

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

Thank you to the following teachers from the Chippewa Valley School District for collaborating with Elaine Weber, Diane Berg and Barbara Nelson to develop the following assessments for the MISD Genre Units:

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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 The Legend of the Lady's Slipper by Kathy-jo Wargin

Running Flower lived with her father, Chief Spinning Feather, and her mother, Woman of Morning Light.

Running Flower admired her mother greatly, because she taught her to believe that a brilliant spring always follows the hardest of winters.

She taught her to honor the frozen ground because beneath the heavy snow, Mother Earth is preparing to grow and live once more.

And this made Running Flower smile.

Running Flower had great respect for her father because he was tall and straight and strong. Sometimes Chief Spinning Feather wore a wide leather band around his head with two eagle feathers dangling from it. She liked how they would spin in the wind when he walked through the forest, and how they would bounce upon his face when he joined in the round dance at night.

Sometimes his face wore a small, steady smile that made her feel very proud.

Running Flower had deep respect for her land and the spirit of her people. She knew she belonged to the woodlands, and in some way, they belonged to her.

And this too, made her smile.

Running Flower shared this love of the forest with everyone in the village. In spring, during the time of the Flower Moon, she would gather forget-me-nots and daisies and place them neatly into the braids of the young girls.

In summer, when it was the Raspberry Moon, she would guide the oldest women deep into the forest, and help them pick sweet red berries to remind them of their *youth*.

And during the Moon of the Falling Leaves, Running Flower would gather acorns and teach the youngest boys how to spin them like little brown tops.

And this made them smile.

In the deepest part of winter, when only frozen spirits could journey through the land with ease, everyone in the village wore snowshoes to travel through the woods. But not Running Flower. She would dash through the forest wearing nothing on her feet but moccasins.

Many times, when only the pale Winter Moon stood watch, Running Flower would fly upon the paths of the snow-laden woods. She was so swift and light-footed that starlight seemed to fall at her heels. And this made her smile the most beautiful smile.

Student Questions for IRI excerpt from The Legend of the Lady's Slipper

1. What did Running Flower do in the summer?

2. When everyone else was wearing snowshoes, what did Running Flower wear on her feet in winter?

3. Running Flower had respect for two things. What were they?

4. Why did Running Flower feel the woodlands belonged to her?

5. Why do you think Running Flower's mother was given the name, "Woman of Morning Light?"

6. What was mother trying to teach Running Flower when she said that a "brilliant" spring follows the "hardest of winters?"

7. What does the word *youth* mean in the sentence, "In summer, when it was the Raspberry Moon, she would guide the oldest women deep into the forest, and help them pick sweet red berries to remind them of their *youth*."?

8. Why does picking "sweet red berries" remind the older women of their youth?

9. Who does Running Flower share her love of the forest with?

10. Why was the spring moon called "The Flower Moon?"

Questions/Answers for excerpt from The Legend of the Lady's Slipper

1. What did Running Flower do in the summer?

Explicit: She would guide the oldest women into the forest and pick sweet red berries.

2. When everyone else was wearing snowshoes, what did Running Flower wear on her feet in winter?

Explicit: She wore moccasins.

3. Running Flower had respect for two things. What were they?

Explicit: She respected her land and the spirit of her people.

4. Why did Running Flower feel the woodlands belonged to her?

Implicit: They respected her like she respected them.

5. Why do you think Running Flower's mother was given the name, "Woman of Morning Light?"

Implicit: She gets up early in the morning to get ready for the day.

6. What was mother trying to teach Running Flower when she said that a "brilliant" spring follows the "hardest of winters?"

Implicit: After a hard winter people want to see sun, flowers, etc. and not snow and cold anymore. OR that good things follow bad ones

7. What does the word *youth* mean in the sentence, "In summer, when it was the Raspberry Moon, she would guide the oldest women deep into the forest, and help them pick sweet red berries to remind them of their *youth*."?

Implicit: youth means young OR when the women were young

8. Why does picking "sweet red berries" remind the older women of their youth?

Implicit: They picked berries when they were young and it was a good memory.

9. Who does Running Flower share her love of the forest with?

Explicit: Everyone in the village

10. Why was the spring moon called "The Flower Moon?"

Implicit: In the spring, flowers start to grow.

Directions:

We make many choices in life. Important choices can change our lives. One important choice might be choosing the right people to be our friends. Another might be choosing to do or not to do something that has been forbidden or that might be dangerous to our health or safety. Think about important choices that you or someone you know has made.

Write about the theme: Making an important choice

Do **one** of the following:

- Think about an important choice that you or someone you know has made. Tell how it turned out well **or** how it turned out badly.

OR

- Tell how you can learn something from a bad choice.

OR

- Give reasons (persuade) why a choice you have made was a good one.

OR

- Write about the theme in your own way.

You may use examples from real life, from what you read or watch, or from your imagination. Your writing will be read by interested adults.

Use the paper provided for notes, freewriting, outlining, clustering, or writing your rough draft, but only your “final copy” will be scored. 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:

Important decisions have serious consequences. Decisions can affect you personally or they can affect others in society. For example, the decision to collect money for Katrina victims, had a positive influence on the United States as a whole.

Write about the theme: Making important decisions

Do **one** of the following:

- Think about decisions that you or others you know have made that have influenced not only you/themselves, but others around you/them. Tell what that decision was and how it had an influence on society.

OR

- When presented with a choice and knowing that your decision will have an affect on others, what are the steps in making your decision?

OR

- Tell about a good decision you would like to make that would help society.

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: _____ (4 possible)	Number of Correct Explicit: _____ (4 possible)
Number of Correct Implicit: _____ (6 possible)	Number of Correct Implicit: _____ (6 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 _____