Grade 6 ELA Curriculum

Subject	Language Arts
Grade/Course	Grade 6
Unit of Study	Unit 7: How to Eat a Poem: Analyzing Craft and Structure (Online Teachers College Unit Resource - How to Eat a Poem: Analyzing Craft and Structure)/ Poetry: Immersion and Innovation (If/Then Unit p. 75) (Titles are linked to If/Then Lessons)
Pacing	Mid May - June The reading & writing topics unfold over 14 & 14 sessions, respectively, with a suggested timeline of approximately 4 uninterrupted weeks of instruction. In order to ensure that all students master unit/lesson objectives, the actual pacing may vary to include appropriate embedded enrichment/intervention. Teachers should plan for 2-3 days of additional time for schedule interruptions and run-over in order to address all teaching points.

Unit CT Core Content Standards

Reading Foundational Skills
N/A

Reading: Literature and Informational	Writing	Speaking/Listening	Language
RL.6.4 Meaning of words/phrases in text including figurative, connotative, impact of word choice RL.6.5 Explain how a segments fits in overall structure RL.6.7 Compare/contrast reading to viewing or live representation of text RL.6.10 Grade appropriate stories, drama, poetry	W.6.4 Produce clear/coherent writing with development, organization appropriate to task, purpose, audience W.6.5 Develop and strengthen through planning, revising, editing or trying new approach W.6.6 Use tech, including Internet to produce, publish, interact, collaborate with keyboard skills to	SL.6.1 Range of collaborative discussions, prepared, agreed upon rules, pose/respond to questions, review ideas expressed explain own ideas SL.6.4 Present claims/findings, using logically sequenced facts/details with eye contact, volume, clear pronunciation	L.6.4 Determine/clarify meaning of unknown/multiple meaning words, Greek/Latin affixes and roots, reference materials for pronunciation and precise meaning L.6.5 Figurative language, figures of speech, relationships, connotations L.6.6 Acquire and use accurately academic/

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	complete 3 pages		domain-specific words

Essential Questions	Corresponding Big Ideas
1. How can I read and reread a poem until I know how it works - why it looks the way it does on the page, how each part makes sense with the whole poem, and how specific words and phrases mean more than they would in another context? 2. How do writers create poetry to make and share meaning?	1. Readers investigate the world of poetry to become familiar with authors, subjects and traditions. Readers notice poetic structure, form, word choice, and symbolism and think deeply about how each of these elements contribute to the overall meaning of the poem. 2. Writers immerse themselves in poetry, especially narrative and lyric poetry, to understand the rhythms, sounds and format of these genres to use in their own writing. Writers find inspiration in the details of their own lives and the word to create poems using figurative language, symbolism, and other literary devices to create poems that convey meaning when read silently and performed out loud.
Reading Bends	Writing Bends

Bend I: Students start off with an inquiry, looking broadly across many poems to think about what's possible in poetry by exploring lyrics from their favorite songs and participating in choral poetry reading and shared reading lessons - where you read out loud and project the poem or give out copies so that students are following along. Students find and share favorite poets or individual poems from their research, which will support the reading and writing work of this unit. **Bend II:** In this bend, students start to look at poems like the carefully crafted constructions that they are and investigate how poems are put together as a series of parts. Through mini-lessons and practice with texts, students examine structure, including poetic forms. **Bend III:** In Bend III, students build on the work of the first two bends and look closely at the actual words and phrases that are the building blocks of poems. Students read poems in partnerships and explore meaningful comparisons and symbolism.	**Bend I**: In this bend, students mine their notebooks for pieces that can be turned into poems through new word choice and link breaks. Students become immersed in narrative and lyric poetry and learn to look at the details of their lives and to the world around them for inspiration and to focus on meaning first as they begin writing. **Bend II**: Students use revision to make their poems more exact representations of their observations, feelings, and insights. Students pay close attention to word choice and the the shape and length of a poem, as well as to other techniques that poets use, such as metaphor simile, alliteration, and onomatopoeia. Students experiment with literary devices and meaning with conventions to revise in meaningful ways. **Bend III**: In this bend, students publish their work through a poetry performance (or slam) or through thematically based chapbooks. Students choose poems they would like to showcase, giving specific attention to the groupings their poems fall into and any themes that emerge as they examine their writing. Students work on introductions that may take the form of an essay or an informational piece to establish the context for the theme they select.

Teaching Points

Reading	Writing
Bend I: 1. Investigate poetry as a genre 2. Conduct an inquiry by making concrete observations (e.g., notice what the poem looks like, what kinds of topics they cover, any other aspects of writing they notice on the first read) 3. Notice features of poems to deepen familiarity with authors and subjects (see sample anchor chart "Features of Poems") 4. Study poems with peers (e.g., with a focus	**Bend I**: 1. Find poems in writing you've already done (e.g., reimagine a story, add line breaks and revise for just the right words, make a new poem out of old writing, etc.) 2. Look inward and outward to find inspiring details for writing 3. Turn issues or debates in the world into poetry 4. Raise questions about big, unknowable things in poems

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on fluency, theme, meter, etc.)

5. Identify poetic structures and language worthy of close-reading attention in literary novels

Bend II:

6. Read a poem one time silently and one time aloud, and think about each part (see sample anchor chart "What we notice in reading a poem …")
7. Notice repetition and think about its connection to a bigger issue in the poem
8. Think about how all the parts of the poem work together to make meaning (e.g., title, last lines, structural features, etc.)
9. Study poems with peers
10. Notice the craft tools of word and syllable choice in poems and literary novels

Bend III:

11. Notice comparing ideas and images and think about the meaning of metaphors (see sample graphic organizer resource listed in anchor charts section)
12. Find symbols (one image that is repeated or multiple images that go together and make up a system of symbols) and think about what the text is saying about the symbolized subject
13. Make your thinking about poems visible and support thinking with text evidence
14. Celebration

5. Offer feedback to writing partners during revision

Bend II:

6. Pay attention to sound and word choice in revision
7. Use the physical appearance of the poem to convey meaning (e.g., use line breaks, stanza breaks, rhyme scheme, shape, white space, alliteration, onomatopoeia, simile, metaphor, imagery, etc.)
8. Revise using different craft moves to convey meaning
9. Use mentor poems to experiment with new craft moves
10. Try out multiple endings to leave readers with a special image, big idea or comment
11. Experiment with voice and word choice (point of view - first and second person, verb tense, etc.)

Bend III:

12. Select poems that "go together" to publish (partners might ask: Which of your poems do you like the best? Why? What are some different ways you could group your poems together? What kind of poetry writing did you enjoy the most? Which images do you love?)
13. Create an introduction to set the context for the theme that poems explore
14. Celebration

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

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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.

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 Explanatory Performance Task Writing Rubric](#) (Grade 6-11)
[Smarter Balanced Argumentative Performance Task Writing Rubric](#) (Grade 6-11)

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 6- Language and Vocabulary Use- [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

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Reading:
- [Grade 6 Narrative Reading Learning Progression](#)*

Pre-assessment -
- Review students' written responses to literature as a marker of how well they can discern a theme, use details from the text to explain how that theme was developed, and discuss the author's craft
- You can also decide to give students a quick on-demand assessment - giving them a poem and asking them a few questions that align with the standards you will be teaching (e.g., meaning of words/phrases, poem's use of form/structure, etc.)

Post-assessment -
In addition to or in lieu of an on-demand assessment, you may decide to give students time to create something with a partner that shows their thinking about one or more poems that they really connected with. Some options for this include:
- a videotaped performance of a poem, with a commentary by both students
- an annotated copy of the poem, printed or taped onto chart paper with the partners'

- Running Records if students are reading below [benchmark](#)
- [WPM rate benchmark chart](#)
- [Narrative Reading Learning Progression](#)*
- [Narrative Writing Learning Progression](#)*

Reading:
- Conferring notes
- Predictable teaching points for mid-workshop interruptions, small groups and shares - "How to Eat a Poem: Analyzing Craft and Structure" document, [page 8](#)
- Observation of small group work
- [F&P Continuum of Literacy Question Stems by GRL](#)
- [Daily reading log sheet](#)
- [Exit tickets](#)

Writing:
- Conferring notes
- [Narrative Conferring Scenario Chart](#)*
- Observation of small group work
- Student work: One or more student work samples for each writing session*
- Writing About Reading in Reader's Notebooks
- [Narrative Writing Checklist](#)*

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written comments connected to specific words and lines from the poem
● a videotaped or recorded conversation about the poem
● an interpretation slam, where kids nominate poems for why they should be considered 'the best' and interpret them, including the author's craft
 	
Reading Pathways: performance assessments for Reading
 	
Writing:
● Narrative Writing Checklist*
● *Writing Pathways*:   -performance assessments for Narrative
  -writing rubrics
   -student writing sample
  -writing developed through the progression
 	
Post-assessment - The unit will end with students collecting a bundle of their best work to share - they may create a chapbook (a small collection of poetry, usually about one topic or theme) or personal or class anthology and put it on display or invite family in for a gallery walk. You may consider an opportunity for poetry performance - whether in the form of an in-class slam or an evening open-mic poetry cafe.		

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Learning Plan
Researched-based Instructional Resources and Methods

The reading and writing workshop model is a researched-based instructional model.

See *A Guide to the Reading Workshop Model: Intermediate Grades* , (2015), Calkins et. al. and *A Guide to the Common Core Writing Workshop,* 2012, Calkins et. al. included in the series component bundle.

The Heinemann online resources includes a study guide for the *Units of Study for Teaching Reading* under "Latest News and General Information." This resource provides step by step instructions for implementing the workshop model, including guiding questions and detailed explanations of:

- the architecture of the mini-lesson: connection (teaching point), direct instruction and active engagement, link
- the architecture of a conference and small group work: mid-workshop teaching
- share/whole group processing
- setting up and provisioning the reading workshop

The Heinemann online resource also contains a video orientation that guides teachers through "unpacking the unit" and offers specific tips and demonstrations of best practices associated with delivering reading and writing workshop.

Anchor Charts
Commercially developed Anchor Chart Notes are one of the series components included with the Units of Study bundles for both reading and writing. Teachers may prefer to construct their own or co-construct these charts with students to serve as a reference of summarized, illustrated teaching points.

Reading	Writing

"Features of Poems"
● What kinds of subjects poets write about
● Where poetry appears - where it's published
● How poetry looks on the page: the structure of the text
   ○ Length of poem
   ○ Font size and style
   ○ Shape of poem
   ○ Poetic forms, such as sonnet, sestina, villanelle, etc.
   ○ Line breaks and white space/stanza breaks
   ○ Punctuation/capitalization
● What poetry sounds like when read out loud
   ○ Rhyme
   ○ Rhythm
	Narrative Writers Aim Toward Goals Such As . . .
	Narrative Writers Use Techniques Such As . . .
	
	"Places Poets Search for Inspiration"
	● looking inward
	● looking outward
	● moments of trouble or surprising beauty
	● images that are surprising or particularly clear
	● etc.
	
	"Poets Sometimes …"
	● create a pattern with rhyming words (rhyme scheme)
	● leave blank space on the page (white space)
	● use words that sound like they mean (onomatopoeia)

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○ Repetition
○ Alliteration
○ Onomatopoeia

"What we notice in reading a poem …"
● The tone or emotion of the poem as a whole
● Images that seem particularly important
● Repeating lines, phrases, or words that are worth thinking about more
● Words or phrases that are confusing and need investigation
● etc.

Graphic organizer resource to supporting thinking about metaphors

In the poem "Kid in the Park," by Langston Hughes, the title character is compared in the first stanza to a "Lonely little question mark/on a bench in the part."

Question Marks	Kid in the Park
Ask questions	Sits on a bench alone - maybe he wishes he could ask someone for help
Don't have answers	Doesn't have a home- has no

● etc.
(Now is a good time to start layering in more academic vocabulary for reading, writing and thinking about poetry. For example, you might list what poets do in student friendly language - *create a pattern with rhyming words* - and include the word poets have for that technique - *rhyme scheme.*)

"Partner Talk Prompts for Offering Feedback During Revision"
● Partners compliment each other as a first step in responding to new work.
● Partners talk about *how* they are writing, as well as *what* they are writing about. They can ask each other, "Which strategies have worked for you in your poetry writing?" "Which ones are you having trouble with?"
● Partners work on one piece of writing at a time, so that they can read the poem line by line and talk about what is and isn't working yet.
● Partners decide on specific next steps for their writing, and they write these down as assignments, either in a planner or in their notebooks.

"When Performing Poetry Aloud Readers …"
● use line breaks, sentence punctuation and stanza breaks as cues for when to pause in their reading
● use the meaning of the text to correct themselves and put pauses in place that make it easy for a listener to understand what's happening in a poem
● emphasize certain words
● use their voice to show the emotion or mood of the poem
● read at a pace that's appropriate to the poem

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	one to answer his questions		
Signs of confusion	Sees other people but doesn't say anything		

Instructional Moves

Burke, James (Jim) R. (Robert). *The Common Core Companion: The Standards Decoded, Grades 6-8: What They Say, What They Mean, How to Teach Them* (Corwin Literacy). SAGE Publications.

Possible Student Challenges	**Teacher Moves**
Analyze the impact of word choice on meaning and tone	1. Complete a think-aloud as you read through a text, noting the author's use of certain words that combine with others (through sound, imagery, meaning, stylistic or rhetorical effect) to add meaning or serve some other purpose (e.g., to reinforce a theme). 2. Direct students to highlight, code, or otherwise indicate (by alternately circling, underlining, putting dotted lines under words) those words or phrases that are connected; ask them then what conclusions they can draw from the patterns, connections, or general use of words about their meaning. 3. Provide students a list of words or phrases with a common theme left unstated; ask them what the words have in common and how that relates to the text from which they come.
Analyze the impact of a poem's structure	1. Explain to students or have them identify the form (e.g., sonnet, sestina, etc.) the writer is using; then point out or direct them to locate those organizational devices the writer uses to add meaning or create a style appropriate to their

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	purpose.
	2. Have students rewrite the text in a different genre (e.g., if it is a sonnet, have them write a paragraph) to better understand what is unique to the structure the author chose.
Determining what style is most appropriate	1. Show students samples from different authors so they see what read language and formats look like in this discipline for this type of text, purpose and audience.
	2. Remind students to begin with the end in mind - the impression you hope to make or end you hope to achieve - and ask what choices they need to make about style and organization in light of their purpose.
	3. Ask them to consider the needs, expectations, or assumptions about their audience on this occasion and how you should write in light of that information to achieve your intended purpose.
Acquire and use academic and specialized words	1. Ask students at the beginning to assess their knowledge of the specialized words important to know in your class; they can do this most efficiently by taking a list of words you prepare and scoring themselves as follows: 1 - have never heard or seen it, 2 - heard of it, but don't know it, 3 - recognize it as somehow related to _____, 4 - know it when I read it but now sure I can use it correctly when writing or speaking, or 5 - know it an can use it as a reader, writer, speaker and listener.

Mentor, Demonstration, Read-aloud, Shared Texts	
Reading	**Writing**
Poetry invites multiple perspectives, and the best way to see this is by reading with someone else. If book clubs have gone well, students can work in clubs. If more talk support and accountability are needed, students can move to partnerships. Some possible classroom library structures include: ● Packets of poems for each partnership or club (the packets should match the reading levels of the groups) ● In the packets: ○ Poems on a wide variety of topics	The beginning of this unit depends on students have access to loads of poetry, including narrative and lyric. Narrative poems are characterized by storytelling. They employ a narrative, or sequential structure, and include other story elements as well, such as a recognizable setting and a character or characters. Lyric poetry is told from the point of view of a speaker and sometimes includes some storytelling; other times it is more essayistic. They key element in lyric poetry is the voice of the speaker-hence the connection to the

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with a wide variety of styles and lengths
- ○ Enough poems that students can notice many features of poetry and have new poems to talk about throughout the unit
- Poetry books to supplement their packets for group work and to read independently
- An expanding folder of poems students bring in: poems that they find and love
- Some novels in verse for extension into independent reading (for example: *Locomotive* by Jacqueline Woodson; *Bronx Masquerade* by Nikki Grimes; *Jump Ball* by Mel Glenn)

Anchor Texts

Bend I:
- "The Wren" by Barbara McCauley
- "You Can't Write a Poem About McDonald's" by Ronald Wallace
- "Sympathy" by Paul Laurence Dunbar

Bend II:
- "Suburban" by Michael Blumenthal
- "Do Not Go Gentle Into that Good Night" by Dylan Thomas

Bend III:
- "On Turning Ten" by Billy Collins
- "Kid in the Park" by Langston Hughes
- "The Clasp" by Sharon Olds

Suggested Resources

To help students understand the power of word and syllable choices in poems and in literary novels, you might use:
- excerpts from Shakespeare's *Macbeth* (Act 1, Scene 4, lines 23-55)
- Walt Whitman poems
- "Do Not Go Gentle Into that Good Night" by Dylan Thomas

term *lyrics* in songs. The speaker may or may not represent the views of the poet, but instead is kind of a first-person narrator or persona that the poet adops to explore a point of view or emotion.

Suggested Texts and Resources
Paint Me Like I Am edited by WritersCorps
Poetry 180 a collection of poems for high school students edited by Billy Collins
Honey I Love by Eloise Greenfield
This Place I know: Poems of Comfort edited by Georgia Heard
Here in Harlem: Poems in Many Voices by Walter Dean Myers

You may also want collections by:
Langston Hughes
Nikki Giovanni
Billy Collins
Lucille Clifton
Mary Oliver
Robert Frost
Walt Whitman

The Poetry Foundation

Collections of lyrics from popular singer/songwriters
The Rose that Grew from Concrete by Tupac Shakur
Tears for Water: Songbook of Poems and Lyrics by Alicia Keys

You may want to excerpt passages from Jay-Z's memoir *Decoded* (2011); although many parts may be too young for middle school, there are long sections that detail Jay-Z's passion for writing and his obsession with rhyming and language. Song lyrics are also include with footnotes to explain references.

Professional Texts
A Note SLipped under the Door: Teaching from Poems We Love by Nick Flynn and Shirley McPhillips

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	Awakening the Heart: Exploring Poetry in Elementary and Middle School by Georgia Heard *Getting the Knack: 20 Poetry Writing Exercises* by Stephen Dunning and William Stafford *Knock at a Star: A Child's Introduction to Poetry* by X.J. Kennedy, Dorothy M. Kennedy and Karen Lee Baker *Looking to Write: Students Writing through the Visual Arts* by Mary Ehrenworth *Reading Poetry in the Middle Grades: 20 Poems and Activities that Meet the Common Core Standards and Cultivate a Passion for Poetry* by Paul Janeczko

Read-Aloud & Shared Reading

Read-Aloud goals
Internalize reading behaviors (preview, make predictions, anticipate)
Monitor for sense and re-reading
Process the text
Whole-class book talk

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)

Shared reading goals
Practice using meaning, structure, visuals (MSV) to solve new words

Shared reading process:
Introduce the book and key concepts
Cross-checking sources of information
Word Study
Fluency

Vocabulary
*Vocabulary identified in [Smarter Balanced Construct Relevant Vocabulary for English Language Arts and Literacy](#)

Tier 2 (Academic Vocabulary)	Tier 3 (Domain Specific Vocabulary)
concrete	alliteration
flair	chapbooks
genre	first-person narrator/point of view*
inquiry	free verse
meter	imagery
observational/observation*	line break

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persona point of view* research*/research question*/research-based slam universalize	literary device lyric poetry metaphor narrative poetry/narrative* onomatopoeia poetic form second-person narration/point of view* sestina simile sonnet stanza*/stanza break symbolism verse villanelle

Suggestions for Differentiation, Scaffolding and Intervention

CT Dept. of Education Evidence-based Practice Guides – *These guides provide links to "evidence-based activities, strategies and interventions (collectively referred to as 'interventions')."*

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

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

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

Meeting Students' Needs Through Scaffolding
- Identify, bold, and write in the margins to define words that cannot be understood through the context of the text
- Chunk long readings into short passages (literally distributing sections on index cards, for example), so that students see only the section they need to tackle
- Encourage/enable students to annotate the text, or—if they can't write directly on the text—providing sticky notes or placing texts inside plastic sleeves
- Supply sentence starters so all students can participate in focused discussion

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- 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
P. Wood, 2008. "Reading Instruction with Gifted & Talented Readers."

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- Use of more advanced trade books
- Independent reading and writing choices
- Focus on developing higher level comprehension skills, along with higher level questioning
- Opportunities for book discussions – critical reading & creative reading
- Use of technology and the web

Interdisciplinary Connections

Social Studies Grade 6 Topics
World Regional Studies: the West (using the lens of geography to examine past and present features of people and nations in different regions of the world), including: Middle America and the Caribbean, South America, Western Europe and Eastern Europe. Consider opportunities for students to read/write on related topics.

NGSS Middle School Science includes topics related to physical science, life science, earth and space sciences and engineering. Science and Engineering Practices include analyzing and interpreting data, constructing explanations and engaging in argument from evidence. Consider opportunities to read, write, and communicate about related topics.

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