

R3.1 The student applies knowledge of word origins, structure and context clues, and root words, and uses dictionaries and glossaries to determine the meaning of new words and to comprehend text.

R3.1.1 (7th Grade) Determining meanings of unfamiliar words in context using knowledge of word structure (prefixes/suffixes, base words, common roots, or word origins)

Directions: Select the best meaning for the underlined words in the following example.

Her ability to deal with the emergency showed she was resourceful.

If resole means to put a new sole on, and repeat means to say something again, then resourceful in the sentence above means...

- A. Knows CPR
- B. Knows who the people are
- C. Uses skills to deal with problems
- D. Has patience and is kind

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3.1.2 (7th Grade) Determining the meaning of unfamiliar words in context, including words from other languages that have been adopted into English, using knowledge of language structure including context clues, prior knowledge, and other resources.

Directions: Select the best meaning for the underlined words in the following example.

As John entered the delicatessen, he was amazed by the vast selection of meats he saw.

- A. A fancy restaurant
- B. A large grocery store
- C. A cafeteria at a workplace
- D. A store with prepared meats and cheeses

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3.1.3 (7th Grade) Identifying complex relationships among words including synonyms, antonyms, homonyms, and analogies.

Directions: Circle the letter that best describes the relationship of the group of words below.

tentative : cautious	A. Homonyms	B. Antonyms	C. Synonyms	D. Analogies
their : there	A. Homonyms	B. Antonyms	C. Synonyms	D. Analogies
traditional :	A. Homonyms	B. Antonyms	C. Synonyms	D. Analogies
unconventional				

In the example below, choose the word that, if placed in the blank, would make an antonym.

reluctant : willing :: tense : _____

- A. anxious
- B. calm
- C. loose
- D. strong

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reluctant : willing :: tense : _____

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- A. Anxious
- B. Calm**
- C. Loose
- D. Strong

R3.1 The student applies knowledge of word origins, structure and context clues, and root words, and uses dictionaries and glossaries to determine the meaning of new words and to comprehend text.

3.1.4 (7th Grade) Determining the meaning of words in context, including content-specific vocabulary, words with multiple meanings, or precise vocabulary (e.g., vague vs. ambitious).

Directions: Circle the letter for the best definition of the word *brim* as it is used in the following passage from the book Homecoming.

“She went off to church with Cousin Eunice on Sundays dressed in a frilly pink dress Cousin Eunice had bought her, wearing a little straw hat with flowers on the brim and white gloves.”

- A. The top-most edge of a cup
- B. The rim or edge of anything.
- C. The edge around a body of water.
- D. The leather stitching on clothing.

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R3.3 The student restates and summarizes information or ideas from a text and connects new information or ideas to prior knowledge and experience.

3.3.1 (7th Grade) Restating and summarizing main ideas or events, in correct sequence, after reading a text (e.g. paraphrasing, constructing a topic outline, charting or mapping main ideas or events) or identifying accurate restatements and summaries of main ideas or events or generalizations of a text

How to Write a Poem

This is the first way to write a poem.

Start slowly, let the words crawl outside
like meek bears after the winter,
their pupils expanding into giant
pools of typewriter ink black,
the world coming into focus slowly
at first, and then snapping into place.

This is the second way to write a poem.

Take four or five ideas and put them
on a spider web or tie them all
to a fishing net, and then pull one
side of the net and write down what happens.
Pull the other side of the net
and pay careful attention to the way
the poem moves in the moonlight,
the way the dew shines like drops
of molten silver dripping from an artist's tool.

This is the third way to write a poem.

Don't think, like a football player adjusting
to the pass, like a violinist's bow
flying across the strings, letting
the beauty of their actions
and their instincts take over; let
everything go, throw a stack of papers
from the rooftop and draw a picture
of where they land, like an ancient
string of islands.

This is the fourth way to write a poem.

According to “How to Write a Poem,” which sentence **best** summarizes the second way to write a poem?

- A** You should copy ideas from others.
- B** You should brainstorm ideas and play around with them.
- C** You should pay attention to the guidelines of traditional poetry.
- D** You should be thoughtful and deliberate about what you write.

KEY

R3.3 The student restates and summarizes information or ideas from a text and connects new information or ideas to prior knowledge and experience.

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R3.3 The student restates and summarizes information or ideas from a text and connects new information or ideas to prior knowledge and experience.

3.3.2 (7th Grade) Connecting information within a text by making inferences and drawing conclusions across texts or other summarized information

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Which word **best** describes a poet who uses the third way to write a poem in “How to Write a Poem”?

- A attentive
- B limited
- C spontaneous
- D reflective

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Key: C

Which word **best** describes a poet who uses the third way to write a poem in “How to Write a Poem”?

- A attentive
- B limited
- C spontaneous
- D reflective

R3.4 The student clarifies and connects main ideas and concepts, identifies their relationships to other sources and related topics, and provides some supporting details.

3.4.1 (7th Grade) Identifying or explaining the main ideas in various types of texts (i.e., recognizing or developing appropriate titles, generalizations, assertions)

Directions: Read the following excerpt from “Crossing the Plains, 1865,” and answer the questions that follow.

It took approximately 300 years from 1500 to 1800 for European population to extend from the East Coast of America to the Mississippi River. Popular wisdom at the beginning of the 19th century hypothesized it would take at least another 300 years, or most likely longer, to fill the area between the Mississippi and the Pacific coast.

Of course, it didn't take 300 years to settle the West. A number of factors accelerated the pace of change. Beginning with the Louisiana Purchase in 1803, the U.S. government acquired domain over the land to the west of the Mississippi through war, treaty, or purchase. The discovery of gold in California and the promise of fertile land lured an estimated 300,000 to the Pacific Coast prior to 1860. In the midst of the Civil War, Congress enacted the Homestead Act entitling any head of family, anyone over the age of 21, or any veteran of military service to 160 acres of land. With the end of the war, many took advantage of the offer, filling the trails west with wagon trains loaded with all their worldly possessions. Before the end of the century, America's frontier had been extended to the Pacific and then officially declared closed.

"Crossing the Plains, 1865," Eyewitness to History, <http://www.eyewitnesstohistory.com> (1999).

1. Summarize the main idea in this passage.

2. Rewrite the title for this excerpt. What would be another appropriate title?

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Teacher:

1. Summarize the main idea in this passage.

It was thought that it would take 300 years to populate the area between Mississippi and the Pacific coast, when it actually took only 100 years due to a number of factors.

2. Rewrite the title for this excerpt. What would be another appropriate title?

Other appropriate titles might be: “Free Land and Gold Lure People West of the Mississippi,” “The West is Settled Sooner than Anyone Expected,” or another title along these lines.

R3.4 The student clarifies and connects main ideas and concepts, identifies their relationships to other sources and related topics, and provides some supporting details.

3.4.2 (7th Grade) Locating information in narrative and informative text to answer questions related to main ideas or key details

Directions: Read the following tale, then answer the following questions by underlining the best answer, or answering the question in the prompt.

Narrative Example

The Bachelors and the Python
A Central African Tale

There were only two unmarried men in the village. All the rest had found suitable partners, but Kalemeleme was so gentle that he would not stand up for his own rights, or anyone else's, while Kinku was so bad-tempered that no one could stand his tantrums for long.

Thus these two lived in unhappy loneliness, until one day Kalemeleme took his bow and arrows and, going into the forest in the early morning, when the dew was on the grass, he shot a grey wildcat and a brown wildcat.

On his way home he met Moma, the great rock python, mightiest snake in the forest, and was about to shoot when Moma pleaded, "Gentle one, have mercy on me, for I am stiff with cold. Take me to the river where it is warm."

Touched with pity, Kalemeleme took the great reptile on his shoulders to the stream and threw him in.

Moma lifted his head above the reeds and said, "Thank you, gentle one. I have seen your loneliness. Throw in your grey wildcat and your brown wildcat and take what the water-spirit gives you."

Kalemeleme threw his grey wildcat and his brown wildcat into the river. Immediately the water began to ripple and grow redder and redder until beneath the surface there appeared a great, red, open mouth.

He put in his hand and pulled out a gourd. He took it home and opened it, when out stepped ... the most beautiful girl that was ever seen, and she was as good as she was lovely. She could weave mats, plait baskets, and make pots; she kept the house so neat, and cultivated the garden so well, she prepared the food so carefully and helped her neighbors so willingly, that soon Kalemeleme and his beautiful wife were the favorites of the village.

Kinku came to him and asked, “Tell me, Kalemeleme, where did you get your wife?”

“The water-spirit gave her to me,” Kalemeleme replied, and he told him the circumstances.

“Well, I want a wife too,” said Kinku, so he took his bow and his arrows and went off into the forest when the sun was boiling hot overhead.

He killed a grey wildcat and a brown wildcat. On his way home, he too met Moma, the mighty python, wilting with the heat under a bush. He was about to shoot when Moma pleaded, “Mercy, Kinku. Have mercy on me, for I am suffocated with this heat. Take me to the river where it’s cool.”

“What? Take you, a loathsome reptile? Find your own way to the river!”

“Very well. Come along.” And the snake glided through the undergrowth, while Kinku followed.

Moma plunged into the water and, lifting his head above the reeds, he called out, “Kinku, I have seen your loneliness. Now throw in your grey wildcat and your brown wildcat and take what the water-spirit gives you.”

Kinku threw in his grey wildcat and his brown wildcat. At once the water began to ripple and became redder and redder, until beneath the surface Kinku saw a huge open mouth.

He put in his hand and drew out a pumpkin. He staggered home with it. It became heavier and heavier as he went, and at last he dropped it. It cracked, and out stepped ... the ugliest woman that ever was, and before he could recover from his shock she boxed him soundly on the ears, and taking him by the nose she said, “Come on, Kinku. I am your wife.”

She didn't give him the chance to say “no,” but pummeled him and biffed him, bullied him and blamed him. She led him a dog’s life, for she was as lazy as she was hideous. “Kinku, carry the water! Kinku, cut the firewood! Kinku, cultivate the garden! Kinku, cook the meal!” while she simply lay about and abused him.

1. Decide which characteristic below best describes Kalemeleme’s character.

- A. Kalemeleme is a selfish young man.
- B. Kalemeleme is an angry young man.
- C. Kalemeleme is a gentle young man.
- D. Kalemeleme is a bad-tempered young man.

2. Decide which characteristic below best describes Kinku’s character.

- A. Kinku is a generous young man.
- B. Kinku is an angry young man.

- C. Kinku is a gentle young man.
 - D. Kinku is a bad-tempered young man.
3. Kalemeleme's encounter with Moma demonstrates that he:
- A. is suspicious of others.
 - B. is selfish.
 - C. has compassion for others.
 - D. is afraid of others.
4. Kinku's encounter with Moma demonstrates that he:
- A. is suspicious of others.
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5. The water-spirit in this story is really...
- A. Moma
 - B. a water god
 - C. a monster
 - D. a wildcat
6. What is the lesson for the reader in this tale?

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Teacher:

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 - C. **Kalemeleme is a gentle young man.**
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5. The water-spirit in this story is really...
- A. Moma
 - B. **a water god**
 - C. a monster
 - D. a wildcat
6. What is the lesson for the reader in this tale? **Kindness is rewarded.**

R3.4 The student clarifies and connects main ideas and concepts, identifies their relationships to other sources and related topics, and provides some supporting details.

3.4.3 (7th Grade) Comparing/contrasting the main ideas or concepts between related texts

Directions: As you read the following two fables, fill in the graphic organizer to tell how the two fables are similar and how they are different. When you are finished with the graphic organizer, write a short paragraph telling the similarities and differences between the two fables.

The Lion and the Mouse

A mouse was wandering through the jungle, not paying attention to where he was going. Suddenly, he realized he had climbed onto the back of a huge, sleeping lion. “Uh-oh,” the mouse thought as he tried to slowly tiptoe off. The lion, tickled by the mouse feet, reached up to scratch. When he felt the mouse, he awakened.

“What’s this?” he roared as he grabbed the trembling creature.

Slowly he lifted the mouse to his mouth. The poor mouse could see the lion’s sharp teeth and feel his hot breath as he moved closer and closer.

“Please sir,” squeaked the mouse, “I...I didn’t mean to disturb your sleep. Please don’t eat me. If you spare my life, one day I’ll save yours.”

“Ha, Ha,” laughed the lion. “How can you ever help me? You amuse me, little mouse, and because you do, I’ll spare your life.”

The mouse scurried off as soon as his feet reached the ground.

Many months went by, and the mouse kept far away from the lion. Then one day, he heard the most pitiful moaning. He followed the sound and it led him to the lion, who was hopelessly tangled in a hunter’s trap.

“Mr. Lion Sir,” said the mouse, “a while ago I promised to repay your kindness. Today I shall keep my promise.”

The mouse went to work gnawing at the ropes that held the lion. In no time, lion was free.

The Dove and the Ant

An ant, going to a river to drink, fell in and was carried along in the stream. She nearly drowned. A dove flying overhead pitied her condition, and threw into the river a tree limb that the ant could climb onto so she could get to shore safely. The ant was grateful for the help, and spent a long time resting up from her exhausting experience.

Later that day, the ant saw a man with a gun aimed at the dove. He was going to shoot the dove who had rescued her, and she couldn't let that happen after all the dove had done to save her own life. Wanting to help the poor dove, the ant stung the man in the foot sharply, causing the man to miss his aim. The dove, of course, was saved by the small ant who herself had been spared that very day.

COMPARE AND CONTRAST AESOP'S FABLES

The Lion and the Mouse

The Dove and the Ant

How Are They Alike?

A large rectangular box with horizontal lines for writing, intended for the student's response to the question 'How Are They Alike?'. Two arrows point from the boxes above towards the top corners of this box.

How Are They Different?

A vertical rectangular box with horizontal lines for writing, intended for the student's response to the question 'How Are They Different?'. An arrow points from the 'How Are They Alike?' box towards the top-left corner of this box.

With Regard To



A vertical rectangular box with horizontal lines for writing, intended for the student's response to the question 'How Are They Different?'. An arrow points from the 'How Are They Alike?' box towards the top-right corner of this box.

Now that you have finished the graphic organizer, write a short paragraph describing the similarities and differences between the two fables.

R3.5 The student reads and follows multi-step directions to complete a task, and identifies the sequence prescribed.

3.5.1 (7th Grade) Identifying the sequence of steps in a list of directions (e.g., what is the first step, what is the second step)

Directions: The following steps, when put in the proper order, explain how to make a peanut butter sandwich. Label the steps so that they are in the proper sequence with 1 being the first step, 2 the second step, etc.

- _____ Spread peanut butter onto both pieces of bread.
- _____ Take two slices of bread out of the package.
- _____ Cut the sandwich in half.
- _____ Open the peanut butter jar.
- _____ Take out the bread, peanut butter, and butter knife.
- _____ Put the knife into the peanut butter.
- _____ Put the two pieces of bread covered with peanut butter together.

Performance Task Option:

1. Brainstorm five tasks you do well that you could explain to someone else by writing a set of directions for him/her to follow.

2. Select one of your ideas and write step-by-step directions on how to complete the task. Use illustrations where appropriate.

R3.5 The student reads and follows multi-step directions to complete a task, and identifies the sequence prescribed.

3.5.1 (7th Grade) Identifying the sequence of steps in a list of directions (e.g., what is the first step, what is the second step)

Directions: The following steps, when put in the proper order, explain how to make a peanut butter sandwich. Label the steps so that they are in the proper sequence with 1 being the first step, 2 the second step, etc.

Teacher:

- 5 Spread peanut butter onto both pieces of bread.
- 2 Take two slices of bread out of the package.
- 7 Cut the sandwich in half.
- 3 Open the peanut butter jar.
- 1 Take out the bread, peanut butter and butter knife.
- 4 Put the knife into the peanut butter.
- 6 Put the two pieces of bread covered with peanut butter together.

Performance Task Option:

1. Brainstorm five tasks you do well that you could explain to someone else by writing a set of directions for him/her to follow.
2. Select one of your ideas and write step-by-step directions on how to complete the task. Use illustrations where appropriate.

Teacher:

Advanced	Proficient	Below Proficient
Directions are in correct order, concise, and easy to follow. Layout enhances presentation. Wow!	Directions are sequenced in correct order and are easy to follow. Layout is acceptable.	Directions cause reader some confusion; steps may be missing and/or unclear. Layout distracts rather than enhances.

R3.6 The student analyzes basic rules (conventions) of the four genres of fiction (short story, drama, novel, and poetry).

3.6.1 (7th Grade) Identifying the characteristics and the effect on the reader of nonfiction and the four major structural genres: poetry, drama, novel, short story

In order to assess the effect on the reader of nonfiction, poetry, drama, novels, and short stories, we must assess how students make meaning or comprehend text while they read. While there is currently an abundance of thoughtful research and resources about adolescent literacy, Mosaic of Thought by Ellin Oliver Keene and Susan Zimmermann (Heinemann 1997), and Strategies That Work by Stephanie Harvey (Stenhouse 2000) are outstanding resources that guide educators to teach comprehension beyond the literal.

To understand the effect on the reader of prose and poetry, we must model and provide numerous opportunities for our students to practice and demonstrate their thinking and how they make meaning from text. Formative assessments, such as those that follow will help to inform our teaching and assess student needs so that we can adjust our teaching to increase comprehension for individuals.

Good readers use the following strategies to comprehend text.

- Use schema (make connections)
- Make inferences
- Ask questions
- Determine importance
- Monitor Comprehension and Use Appropriate Fix-up Strategies
- Visualize
- Synthesize

In Mosaic of Thought, “The Major Point Interview for Readers” (MPIR) presented and developed by Ellin Keene is a thoughtful tool to help us understand the effects of text on our student’s. The MPIR involves the use of questions and scoring guides that focus on the strategy being studied. In this manner, student growth can be assessed by using the targeted strategy using the questions and scoring guide that relate to the particular strategy.

Note: Ellin Keene uses a 5-point scoring guide. Her work has been modified to a 3 point scoring guide.

Text-Based Assessment and Think-Aloud

I want you to read several pages of this book. I will stop you every once in a while. [Identify logical stopping points roughly every two to three paragraphs.] Then tell me exactly what you are thinking about. Tell me what you were thinking about as you read the story or text. The important thing is that you pay attention and remember, so that you can tell me what you were thinking about while you read the piece. You can tell me anything the text makes you think about, any problems you had while reading it, and what you think about it.

Strategy Use Interview

Now I want to ask you some questions about what you think about while you read.

Uses Schema

1. When you read the text did it remind you of anything you know about? What? Why did it remind you of ____? [If response is no] Did it remind you of any experiences or things that have happened?
2. Are there things you know about in your life that help you to understand this text? How does that help?
3. We have just discussed what this text reminds you of. [Restate student's response.] What do you understand now that you didn't understand before?

Advanced	Proficient	Below Proficient
Explains how schema enriches interpretation of text; talks about use of schema to enhance interpretation and comprehension of other texts; connections extend beyond life experience and immediate text.	Relates background knowledge and/or experience to text.	Can talk about what text reminds him/her of, but cannot explain; reference to schema may not be clearly connected to text.

*When we ask students to make connections or, we are asking them to personally connect with text and to think of similarities between what they reading, and what they have personally experienced, heard about, or read about.

Infers

[Select an event or fact that would call for a conclusion or interpretation. Refer to the event or fact when asking questions under number two below.]

1. [For narrative text] can you predict what is about to happen? Why did you make that prediction? Can you point to or identify something in the book that helped you make that prediction? [Or] What do you already know that helped you make that prediction?
2. What did the author mean by _____ What in the story (text) helped you to know that? What do you already know that helped you decide that?
3. We have just talked about predicting and inferring. [Restate student's response.] What do you understand now that you didn't understand before?

Advanced	Proficient	Below Proficient
Develops predictions, interpretations, and/or conclusions about text that include connections between the text and reader's background knowledge or ideas and beliefs.	Draws conclusions or makes predictions that are consistent with text or schema.	Attempts a prediction or conclusion, inaccurate or unsubstantiated with text information.

Asks Questions

1. What did you wonder about or question while you were reading the story/text?
2. What do you wonder about or question now?
3. We have just talked about the questions you asked. [Restate response] What do you understand now that you didn't understand before?

Advanced	Proficient	Below Proficient
Poses questions to enhance meaning of text (critical response; big idea), may explain how posing questions deepens comprehension.	Poses questions to clarify meaning.	Poses literal questions.

Determines What Is Important in Text

1. Are there parts of the text that are more important than others? Which ones? Why do you think they were the most important?
2. What do you think the author [name author] thought was most important so far in the text? Why do you think so?
3. We have just talked about important parts of the story/text. [Restate student's response.] What do you understand now that you didn't understand before?

Advanced	Proficient	Below Proficient
Identifies multiple ideas or themes, may attribute them to different points of view, discusses author's stance or purpose and its relation to key themes and ideas in the text.	Identifies words, characters, and/or events as more important to overall meaning, and makes an attempt to explain reasoning.	Identifies some elements [such as pictures] more important to text meaning. Random guessing, inaccurate attempt to identify important elements.

Monitor Comprehension and Use Appropriate Fix-Up Strategies

1. Did you have any problems while you were reading this story/text? What could you do to solve the problem?
2. When you are reading other texts, what kinds of problems do you have? What are all the ways you solve the problems?
3. We have just talked about problems you have. [Restate student's response.] What do you understand now that you didn't understand before?

Advanced	Proficient	Below Proficient
Identifies problems at all levels; uses a variety of strategies flexibly and appropriately given the context and the problem.	Identifies problems at word, sentence, or schema level; can articulate and use a strategy to solve problems, usually at the word or sentence level.	Identifies difficulties-problems are at word level; little or no sense of the need to solve the problem; does not articulate strengths; identifies need to concentrate; says sound it out.

Visualize and Create Mental Images While Reading

1. When you were reading this story/text did you make any pictures or images in your head? Tell me everything you can about that picture or image you made while you were reading just now. Do the pictures or images that you just told me about help you to understand the story/text better?
2. [If no response] can you think of a story/piece of text where you made your own pictures or images in your head? Tell me everything you can about that picture or image. Do those pictures or images help you to understand the story/text better? How?
3. We have just talked about the pictures or images you make in your head. [Restate student’s response.] What do you understand now that you didn’t understand before?

Advanced	Proficient	Below Proficient
Elaborates multi-sensory images to enhance comprehension; can articulate how the process enhances comprehension.	Describes own mental images, usually visual; images are somewhat elaborated from the literal text or existing picture.	Describes some visual or other sensory images; may be tied directly to text or a description of the picture in the text.

Synthesizes

1. If you were to tell another person about the story/text you just read, and you could use only a few sentences, what would you tell them?
2. Think about what you have just said about the story. What do you understand now that you didn’t understand before?

Advanced	Proficient	Below Proficient
Succinct synthesis using internalized story/genre structure, identifies key themes; may articulate how synthesizing promotes deeper comprehension.	Synthesizes with some awareness of event sequence: beginning, middle, end.	Identifies some text events; random or nonsensical order.

