

**Macomb Collaborative
Grade 5 - Unit #2**

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Directions:

In our lives we all have to deal with change. Some changes might include moving away from the place where our friends are. We might have a change like new members of the family: a new baby or step-sisters or step-brothers. Some parents get divorced, separated, and/or remarried.

Write about the theme: Dealing with change

Do **one** of the following:

➤ Write about how you have dealt with change in your life.

OR

➤ Tell how someone you know has dealt with change well.

OR

➤ Persuade your reader that it is important to adjust to change in life.

OR

➤ Write about dealing with change in your own way.

You may use examples from real life, from what you read or watch, or from your imagination. Interested adults will read your writing.

Use the paper provided for notes, freewriting, outlining, clustering, or writing your rough draft. If you need to make a correction, cross out the error and write the correction above or next to it.

You should give careful thought to revision (rethinking ideas) and proofreading (correcting spelling, capitalization and punctuation).

(Optional: You may use a dictionary, thesaurus, spelling book and/or grammar book.)

Appendix #1

Rubric Writing from Knowledge and Experience

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 #2

Review of Writing: Publishing Final Copy

DIRECTIONS:

Now you will be doing three things: revising your paper (which means to rethink your ideas); polishing your paper (which means to edit and proofread); and recopying your paper as neatly as possible.

Use the following checklist as you revise and edit the writing that you have done. When you are finished revising, you must make a final copy of your paper. Then, proofread your final copy to make sure that all of your revisions have been made.

CHECKLIST FOR REVISION:

1. Do I have a clear central idea that connects to the topic?
2. Do I stay focused on my central idea?
3. Do I support my central ideas with important and relevant details/examples?
4. Do I need to take out details/examples that DO NOT support my central idea?
5. Is my writing organized and complete, with a clear beginning, middle, and end?
6. Do I use a variety of interesting words, phrases, and/or sentences?

CHECKLIST FOR EDITING

7. Have I checked and corrected my spelling to help readers understand my writing?
8. Have I checked and corrected my punctuation and capitalization to help readers understand my writing?

CHECKLIST FOR PROOFREADING:

9. Is everything in my final copy just the way I want it?

Reread your writing. You should cross out or erase any errors you make. You will have as much time as you need.

Appendix #3

Peer Editing Questions

- Is the central idea or point of the writing clear?
- Is the central idea or point supported by important and relevant details, examples, and/or anecdotes?
- Does the writing begin with an interesting and engaging lead, continue with a middle that supports and develops the point, and an end that summarizes the point?
- Is the writing interesting with engaging words and different sentence lengths and types?
- What do I, as the listener, think is good about the writing?
- Do I have questions and/or suggestions for the writer?

Genre: Historical Fiction

Historical fiction like other forms of narrative have the same elements: characters in settings with problems, attempts to solve problems or events, resolution and lesson or themes. Historical fiction is a form of realistic fiction and has many of the same features. Historical fiction is based on historical fact, but the details come from the author's mind or imagination. Real characters and historical events are mixed with fictional characters and events.

Historical Fiction

Definition:

- A narrative (story) of past events and characters, partly historical but largely imaginative. (From Harris, et al. The Literacy Dictionary, IRA, 1995)

Purpose:

- To entertain
- To involve the reader in the lives of historically realistic characters and real events from history.

Forms and Features:

- Opens with the background information needed to understand the story and introduces characters in a setting, conflict, problem, or goal.
- The middle of historical fiction (realistic fiction) develops the plot including the story's events, the characters reactions to these events, and the roadblocks the characters encounter. The plot builds to a climax (the point at which the conflict reaches its greatest height and the crisis or turning point occurs).
- Historical fiction ends with a resolution to the conflict or problem or a conclusion.
- Plot: the sequence of events usually set in motion by a problem that begins the action or causes the conflict that is realistic for that period in history. (From Cornett, C. Integrating Literature and the Arts Through the Curriculum, Simon and Schuster, 1999.)
- Conflict, the tension that exists between the forces in the character's life, is important in historical fiction and can be in four forms:
 - Person against self
 - Person against person
 - Person against nature
 - Person against society
- Historical fiction is realistic fiction; so, the characters must seem like real people, the actions of the characters must seem real and the setting must also be realistic and historically accurate.
- Features of historical fiction:
 - Setting is a specific time and place in history,
 - Real events are mixed with fictional events,
 - Historical characters are mixed with fictional characters, and
 - The dialogue shows character's perspectives, moves the plot along, and shows what people knew and thought about that time in history.

Appendix #5a

Historical Fiction Bookmark

Based on historical fact with details from the author's mind or imagination

Name: _____

Title: _____

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

Based on fact with details from author's imagination

p.

p.

p.

p.

Set in a historical period

p.

p.

p.

p.

Real characters and events are mixed with fictional characters and events.

p.

p.

p.

p.

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Historical Fiction Bookmark

Based on historical fact with details from the author's mind or imagination

Name: _____

Title: _____

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

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p.

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p.

p.

p.

p.

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p.

p.

p.

p.

Set in a historical period

p.

p.

p.

p.

Real characters and events are mixed with fictional characters and events.

p.

p.

p.

p.

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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 #6

Model Retelling for Encounter

A Taino boy has a dream about birds with sharp, white teeth, and he feels frightened. The next day it seems his dream comes true as Columbus arrives to “discover” America. The boy tries to warn his people, but they will not heed his warnings. The Taino people celebrate their guests arrival, but the boy is still frightened. When Columbus and the sailors leave, they take the boy with them. He escapes and tries to warn every one he meets. No one listens. At the end of the book, the boy as an old man is still warning people about changes that may be very bad for people.

Appendix #7

Model Profundity Chart with Examples

Character: Taino Indian Boy. Encounter by Jane Yolen

What did the character do?	Why was the character thinking when s/he did it?	What was right <u>and</u> wrong about what the character did?	What did the character get from doing what s/he did?	How am I like the character from this story?	What is the Universal Truth, theme or principle in this story?	What is the lesson learned and how has my thinking changed?
Taino Indian boy warns others not to trust the strangers.	He did not trust the strangers from the “great winged birds.”	Right, he had a dream or premonition of danger. Wrong, he was just a kid.	Ignored, no one heeded his warning or listened to a child.	If I know something bad is going to happen, I should try to tell my parents and keep trying even if they are not listening.	Change The effects of Change	I learned that the Indian boy should have kept warning the adults about the danger and that not listening to a mere child changed the Indians culture forever. This is a message for me.
Taino Indian boy jumps off the ship.	Taken captive by the strangers, he finds an opportunity to escape.	Right, he wanted to go back to his tribe and his customs. Wrong, he should stay.	After a long trek, he got back to his people.			
Taino Indian as an old man dreams no more dreams.	The strangers took away his land, customs and language.	Right, the strangers changed his people forever Wrong, change happens.	A loss of his lands, culture and language			

Appendix #8a

Blank Profundity Chart

Character: Taino Indian Boy. Encounter by Jane Yolen

What did the character do?	What was the character thinking when s/he did it?	What was <u>right and wrong</u> about what the character did?	What did the character get from doing what s/he did?	How am I like the characters from this story?	What is the Universal Truth, theme or principle in this story	What is the lesson learned and how has my thinking changed?

Appendix #8b

MC5 #2 Appendix

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Profundity Continuum

(Adapted by Jeff Beal, Elaine Weber and Barbara Nelson)

	Physical Plane	Mental Plane	Moral Plane	Psychological Plane	Analogical Plane	Philosophical Plane	Transformational Plane
Definition	Reader is aware primarily only of the physical actions of characters.	Reader is aware of the physical and intellectual actions of the characters.	Reader is aware of the physical and intellectual actions of characters in light of an ethical code.	Reader is aware of psychological forces influencing the characters' physical and intellectual actions in light of an ethical code.	Reader is aware of the analogies that can be drawn between different stories, characters or ideas.	Reader is aware of the universal truths expounded by the author through the physical, intellectual, and ethical behavior or the characters under the influence of psychological forces.	Reader is aware that they can use the universal truths of the story and the analogies made to generalize.
	Do	Do/Think	Judge What They Do / Think	Reasons Behind What They Do/ Think	Where Else Have I Seen This	Lessons Learned About the World	Reading Changes, Connects and Helps me
Characteristics	<ul style="list-style-type: none"> ▪ Identifies story elements ▪ Recreates sequence ▪ Recounts important events 	<ul style="list-style-type: none"> ▪ Summarizes main idea/gist ▪ Searches for clues ▪ Explains how "I know." ▪ Uses text for prediction/confirmation 	<ul style="list-style-type: none"> ▪ Connects characters' actions/emotions to personal experience ▪ Analyzes actions of the character. ▪ Understands and makes judgements about the characters. 	<ul style="list-style-type: none"> ▪ Reads between lines (infer) ▪ Identifies problems or discrepancies ▪ Empathizes with characters ▪ Recognizes more than on possibility 	<ul style="list-style-type: none"> ▪ Looks to find ways different stories, characters, and ideas are alike. ▪ Identifies ways they are, or others they know, are like the characters in the story ▪ Makes connections to help understand what they have read. 	<ul style="list-style-type: none"> ▪ Reads "beyond" lines (synthesizes) ▪ Relates abstract idea(s); themes ▪ Generalizes to other stories/ideas ▪ Forms new perspectives/connections 	<ul style="list-style-type: none"> ▪ Creates, affirms or changes world view ▪ Makes connections to other stories or events in their lives to expand interrelated ideas ▪ Uses universal truths to solve problems in their own lives.
Examples of student responses to the text <i>The Three Bears</i>	<p><i>Goldilocks went in the house</i></p> <p>She tried out the porridge.</p> <p>She ran out of the house.</p>	<p><i>Goldilocks went in the house because she was curious</i></p> <p>She tried the porridge because she was hungry.</p> <p>She ran out of the house because she was scared.</p>	<p><i>Goldilocks was wrong to go in the house because it didn't belong to her</i></p> <p>She was wrong to try the porridge because it was not her food and the bears might have to go without.</p> <p>She was wrong to run away, she should have stayed and explained her behavior</p>	<p><i>Goldilocks got a chance to satisfy her curiosity.</i></p> <p>She was able to eat and not be hungry anymore.</p> <p>She was able to get away without facing the consequences.</p>	<p><i>Goldilocks is like me because she likes to try everything out before she makes a decision.</i></p> <p>The three bears are like my grandmother because she always leaves the door unlocked. My dad says she is too trusting.</p>	<p><i>It is wrong to use and abuse other people's things without permission.</i></p> <p>Individual rights</p>	<p><i>Now I understand that curiosity can be both a good and a bad thing.</i></p> <p>I always wondered why my mom would say, "Curiosity killed the cat."</p>

Appendix #8c

Quick Writes

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.
4. 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 #9

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 #10

Focus Question #1

What did Moss mean when he said, “I wished for just one more night before things began to change.”?

Answer Plan

1. Write a sentence restating the question and beginning to answer it.
2. Write several sentences detailing Moss’s feelings and giving reasons for them.
3. Use a quote from the book to show how Moss is feeling.
4. Conclude by predicting what Moss is thinking about.

Possible Answer

(1) Moss, obviously, does not want the strangers to be their guests because he seems to feel it will change things in a way he will not like. (2) Moss points out that just because the strangers are hungry, that is no reason to invite them; he points out that they have been hungry, and no one invited them. He also points out that the year will just not end right. (3) He says, “Instead, I’ll remember how this year never *properly* ended, how next year never *properly* began, because we failed to *properly* celebrate the bridge between them.” (4) Moss is planning not to be around because he feels that the guests will spoil everything. I think Moss is afraid of change.

Macomb ELA Genre Units: Focus Question Rubric

	3 (complete)	2 (partial)	1 (minimal)
<p><u>Traits:</u> <u>Content</u></p> <ul style="list-style-type: none"> ▪ Answers question ▪ Uses relevant details from text to support answer ▪ Stays on topic 	<p>Answer is relevant with many details and examples.</p>	<p>Answer is relevant but has few details to support or explain the answer.</p>	<p>Answers question with misinterpretation. Little or no relevance to text or question. Ideas and content are not developed or connected.</p>
<p><u>Organization</u></p> <ul style="list-style-type: none"> ▪ Restatement (Beginning) ▪ Details in support (Middle) ▪ Conclusion (End) 	<p>Student restates the question in his/her own words. Details support point. Response is written in a logical sequence that makes connections.</p>	<p>Student restates the question in the answer. Events are retold in a somewhat disconnected structure.</p>	<p>Students answer either “yes,” “no,” or “I agree” without reference to the question. Writing lacks sequence.</p>
<p><u>Style/Voice</u></p> <ul style="list-style-type: none"> ▪ Uses quotes to support, ▪ Concludes with prediction characters feelings, opinions, etc... 	<p>Word choice is precise. Uses quotes effectively. Conclusion engages the reader.</p>	<p>Vocabulary is basic. May use quotations, but reference is unclear. Conclusion is partially successful.</p>	<p>Vocabulary is limited. Quotations are not used. The conclusion is ineffective or does not exist.</p>
<p><u>Conventions/Presentation</u></p> <ul style="list-style-type: none"> ▪ Writing is neat. ▪ Uses proper conventions 	<p>Presentation makes the writing inviting. Writing shows control over conventions.</p>	<p>Writing is readable. Errors in conventions do not distract from meaning.</p>	<p>Writing may not be legible. Errors in conventions distract from meaning.</p>

Focus Question #2

What three important things do we learn about the new character, Trouble?

Answer Plan

1. Write a sentence restating the question.
2. Write a few sentences giving details about Trouble. Add quotes, if possible.
3. Conclude with your thoughts (evaluation) of Trouble.

Possible Answer

(1) In this Chapter we learn a number of important things about Trouble. (2) Trouble is angry. She tells Moss, “My sisters say I love to fight with them.” Trouble is confused. She tells Moss, “I’m a terrible person” and that her family used to call her thoughtful. But now, “I’m never satisfied.” Trouble is lonely. She tells Moss that she runs off to the edge of the woods. “I come here all the time when I need to hear myself.” (3) I think Trouble (is confused and angry).

Vocabulary In Context Strategy

Learning vocabulary in context is much more powerful and effective. Students understand the words better, will remember them, and will more often recognize the word and its meaning when next encountered. This is a simple vocabulary strategy that only involves dictionary work as a last resort.

Procedures:

- Assign or let students choose partners.
- Display the vocabulary words with page numbers.
- Tell students in partners to:
 1. find each listed word,
 2. read the sentences (context) around the word, then try to figure out what the word means,
 3. check their definitions with the dictionary (if necessary),
 4. jot down their “working definition” in their own words, and
 5. also write down why this word is important to the selection.

Encourage students to begin to keep a personal dictionary of new words that they might use in conversation and in writing.

Literature Discussion Activity: Tear and Share

Break class into groups of 4. Do the following Tear and Share Activity.

Directions for Tear and Share Activity:

What is it?

Tear and Share is a cooperative comprehension check-up paired with the Survey, Question, Read, Review and Recite (SQ3R) reading strategy. Students incorporate “before, during, and after: reading strategies.

Why use it?

The combination of these strategies

- (1) improves comprehension and retention of ideas and concepts
- (2) integrates reading, writing, speaking, and listening in a coherent manner
- (3) adapts to both narrative and expository text
- (4) meets many of the Teaching and Learning Standards, Content Standards and Assessment Standards in the Michigan Curriculum Framework (1995)

How to do it?

Materials and structure needed:

- A piece of relevant text
- A four squared worksheet with pre-determined questions
- Students arranged in groups of four

Directions

- Students survey the selection for features that spark interest and predictions: title, illustrations, captions, etc.
- Students raise questions about the text
- Students read the text independently noting key ideas by highlighting, underlining, using post-its, etc.
- Students write brief phrases to answer the question in each square. Pace the students so they are spending about the same amount of time writing in each square.
- Ask students to stop writing, fold the paper into four squares, then open and tear along the crease to obtain four separate squares. Students redistribute the squares so that someone has all the #1 squares, #2 squares, etc.
- Students scan the content of the squares then think about a short synthesis that summarizes all the ideas.
- Students receipt the summary statements within the group of four.
- Representatives from each group may share summary statements with the whole group. Any student may add to or challenge a summary, citing evidence from text.

Appendix #14a

Tear and Share Activity

What was the major decision Moss had to make in this chapter?

How did the porcupine help him make this decision?

How did Moss change in this chapter?

Prediction: Will Moss make it home and how will he behave?

Tear and Share Activity

<p>What was the major decision Moss had to make in this chapter?</p> <p>Moss makes the decision to enter the forest in this chapter.</p> <p>He runs into the forest without marking his way and becomes disoriented.</p>	<p>How did the porcupine help him make this decision?</p> <p>The porcupine chides him for being inhospitable and self-centered.</p> <p>The porcupine makes Moss see how he has been acting and through this experience Moss begins to grow up.</p>
<p>How did Moss change in this chapter?</p> <p>Moss enters this Chapter questioning how he will achieve manhood.</p> <p>He leaves the chapter having encountered the porcupine and the answer to his questions.</p> <p>He still is unsure if this is his “manhood experience” or will he encounter a different animal.</p>	<p>Prediction: Will Moss make it home and how will he behave?</p> <p>If Moss has truly changed, he will become more understanding of his parents decision to host the guests at the feast.</p> <p>He will then be able to help his parents with the feast and be more hospitable.</p>

Appendix #14c

Focus Question #3

Moss made an important decision in this chapter. What was the decision, and how did the porcupine help him to think about it?

Answer Plan: What to do?

1. Write a sentence restating the question and beginning to answer it.
2. Write several sentences detailing Moss's feelings and giving reasons for them.
3. Use a quote or two from the book to show how Matt is feeling
4. Conclude with a prediction as to what Matt will do next.

Possible Answer

(1) Moss made the decision to enter the forest. (2) He became disorientated and ran through the forest with no equipment, no marked trails and no knowledge of how to return home. He yelled for Trouble, became disorientated, and fell asleep. (3) Upon waking, he needed to make another decision. Should he go forward through the forest and embrace his adventure searching for his manhood or turn back and remain a child. He decided to go forward with the adventure. "Going back was just going back ... if I succeeded in finding my way, I would only be where I had started, and all that had taken place since I stepped alone in the forest would be gone from my life ... Going back was like saying no after I had already said yes. If I went back I would be Moss the boy ... I decided I had to go forward. The way home was to go forward and discover a new way home." Moss encounters a porcupine. The porcupine by asking questions forces Moss to examine his behaviors and realize that he has not been helpful or hospitable towards the guests. The porcupine tells Moss "You are who you are and no one but you can tell you the truth about that. Make yourself a man when you are ready. Don't wait for someone to do it for you." Moss enjoyed a meal with his porcupine, climbed a tree and drifted off to sleep. (4) I think that Moss will find his way home and try to be more understanding of the guests and his parents' position.

Appendix #15

Think-Pair-Share

A Think-Pair-Share (TPS) is a quick 2-5 minute verbal interaction between two or three students that allows them to quickly process the academic language and content being learned. TPS is not just a background knowledge activity, so also keep it in mind for building other habits and for the during and post reading stages. TPS can be very effective during teacher presentations for creating “breaks” that push student to organize thoughts well enough to communicate them. TPS also allows a student to hear how another person is processing the learning, which further builds background knowledge.

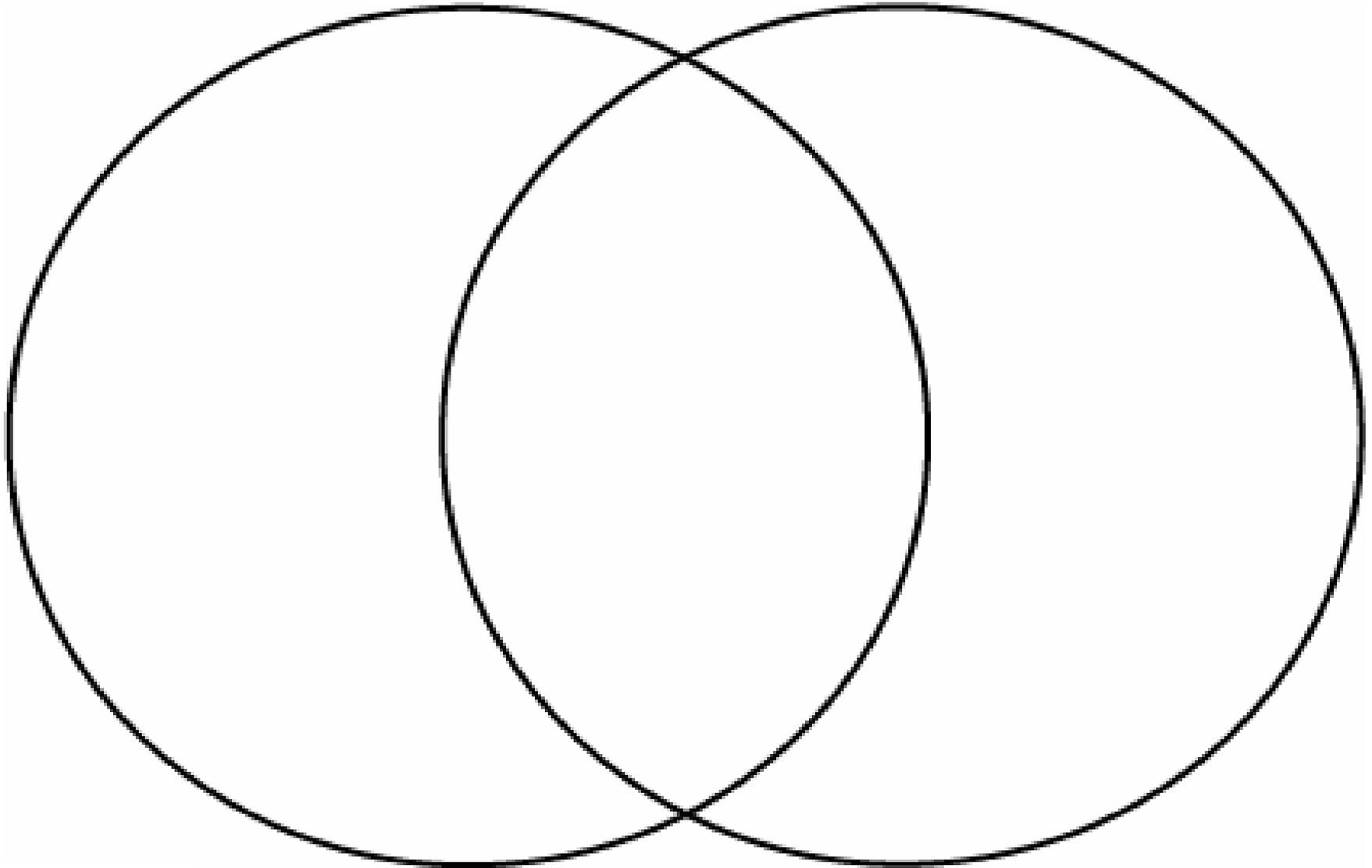
You can use TPS in many different areas of instruction, such as vocabulary, content concepts, opinions, compare-and-contrast activities, sharing parts of homework, summaries of text or visuals, connecting to background knowledge or other classes, making predictions or inferences, and solving problems.

Procedure:

1. Create a question or prompt that will get student to use their background knowledge and experience to answer it.
2. Have students think in silence for 30-60 seconds to mentally prepare what they will say. They can write down thoughts, too.
3. Put students into pairs. During the pair work, students should do the following:
 - a. Face their partner, show interest, and listen actively. They can even take notes
 - b. Stay on the topic.
 - c. Remember what their partner says in order to share it with the class later.
 - d. Give reasons for any opinions, such as evidence from the book, class discussions, or one’s own life.
 - e. Use the vocabulary and academic language that you have modeled.
 - f. Ask their partner questions that call for clarification and evidence. Do you mean that?.... Why do you think that?... Where does it say that?... (Caution students to be respectful and polite in their questioning of one another.)
4. After pair time, ask students to share with the class what their partner said. This forces them to listen and also publicly validates what partners have said.

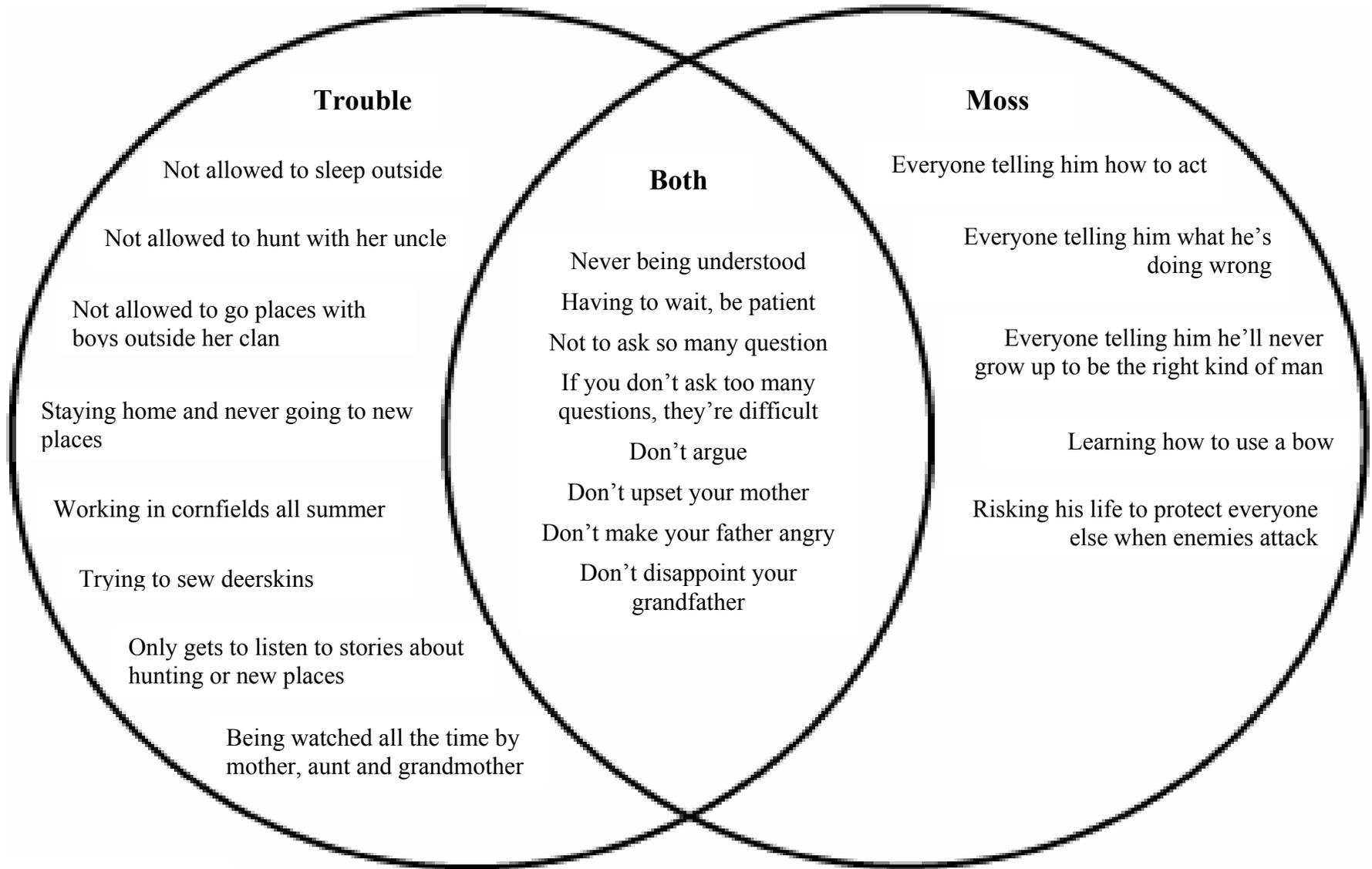
Appendix #16

Venn Diagram



Appendix #17a

Venn Diagram



Appendix #17b

Reciprocal Teaching

What is it?

Annemarie Palinscar and Ann Brown developed Reciprocal Teaching (RT) as an instructional procedure designed to enhance student's reading comprehension. It is best described as a dialogue between teacher and students. The term "reciprocal" describes the nature of the interactions: each person acts in response to the other(s). This dialogue is structured by the use of four strategies: *questioning, summarizing, clarifying, and predicting*. The teacher and students take turns assuming the role of dialogue leader.

Why use it?

This strategy helps students actively bring meaning to the written word. It provides opportunities for students to learn to monitor their own learning and thinking. It also stimulates deeper thinking and understanding. This strategy helps students to analyze, comprehend, and respond to text. It is useful when reading expository text.

Steps to Reciprocal Teaching

It takes 25 to 30 days to learn the strategy. The first four days are spent explaining to the students what RT is and how to perform the four comprehension strategies. The next eight days of RT instruction must be consecutive. Thirteen more days must be devoted to RT instruction but they do not need to be consecutive. After 25 days of RT instruction the procedure becomes internalized.

To ensure that students will eventually become responsible for their own learning, the teacher should first model the desired behavior – reading an expository or narrative text reciprocally. Next, the teacher should guide the students as they practice the desired behavior, gradually releasing the responsibility for learning to them. Finally, the teacher should provide opportunities for the student to try the strategy on their own as he/she observes and evaluates student performance.

Procedure

Teacher reads a section of the text and models a think aloud formulating question(s), summarizing the section, asking for a clarification and then making a prediction about the next section of text.

When students are comfortable to begin a guided practice of the RT procedure, the teacher may step in and provide guidance when needed. As students become more confident, the teacher may observe and evaluate how students are using the strategy.

RT Sample on Chapter 4

Question: Why aren't Moss' parents out looking for him in the forest since he didn't tell them he was leaving on his "away time"?

Summary: Moss finds Trouble in the forest. Trouble argues with Moss about how it is better to be a man than a woman. They both find that their parents say the same kinds of things to them. Moss and Trouble laugh together about it.

Clarification: I think breechcloth is some kind of clothing an Indian man would wear, but I'd like to have a better description or see a picture.

Prediction: Moss will return to his home and bring Trouble back with him.

Appendix #18a

Reciprocal Teaching

When students discuss text in groups, they develop thinking and language habits. Most cooperative groups have roles assigned to each student in the group. One format of discussion is called Reciprocal Teaching (Palinscar and Brown, 1984). This activity focuses on questioning, clarifying, summarizing and predicting.

Procedure

1. Assign students to groups of four and the group decides on the order of the roles and who will be the leader for the round
2. **QUESTIONING:** The group leader decides on a stopping point for the reading and the group proceeds to silently read. As students finish, the leader asks for questions from the group (encourage both literal and deeper types). The group discusses possible answers.
3. **CLASSIFYING:** The leader asks for or gives clarification of vocabulary and concepts.
4. **SUMMARIZING:** The leader summarizes the reading and the others add to the summary.
5. **PREDICTING:** The leader predicts what happens next in the text, based on prior evidence. Other students agree or disagree and give their evidence.
6. Continue the process with other members leading the group.
7. Give the students the following norms to follow:
 - Everybody helps
 - No one is finished until everyone is
 - You have the right to ask for help
 - You have the duty to offer help
 - You have the duty to play your role

Appendix #18b

Genre: Legend

Legends, like stories, have the same elements: characters in settings with problems, attempts to solve problems or events, and lessons or themes.

And/or you might introduce these characteristics of legends from Margaret Mooney's book, **Text Forms and Features**

Purpose:

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

Form:

- A story, often part fact and part fiction, about deeds of a famous person, kept alive through oral retelling and later written down.

Features:

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

Appendix #19a

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

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Title: _____

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p.

p.

p.

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“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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Genre: Folktale: Pourquoi Tale

A pourquoi tale explains why something is the way it is. Pourquoi stories have story elements: characters in settings with problems, attempts to solve problems or events, resolution and lessons or theme.

Definition:

- A folktale that explains the “why” (French, Pourquoi = why) of certain customs, physical events, or animal behavior. (from Harris, et al. The Literacy Dictionary, IRA, 1995)
- Pourquoi tales are short narratives that have been passed orally in all cultures to provide an explanation for creation, nature’s elements, people’s actions, and animal characteristics. (Kathleen Buss and Lee Karnowski. Reading and Writing Literary Genres, IRA, 2000)

Purpose:

- To tell why something is the way it is
- To explain natural and social phenomena

Form:

- A short story with a setting emphasizing a culture or a country; characters who are either people, animals, or nature; and a conflict centering on change.

Features:

- Patterned beginnings emphasize the time of the story.
- The setting emphasizes a culture or a country.
- Characters (people, animals, or nature) are flat or not developed (not needing a lot of explanation). The main character will change by the end of the story.
- Conflict is one-dimensional and centers on how something has changed to the way it is now.
- The plot is not developed but linear, revolving around the character’s actions to solve the question of why or how.

Appendix #20a

Fable Bookmark

A short story with a moral

Name: _____

Title: _____

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

Characters are animals acting like people.

p.

p.

p.

p.

A short tale, one incident – Summarize the incident.

A moral/lesson – Put the moral in your own words.

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Fable Bookmark

A short story with a moral

Name: _____

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

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A short tale, one incident – Summarize the incident.

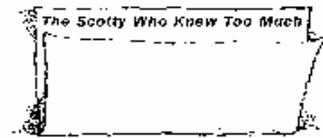
A moral/lesson – Put the moral in your own words.

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Listening Retelling Procedures: Instruction Narrative and Expository

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?”*
- 3a. *Teacher says,*
“Share your prediction with your partner.”
4. *Teacher says,*
“Listen to understand the information. I will read the story/selection twice and then you will 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.”
- 5a. *Teacher says,*
“Share your retelling with your partner. One of you do your retelling orally, then the other retells.”
6. *Teacher says,*
Retell the selection as if it is for someone who has not heard this story/information before.”
- 6a. *Teacher says,*
“Share your written retelling with your partner and make changes (revise).”
- 6b. *Teacher gives students selection and says, reread the selection and with your partners, make whatever changes or additions that are necessary.*
7. *Instead of teacher collecting papers, have students in partners score their own papers with the rubric or a modified rubric (after extensive modeling).*



adapted by Barbara Nelson from Cambourne and Brown, [Read and Retell](#)

Appendix #21

MLPP Retelling Rubric Grades 3 - 12

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 <u>and</u> 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	<u>Level</u>	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

Focus Question #4

How does the folktale use negative behaviors of the grandmother and granddaughter to teach positive behaviors to the tribe?

Answer Plan: What to do?

1. Write a sentence that restates and begins to answer the question.
2. Write several sentences supporting your answer giving specific details. Use a quote if possible.
3. Conclude with a sentence telling the important lesson for parents and grandparents in raising children.

Possible Answer:

(1) Many people suffered because of the selfish behaviors of the grandmother and granddaughter. (2) Grandmother Can't Say No believed that her granddaughter could do no wrong (p. 95), indulged her every whim and comforted every cry (p. 96), carried Never Enough even though she could have walked on her own (p. 97), and disregarded the instructions of the leaders (p. 98). Never Enough demanded two plums when offered one (p. 96), demanded three more songs after three songs had been sung (p. 96), demanded to be carried downhill after she had been carried uphill (p. 96), and expected to be able to do things contrary to the instructions of the leaders (p. 98). (3) Raising children who are responsible for themselves and think of others is important for the good of the tribe.

Appendix #23

Genre: Fable

A fable is a short story that teaches a lesson, usually with talking animals as characters. Fables have story elements: characters in settings with problems, attempts to solve problems or events, resolution and lessons or themes. What makes a fable different is that it is told to teach a lesson; it has a moral.

Fable

Definition:

- A short tale in prose or verse that teaches a moral, usually with animals and inanimate objects as characters (from Harris, et al. The Literacy Dictionary, IRA, 1995)
- A short and fairly simple didactic story in prose or verse, usually with animal characters acting as humans (Margaret Mooney. Text Forms and Features, Richard C. Owen, 2001.)

Purpose:

- To teach a moral lesson

Form:

- A short, simple prose or verse story that usually has talking animals as characters and ends with a lesson or moral

Features:

- Characters are given impersonal names like frog, fox, owl, boy, girl.
- Characters represent or show how we act as human beings, eg. lambs as innocent, cats as curious, owls as wise, foxes as sly, etc.
- Animal characters act like human beings. Human faults are emphasized.
- Usually a small number of characters, 1 – 3
- Usually just one incident
- Some time there is trickery.
- Plot is usually a person-against-person (animal-against-animal) conflict. The conflict is connected to the moral.
- Ends with an abstract truth (moral) expressed in very few words (making it complex).

Appendix #24a

Fable Bookmark

A short story with a moral

Name: _____

Title: _____

Answer questions and write a brief reminder of the genre characteristics you find as you read.

Characters are animals acting like people.

A short tale, one incident – Summarize the incident.

A moral/lesson – Put the moral in your own words.

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Fable Bookmark

A short story with a moral

Name: _____

Title: _____

Answer questions and write a brief reminder of the genre characteristics you find as you read.

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A short tale, one incident – Summarize the incident.

A moral/lesson – Put the moral in your own words.

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Fable Bookmark

A short story with a moral

Name: _____

Title: _____

Answer questions and write a brief reminder of the genre characteristics you find as you read.

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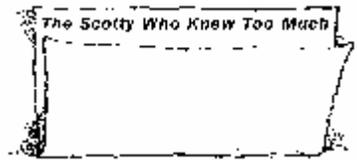
A moral/lesson – Put the moral in your own words.

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Reading Retelling Procedures: Assessment Narrative and Expository

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,*
“Please open the sheet up now and read it through. Read it through a few times until you are sure that you really understand it. When you do, turn the passage in to me and take a response sheet. Then pretend that you have to write to someone who hasn’t read the (Story or Selection). Retell as much of it as you can, so that they can understand nearly as much as you did. Be sure your writing is readable. This is not a test! You do not need to recall exact wording. You can use your own words to retell the passage.
5. *Teacher says,*
Retell the selection as if it is for someone who has not heard this story/information before.”
6. *Teacher collects students’ retellings.*

Appendix #25

Chart for Tear and Share Activity

<p>1. How does the fable of the Beaver and the Muskrat Woman enhance this novel? Why did the author include it?</p>	<p>2. Why is Moss unable to share his story about the porcupine? Is he unable or unwilling?</p>
<p>3. What did father mean by the comment, Let the children of Never Enough dream?</p>	<p>4. What did the porcupine mean by “you are who you are? What did Moss mean by “to discover who I am, I did not need to go away but to go in?</p>

Appendix #26a

Chart for Tear and Share Activity

<p>1. How does the fable of the Beaver and the Muskrat Woman enhance this novel? Why did the author include it?</p> <p>The author probably thought that the reader would enjoy a story to break up the novel at this point.</p> <p>The muskrat woman is just as ungrateful as the guests and is asking for more than the beaver can give just like the guests are taking advantage of the Indians.</p>	<p>2. Why is Moss unable to share his story about the porcupine? Is he unable or unwilling?</p> <p>I believe that at this point Moss is unwilling because he needs more time to sort out how he felt about the whole experience. He has not had time to reflect on the experience.</p>
<p>3. What did father mean by the comment, Let the children of Never Enough dream?</p> <p>The Indian father is comparing the actions of the guests and their unawareness of their own rudeness and ignorance of Indian ways to the actions of the Muskrat woman.</p> <p>He is saying that the guests must be the ancestors of the Muskrat woman because they have inherited her ways.</p>	<p>4. What did the porcupine mean by “you are who you are? What did Moss mean by “to discover who I am, I did not need to go away but to go in?”</p> <p>The porcupine is telling Moss that the answers to all his questions must come from within himself. He has the answers if he just reflects on his actions.</p>

Appendix #26b

Focus Question #5

In this story, how does Moss deal with change?

Focus Question #6

How has Moss changed throughout this story?

Answer Plan: What to do?

1. Write a sentence restating the question and beginning to answer it.
2. Write several sentences detailing Moss's feelings and giving reasons for them.
3. Use a quote or two from the book to show how Matt is feeling
4. Conclude by predicting as to what Matt will do next.

Possible Answer

Sample Question Answer #5

(1) In this story Moss deals with change by actively seeking answers to his questions about who he is. (2) Moss knew that he was expected to spend some "away time" to find out who he was. He asked his cousin about his experiences but his cousin was unable to share or verbalize his own experiences. Moss was unsure that his encounter with the porcupine was his "away" experience. (3) He still felt that maybe his experience needed a larger, a more exotic animal than a porcupine. "Perhaps I'd have to try again, be gone longer, and perhaps then I would meet a lynx or a bear. But they would not have more to teach me than the porcupine." The porcupine had said "You are who you are." And Moss realizes that he doesn't need to go away but needs to do some soul searching and look within himself the answers to his questions. "To discover who I was, I didn't need to go away. I had to go in, and I had a feeling that that was much more difficult." Later, Moss explains the experience with the porcupine to his grandfather. He explains that it didn't last long and didn't seem all that significant but his grandfather confirms that Moss has changed. Grandfather helps Moss understand that he is a compilation of all his relatives and the people who have gone before him, but most of all he is himself. (4) I think Moss will grow up, marry Trouble, and be a more understanding adult.

Sample Question Answer #6

(1) Moss has changed throughout this story. (2) In the beginning of this story, he was difficult and stubborn. He was unhappy with his father's decision to invite the "guests". He felt that the intruders would ruin the feast that he had been looking forward to. (3) The porcupine made him look at himself. "I had to admit things I wasn't proud of: that I didn't want to be hospitable to the guests/that I was stubborn." The porcupine helped him accept who he was and where this stubbornness came from. His father helped him to understand that we can't always do just as we wish. When Moss asked why they had to entertain the guests, his father replied, "We are not alone in this world. This year they needed us. And next year who knows." Moss has learned to think of others and not just himself. (4) I think he will be more empathetic to his parents the next time the guests show up.

Appendix #27

Choral Reading: Chief Seattle's 1854 Speech
(from Brother Eagle, Sister Sky by Susan Jeffers)

How can you buy the sky? Chief Seattle began.
How can you own the rain and the wind?

My mother told me,
Every part of this earth is sacred to our people.
Every pine needle. Every sandy shore.
Every mist in the dark woods.
Every meadow and humming insect.
All are holy in the memory of our people.

My father said to me,
I know the sap that courses through the trees
As I know the blood that flows in my veins.
We are part of the earth and it is part of us.
The perfumed flowers are our sisters.

The bear, the deer, the great eagle, these are our brothers.
The rocky crests, the meadows,
the ponies---all belong to the same family.

The voice of my ancestors said to me.
The shining water that moves in the streams and rivers is
not simply water, but the blood of your grandfather's grandfather.
Each ghostly reflection in the clear waters of the lakes tells
of memories in the life of our people.
The water's murmur is the voice of your great-great-great-grandmother.
The rivers are our brothers. They quench our thirst.
They carry our canoes and feed our children.
You must give to the rivers the kindness you would give
to any brother;

The voice of my grandfather said to me,
The air is precious. It shares its spirit with all
the life it supports. The wind that gave me my first
breath also received my last sigh.
You must keep the land and air apart and sacred,
as a place where one can go to taste the wind that
is sweetened by the meadow flowers.

Appendix #28a

When the last Red Man and Woman have vanished with their wilderness,
and their memory is only the shadow of a cloud moving across
the prairie, will the shores and forest still be here?
Will there be any of the spirit of my people left?
My ancestors said to me, This we know:
The earth does not belong to us. We belong to the earth.

The voice of my grandmother said to me,
Teach your children what you have been taught.
The earth is our mother.
What befalls the earth befalls all the sons and daughters
of the earth.

Hear my voice and the voice of my ancestors,
Chief Seattle said.
The destiny of your people is a mystery to us.
What will happen when the buffalo are all slaughtered?
The wild horse tamed?
What will happen when the secret corners of the forest are
heavy with the scent of many men?

When the view of the ripe hills is blotted by talking wires?
Where will the thicket be? Gone.
Where will the eagle be? Gone.
And what will happen when we say good-bye to the swift pony
and the hunt?
It will be the end of living, and the beginning of survival.

This we know: All things are connected like the blood that unites us.
We did not weave the web of life.
We are merely a strand in it.
Whatever we do to the web, we do to ourselves.

We love the earth as a newborn loves its mother's heartbeat.
If we sell you our land, care for it as we have cared for it.
Hold in your mind the memory of the land as it is when you
receive it.
Preserve the land and the air and the rivers for your
children's children and love it as we have loved it.

Appendix #28b

Dealing with Change

Taino Indian (<u>Encounter</u>)	Moss (<u>Guests</u>)	Sarah (<u>The Courage of Sarah Noble</u>)	Chief Seattle (<u>Brother Eagle, Sister Sky</u>)

Appendix #29a

Dealing with Change

Taino Indian (<u>Encounter</u>)	Moss (<u>Guests</u>)	Sarah (<u>The Courage of Sarah Noble</u>)	Chief Seattle (<u>Brother Eagle, Sister Sky</u>)
<p>The Taino Indian boy had a dream or premonition that a bad change was coming. Even though it seemed men were ok and brought gifts, the boy tried to warn the chief and the tribe, but no-one listened. After going with the stranger, the boy escaped and again tried to warn others and again no-one listened. He was right to react to change this way. As an old man he knew that the strangers had stolen his tribes' land. He now could no longer dream.</p>	<p>Moss felt that the “guests” would ruin things by bringing change. He even ran away to avoid them. By the end of the book, Moss seemed to realize that he had dealt with change by changing himself. He seemed ready to go on with his life. He was growing up.</p>	<p>Sarah dealt with change of going with her father through the wilderness to build a new home by constantly telling herself, “Keep up your courage, Sarah Noble.” This did seem to help her deal with frightening danger. She courageously dealt with change and by the end of the book, she knew she would have the courage needed to deal with whatever changes came to her life.</p>	<p>Chief Seattle dealt with the change of his tribes and being taken away by writing a speech. He asked how he could give land away that he didn't even own. Land and sky and animals, he felt, belong to everyone to be shared and cared for.</p>

Appendix #29b

Focus Question #7

People deal with change in different ways. The Taino Indian in Encounter, Moss in Guests, Sarah in The Courage of Sarah Noble, and Chief Seattle in Brother Eagle, Sister Sky, dealt with change in different ways. Do you agree? Yes or No?

Support your position and explain your answer using specific details and examples about how the Taino Indian in Encounter, Moss in Guests, Sarah in The Courage of Sarah Noble, and Chief Seattle in Brother Eagle, Sister Sky dealt with change. **Be sure to show how the characters are alike.**

Use the following checklist as you write and review your response:

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 both of the selections?
- _____ Do I show how the characters are alike?
- _____ Is my writing organized and complete?

Appendix #30

**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 #31