

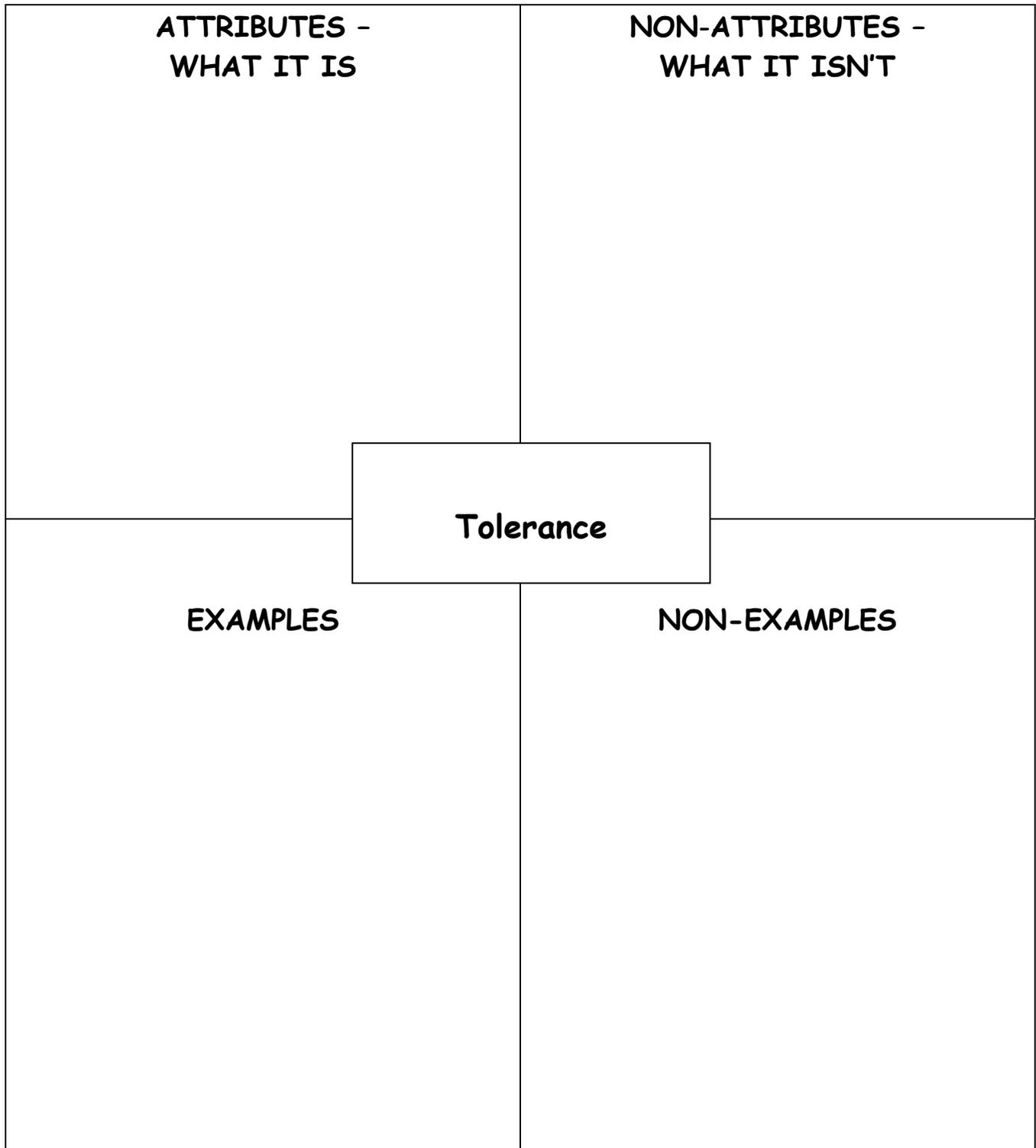
Macomb Collaborative

Grade 2 - Unit #3

Appendix

1. Frayer Model: Tolerance [Day 1]
2. Friends Can Be Different: Graphic Organizer [Day 1]
3. Model: Differences Can Be a Good Thing [Day 1]
- 4a-b. 4-point and 6-point Rubrics [Day 1]
5. Elements of Story [Day 2]
- 6a-b. "Spring" Reader's Theater [Day 2]
- 7a-b. Genre: Fantasy and Student Bookmark [Day 3]
8. Think Aloud Procedure [Days 3, 4, 5 and 8]
9. Model Retelling: "Spring" [Day 3]
10. Listening Retelling Procedure: Assessment [Day 3]
11. Retelling Rubric [Day 3]
12. Quick Write [Days 4, 11, 12, and 17]
- 13a-b. Genre: Informational Text and Student Bookmark [Day 6]
- 13c. Anticipation Guide [Day 6]
14. K-W-L Chart [Day 6]
- 15a-b. Daddy Daycare [Day 7]
16. Word Sort: Suffixes [Day 8]
17. Timeline of Events: Boris and Bella [Day 8]
- 18a-e Story Theater: Boris and Bella [Days 9 and 10]
- 19a-b. Genre: How To Paper and Student Bookmark [Day 10]
20. How to Carve a Pumpkin [Day 10]
- 21a-b. Genre: Legend and Student Bookmark [Day 12]
- 22a-d. Reader's Theater: Rosie and Michael [Days 13 and 14]
- 23a-b. Genre: Realistic Fiction and Student Bookmark [Day 13]
- 24a-b. Poetry Pattern and Model [Day 14]
25. Action Verbs for Word Sort [Day 15]
- 26a-b. Venn Diagrams [Day 15]
27. Bat Letter [Day 16]
28. 8-Square Comprehension Strategy Chart [Day 17]
29. Reader's Theater: The Other Side [Day 18]
- 30a-d. Summary Charts: Tolerance [Days 19 and 20]
31. Response Prompt and Checklist [Days 19 and 20]
32. Response Rubric [Days 19 and 20]

FRAYER'S MODEL



Appendix #1

Friends can be different and still be friends.

_____ is a friend of mine although we are different.

How is this friend different from you?

What makes it possible for you to be friends even though you are different?

Appendix #2

Differences Can Be a Good Thing

“My best friend, Elaine, and I are very different. She sees the big picture, and I see the details. She sees a project finished and everyone excited about it, and I see all the work and frustration that will go into completing that project. When I first met her, I didn’t think she was a serious person even though she had an important and serious job. Now I know that we are both serious, but about different things. I’m always trying to do too many things at once, and that frustrates her. She understands things in a deep way that I cannot comprehend sometimes, and that frustrates me.

We sometimes have to work hard to understand each other and stay together as friends, but we have managed it for over 20 years. I think we get along so well because we can think and figure things out together really well, even though we think differently. We also have fun doing many of the same things: going shopping, relaxing or exercising in a swimming pool, going on trips to far away places, and even, giving speeches together. I think we are such good friends because we not only tolerate, but we value, our differences.

Appendix #3

Second Grade Analytic Writing Rubric

Qualities of Writing	4	3	2	1
Content and Ideas	Writing is on topic and interesting	Writing is on topic.	Writing is generally on topic.	Writing may show little or no development of the topic or may be too limited in length.
Organization	The writing flows from beginning to middle to end.	There is a beginning, middle, and end.	There is an attempt at sequence or development of thoughts.	There is an attempt to get words and/or sentences on paper.
Style	The writing creates emotion in the reader.	The writing holds the reader's attention.	Sentences may be simple or incomplete with limited vocabulary.	Written vocabulary is limited.
Conventions	Writing generally shows accuracy in punctuation and capitalization. It also demonstrates knowledge of sound-letter correspondence and spelling rules; errors do not interfere with understanding.	There may be surface feature errors, but they don't interfere with understanding.	Surface feature errors may make understanding difficult.	Writing shows little or no use of writing conventions.

Kearsley Community Schools 1997

Appendix #4a

MEAP Analytic Writing Rubric

Characteristics	6	5	4	3	2	1
Content and Ideas	The writing is exceptionally clear and focused. Ideas and content are thoroughly developed with relevant details and examples where appropriate.	The writing is clear and focused. Ideas and content are well developed with relevant details and examples where appropriate.	The writing is generally clear and focused. Ideas and content are developed with relevant details and examples where appropriate, although there may be some unevenness.	The writing is somewhat clear and focused. Ideas and content are developed with limited or partially successful use of examples and details.	The writing is only occasionally clear and focused. Ideas and content are underdeveloped.	The writing is generally unclear and unfocused. Ideas and content are not developed or connected.
Organization	The writer's control over organization and the connections between ideas move the reader smoothly and naturally through the text.	The writer's control over organization and the connections between ideas effectively move the reader through the text.	The response is generally coherent, and its organization is functional.	There may be evidence of an organizational structure, but it may be artificial or ineffective.	There may be little evidence of organizational structure.	There may be no noticeable organizational structure.
Style and Voice	The writer shows a mature command of language including precise word choice that results in a compelling piece of writing.	The writer shows a command of language including precise word choice.	The writer's command of language, including word choice, supports meaning.	Vocabulary may be basic.	Vocabulary may be limited.	
Conventions	Tight control over language use and mastery of writing conventions contribute to the effect of the response.	The language is well controlled, and occasional lapses in writing conventions are hardly noticeable.	Lapses in writing conventions are not distracting.	Incomplete mastery of over writing conventions and language use may interfere with meaning some of the time.	Limited control over writing conventions may make the writing difficult to understand.	Lack of control over writing conventions may make the writing difficult to understand.

Not ratable if: a) off topic b) illegible c) written in language other than English d) blank/refused to respond

Appendix #4b

Story Elements

The elements of a story include:

- ❖ Characters-Who is in the story?

- ❖ Setting-When and where does the story take place?

- ❖ Problem-What problem does the main character have or what does the main character want?

- ❖ Events-What does the main character do to solve his/her problem or get what he/she wants?

- ❖ Resolution-How is the problem solved? or How does the main character learn to deal with the problem?

- ❖ Theme-What is the universal theme or lesson learned?

Appendix #5

Reader's Theater "Spring"
from Frog and Toad Are Friends
by Arnold Lobel

Narrator:	Frog ran up the path to Toad's house. He knocked on the front door. There was no answer.
Frog:	Toad, Toad, wake up. It is spring!
Toad:	Blah!
Frog:	Toad, Toad! The sun is shining! The snow is melting. Wake up!
Toad:	I am not here.
Narrator:	Frog walked into the house. It was dark. All the shutters were closed.
Frog:	Toad, where are you?
Toad:	Go away.
Narrator:	Toad was lying in bed. He had pulled all the covers over his head. Frog pushed Toad out of bed. He pushed him out of the house and onto the porch. Toad blinked in the bright sun.
Toad:	Help! I cannot see anything.
Frog:	Don't be silly. What you see is the clear warm light of April. And it means that we can begin a whole new year together, Toad. Think of it. We will skip through the meadows and run through the woods and swim in the river. In the evenings we will sit right here on this front porch and count the stars.
Toad:	You can count them, Frog. I will be too tired. I am going back to bed.
Narrator:	Toad went back into the house. He got into the bed and pulled the covers over his head again.
Frog:	But, Toad, you will miss all the fun!

Appendix #6a

Toad:	Listen, Frog, how long have I been asleep?
Frog:	You have been asleep since November.
Toad:	Well then, a little more sleep will not hurt me. Come back again and wake me up at about half past May. Good night, Frog.
Frog:	But, Toad, I will be lonely until then.
Narrator:	Toad did not answer. He had fallen asleep. Frog looked at Toad's calendar. The November page was still on top. Frog tore off the November page. He tore off the December page. And the January page, the February page, and the March page. He came to the April page. Frog tore off the April page too. Then Frog ran back to Toad's bed.
Frog:	Toad, Toad, wake up. It is May now.
Toad:	What? Can it be May so soon?
Frog:	Yes, look at your calendar.
Narrator:	Toad looked at the calendar. The May page was on top.
Toad:	Why, it is May!
Narrator:	Then he and Frog ran outside to see how the world was looking in the spring.

Appendix #6b

Genre: Fantasy

Fantasy, like other kinds of stories, has characters, is set in a time and place, and has problems, events and solutions to the problems. But in fantasy animals can talk, feel and do what humans can do.

Fantasy

Definition:

- Fantasy: a highly imaginative story about characters, places, and events that, while sometimes believable, do not exist (from Harris, et al. The Literacy Dictionary, IRA, 1995)

Purpose:

- To entertain
- To take the reader into an imaginary world

Form and Features:

- The problem in a fantasy is like in a real world story, but it is solved in an unreal way.
- Animals can talk, feel, and act like people.
- Fantasies have happy endings.
- Fantasies often teach a lesson.

Discuss the form and features of Click, Clack, Moo Cows That Type that show that it is a fantasy. You might include:

- The problem is like in real life- where there are working conditions that need improvement.
- The animals in this story feel and act like people (but they don't talk).
- It has a happy ending where everyone gets what he or she need.
- The Farmer and the Cows learned a lesson. They learned to compromise.

Appendix #7a

Fantasy Bookmark - Primary

Highly imaginative story about characters, places, events that, while sometimes believable, do not exist

Name: _____

Title: _____

List the page number and a brief reminder of the genre characteristics you find as you read.

Animals talk.

p.

p.

p.

p.

A real problem is solved in an unreal way.

p.

p.

p.

p.

Ends happily and often has a lesson to teach.

p.

p.

p.

p.

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Fantasy Bookmark - Primary

Highly imaginative story about characters, places, events that, while sometimes believable, do not exist

Name: _____

Title: _____

List the page number and a brief reminder of the genre characteristics you find as you read.

Animals talk.

p.

p.

p.

p.

A real problem is solved in an unreal way.

p.

p.

p.

p.

Ends happily and often has a lesson to teach.

p.

p.

p.

p.

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Fantasy Bookmark - Primary

Highly imaginative story about characters, places, events that, while sometimes believable, do not exist

Name: _____

Title: _____

List the page number and a brief reminder of the genre characteristics you find as you read.

Animals talk.

p.

p.

p.

p.

A real problem is solved in an unreal way.

p.

p.

p.

p.

Ends happily and often has a lesson to teach.

p.

p.

p.

p.

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Appendix #7b

Think Aloud Procedure Making Thinking Public

The Literacy Dictionary (Harris and Hodges, 1995, IRA) defines a think aloud as “1. oral verbalization, 2. in literacy instruction - a metacognitive technique or strategy in which the teacher verbalizes aloud while reading a selection orally, thus modeling the process of comprehension (Davey, 1983).”

Put another way, a think aloud is **making thinking public**. A teacher models what an expert would be thinking as s/he were reading, visualizing, listening; or preparing to write, speak or visually represent. The goal of thinking aloud is to graphically show students what they might do to understand what they are reading, viewing or listening to, as well as, plan for writing or speaking.

Following is an example of a think aloud for figuring out the meaning of an unfamiliar word in context:

“It’s important while we read to be able to figure out the meaning of an unfamiliar word. When I come to a word I don’t know the meaning of, I read the words and sentences around that word to try to figure out what the word might mean.

The other day I was reading this great mystery, The Westing Game by Ellen Raskin. I read the following paragraph with lots of challenging words:

‘Sam Westing was not murdered, but one of his heirs was guilty – guilty of some offense against a relentless man. And that heir was in danger. From his grave Westing would stalk his enemy and through his heirs he would wreak his revenge.’

It was a paragraph about Sam Westing who had just died and left a challenge behind to find his killer(s). I knew most of the words. I knew ‘relentless’ meant that Sam Westing never gave up until he got what he wanted. I knew that ‘stalk his enemy’ meant that even after death, Sam Westing would somehow go after and find his enemy. But I wasn’t sure what ‘wreak his revenge’ meant. I knew that revenge meant Sam Westing would get even with his enemy, so I figured that “wreak” must be a stronger way to say, ‘get his revenge.’

I’ve heard the word ‘wreak’ before, and now I’ll keep it in my mind and may be able to use it in writing sometime. I will know it when I see it in print”.

Appendix #8

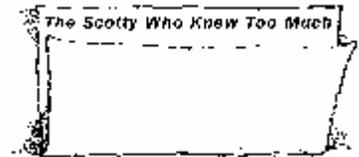
Model Retelling: “Spring”
from Frog and Toad Are Friends
by Arnold Lobel

Frog is lonely because his friend Toad is sleeping. I think Toad is hibernating like toads do for part of the year. Frog tries to wake Toad up, but Toad says he wants to sleep until half past May. Frog tricks Toad into thinking it is Spring by tearing pages off Toad’s calendar. Frog and Toad go off happily to enjoy the spring.

Listening Retelling Procedures: Assessment

Please read instructions and follow the procedure carefully.

1. *Teacher reads title of selection and says,*
“I wonder what this will be about?”
2. *Teacher asks students,*
“What do you think this will be about?”
3. *Teacher directs students to write/draw a prediction on the flap of the selection or on another sheet of paper –* **“What will the selection be about?”**



4. *Teacher says,*
“Listen to understand the information. I will read the story/selection twice and then you will draw/write a retelling to someone who has never heard the story/information before”
and then teacher reads selection aloud.
5. *Teacher reads aloud the selection saying,*
“Listen one more time so that you can retell the selection. You will be asked to retell the selection as if it is for someone who has not heard this information (story) before.”
6. *Teacher says,*
Retell the selection as if it is for someone who has not heard this story/information before.”
7. *Teacher collects students’ retellings.*

adapted by Barbara Nelson from Cambourne and Brown, Read and Retell

Appendix #10

Retelling Rubric Grades K - 2 Narrative Text

Qualities of Retelling	4 Mature	3 Capable	2 Developing	1 Beginning
Gist/Main Idea: Lesson Learned Plot Main Idea	Retelling includes a clear generalization that states or implies the plot main idea <u>and</u> lesson learned.	Retelling includes a generalization that states or implies the plot main idea and <u>may</u> suggest the lesson learned from the story.	Retelling indicates inaccurate or incomplete understanding of plot main idea.	Retelling includes minimal or no reference to or understanding of plot main idea.
Story Elements	Retelling contains a clear statement of all story elements, (main characters, setting, problem, major events, and resolution) and their connection to one another.	Retelling contains a clear restatement of most story elements (main characters, setting, problem, major events, and resolution) and their connection to one another.	Retelling contains a restatement of some story elements with minimal connections to one another.	Retelling contains minimal restatement of story elements.
Organization	Events are retold following a logical sequence with a beginning, middle, and end.	Events are retold mostly in appropriate order with beginning, middle, and end.	Events are retold in a somewhat disconnected fashion. The beginning or middle or the end may be deleted.	Events lack sequence.
Linguistic Spillover	Use of language, conventions, and/or format from the selection reflects an elaborated and personalized understanding of the story.	Use of language, conventions, and/or format from the selection indicates basic understanding of the story.	Use of language, conventions, and/or format from the selection may indicate superficial understanding.	Retelling includes little or no use of language, conventions, and/or format from the story.

Date	Text	Level	Mode	Prediction	Gist/ Main Idea	Elements	Organization	Linguistic Spillover

Key:

Mode

O/O: Oral – Oral

O/W: Oral – Written

W/O: Written – Oral

W/W: Written – Written

Level IN – independent

IS – instructional

F – frustration

Prediction

R – reasonable

U – unreasonable

N – no response

Appendix #11

Quick Write Directions

What is it?

Quick writes are most often used to develop fluency. In quick writes, students write rapidly and without stopping in response to literature and for other types of impromptu writing. Quick writes, provide students with a means of quickly representing **their thinking**. Rather than being concerned with correct spelling, punctuation, and word usage, the student is more interested in simply responding to the prompt in a personal way. Students reflect on what they know about a topic, ramble on paper, generate words and ideas, and make connections among the ideas. Young children often do quick writes in which they draw pictures and add labels. Some students do a mixture of writing and drawing.

Students do quick writes for a variety of purposes:

- **Learning logs:**
Immediately following a particular lesson, engaging activity, or discussion, pause and allow students to reflect in their learning logs or journals. Share responses.
- **Constructed response to literature:**
 - to activate prior knowledge
 - to reflect on a theme of a story and how it relates to them personally
 - to describe a favorite character
- **Reflections on new learning:**
 - students write an explanation of what something means
 - to define or explain a word on the word wall

How to do a quick write

1. The teacher selects a purpose for the students. This prompt should be tied to a content area and elicit a personal response from the student.
2. After listening to the prompt, the student is instructed to write a response by jotting down whatever comes to mind. The time limit should be no longer than 5-10 minutes in length. When students are learning, I would start with 2 minutes of writing and increase the time gradually. Students write until instructed to stop. They are allowed to only finish their thought when “time” is called.
3. Quick writes may be used several times in a day. They may provide a “nugget” for a more extended piece of writing.
 1. When it is time to share, students read their writing to a small group of four or five students. Volunteers could also share with the whole group.

Appendix #12

Genre: Informational Text

Informational text gives factual information on a specific topic or event.

Definition:

- Informational text is “..designed primarily to explain, argue or describe rather than to entertain.” (from Harris, et al. The Literacy Dictionary, IRA, 1995)
- “The main function of expository text is to present the reader information about theories, predictions, persons, facts, dates, specifications, generalizations, limitations, and conclusions.” (Michael F. Graves and Wayne H. Slater. “Research on Expository Text: Implications for Teachers” in Children’s Comprehension of Text, K. Denise Muth, editor, IRA, 1989.)

Purpose:

- To acquire information
- To satisfy curiosity
- To understand our world more fully
- To understand new concepts and expand vocabulary
- To make connections to our lives and learning
- To write good nonfiction
- To have fun

(from Stephanie Harvey. Nonfiction Matters, Stenhouse, 1998)

Form and Features:

Informational text uses a number of forms of organization including:

- Sequence of events
- Description by categories
- Process description
- Comparison/contrast
- Problem and solution
- Cause and effect

Informational text...

- gives information,
- gives necessary explanations to understand the information,
- shows what is and is not important, and
- often uses narrative(story) elements to make it interesting.

(from Barbara Reed and Elaine Weber. Expository Text: What Is A Teacher To Do? ABC Publishing, 1990.)

Informational text may have some or all of the following features:

- Table of contents and Index
- Photographs and realistic, accurate illustrations
- Captions to describe photographs, illustrations, etc.
- Maps and diagrams
- Glossary (words with definitions)
- Footnotes
- Bibliographies

Appendix #13a

Informational Text Bookmark	
<i>Gives facts or information on a specific topic or event</i>	
Name:	_____
Title:	_____
List the page number and a brief reminder of the genre characteristics you find as you read.	
Gives information/facts	
p.	_____
Organized by sequence, problem/solution, cause/effect, compare/contrast, position/support, etc.	
p.	_____
Features include: index/contents, photographs/captions, maps/diagrams, glossary, bibliography, etc.	
p.	_____
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Informational Text Bookmark	
<i>Gives facts or information on a specific topic or event</i>	
Name:	_____
Title:	_____
List the page number and a brief reminder of the genre characteristics you find as you read.	
Gives information/facts	
p.	_____
Organized by sequence, problem/solution, cause/effect, compare/contrast, position/support, etc.	
p.	_____
Features include: index/contents, photographs/captions, maps/diagrams, glossary, bibliography, etc.	
p.	_____
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Informational Text Bookmark	
<i>Gives facts or information on a specific topic or event</i>	
Name:	_____
Title:	_____
List the page number and a brief reminder of the genre characteristics you find as you read.	
Gives information/facts	
p.	_____
Organized by sequence, problem/solution, cause/effect, compare/contrast, position/support, etc.	
p.	_____
Features include: index/contents, photographs/captions, maps/diagrams, glossary, bibliography, etc.	
p.	_____
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Appendix #13b

Anticipation Guide Emperor Penguins

__ Father penguins are tough to take on deadly Antarctic winters.

__ The mother penguin takes care of the penguin eggs.

__ Emperor Penguins head north to avoid Antarctic winters.

__ Antarctica is surrounded by a large mass of ice.

__ A full grown Emperor Penguin weighs 50 pounds.

__ A full grown Emperor Penguin stands 3 feet tall.

__ One colony of penguins can number as many as 60 penguins.

__ Parents feed penguins every 7 days.

Appendix #13c

K – W – L

What I already <u>k</u> now...	What I <u>w</u> ant to find out...	What I have <u>l</u> earned...

Appendix #14



Daddy Day Care: Antarctica's Ultimate Stay-at-Home Dads

By Ruth Musgrave

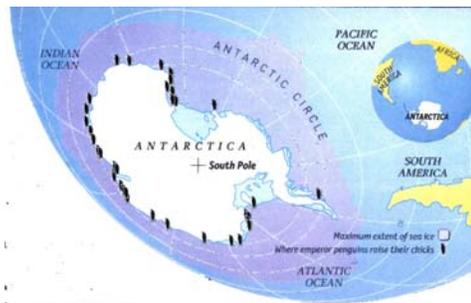
When you think “tough” you may think of sharks, grizzly bears, or professional wrestlers, but you probably don’t think of male penguins. Emperor penguins may not look it, but the males are tough enough to take on the deadly Antarctic winter and survive.

And they do it – without eating – while taking care of their eggs! When other animals head north, in March to avoid the Antarctic winter, emperor penguins head south.

Antarctica is surrounded by a huge mass of sea ice in the winter. This ice floats on the ocean in the southernmost part of the Earth. Harsh and frigid, it is here where emperor penguins choose to mate and lay their eggs.

All the other animals, even other penguins, leave months before the Antarctic winter sets in. The only living things left above the ice are the emperors and the humans watching them.

During the winter, the nearest open water could be 50 miles from the rookery. In summer, the ice the chicks hatched on has begun to break up, so the chicks don’t have far to go to the sea.



Foothold for Family

At the breeding colony, all the males and females find mates. After courtship, the female lays one egg and gives it to her mate. Nesting in this barren, ice-covered world isn’t a problem because emperors don’t build nests. The male incubates the one-pound egg on his feet, covering it with a featherless fold of skin called a “brood patch.” Each male emperor penguin holds his egg throughout the brutal, Antarctic winter months of May and June. Nestled against a dad’s warm, protective body, the softball-size egg remains untouched by the frozen world.

Warm-up For Dads

The Antarctic weather wears on the male penguins with a viciousness that would seem unbearable to humans. Feathers, fat, and other adaptations are usually enough to keep adult penguins alive. But scientists who visit have to wear 22 pounds of clothing to stay warm! “The penguins make it look so easy,” says Gerald Kooyman, a biologist who has made more than 30 research trips to Antarctica. “After watching them awhile you almost forget how remarkable they are – until the weather changes and the wind slices right through you!”

Appendix #15a.

One of the impressive ways emperors stay toasty when the temperature plummet or the wind or the wind blasts is to “huddle.” A huddle forms when hundreds, even thousands, of males crowd together. The birds move constantly, slowly rotating from the cold outside rings to the warm, wind-free center.

One scientist who spent an entire winter observing these amazing birds says its staggering to see 10,000 penguins in a single quiet huddle. The temperature inside can be 77 F. Standing nearby when a huddle breaks up, observers can feel, smell, even see the heat. It’s like a wall of steam. The penguins are packed in so tightly that when one comes out, it seems that the bird is square-shaped for a few moments from the pressure of the other birds.

All For One

Not only is it unbelievably cold while the emperor dad stands holding his egg all winter, it’s also dark. Nevertheless, he keeps the egg warm, without stopping for anything, even food. He loses up to a half of his body weight before his mate comes from feeding at sea in July. She takes over the egg, which then hatches. The male finally gets to go eat. When he gets back, the parents take turns holding the chick on their feet to keep it warm for the next eight weeks. At that point it’s old enough to safely stand on the ice by itself.

Snack Time

These older chicks gather together in large groups while their parents feed at sea. When adults return with food for their young, they locate their chicks by their calls. Emperors may look alike, but they don’t sound alike. Each individual has a unique call that is recognized by other penguins.

Looking like toddlers in overstuffed snowsuits, hungry chicks scurry to parents returning from sea. As they race toward the adults – and dinner – they chirp, letting their parents know “I’m over here!”

Independence Day

By the time the chicks are finally ready to fend for themselves, it’s December. This is summertime in the Antarctic. During the winter, the nearest open water could be 50 miles from the rookery. In summer, the ice that the chicks hatched on has begun to break up, so the chicks don’t have far to go to the sea.

The chicks are on their own now. The adults leave to start the cycle again, so the young emperors must learn to swim and find food by themselves. Winter day care is over; it’s time for summer independence!



from National Geographic Kids, December/January, 2004-5

Appendix #15b.

Word Sort: Suffixes

messiest	funniest	cleanest
grimy	slimiest	tidy
freakiest	clean	funny
tidiest	slimy	messy
freaky	fastest	grimiest

Appendix #16

Timeline of Events: Boris and Bella

Boris and Bella are mean to each other.

They send out invitations to their Halloween parties.

Friends call to say they are not coming.

Boris and Bella both go to Harry Beastie's party.

Bella asks Boris to dance.

They become friends.

Story Theater for Boris and Bella

Narrator 1:

Bella Legrossi was the messiest monster in Booville. Her slime was the slimiest; her grime was the grimiest. Her piles of lizard gizzards blocked the doorways, and her stacks of snake tails overflowed her counters. None of the other monsters could stand Bella's mess, so Bella lived by herself.

Narrator 2:

Boris Kleanitoff was the tidiest monster in Booville. He vacuumed his vampire bats, dusted his spiderwebs, and polished his pythons daily. No one could stand Boris's persnickety ways, so Boris lived alone.

Narrator 1:

Bella and Boris were neighbors. They did not get along.

Boris: (shouting)

"Clean up those crusty old cauldrons! I'm sick of you cluttered yard!"

Bella: (shouting)

"Can't you stop those bewitched broomsticks from sweeping? They're driving me batty!"

Narrator 2:

And so it went on, day in and day out.

Narrator 1:

When Bella had a bar-boo-cue, she did not invite Boris.

Narrator 2:

And on Valentine's Day, Boris sent chocolate-covered gargoyle boils to everyone but Bella. Then came Halloween.

Bella:

"I think I'll have a Halloween party and invite everyone but Boris."

Appendix #18a

Narrator 1:

When Boris heard about Bella's party he was angry.

Boris:

"Who needs Bella's stupid shindig? I'll have my own party and invite everyone but Bella."

Narrator 2:

Both monsters mailed their invitations and both waited for the replies.

Frank Stein: (on phone to Bella)

"I'm not coming to your party."

Bella: (on phone to Frank Stein)

"Why not?"

Frank Stein: (on phone)

"I'm going to Harry Beastie's party. His dust bunnies don't bite, and he makes great caterpillar cupcakes."

Narrator 1:

Monsters called Bella for the rest of the day. Everyone was going to Harry Beastie's party instead of hers.

Narrator 2:

Meanwhile, more monsters called Boris about *his* party.

Morrie Mummy: (on phone to Boris)

"I can't come to your party."

Boris: (on phone to Morrie Mummy)

"Why not?"

Morrie Mummy: (on phone)

"I'll be at Harry Beastie's party. He doesn't worry about claw marks scuffing the floors."

Appendix #18b

Narrator 1:

Halloween night soared in on bat wings. It was cold and dark, the perfect night for a party.

Narrator 2:

Bella sat by herself in her messy cave.

Bella:

“Drat that Harry Beastie! My party would have been an absolute scream!”

Narrator 1:

Boris sat by himself in his tidy dungeon.

Boris:

“Drat that Harry Beastie! My party would have been frightfully delightful!”

Narrator 2:

Bella stomped out of her cave. She was going to give Harry a piece of her mind. Boris stomped out of his dungeon.

Boris: (angrily)

“How dare that Harry Beastie ruin everything!”

Bella: (pushing Boris)

“Out of my way!”

Boris: ((angrily))

“You get out of *my* way!”

Boris and Bella: (Yelling)

“Where’s Harry?”

Narrator 1:

The guests couldn’t hear them. They were too busy shrieking and screeching. Boris and Bella wandered over to the boo-fet. Bella sniffed the snake-spit stew.

Bella: (sniffing stew)

“Not as slobbery as mine.”

Appendix #18c

Narrator 2:

Boris nibbled a maggot muffin.

Boris: (eating muffin)

“Too much muffin-not enough maggot.”

Narrator 1:

Bella watched some monsters play Pin the Head on the Headless Horseman.

Bella:

“What a bore.”

Narrator 2:

Boris eyed the monsters bobbing for eyeballs.

Boris:

“What a snore.”

Narrator 1:

Just then the Howling Wolfman Band burst into the monster mambo. Soon every ghoul in town was shaking and quaking. Cy Clops bebopped and Fang flip-flopped. The Boogyman boogied while the trolls twirled round. Baggo Bones connected his hipbones to his neckbone just for fun. Morrie Mummy was swinging so hard he came undone.

Bella: (mumbling)

“Look at them carrying on.”

Boris:

“They’re making fools of themselves.”

Narrator 2:

The music played on while the two monsters watched everyone else have a good time. Bella sighed. She loved to dance. Boris looked down at the floor. He hadn’t danced in so long.

Bella: (looking at Boris)

“Maybe we should show them how it’s done.”

Appendix #18d

Boris: (smiling)

“We could try.”

Narrator 1:

When Boris and Bella came together, they discovered an amazing thing.

Boris and Bella:

“You’re just the right size!”

Narrator 2:

The two monsters galumphed and galumphed in perfect time to the music. They danced so well, the other monsters cleared off the dance floor to watch.

Bella: (dancing)

“Not bad for a grime fighter like you!”

Boris: (dancing)

“And you’re pretty good for the queen of unclean!”

Narrator 1:

After their dance, they shared a bubbly cup of ghoulish drool. When Bella wiped her mouth on her sleeve, Boris didn’t say a word. And when Boris cleaned his cup with his handkerchief, Bella didn’t tease him.

Narrator 2:

At midnight, everyone lifted their cups and roared. In the corner of the room were the two new friends, grinning at each other with their snaggletoothed smiles.

Bella:

“Happy Halloween, Boris Kleanitoff!”

Boris:

“Happy Halloween to you, Bella Legrossi!”

Narrator 1:

From that night on, Bella tried to be a little tidier. Boris tried to be a little messier. And when Halloween rolled around the next year, they threw the best bash Booville had ever seen...together.

Appendix #18e

Genre: How to... or Procedural Texts

How To

Definitions:

- “Procedural texts are written to help readers follow a set of steps to achieve an intended purpose.” (Kathleen Buss and Lee Karnowski. Reading and Writing Nonfiction Genres, IRA, 2002)
- A Procedural text or How To is “...a detailed sequence of how and when to do or say something in order to achieve a planned result.” (Margaret E. Mooney. Text forms and Features, Richard C. Owen, 2001)

Purpose:

- To instruct
- To explain

Form and Features:

- Examples include: recipes, instructions, manuals, blueprints, rules, handbooks, directions, laws, science experiments, craft instructions
- Structure or organization includes:
 - goal (often indicated in the main heading)
 - materials (listed in order of use)
 - methods (steps toward achieving the goal)
- Language features:
 - generalized nouns (ingredients, utensils, chemicals, etc.) and specific nouns (eggs, salt)
 - audience is referred to in a general way (one/you) or not referred to at all (draw a line)
 - linking words having to do with time (first, then ,when)
 - mainly action verbs (put, twist, hold, take)
 - tense is timeless, present tense (you put, you cut)
 - detailed, factual descriptions (shape, size, color, amount)
 - detailed information on How (carefully, quickly), Where (2 inches from the top), When (After you cut).
- May include diagrams or figures giving more details
- Numbering, bullets, and/or arrows

Appendix #19a.

How To Bookmark

A detailed sequence of how and when to do something to achieve a desired result

Name: _____

Title: _____

List the page number and a brief reminder of the genre characteristics you find as you read.

Organization includes: goal, materials and methods

p.

p.

p.

p.

Features include: action verbs, detailed descriptions, bullets, etc.

p.

p.

p.

p.

May include diagrams giving more details

p.

p.

p.

p.

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How To Bookmark

A detailed sequence of how and when to do something to achieve a desired result

Name: _____

Title: _____

List the page number and a brief reminder of the genre characteristics you find as you read.

Organization includes: goal, materials and methods

p.

p.

p.

p.

Features include: action verbs, detailed descriptions, bullets, etc.

p.

p.

p.

p.

May include diagrams giving more details

p.

p.

p.

p.

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How To Bookmark

A detailed sequence of how and when to do something to achieve a desired result

Name: _____

Title: _____

List the page number and a brief reminder of the genre characteristics you find as you read.

Organization includes: goal, materials and methods

p.

p.

p.

p.

Features include: action verbs, detailed descriptions, bullets, etc.

p.

p.

p.

p.

May include diagrams giving more details

p.

p.

p.

p.

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Appendix #19b

How to Carve a Pumpkin

Materials Needed

A pumpkin
A knife
A spoon
A marker or crayon
A candle
Some newspaper

Directions

1. Put some newspaper on a table
2. Put your pumpkin on the newspaper
3. Cut around the stem to make a lid
4. Save the lid.
5. Clean the pumpkin. Scrape the insides.
Scoop out the seeds.
6. Draw some eyes, a nose, and a mouth on the pumpkin.
7. Cut out the face
8. Put a candle inside.
9. Put the lid back on top of the pumpkin

Appendix #20

Genre: Legend

“Legends like stories have the same elements: characters in settings with problems, attempts to solve problems or events, resolution and lessons or themes. What makes a legend a little different are a number of things. Using a dictionary definition a legend is “a story handed down for generations among a people and popularly believed to have a historical basis, although not verifiable.” Introduce these characteristics of legends from Margaret Mooney’s book, Text Forms and Features:

Legends

Purpose:

- To focus on positive character traits
- To present models of behavior and ethics

Form:

- A story (narrative), often part fact and part fiction, about the deeds of a famous hero, kept alive through oral retellings and later written down

Features:

- Focuses on character traits of strength and bravery
- May have historical basis
- The “underdog” usually triumphs or good overcomes evil
- Wishes come true as a result of a test or struggle.

Appendix #21a.

Legend Bookmark

Stories about heroes, first told then written down

Name: _____

Title: _____

List the page number and a brief reminder of the genre characteristics you find as you read.

Legends focus on positive character traits presenting models of good behavior.

p.

p.

p.

p.

“Underdog” usually triumphs or good overcomes evil.

p.

p.

p.

p.

Legend may be based on historical facts.

p.

p.

p.

p.

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Legend Bookmark

Stories about heroes, first told then written down

Name: _____

Title: _____

List the page number and a brief reminder of the genre characteristics you find as you read.

Legends focus on positive character traits presenting models of good behavior.

p.

p.

p.

p.

“Underdog” usually triumphs or good overcomes evil.

p.

p.

p.

p.

Legend may be based on historical facts.

p.

p.

p.

p.

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Legend Bookmark

Stories about heroes, first told then written down

Name: _____

Title: _____

List the page number and a brief reminder of the genre characteristics you find as you read.

Legends focus on positive character traits presenting models of good behavior.

p.

p.

p.

p.

“Underdog” usually triumphs or good overcomes evil.

p.

p.

p.

p.

Legend may be based on historical facts.

p.

p.

p.

p.

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Appendix #21b.

Readers Theater
For
Rosie and Michael by Lorna Tomei and Judith Viorst, Atheneum, 1974

Readers: Michael
Rosie

Rosie and Michael: We are presenting a Readers Theater of Rosie and Michael by Lorna Tomei and Judith Viorst.

Michael: Rosie is my friend.
She like me when I'm dopey and not just when I'm smart,
I worry a lot about pythons and she understands.
My toes point in,
and my shoulders droop,
and there's hair growing out of my ears.
But Rosie says I look good,
She is my friend.

Rosie: Michael is my friend.
He likes me when I'm grouchy and not just when I'm nice.
I worry a lot about werewolves, and he understands.
There's freckles growing all over me,
except on my eyeballs and teeth.
But Michael says I look good.
He is my friend.

Michael: When I said that my nickname was Mickey, Rosie said Mickey.
When I said that my nickname was Ace, Rosie said Ace. And when
I was Tiger, and Lefty, and Ringo, Rosie always remembered.

That's how friends are.

Rosie: When I wrote my name with a y, Michael wrote Rosey. When I
wrote my name with an i, Michael wrote Rosi. And when I wrote
Rosee, and Rozi, and Rosie, Michael always did too.

That's how friends are.

Michael: Just because I sprayed Kool Whip in her sneakers, doesn't mean that
Rosie's not my friend.

Rosie: Just because I let the air out of his basketball, doesn't mean that Michael's not my friend.

Michael: When my parakeet died, I called Rosie.

When my bike got swiped, I called Rosie.

When I cut my head and the blood came gushing out, as soon as the blood stopped gushing, I called Rosie.

She is my friend.

Rosie: When my dog ran away, I called Michael.

When my bike got swiped, I called Michael.

When I broke my wrist and the bone was sticking out, as soon as they stuck it back in, I called Michael.

He is my friend.

Michael: It wouldn't matter if two billion people said she robbed a bank. If Rosie told me she didn't I'd believe her.

Rosie: Even though his fingerprints were found all over the dagger, if Michael said, "I'm innocent," I'd believe him.

Michael: Just because I dug a hole and covered it with leaves and told her to jump on the leaves and she fell in the hole, doesn't mean that Rosie's not my friend.

Rosie: Just because I put a worm in his tuna salad sandwich, doesn't mean that Michael's not my friend.

Michael: Rosie is my friend. I sold her my yo-yo that glows in the dark for only fifty cents. I would have charged Alvin Alpert seventy-five.

Rosie: Michael is my friend. I traded him my whiffle bat for only fourteen marbles. It would have been twenty marbles for Alvin Alpert.

Appendix #22b

- Michael: If Rosie told me a secret and people hit and bit me, I wouldn't tell what Rosie's secret was. And then if people twisted my arm and kicked me in the shins, I still wouldn't tell what Rosie's secret was. And then if people said, "Speak up, or we'll throw you in this quicksand," Rosie would forgive me for telling her secret.
- Rosie: If Michael told me a secret and people clonked me and bopped me, I wouldn't tell what Michael's secret was. And then if people bent back my fingers and wrestled me to the ground, I still wouldn't tell what Michael's secret was. And then if people said, "Speak up, or we'll feed you to these piranhas," Michael would forgive me for telling his secret.
- Michael: Just because I call her a gorilla doesn't mean that Rosie's not my friend.
- Rosie: Just because I call him a banana head doesn't mean that Michael's not my friend.
- Michael: Sometimes I get on the diving board and decide that I've changed my mind. But Rosie wouldn't laugh. She is my friend.
- Rosie: Sometimes I'm climbing up a tree and decide that I'd rather climb down. But Michael wouldn't laugh. He is my friend.
- Michael: If Rosie bought me an ice cream bar, it wouldn't be toasted almond. If Rosie bought me a shirt, it wouldn't be green. If Rosie bought me a book, it wouldn't be How Your Sewer System Works or Sven of Sweden.
- You can count on a friend.
- Rosie: If Michael bought me some candy, it wouldn't be licorice. If Michael bought me a scarf, it wouldn't be brown. If Michael bought me a book, it wouldn't be Know Your Lungs or Dances of Costa Rica.
- You can count on a friend.

Appendix #22c

Michael: Even though I was voted Most Horrible Singing Voice in the Class, Rosie says that Alvin Alpert sings worse.

Rosie: Even though I was noted Bossiest Person in the Class, Michael says that Alvin Alpert is bossier.

Michael: Rosie is my friend. When she honest and truly wanted to know if she walked like a kangaroo, I honestly told her.

Rosie: Michael is my friend. When he honest and truly wanted to know if his feet were smelling stinky, I honestly told him.

Michael: Rosie would try to save me if there was a tidal wave. She'd hunt for me if kidnappers stole me away. And if I never was found again, she could have my Instamatic. She is my friend.

Rosie: Michael would try to save me if a lion attacked. He'd catch me if I jumped from a burning house. And if by mistake he missed the catch, he could have my stamp collection. He is my friend.

Michael: I'd never get my tonsils out if Rosie didn't too.

Rosie: I'd never move to China without Michael.

Michael: I'd give her my last piece of chalk.

Rosie: I'd give him my last Chicklet.

Michael: Rosie is

Rosie: Michael is

Rosie and Michael: My Friend.

Appendix #22d.

Genre: Realistic Fiction

Realistic fiction is not a true story but it has to be believable or to seem possible.

Realistic Fiction

Definition:

- A story that attempts to portray characters and events as they actually are (from Harris, et al. The Literacy Dictionary, IRA, 1995)
- Realistic fiction includes "...stories that could happen in the real world, in a time and setting that is possible, with characters that are true to life." (Kathleen Buss and Lee Karnowski. Reading and Writing Literary Genres, IRA, 2000)

Purpose:

- To entertain
- To involve the reader in the lives of people who seem to be real and are in real life situations

Form and Features:

- The beginning introduces characters in a setting, conflict, problem or goal.
- The middle of realistic fiction develops the plot including the story's events, the characters reactions to these events, and the roadblocks the characters encounter.
- Realistic fiction ends with a resolution to the conflict or problem or a conclusion.
- Conflict, the tension that exists between the forces in the character's life, is important in adventure stories and can be in four forms:
 - Person – against – self
 - Person – against – person
 - Person – against – nature
 - Person – against – society
- Plot: The main character's problem makes up the plot and is the source of the conflict.
- Characters in realistic fiction are fictional, but they behave in realistic ways.
- The story takes place in the present time in a recognizable place.
- Places, events and characters are often vividly described.
- The character's words or dialogue show their personalities.

Appendix #23a

Realistic Fiction Bookmark	
<i>Not a true story but must seem like it could happen</i>	
Name:	_____
Title:	_____
List the page number and a brief reminder of the genre characteristics you find as you read.	
Includes events that could actually happen	
p.	_____
Set in the present time	
p.	_____
Characters, places and events are vividly described.	
p.	_____
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Realistic Fiction Bookmark	
<i>Not a true story but must seem like it could happen</i>	
Name:	_____
Title:	_____
List the page number and a brief reminder of the genre characteristics you find as you read.	
Includes events that could actually happen	
p.	_____
Set in the present time	
p.	_____
Characters, places and events are vividly described.	
p.	_____
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Realistic Fiction Bookmark	
<i>Not a true story but must seem like it could happen</i>	
Name:	_____
Title:	_____
List the page number and a brief reminder of the genre characteristics you find as you read.	
Includes events that could actually happen	
p.	_____
Set in the present time	
p.	_____
Characters, places and events are vividly described.	
p.	_____
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Appendix #23b.

Friendship Pattern Poem

(based on Rosie and Michael by Judith Viovst)

_____ is my friend.

She/He likes me when _____

Not just when _____

I worry about _____
and she/he understands.

My _____

and _____

ands _____

But _____ says I look good.

She/He is my friend.

Appendix #24a

Friends Can Be Different

Elaine is my friend.

She likes me when I can't sit still;

Not just when I'm calm.

I worry a lot about getting work done and she understands.

I am too short,
and my hair is gray,
and I never remember to comb it.

But Elaine says I look good.

She is my friend.

Appendix #24b

Action Verbs from Stellularuna for Word Sort

crooned

knocking

flew

clutched

swooped

squeaked

dodging

clambered

shrieking

hung

chirped

listened

climbed

closed

opened

gripping

teaching

jumped

landed

dropped

whispered

escaped

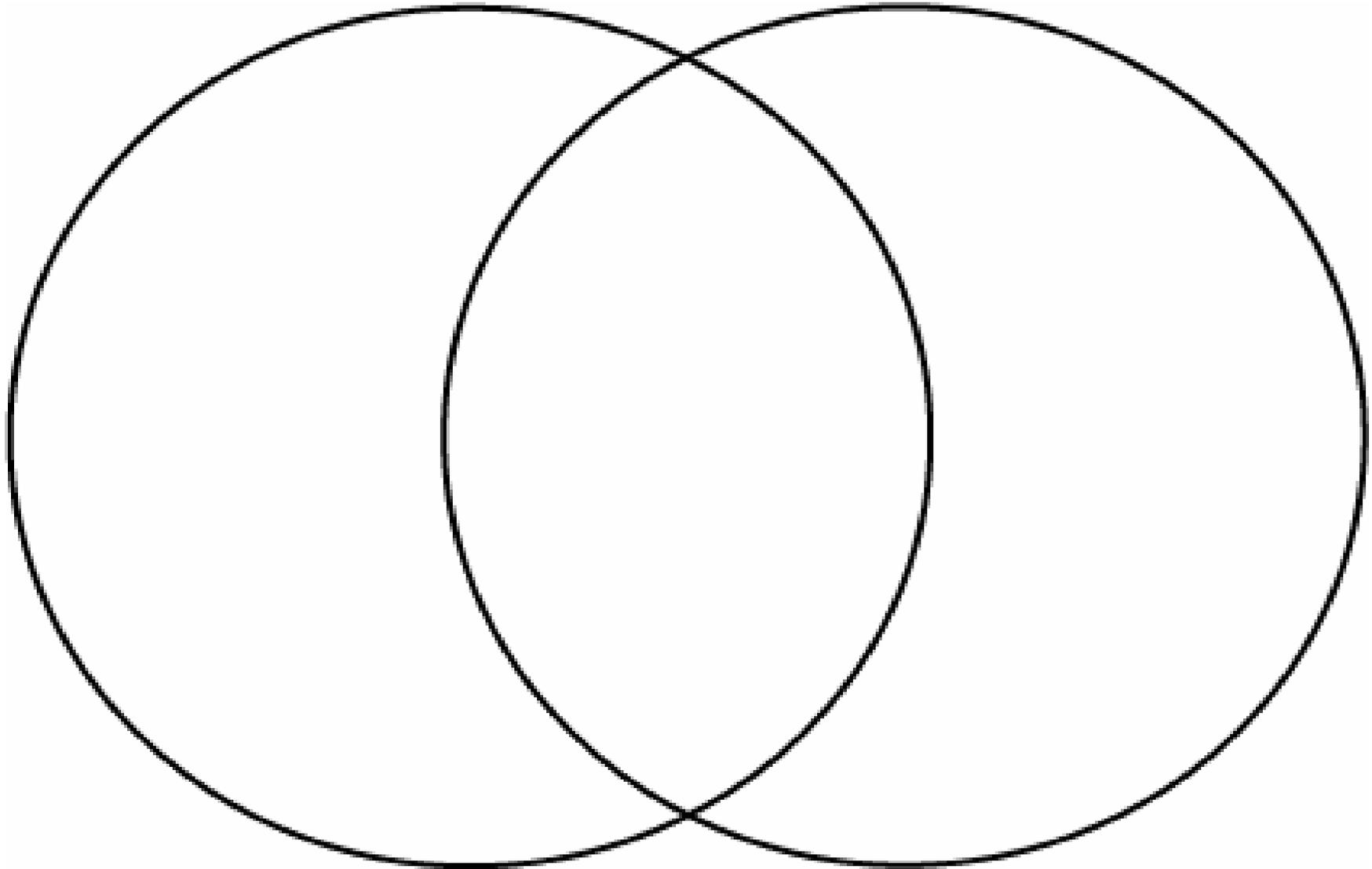
wrapped

cheered

stuffed

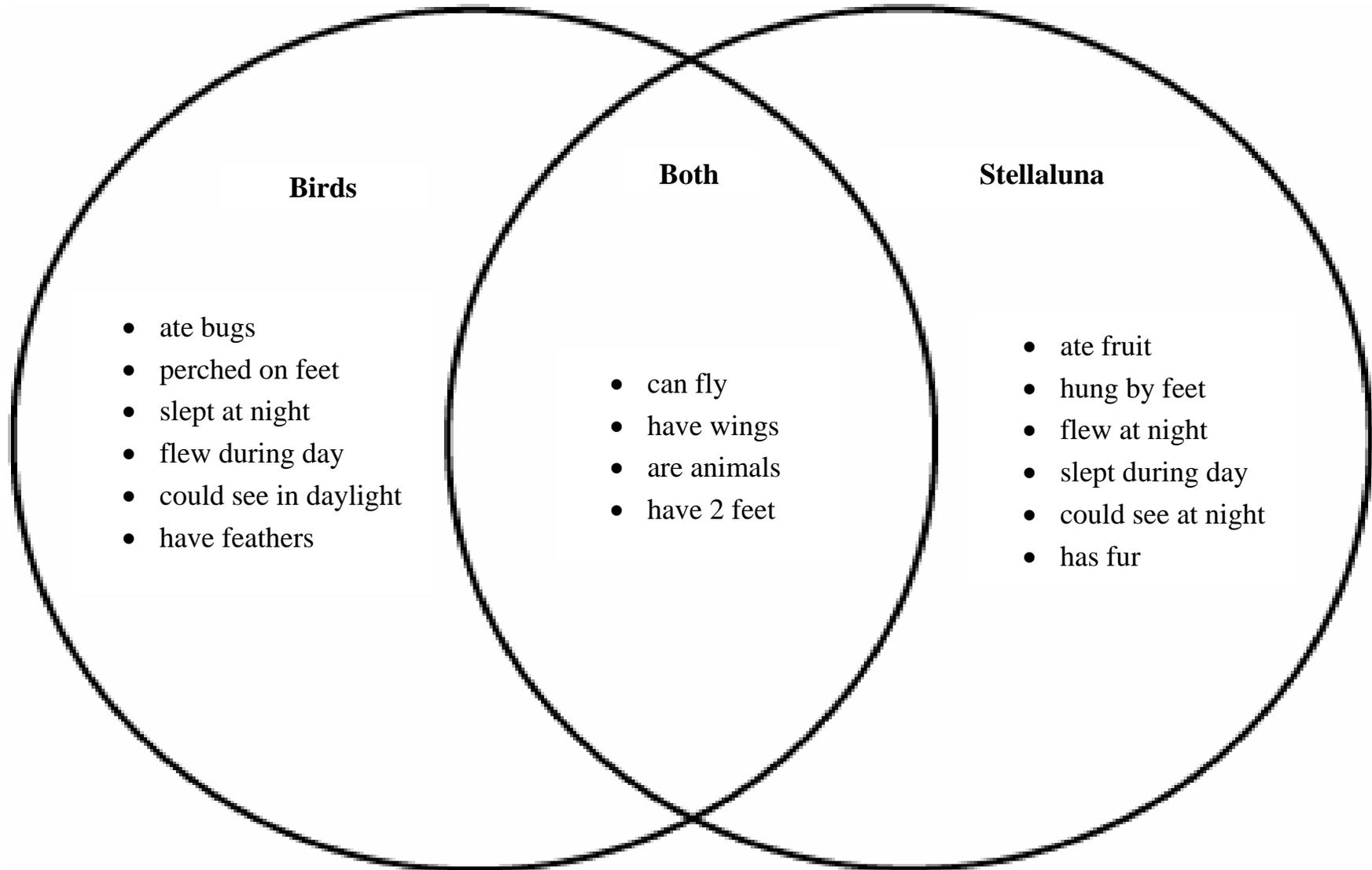
Appendix #25

Blank Venn Diagram



Appendix #26a

Venn Diagram with Examples



Appendix #26b.

MC2 #2 Appendix

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June 14, 2005

Dear Bats,

I am writing to tell you all about my experience living with the birds. It all happened when I got separated from my mother as a baby.

I landed headfirst in this soft downy nest, startling the three baby birds who lived there. I learned very quickly to be like the birds, except for one thing. I slept hanging by my feet outside the nest, until the momma bird made me promise that I would follow their rules and sleep in the nest. I stayed awake all day and slept at night. I ate bugs because I was so hungry. I flew with the other baby birds.

The birds saved my life by letting me live with them. However, it sure was nice to find my mother. She showed me the ways of bats and I like that too.

Stellaluna

Appendix #27

8-Square Comprehension Strategy Chart

Title: <u>The Other Side</u> Prediction:	Making Connections	Inferring	Visualizing
Asking Questions	Most Important Ideas	Repairing Comprehension	Synthesizing

**Reader's Theater: The Other Side
by Jaqueline Woodson**

Narrator (Clover's thoughts)	Someplace in the middle of the summer, the rain stopped. When I walked outside, the grass was damp and the sun was already high up in the sky. And I stood there with my hands up in the air. I felt brave that day. I felt free. I got close to the fence and that girl asked me my name
Clover:	Clover
Annie:	My name is Annie, Annie Paul. I live over yonder by where you see the laundry. That's my blouse hanging on the line.
Narrator	She smiled then. She had a pretty smile. And I smiled. And we stood there looking at each other, smiling.
Annie	It's nice up on this fence. You can see all over.
Narrator	I ran my hand along the fence. I reached up and touched the top of it.
Annie	A fence like this was made for sitting on.
Clover	My mama says I shouldn't go on the other side.
Annie	My mama says the same thing. But she never said nothing about sitting on it.
Clover	Neither did mine.

Appendix #29

Characters Who Showed Tolerance

"Spring"	<u>Tacky the Penguin</u>	"Daddy Daycare"	<u>Boris and Bella</u>

Appendix #30a

Characters Who Showed Tolerance

<u>Rosie and Michael</u>	<u>The Girl Who Loved Wild Horses</u>	<u>Stellaluna</u>	<u>The Other Side</u>

Appendix #30b

Characters Who Showed Tolerance

“Spring”	<u>Tacky the Penguin</u>	“Daddy Daycare”	<u>Boris and Bella</u>
<p>Frog and Toad were good friends even though they were different. Toad needed to sleep (hibernate), but Frog missed his friend. Frog showed that he was tolerant of Toad by letting him sleep until April. Toad showed tolerance toward Frog when he let Frog wake him early.</p>	<p>The penguins started out being intolerant of Tacky because he was so different from them. When Tacky’s weird behavior saved them all, the penguins became not only tolerant, but accepting.</p>	<p>Emperor penguin fathers are different from human and other animal fathers because they take a much bigger part in caring for the egg and the young penguins. From what we learned in the selection, we can now tolerate and even respect the differences.</p>	<p>At first Boris and Bella were intolerant of each other because of their differences: one was very neat and the other was very sloppy. When they got to know each other, they discovered they really liked each other and could tolerate each others differences.</p>

Characters Who Showed Tolerance

<u>Rosie and Michael</u>	<u>The Girl Who Loved Wild Horses</u>	<u>Stellaluna</u>	<u>The Other Side</u>
<p>Rosie and Michael were good friends in spite of their differences. They always took each other's side and even complemented each other. They would have done anything for each other.</p>	<p>The girls' family and the members of her tribe seemed to understand, tolerate, and accept her wish to live with wild horses instead of with them.</p>	<p>The birds and Stellaluna had different ways, but they learned to respect each others' differences. Stellaluna was even able to save the chicks because of her differences.</p>	<p>Clover's and Annie's parents were trying to keep the girls separated by not allowing the girls to go beyond the fence. The fence stood for the separation or segregation of blacks from whites at that time in our history. But the girls got to know each other by sitting <u>on</u> the fence. They decided they were not so different after all.</p>

Appendix #30d

Focus Question:

Choose two of the eight selections we have read in this unit. For each of the two, show how characters showed tolerance of others. Give specific details and examples from each of the two selections to support your point.

CHECKLIST FOR REVISION:

_____ Do I take a position and clearly answer the question I was asked?

_____ Do I support my answer with examples and details from all of the selections?

_____ Is my writing organized and complete?

**MEAP Integrated English Language Arts Assessment
Writing in Response to Reading
Elementary Rubric**

- 6 The student clearly and effectively chooses key or important ideas from each reading selection to support a position on the question and to make a clear connection between the reading selections. The position and connection are thoroughly developed with appropriate examples and details. There are no misconceptions about the reading selections. There are strong relationships among ideas. Mastery of language use and writing conventions contributes to the effect of the response.
- 5 The student makes meaningful use of key ideas from each reading selection to support a position on the question and to make a clear connection between the reading selections. The position and connection are well developed with appropriate examples and details. Minor misconceptions may be present. Relationships among ideas are clear. The language is controlled, and occasional lapses in writing conventions are hardly noticeable.
- 4 The student makes adequate use of ideas from each reading selection to support a position on the question and to make a connection between the reading selections. The position and connections are supported by examples and details. Minor misconceptions may be present. Language use is correct. Lapses in writing conventions are not distracting.
- 3 The student takes a clear position on the question. The response makes adequate use of ideas from one reading selection **or** partially successful use of ideas from both reading selections, and the ideas from at least one reading selection are connected to the position. The position is developed with limited use of examples and details. Misconceptions may indicate only a partial understanding of the reading. Language use is correct but limited. Incomplete mastery over writing conventions may interfere with meaning some of the time.
- 2 The student takes a clear position on the question. There is partially successful use of ideas from one reading selection **or** minimal use of ideas from both reading selections to respond to the question or theme, but the ideas may not be connected to the position. The position is underdeveloped. Major misconceptions may indicate minimal understanding of the reading. Limited mastery over writing conventions may make the writing difficult to understand.
- 1 The student takes a position on the question but only makes minimal use of ideas from one reading selection **or** the student takes no position on the question but responds to the theme with at least minimal use of ideas from one or both of the reading selections. Ideas are not developed and may be unclear. Major misconceptions may indicate a lack of understanding of the reading. Lack of mastery over writing conventions may make the writing difficult to understand.

Not ratable if:

- A retells/references the reading selections with no connection to the question
- B off topic
- C illegible/written in a language other than English
- D blank/refused to respond
- E responds to the scenario question with no reference to either of the reading selections

Appendix #32