the story 15. Think about the whole book - not just each chapter (e.g., This chapter fits with the last because ..., Throughout the whole book ..., Across the story ..., This whole book is mostly about ..., etc.) <p>Bend II:</p> <ol style="list-style-type: none"> 16. Use pictures to understand reading (e.g., look at the pictures in the book, reread and visualize in your mind, stop and draw a picture of what is happening, etc.) 17. Pay attention to characters who are different from yourself and empathize 18. Notice when a character does something that seems out of character 19. Put yourself in the character's shoes to think about a character in a new way 20. Use strategies to read tricky parts in books (reread the word or a few sentences, begin using the pictures, think about what's happening in the story to figure out what might make sense, look at the <i>whole</i> word for all the parts they know, etc.) 21. Read with expression <p>Bend III:</p> <ol style="list-style-type: none"> 22. Think about what caused characters to change 23. Pay attention to all the characters - not just the main character 24. Reread the ending and think about the meaning of the story | <p>write the first page or two of those stories, and then decide which one to write an entire story for</p> <ol style="list-style-type: none"> 10. Sometimes writers sometimes focus on a cast of 2 or 3 characters not an entire cast and choose a main character close to their age 11. Remembering "when you're done, you've just begun" (writers store finished stories on one side of their folder and unfinished on the other. each time they finish a story they pick another idea for the list generated earlier) 12. Stretching your writing from time to time, means writer's look back at stories they have already done to see if there is anything they want to add or revise 13. Using more space to add all the details of a story necessary to make it come alive for the reader (show don't tell with your words) 14. Reading your story aloud to a partner and asking: "What are you picturing, does that part make sense? or providing feedback to a partner like "I am confused. Can you say more?" or "What do you really mean?" 15. Asking "What exactly, will happen at the start of my story?" and creating an opening moment or making a movie in your mind and writing bit by bit <p>Bend II:</p> <ol style="list-style-type: none"> 16. Acting out stories is a strategy writer's use to helps them to create organized and fluid stories 17. Making sure your written work matches your storytelling and acting 18. Writer's study books others have written to look at how the author brings their favorite character to life 19. Writing a feeling by the sketch at the top |
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| <p>25. Predict the lesson of the story before reading using text features (e.g., title, cover, back cover, pictures, etc.)</p> <p>26. Compare books with similar messages or themes</p> <p>27. Think about what you learned from the character that relates to your life</p> <p>28. Celebration</p> | <p>corner of a page helps to plan out our stories and reminds us to use detail to describe how the character is feeling</p> <p>20. Paying attention to both the internal and external journey of their character</p> <p>21. Showing how a character is feeling early on in a story is a strategy writer’s use to pique interest</p> <p>22. Creating tension by making it hard for a character to get what he/she wants by adding hurdles along the way</p> <p>23. Drawing out important parts of a story with details and descriptive words creates tension</p> <p>24. Writing a story ending that is believable and connections to the story’s big idea</p> <p>Bend III:</p> <p>25. Using the checklist for narrative writing helps us to make decisions about editing and revising (you may opt to have students pick one or two skills that you have taught and hone in on those)</p> <p>26. Using all you know as a writer to set a plan for your writing your next story</p> <p>27. Making decisions about which stories you want to revise and which ones do not deserve revision</p> <p>28. Celebration: Read alouds and book talks</p> |
| Word Study Topics | |
| <p>Unit 15 (week 2 of 2)*</p> <ul style="list-style-type: none"> ● The /ü/ sound- oo, ou, ue, and ew ● The /ū/ sound- ue ● Use of spelling option procedure for /ü/ and /ū/ sounds ● Trick words: January, February, July, enough, special, December ● Sample words: spoon, soup, overdue, blew, argue <p>Unit 16 (1 weeks)*</p> <ul style="list-style-type: none"> ● Sounds of au and aw ● Spelling generalizations for the /o/ sound ● Trick words: August, laugh, daughter | |

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- Sample words: claw, aunt

Unit 17 (2 weeks)*

- Consonant-le syllable type
- Spelling consonant-le words
- Review of all 6 syllable types
- Trick words: trouble, couple, young
- Sample words: gobble, tumble, noble

[Foundations Unit Test Scoring Guidelines](#)

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.

*Units referenced come from Foundations Program.

For additional sample words refer to the unit resource pages at the end of each unit in the Foundations teacher's manual. This provides examples for drill sounds/warm-up, echo sounds, review and current unit trick words, review and current unit words/nonsense words, and unit dictation sentences.

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.*

Smarter Balanced Assessment Resources

The following link will provide rubrics, student checklists and Writing Portfolio Guides with anchor sets to use in the holistic scoring of narrative, opinion, and informational writing:

[CT Writing Portfolio Resources for Grades K-2](#)

The [Style Guide](#), which aligns with the expectations of Smarter Balanced Assessments, will support the creation of unit- and standard-aligned items for instructional use.

| Pre/Post Assessment | Interim Assessment | Additional Evidence of Learning |
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| <ul style="list-style-type: none"> ● Foundations unit test ● High-frequency word lists <p>Reading:</p> <ul style="list-style-type: none"> ● Reading learning progressions, found in the Reading Pathways, Grades 3-5: Performance Assessments and Learning Progressions | <ul style="list-style-type: none"> ● Running Records (including Checklist of Reading Behaviors)* ● WPM rate benchmark chart ● Narrative Writing Checklist* ● Narrative Writing Learning Progressions* | <ul style="list-style-type: none"> ● Foundations Dictation Check-Ups within Unit <p>Reading:</p> <ul style="list-style-type: none"> ● Running records: you will want to pay close attention to four main areas - reading behaviors (self-correcting, rereading, pausing to think, pointing under words, and other |

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| <p>resource*</p> <p>Pre-assessment: You might choose a grade-level book, like <i>Iris and Walter</i> by Elissa Haden Guest (level K), to read aloud, and select a few key parts of the story where you will prompt children to stop and jot a response. For example, at the height of the problem you might ask, “What is the problem and how is the main character handling it? Why do you think this?” or “What do you know about the characters? Write as much as you can about how they are feeling, acting, and behaving. Give evidence as to why you think this.”</p> <p>Post-assessment: At the end of the unit, you might repeat the pre-assessment (giving the same prompts) with a different book to assess what students have learned across the unit.</p> <p>Or, at the end of the unit you might ask readers to choose one of their favorite books they read in this unit, and jot on a slip of paper the lesson (or lessons) they learned from the book. You could invite students to share the lesson they wrote down in a Sharing Circle, where instead of going in order, students share when they feel read. You might say, “All you have to do is look around the circle, and as long as no one else is already talking, you can share your thought.”</p> | | <p>evidence of monitoring) and miscues readers make, fluency, retelling skills, and students’ responses (retelling and answers to inferential questions) for evidence of inferential thinking: inferring characters’ feelings, motivations and overall personality and traits</p> <ul style="list-style-type: none"> ● Conferring notes ● Observations of small and whole group ● 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 Over the course of this unit students will write four to eight stories. Students should take no more than a day and a half to write a story from front to finish. At the start of this unit writers should be working in 5 page booklets. ● Conferring notes ● Conferring Scenario Narrative Writing* ● Observations of small and whole group ● Narrative Writing Checklist* |
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| <p>Writing: Pre-assessment/post-assessment: Have students write a realistic fiction story at the start and end of this unit. Use the Narrative Writing Rubric* to assess these student writing samples.</p> <p>Narrative Writing Checklist*- Grade 1 and Grade 2 Grade 2 Grade 2 Illustrated Grade 2 and Grade 3</p> | | |
| 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> | | |
| <p>Anchor Charts</p> <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>You will want to gather up any anchor charts from previous units that might support students remember and connect to prior knowledge. Look to any previous units on character, as well as read-</p> | <p>You will want to gather up any anchor charts from previous units that might support students work from previous units on narrative writing (small moments unit).</p> | |

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| <p>oud charts, and even narrative writing units where students learned to show instead of tell feelings.</p> <p>You might also reference anchor charts from the grade one unit <i>Meeting Characters and Learning Lessons</i>:</p> <p>Off We Go! Readers Go On Adventures Color / B&W</p> <p>Readers Meet Characters Along the Way! Color / B&W</p> <p>Partners Share Their Reading Adventures! Color / B&W</p> <p>Readers Learn Lessons! Color / B&W</p> <p>“Clues that Help Readers Know How to Read”</p> <ul style="list-style-type: none"> ● punctuation at the end (. ! ?) ● punctuation in the middle (, ...) ● special print (bold, <i>italic</i>, BIG) ● dialogue tags ● pictures <p>You might begin the final bend in the unit by asking students to think about the ways that they each have grown across the school year or years, and you might use a chart:</p> <p>“We used to ... but now we ...”</p> <ul style="list-style-type: none"> ● We used to read books with only a few pages ... but now we read long books with lots of pages. ● We used to have to read really slowly to figure out the words ... but now we read lots of words in a snap. ● We used to point under the words ... but now we can read with our eyes. ● We used to read out loud ... but now we can read silently. ● We used to read books with pattern ... but now they are read stories. | <p>Revising with Intent Color / B&W</p> <p>Crafting Powerful Small Moments Color / B&W</p> <p>Learning Writing Moves from Our Favorite Authors Color / B&W</p> |
| Instructional Moves | |
| <p>Taberski, Sharon D.; Burke, James (Jim) R. (Robert). <i>The Common Core Companion: The Standards Decoded, Grades K-2: 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>Describing and explaining how characters respond to major events and challenges</p> | <ol style="list-style-type: none"> 1. Have students identify the wants or needs of key characters and parts of the story where their various wants and needs conflict. Examine what those conflicts reveal about the characters. 2. Create a three-column chart with students that you can add to over the year or unit, listing the main character's name, a personality trait, and whether or not the character changes by the end of the story. Doing so helps children see that in some stories the main character does change, while in others the author has the character stay the same on purpose (e.g., Curious George, Amelia Bedelia, Judy Moody, Clifford, Spinky in <i>Spinky Sulks</i>). |
| <p>Making logical inferences</p> | <ol style="list-style-type: none"> 1. Select texts to read aloud or share with students that allow them to make logical inferences. Ask questions that lead them to infer (I wonder why he did that? I wonder what she thought? I wonder why the boy in the illustration looks sad?). As students answer these questions, ask them to explain how they arrived at their conclusions using specific words and phrases in the text. 2. Routinely ask students to show you the textual evidence that supports their inferences. |
| <p>Reading closely</p> | <ol style="list-style-type: none"> 1. During a lesson or while conferring, be sure to give students sufficient time to consider the questions and prompts you pose. Figuring out the author's main idea or message is often hard, subtle work. Don't hesitate to rephrase prompts if students seem stuck. Remind them that they can look for answers in the text, reread, study illustrations, and so forth. Providing time for students to respond can make all the difference in the world. 2. Model close reading by thinking aloud as you scrutinize a text's words, sentence structures, and other details to understand its meaning. To focus students' attention, write on sticky notes and place them on the text, use chart paper, annotate in the |

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| | margins, and/or highlight via a tablet or whiteboard. |
| Have students set out a problem or create a situation in a narrative: | <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. Read a short story (or stories) and discuss the problem. 3. Establish a problem up front that the story will examine and the protagonist will solve after a series of scenarios richly imagined. 4. Ask students to imagine a situation in rich detail (perhaps inspired by another book they have read or a subject they studied) and then describe how characters (or they, if it is a personal narrative) responded and changed over the course of the story. 5. Lead students through the creation of a detailed observation about an event, process, or experience, guiding them by examples and questions that prompt them to add sensory details; then generate with them questions |
| Having students set out a problem or create a situation in a narrative: | <ol style="list-style-type: none"> 1. Provide students with a list of archetypal characters—or discuss characters from books that have been shared in class—to help them imagine their own. 2. 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. |
| Mentor, Demonstration, Read-aloud, Shared Texts | |
| *Included in the Grade 2 Trade Pack | |
| Reading | Writing |
| This unit is designed for students reading at a level of H-L. Fill your classroom library with books that have strong central characters for students to choose from. You may group books by series/characters or by broader character categories such as: friendships, families, characters who travel, sports, characters at school, | Mentor Texts <i>Kaola Lou</i> by Mem Fox <i>Pinky and Rex the Spelling Bee</i> by James Howe <i>Shortcut</i> by Donald Crews <i>The Ghost-Eye Tree</i> by Bill Martin <i>Too Many Tamalas</i> by Gary Soto |

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| <p>etc.</p> <p>You will want your readers, when possible, to be able to choose books with their partners so that they can be reading similar character books. If you have multiple copies of some titles, this will be helpful, but kids need not read the same titles at the same time.</p> <p>Read-Aloud and Shared Reading Texts <i>Iris and Walter</i> by Elissa Haden Guest <i>Peter’s Chair</i> by Ezra Jack <i>Julius, the Baby of the Word</i> by Kevin Henkes <i>Noisy Nora</i> by Rosemary Wells <i>Pinky and Rex</i> by James Howe <i>My Rotten Redheaded Older Brother</i> by Patricia Polacco <i>Dancing in the Wings</i> by Debbie Allen <i>Flora & Ulysses</i> by Kate DiCamillo</p> <p>Suggested Texts and Resources</p> <p>Character Series Books Henry and Mudge by Cynthia Rylant Pinky and Rex by James Howe Elephant and Piggie by Mo Willems</p> <p><i>Lily’s Purpose Plastic Purse</i> by Kevin Henkes <i>The Sissy Duckling</i> by Harvey Fierstein <i>Annie and Snowball and the Book Bugs Club</i> by Cynthia Rylant</p> | <p>Additional Texts and Resources Garbage incinerator scene from Toy Story 3 (example of how an author builds tension)</p> |
| Read-Aloud & Shared Reading | |
| <p>Read-Aloud goals Internalize reading behaviors (preview, make predictions, anticipate) Monitor for sense and re-reading Process the text Whole-class book talk</p> <p>Read-Aloud process: Before You Read (introduce book, title, author, wonder about the title) As You Read (look at pictures, read with prosody, retell) After You Read (whole class book talk)</p> | |

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| <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> | |
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| Vocabulary | |
| Tier 2 (Academic Vocabulary) | Tier 3 (Domain Specific Vocabulary) |
| <p>bold empathize expressively fluency habit hurdle italic personality predict/prediction summary/summarize visualize</p> | <p>characters feelings/emotions creating tension dialogue tags fiction literary text punctuation realistic fiction story telling story timeline text structure theme tricky word</p> |
| Suggestions for Differentiation, Scaffolding and Intervention | |
| <p>CT Dept. of Education Evidence-based Practice Guides – These guides provide links to “evidence-based activities, strategies and interventions (collectively referred to as 'interventions').”</p> <p>Use individual student performance data to inform intervention in small group and conferring work.</p> <p>Effective Intervention Strategies for Teachers</p> <ul style="list-style-type: none"> ● 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 <p>Meeting Students’ Needs Through Scaffolding</p> <ul style="list-style-type: none"> ● 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 | |

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- Supply sentence starters so all students can participate in focused discussion
- Place students in heterogeneous groups to discuss the text and answer text-dependent questions
- Provide task cards and anchor charts so that expectations are consistently available
- Highlight key words in task directions

Supporting Struggling Readers

- Pre-expose students to the selected text with support (audio recording, read-aloud, peer tutor etc.)
- Have students read a simple article, watch a video, or read student-friendly explanations of key information to help build background knowledge that will aid in comprehension
- Reformat the text itself to include visuals or definitions of key vocabulary
- Provide picture cues with text-dependent questions
- Provide oral rehearsal time (with buddies, small group, or a teacher) prior to writing, and/or provide writing/thinking time prior to oral presentations

Assistive Technology

Writing:

- Use different paper (wide lined, raised lines or darker lines) to increase awareness of lines.
- Use the dry erase board and pens, which requires less force than a pencil (photocopy the results if they need to be turned in)
- Use a copy machine to enlarge worksheets to be completed to provide a larger area to write.

If computers and internet are available: use free text-to-speech software or use spell/grammar check to edit and revise

Reading:

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

English Learners

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

Part or all information on this page is adapted or excerpted for instructional guidance in use of these resources purchased by the school district. [Bibliography References](#)

P. 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 2 Topic - Making a Difference (local/state/national/international): Examining the people that make, and have made a difference. Examining the concept that ALL people can make a difference. Consider opportunities for students to read/write texts that address these topics.

NGSS Science Grade 2 Topics - Structure and Properties of Matter, Interdependent Relationships in Ecosystems, and Earth's Systems: Processes that Shape the Earth; Consider opportunities for students to read and write on these topics.