

Assessing Student Progress in the Macomb ISD Genre Units Grades 2 – 8

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These genre units were designed with assessment as an integral part. Opportunities for formative assessment abound in the units, and the opening prompt and the closing response to literature can be used as summative assessment. Some current users of the units have requested a more specific list of assessment opportunities and also a few quick, easy-to-administer pre/post assessments. NOTE: Formative assessment is done to check the level of student learning constantly during each unit. Summative assessment checks the level of student learning at the end of each unit.

You will find many of the following opportunities for formative assessment in each unit. (See the list of contents at the beginning of each Appendix for assessment opportunities and days on which their use is suggested.):

Think-Write-Pair-Share
Interactive Notebooks
Quick Writes
Marginalia
Story Element Charts
Retellings
Reading Logs
Focus Questions with Scoring Rubric
Charts, e.g. comparison, "windows," Tear and Share, I-Search, Genre Bookmarks
Writing Checklists

There are also opportunities for teacher-recorded observations of the following:

- Discussions

- Student writing processes
- Student cooperative work on:
 - charts
 - jigsawed activities
 - timelines
 - research
- Student use of comprehension strategies (from Strategies that Work)
- Student reactions/answers during sharing (“with”)
- Student fluency during Reader’s Theater, Story Theater, Choral Reading, etc.
- Student Vocabulary in Context work

Included in this assessment section for each unit are:

- Pre/Post Informal Reading passages, questions, suggested answers and instructions for administration and scoring.
NOTE: These assessments can be used at the beginning of the unit to find out about students’ listening/reading comprehension in response to implicit and explicit questions.
- Directions for using the unit opening prompt as a pre/post assessment of student writing competency.
NOTE: An alternate post-prompt is included so that teachers can gauge the growth of students’ thinking from the beginning when they relate the unit theme to their own lives to the end when they relate the theme to a world view (possibly social action).
- For Grade 2—a retelling pre/post assessment to use instead of or in addition to the Informal Reading Inventory.
NOTE: For Grades 3-8, retelling can be used as an optional assessment using the retelling at the beginning of each unit as an assessment and scoring it using the rubric included in each unit Appendix. The Genre Unit Assessment Summary at the end of each unit assessment section provides a section for recording student scores.

Another important opportunity for assessment of student progress in the units, is student self-evaluation/reflection, especially in the area of metacognition (monitoring thinking). As good/expert readers read, they monitor their comprehension; they repair their comprehension when it breaks down. Being aware of this monitoring/repairing and knowing and using strategies, helps students to better understand and remember what they read. Expert readers use some or all of the following strategies when reading is not making sense:

- slow down—adjust reading rate,
- stop and think—make connections to own knowledge and experience, to related text(s) and/or to the larger world,
- reread—try to find the thread of meaning,
- continue reading—look for cues and/or use context clues,
- retell or summarize—think through or briefly write what has been discovered so far in reading,
- reflect in writing—make comments about what reader feels about what he/she has learned so far,
- visualize—see in one’s mind what is happening or described in the text,
- ask questions of the author—then predict answers and read to confirm,
- use text patterns or text resources, and/or
- consult another student or the teacher.

Teachers could model the use of these strategies and then ask students to keep track of their own monitoring and use of repair strategies in Learning Logs, with Marginalia, in Interactive Notebooks, etc. Teachers could evaluate student responses to track progress.

Teacher Informal Inventory Procedure

1. Distribute the text to all students. Read the title of the selection to the class. Explain that there will be questions to answer when students finish reading.
2. Review marginalia as writing our thoughts, questions, and/or reactions to the selection in and around the margins.
3. Give everyone ample time to read the selection and write their marginalia.
4. Pass out the questions that accompany the text. Read the questions aloud, waiting after each question to allow students time to answer. (Students who work faster may read and answer questions independently.) Students **may look back** in the text to answer the questions.
5. Collect text and questions with answers.
6. Score the answers using the answer guidelines provided. Do not deviate or give partial credit.

Scoring Guidelines:

Level

Proficient	10-9
Instructional	8-7
Frustration	6-0

Informal Reading Inventory: Reading Selection
From Guests by Michael Dorris

When we got home, Mother gave me a cold corn cake from yesterday's dinner and sent me outside so that she could prepare for tonight's feast.

"Amuse yourself," she told me. "And if you want to be helpful later on, bring back some firewood. There's never enough, once I get started with cooking for a big group."

I sat in the shade of a large maple tree, its leaves orange and purple against the blue autumn sky. Almost immediately my older cousin, Cloud, joined me. He was never far away when there was food, and without waiting for him to ask I broke off a piece of my cake and handed it to him.

"I should save my appetite," he said as he finished it off in two gulps and then looked longingly toward what I had kept for myself. Cloud had grown tall this year, almost as big as my uncle—his father—and his constant eating was a joke in our family.

I held the rest of the cake up in front of me, as if using it to block the sun from my eyes, and let Cloud wish.

"When are you going to tell me about your away time?" I asked him, as I had done almost every day through the summer.

He couldn't take his eyes off the food—we both knew it would be late afternoon before the big meal started—but he shook his head.

"You'll have to find out for yourself." He was proud of what he knew and I didn't. "It's different for everyone, so no one can prepare you."

"Don't make yourself so important," I said.

"Be patient, little cousin." Cloud smiled at the remains of my corn cake so hopefully that I bit off half, chewed, and swallowed.

"You promised, last spring before you left, that when you came back, no matter what, you would tell me everything that had happened to you."

"I know," Cloud admitted. "It's just that you...I...well, you can't...All I can say is, when it's your turn just open your mind and watch what you see."

"Open my mind and watch what I see." I repeated Cloud's words slowly to *prod* him into continuing. Nobody would ever talk about their away time, yet mine was all I could think about. After this winter I was supposed to go off to the woods alone and somehow learn important new things about myself—a new name, what work I should do as a man—and I had no notion how to get ready or what to expect.

"That's it?" I asked finally, when Cloud didn't add any more information.

"You'll understand when the time comes."

I was tired of people pointing out what I didn't understand yet. According to my father, I didn't understand yet how wampum belts worked. According to Cloud, I didn't understand yet about away time. At night I didn't understand my own dreams. During the day I didn't understand why certain girls whose names I barely knew laughed among themselves whenever I walked past; they would act normal one minute and then turn odd the next. And today, especially on the day I lost the wampum story, I didn't understand why we had to have guests.

Student Questions for IRI excerpt from Guests

1. What is this part of the story mostly about?
2. How are Cloud and Moss related?
3. What information does Moss ask of Cloud?
4. What is Moss supposed to learn about himself during his “away time”?
5. Why can’t Cloud tell Moss what happens during the “away time”?
6. To what ethnic group or culture do the two cousins belong? How do you know?
7. What does the following sentence mean, “During the day I didn’t understand why certain girls whose names I barely knew laugh among themselves whenever I walked past; they would act normal one minute and then turn odd the next.”?
8. What kind of an appetite does Cloud have and how do you know?
9. What does the word *prod* mean in the following sentence, “I repeated Cloud’s words slowly to *prod* him into continuing.
10. Moss did not understand the laughing girls. What three other things did he not understand?

Questions/Answers for excerpt from Guests

1. What is this part of the story mostly about?
Implicit: It's mostly about Moss seeking information from his cousin, Cloud.
2. How are Cloud and Moss related?
Explicit: They are cousins.
3. What information does Moss ask of Cloud?
Explicit: He wants to know about "away time."
4. What is Moss supposed to learn about himself during his "away time"?
Explicit: learn new things about himself like a new name and what work he should do as a man
5. Why can't Cloud tell Moss what happens during the "away time"?
Implicit: It's different for everyone. It's unique. He wants him to find out for himself first hand.
6. To what ethnic group or culture do the two cousins belong? How do you know?
Implicit: Native American. Their names are Moss and Cloud. Words like *wampum* are used.
7. What does the following sentence mean, "During the day I didn't understand why certain girls whose names I barely knew laugh among themselves whenever I walked past; they would act normal one minute and then turn odd the next."?
Implicit: Moss feels uncomfortable around the girls because he doesn't understand they may like him more than just as a friend.
8. What kind of an appetite does Cloud have and how do you know?
Explicit: Cloud has a huge appetite. He gulps his food. His constant eating is a family joke.
9. What does the word *prod* mean in the following sentence, "I repeated Cloud's words slowly to *prod* him into continuing."?
Implicit: The word *prod* means to push or urge, coax or force.
10. Moss did not understand the laughing girls. What three other things did he not understand?
Explicit: Moss does not understand how wampum belts worked, "away time," and his dreams.

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).

Directions:

Our world is constantly evolving and changing. For the world to continue to progress, there *must* be change. Some changes, like the invention of the cell phone, may change our world in positive ways. Some changes, such as natural disasters or pollution, may change our world in negative ways. In any case, these changes affect the world around us, and also give us an opportunity to act.

Write about the theme: Dealing with Change

Do **one** of the following:

- Think of a time when you, or someone you know, helped others around the world deal with change in their lives.
OR
- Think of a change that has or will affect others. Write about what you could do to help make our world a better place.
OR
- Write about how you could help make the world a better place 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.

You may use 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).

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

Student Name _____ Grade _____

Genre Unit _____

Genre Unit Assessment Summary
Written Retelling (Listening) Grade 2 (Optional assessment at other levels)

Pre	Post
Date _____	Date _____
Gist/Main Idea _____	Gist/Main Idea _____
Elements _____	Elements _____
Organization _____	Organization _____
Linguistic Spillover _____	Linguistic Spillover _____

Informal Reading Inventory, Grades 2-12

Pre	Post
Date _____	Date _____
Number of Correct Explicit: _____ (5 possible)	Number of Correct Explicit: _____ (5 possible)
Number of Correct Implicit: _____ (5 possible)	Number of Correct Implicit: _____ (5 possible)
Total: _____	Total: _____
_____ Independent: 9-10 correct	_____ Independent: 9-10 correct
_____ Instructional: 7-8 correct	_____ Instructional: 7-8 correct
_____ Frustration: 6 or fewer correct	_____ Frustration: 6 or fewer correct

Trait Scoring for Prompt Writing, Grades 2-12

Pre	Post	Alternate Post
Date _____	Date _____	Date _____
Content and Ideas _____	Content and Ideas _____	Content and Ideas _____
Organization _____	Organization _____	Organization _____
Style and Voice _____	Style and Voice _____	Style and Voice _____
Conventions _____	Conventions _____	Conventions _____