

## **Amendment for Imagine Middle at Surprise, Inc. to Increase Grade Levels**

### **Background and Support for Expansion**

Imagine Middle at Surprise, Inc. would like to expand its current program by amending its charter to include 6<sup>th</sup> grade during the 2012 – 2013 school year. At the present time, Imagine Middle at Surprise, Inc. is serving students in grades 7<sup>th</sup> through 8<sup>th</sup>. We have held numerous formal and informal parent meetings to inform our parents about the possible expansion of 6<sup>th</sup> grade on our campus, and parents have been supportive of the addition. A definite demand and desire for additional grades exists within the community. Support for the expansion has come from Imagine Schools' families wanting to continue their educational experience with Imagine Schools.

In addition to parent support, Imagine Middle at Surprise, Inc. has received much community support particularly from our sister school, Rosefield Charter Elementary School, Inc. which opened its doors in 2005. Substantial partnerships include Rio Salado College, Glendale Community College, Grand Canyon University, Arizona State University, Kids at Hope, local restaurants and businesses for student internships, Musical Surprise, and the City of Surprise Youth Leadership Council and Office of Sustainability. Through these relationships, Imagine Middle at Surprise, Inc. has been able to offer unique enrichment opportunities and academic experiences.

Imagine Middle at Surprise, Inc. was born out of a desire by parents for a better option for middle school students. Many parents were not happy with the Dysart School District and when Rosefield Charter Elementary School, Inc. opened their doors for grades K through 6 in 2005, it was apparent that having choice in education was needed in Surprise, Arizona. Rosefield Charter Elementary School, Inc. flourished in the first year of operation and plans began to open grades 7 and 8 the following year.

Our hope is that with this charter amendment approval students will be able to attend classes at Rosefield Charter Elementary School, Inc. from kindergarten through fifth grade, Imagine Middle at Surprise, Inc. from sixth through eighth grade, and finally matriculating from eighth grade into Imagine Preparatory at Surprise, Inc. for ninth through twelfth grade. This consistency of expectations, the continuation of learning based upon the Imagine Standards-Based Curriculum, and the comfort-level developed from the familiarity of teachers and peers will promote strength in academic success.

### **How the Additional Grades Support the Philosophy, Methods of Instruction, Special Emphasis, and Mission of the Charter**

#### **Philosophy**

Imagine Middle at Surprise, Inc.'s philosophy is to provide a learning environment where students feel safe, supported, and respected as they actively learn and develop, both socially and academically. By engaging students in grades six through eight in 21<sup>st</sup> Century based skills and a rigorous standards-based curriculum aligned to the Arizona State Standards, the school promotes learning for leadership, moral growth, academic growth, the ability to construct knowledge, and individual responsibility in a caring environment. Additionally, it is the school's responsibility to help parents and guardians fulfill their

commitment in a partnership to educate their children. By allowing Imagine Middle at Surprise, Inc. to expand its program to include sixth grade, this philosophy will be used to support more of the students in the Surprise community.

### Methods of Instruction

Imagine Middle at Surprise, Inc. uses hands-on methods and technology integration as its main focus of lesson delivery. In order to guide the addition of sixth graders on Imagine Middle at Surprise, Inc.'s campus, teachers will use a variety of 21<sup>st</sup> century teaching methods including: interdisciplinary thematic units, teacher-directed instruction, interdisciplinary project-based learning, problem solving in real world application, integrated technology, cooperative learning, service learning, Dr. Sandra Kaplan's icons of depth and complexity, and differentiated instruction.

The methods of instruction offered to students at Imagine Middle at Surprise, Inc. have demonstrated success as a rigorous, high quality educational opportunity for students. The school utilizes the *Imagine Standards-Based Curriculum* which is characterized by challenging academic standards that are clearly articulated at each grade level. The *Imagine Standards-Based Curriculum* is proprietary and is aligned with the Arizona Academic K-12 Standards. Imagine Middle at Surprise, Inc. offers an educational program that provides balance among language arts, math, media, science, technology, social studies, music, art, character education, and athletics. Imagine Middle at Surprise, Inc. utilizes the Galileo school-wide benchmark assessments that are aligned to the Arizona Academic Standards to monitor student level growth and to modify instructional practice to ensure students are meeting or exceeding the Arizona Academic Standards.

Service learning projects, where students study a need in the community then apply their learning towards alleviating that need, will enable students to learn more about the community. Our goals for our students will continue to emphasize academic achievement, integrity, leadership, and community service encouraging students to become productive members of society.

### Emphasis

All schools in the Imagine School's family emphasize positive, moral and academic development through our Six Measures of Excellence, character development, Seven Virtues, and 21<sup>st</sup> Century Skills to include: collaboration, communication, creativity, and critical thinking. By extending this culture to sixth grade, we will be able to provide families with an opportunity to continue their educational experience with Imagine Schools. To achieve this, Imagine Middle at Surprise, Inc. already utilizes a character development program that is integrated into all facets of the school day. More students will also allow for greater participation in our community-oriented projects that are part of the curriculum, such as the installation of a pond and garden, collaboration with the City of Surprise Office of Sustainability, and participation in the Future Problem Solvers Program.

## Mission

The mission of Imagine Middle at Surprise, Inc. is to provide a unique, educational experience that emphasizes student engagement and professionalism through project-based learning and 21<sup>st</sup> Century Skills that include: collaboration, communication, creativity, and critical thinking. Allowing Imagine Middle at Surprise, Inc. to expand our grade levels will allow us to seamlessly continue this mission with our current and future students.

## Timeline for Implementation

- Imagine Middle at Surprise, Inc. intends on serving grades six through eight beginning in August of 2012 for the 2012-2013 school year.

## Proficiency Level Required for Credit and/ or Promotion and Credit Transfer Policies

Promotion of students is based upon an evaluation of each student's progress as determined by classroom work, observations, class assessments, state assessments, and other relevant social, emotional, and academic information. The classroom teachers recommend promotion or retention of students, subject to review and approval of the principal. Specific criteria considered for the promotion include:

- A student's ability to demonstrate proficiency with the Arizona Academic Standards by Meeting or Exceeding the standard on the AIMS for Mathematics, Reading and Writing.
- A student's ability to demonstrate proficiency with the Arizona Academic Standards by Meeting or Exceeding the standard on 80% of all summative unit assessments administered throughout the academic year.
- A student's ability to demonstrate proficiency with the Arizona Academic Standards by achieving 70% proficiency on benchmark assessment and tutorial programs such as Galileo and Study Island.

## ***Remediation activities are an important part of the educational program for our students***

Teachers consistently assess performance throughout the school year to determine student progress and their need for additional support. For each student whose academic indicators (i.e. daily class assignments, student portfolios, unit assessments, benchmark assessments, etc..) suggest they may not be on target to meet the proficiency levels established for promotion, the school will require the parents/guardians to meet with the teacher(s) and to develop a detailed plan for remedial instruction through one or more of the following activities:

- Before school tutoring by teaching faculty
- High school student led tutorial program
- Individual Student Success Plans that outline student goals
- Academic Workshop class that targets individual student needs through pre and post assessment and targeted areas of instruction

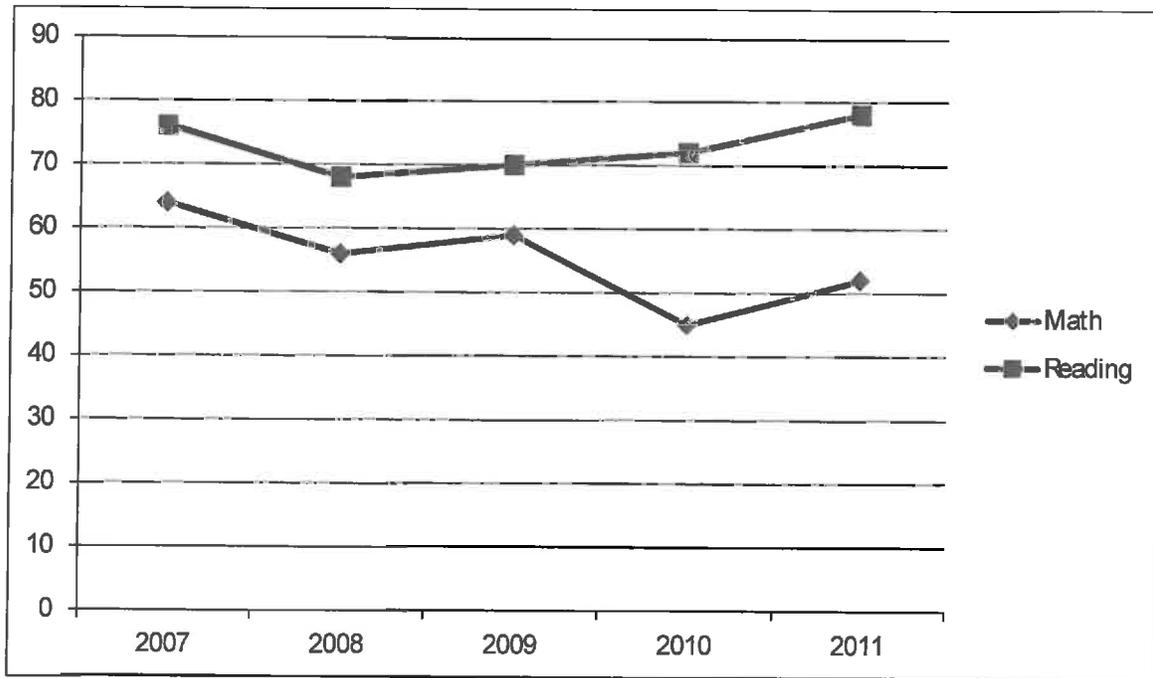
- Small group instruction to differentiate in response to students' needs during the regular academic school day

We recognize the need for improved student growth and academic performance of reading and math. As a result, Imagine Middle at Surprise, Inc. has implemented several initiatives to increase the academic achievement in reading and math. Such programs include *SRA* from McGraw Hill, *Buckle Down*, *Strategies for Success*, *Skills Bridge*, and *Study Island*. Throughout the school year, the school utilizes data to drive instruction. Baseline student data is obtained in the Fall utilizing both the *Stanford 10* and *Galileo*. *Stanford 10* is a norm-referenced standardized assessment and *Galileo* is a criterion-referenced assessment aligned to the Arizona State Standards. Using the results of these assessments and working with Imagine Schools' Regional support, school leadership and teaching staff have implemented the following:

- A Performance Management Plan that was developed in collaboration with the Arizona Charter School Association that was submitted for the 2011 – 2012 school year
- Involvement of the whole staff in the completion of the Comprehensive Needs Assessment provided by the Arizona Department of Education
- The development of a school-wide professional development plan based on teacher effectiveness standards that are supported by the Regional's Professional Development Task Force
- Benchmarks three times per calendar year (Fall, Winter, and Spring) to measure the progress of Arizona State Standards with monitored adjustments to instruction and intervention based on results of each assessment
- Implementation of school Instructional Coach to work with teachers to gather and interpret student data, revise curriculum maps (with new ATLAS program) and lesson plans, and share instructional strategies
- Personalized learning goals (through Individual Student Success Plans) developed with students, along with reasonable accommodations and modifications to instruction
- Teacher and Instructional Coach created data boards to display results and progress at each benchmark for the school community (more frequent formative assessments results are displayed as well)
- Student and teacher created data binders to track formative assessments and benchmark results as well as students' academic goals
- A variety of school-wide intervention opportunities for identified students during the school day and before and after-school

We are requesting that the State Board of Charter Schools approve our amendment to add the additional grade level for the 2012 – 2013 school year.

**AIMS Testing Results for Imagine Middle at Surprise, Inc. from 2007 to 2011**  
**Percent of Students Meeting or Exceeding**



<b>Grade Level</b>	<b>Content Area</b>	<b>Course Title</b> <i>(9-12 Samples Only)</i>	<b>Unit Title</b>
6 <sup>th</sup> Grade	Reading & Writing	N/A	Midwife's Apprentice
<b>Length of Unit</b>	<b>Time of Year Taught</b>	<b>Expected Prior Knowledge</b>	
Approximately One to One and a Half Weeks	2 <sup>nd</sup> Quarter	Historical aspects of Medieval Europe, background information on major novel subjects (brief study of midwifery, superstitions, and facing hardships as a precursor to this unit), the ability to identify elements of literature, grade level knowledge of the writing process and 6-traits of writing, and comprehension and prior reading of the short story, "No Guitar Blues," by Gary Soto.	
<b>Unit Description</b>			
This unit focuses on application and mastery of key comprehension strategies in reading literary text utilizing the novel, <u>The Midwife's Apprentice</u> . This unit builds off first quarter lessons and practice in analysis of plot using short passages. This unit requires students to apply skills in an authentic novel setting and to apply these strategies over the course of reading an extended, complex novel (1240L). Integration of writing is embedded throughout the unit, requiring students to respond to the literature in meaningful ways through drawing evidence from multiple facets of the novel.			
<b>Strand(s), Concept(s), and PO(s)</b>	<p><i>List and define the required Strand(s), Concept(s), and PO(s) for each lesson included in this sample.</i></p> <p><b>6.RL.3:</b> Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.</p> <p><b>6.W.9:</b> Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. <u>Apply grade 6 Reading standards to literature.</u></p> <p>b. Apply grade 6 Reading standards to literary nonfiction. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</p> <p><b>6.W.4:</b> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p>		
<b>Summative Assessment</b>	<p><i>Describe a cumulative and comprehensive activity that allows students to demonstrate mastery of stated POs. A copy of the summative assessment must be included in the application package.</i></p> <p><b>Reading:</b> The assessment to demonstrate mastery of the stated Common Core standard will be an identical pre-assessment and post summative assessment with two parts: Part A has been built using the Galileo assessment system; Part B is comprised of open ended comprehension questions that focus on the novel and stated objective. Only Part A will be utilized as a pre-assessment.</p> <p><b>Writing:</b> Students will be assessed using an authentic prompt related to the novel study and will be graded using a literary response rubric that is based on the Common Core standards. See post-assessment ("<b>Mid-Wife's Apprentice Literature Response Assessment</b>") attachment for unassisted, individual student writing assessment.</p>		
<b>Assessment Scoring</b>	<p><i>Explain how each assessment is scored, to include points per question, total points possible, criteria, and</i></p> <p><b>Reading:</b> The pre-assessment will be utilized by the teacher to guide instruction, identify common student errors and misconceptions, and will not be scored as a formal assessment. The summative post assessment Part A will be 20 questions in length and each question will be worth 3 points for a total of 60 grading points.</p>		

<p><i>grading scale. Describe rubric, if applicable, to include components being evaluated and the scoring criteria for each. A copy of the answer key and/or scoring rubric must be included in the application package.</i></p>	<p>Part B will be a series of three open-ended short essay questions (students choose three out of the five questions provided) each worth 40 points for a total of 120 grading points. Students will need 17 out of 20 questions correct in order to demonstrate mastery of standard 6.RL.3 in Part A (85% or higher) and 14 out of 20 points for each short essay question on Reflective Writing Rubric sections entitled, “Depth of Reflection” and “Use of textual evidence and historical context” (at least 7 points on each of the first two sections of the rubric as indicated above for a total of 14 per question) to demonstrate mastery of standard 6.RL.3 in Part B. For Part B, a 40 point reflective writing rubric will be utilized in order to score student responses to each question and all four sections will be utilized for grading purposes but only the first two sections will be utilized to indicate mastery level as indicated above. The grading scale is as follows when combining points from Part A and Part B (Total possible points=180): A (Exceeds the Standard): 154 points or above; B (Meets the Standard): 144-153 points; C (Partial Mastery): 126-143 points; D (Limited Mastery): 117-125 points; F (Fails to Meet the Standard): Below 117 points.</p> <p><b>Writing:</b> The rubric is composed of two main areas with the first broken down into sections “a-e” with a value of 4 points each for a total of 24 points. Mastery is indicated with a minimum score of 18 points. The grading scale is as follows: A (Exceeds the Standard): 21 points or above; B (Meets the Standard): 18-20 points; C (Partial Mastery): 15-17 points; D (Limited Mastery): 12-14 points; F (Fails to Meet the Standard): Below 12 points.</p>
<p><b>Materials/Resources Needed</b> <i>(Include all items for the entire unit.)</i></p>	<p>Student copy of <i>Midwife’s Apprentice</i> by Karen Cushman, “No Guitar Blues” by Gary Soto, <i>Guiding Advanced Readers in Middle School</i> by Teresa Smith Masiello, technology to utilize the web-based tool for creating plot charts, story starter flip-book, assessments, rubrics, attachments, and projector.</p>

	Lesson 1 (1-2 days)	Lesson 2 (1-2 days)	Lesson 3 (1-2 days)	Lesson 4 (1-2 days)	Lesson 5 (1-2 days)
<b>Lesson Instruction</b>	<p><b>-Anticipatory Set:</b> Quick Write Reflection: List a series of five main events in the story, “No Guitar Blues,” in chronological order.</p> <p><b>-Objective/Purpose:</b> TSW explain the difference between an event, a story, and a story plot; analyze a story in order to identify the events and how they</p>	<p><b>-Anticipatory Set:</b> Quick Write Reflection: Reflect on “No Guitar Blues.” Classify major events into the beginning, middle, and end. Be sure to include at least two events for the beginning, two events for the middle, and two events for the ending.</p> <p><b>-Objective/Purpose:</b> TSW analyze plot sequence in order to describe the beginning, middle, and end; TSW analyze</p>	<p><b>-Anticipatory Set:</b> Quick Write Reflection: How does the author of “No Guitar Blues” help the main character resolve his conflict?</p> <p><b>-Objective/Purpose:</b> TSW analyze a story in order to identify and describe the story plot elements of exposition, conflict, climax, and resolution.</p> <p><b>-I Do (Direct Instruction):</b> TTW introduce the additional elements</p>	<p><b>-Anticipatory Set:</b> Quick Write Reflection: List two events that occurred between the conflict and the climax in “No Guitar Blues.” List two events that occurred between the climax and the resolution in “No Guitar Blues.”</p> <p><b>-Objective/Purpose:</b> TSW analyze a story in order to identify and describe the story plot elements of rising</p>	<p><b>-Anticipatory Set:</b> Quick Write Reflection: Choose a character from a familiar book or movie. Briefly describe how this character changes in each section of the plot (exposition, rising action, climax, falling action, and resolution).</p> <p><b>-Objective/Purpose:</b> TSW analyze the responses and changes of</p>

	<p>have been developed into a story plot by the author.</p> <p><b>-I Do</b> (Direct Instruction): TTW explain how events, story, and story plot are related utilizing “No Guitar Blues” as an example. TTW model completion of a chart that allows students to move from event, to story, to story plot and will highlight the similarities and differences in these three items. The teacher will model underlining the phrase in the story plot column that includes the “why” for things that happen in the story.</p> <p><b>-We Do (Guided Practice):</b> TTW guide the class in completing an example on the chart moving students from a list of at least three events, to a story, to a story plot. The class will underline the phrase in the story plot column that includes the “why” for things that happen in the story.</p> <p><b>-You Do</b> (Independent Practice): TSW complete the chart with utilizing at least five</p>	<p>the story plot to describe the conflict and resolution.</p> <p><b>-I Do</b> (Direct Instruction): TTW model the skill of identifying the series of events and how they fit into the plot chart using “No Guitar Blues.” TTW model how to utilize the interactive tool found at <a href="http://www.readwritethink.org/files/resources/interactives/plot-diagram/">http://www.readwritethink.org/files/resources/interactives/plot-diagram/</a> in order to construct a detailed plot chart from beginning, to middle, to end. The teacher will model identification of the conflict and the resolution and explain how authors usually unfold these elements at particular points in the story by identifying these on the plot chart. The teacher will properly model use of these key vocabulary words while discussing conflict and resolution.</p> <p><b>-We Do</b> (Guided Practice): TTW guide the class in completing a plot chart on the interactive website using the first chapter of Midwife’s Apprentice. Key vocabulary will be practiced and emphasized including story plot, conflict, and resolution.</p> <p><b>-You Do</b> (Independent Practice): TSW complete one plot chart on the interactive website with the events of the Midwife’s Apprentice utilizing the beginning, middle, and end</p>	<p>of story plot (exposition, conflict, climax, and resolution) using the story, “No Guitar Blues.” TTW discuss how the author builds the story plot utilizing these components. TTW connect these components back to the similarities and differences between events, story, and story plot in identifying the “whys” of each event. TTW utilize and model completion of the story plot chart at <a href="http://www.readwritethink.org/files/resources/interactives/plot-diagram/">http://www.readwritethink.org/files/resources/interactives/plot-diagram/</a> in order to construct a detailed plot chart from exposition to resolution. TTW model inclusion of evidence from the story to support the identification of each story plot element.</p> <p><b>-We Do</b> (Guided Practice): TTW guide the class in completing a plot chart utilizing a section (subplot/short series of events, for example, meeting the cat at the pond) of Midwife’s Apprentice, guiding the students in identifying story events and details (evidence from the story) for each section of the plot chart including exposition, conflict, climax, and resolution.</p> <p><b>-You Do</b> (Independent Practice): TSW create a detailed plot chart for Midwife’s Apprentice that will include all modeled story plot elements (including exposition, conflict, climax, and resolution) and evidence from</p>	<p>action and falling action.</p> <p><b>-I Do</b> (Direct Instruction): TTW introduce the additional elements of story plot using the story, “No Guitar Blues.” TTW discuss how the author builds the story plot utilizing the components of rising action and falling action. TTW connect these components back to the similarities and differences between events, story, and story plot in identifying the “whys” of each event. TTW utilize and model completion of the previous lesson’s story plot chart at <a href="http://www.readwritethink.org/files/resources/interactive/plot-diagram/">http://www.readwritethink.org/files/resources/interactive/plot-diagram/</a> in order to include details for the rising action and the falling action. TTW model inclusion of evidence from the story to support the identification of each story plot element.</p> <p><b>-We Do</b> (Guided Practice): TTW guide the class in completing the plot chart started in Lesson 3 (rising action and falling action sections) utilizing a section of Midwife’s Apprentice, (subplot/short series of events; for example, meeting the cat at the pond.) TTW guide the students in identifying story events and details for identification of the events that led to the</p>	<p>major and minor characters as the plot develops.</p> <p><b>-I Do</b> (Direct Instruction): TTW utilize “No Guitar Blues” to introduce and model the identification of character responses and changes as the plot develops. TTW utilize the same plot chart as the previous lesson, but will now note character details in each event description. TTW connect character responses to the subsequent sequence of events already noted on the plot chart. TTW model the use of text evidence to support conclusions about character development.</p> <p><b>-We Do</b> (Guided Practice): TTW guide the students in analyzing one character’s response and changes in one section of the book (same plot chart as utilized in the previous lesson’s “We Do”), while utilizing text evidence to support conclusions about the character’s development. TTW guide the students in making connections between the story plot and the character’s development.</p> <p><b>-You Do</b> (Independent Practice): TSW analyze a</p>
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	<p>events from the novel <i>Midwife's Apprentice</i>.</p> <p><b>-Closure:</b> TSW complete a comic strip of three to seven events that include a distinct story plot.</p> <p><b>Writing Block:</b> <b>-Objective/Purpose:</b> TSW write a response to literature that presents several clear ideas with supporting text evidence.</p> <p><b>-I Do (Direct Instruction):</b> TTW begin with introducing the idea of responding to literature using the attached power point. TTW utilize the attached sample response essay (<i>Fausto's Guilt</i>) to identify several clear ideas and connect to the supporting text evidence given in the response. TTW model and point out the key components of the beginning, middle, and end (modeling completed over the projector to allow the students to view the teacher marking various points). TTW introduce the rubric for literature response and expectations for writing.</p>	<p>format. The student will describe the conflict and resolution in the appropriate areas of the story plot chart.</p> <p><b>-Closure:</b> TTW guide an exit game that allows the class to practice the meaning of key vocabulary used on the plot chart. Students are provided cards that give either the word or the definition. They must circulate the room and locate a "match" to their word or definition and discuss the term with their partner. (story plot, event, story, conflict, resolution, and matching of events in the story to beginning, middle, and end)</p> <p><b>Writing Block:</b> <b>-Objective/Purpose:</b> TSW write a response to literature that supports inferences and conclusions with examples from the text, personal experience, references to other works, or reference to non-print media.</p> <p><b>-I Do (Direct Instruction):</b> TTW utilize the attached sample response essay (<i>Fausto's Guilt</i>) to identify where and how the writer included inferences and conclusions with examples from the text, personal experience, references to other works, or reference to non-print media. TTW review the key components of the beginning, middle, and end (modeling</p>	<p>the story to support the identification of each element.</p> <p><b>-Closure:</b> TSW, in small groups, choose a story from a story starter flip book and act out a series of events that illustrate movement from conflict to climax to resolution. TSW identify these elements as small groups of their peers act out each story.</p> <p><b>Writing Block:</b> <b>-Objective/Purpose:</b> TSW write a response to literature that relates his or her own ideas to supporting details in a clear and logical manner; write a conclusion that connects to the thesis/thematic statement in the introduction.</p> <p><b>-I Do (Direct Instruction):</b> TTW utilize the attached sample response essay, "<i>Fausto's Guilt</i>," to identify where and how the writer relates or could relate his or her own ideas to supporting details in a clear and logical manner. TTW model writing a conclusion in the literary analysis that connects to the thesis/thematic statement in paragraph one. TTW review the rubric for literature response and its connection to the purpose of the lesson.</p> <p><b>-We Do (Guided Practice):</b> TTW guide the class in rereading a selection of "<i>The No-Guitar Blues</i>." TTW guide the students in revising initial</p>	<p>climax and the resolution in the story.</p> <p><b>-You Do (Independent Practice):</b> TSW add additional details to their plot chart for <i>Midwife's Apprentice</i> that will include all modeled story plot elements (from lesson 2 and lesson 3) and include evidence from the story to support the identification of each element (rising action and falling action).</p> <p><b>-Closure:</b> TSW, in small groups, choose a story from a story starter flip book, and act out a series of events that now illustrate movement from conflict to rising action, to climax, to falling action, to resolution. TSW identify these elements as their peers act out each story.</p> <p><b>Writing Block:</b> <b>-Objective/Purpose:</b> TSW evaluate a peer's literature response utilizing the evaluation rubric.</p> <p><b>-I Do (Direct Instruction):</b> TTW model to the students over the projector how to effectively evaluate a peer's literature response using "<i>Fausto's Guilt</i>." TTW model and complete a think aloud of the proper steps in reading, rereading, evaluating based on the</p>	<p>character's changes as the plot develops in <i>Midwife's Apprentice</i> using the plot sequence chart. TSW include at least one response and one change for each section of the plot chart, citing text evidence to support their claims.</p> <p><b>-Closure:</b> TSW reflect on the changes they have undergone throughout their life thus far. TSW reflect on how the "plot" of their life affected the changes that they have undergone (example: a family move, a new sibling, or a change in school). TSW reflect on the series of events that unfolded and how these would have changed if they or someone else had responded differently.</p> <p><b>Writing Block:</b> <b>-Objective/Purpose:</b> TSW edit and revise the literature response and create a final draft.</p> <p><b>(Post-Assessment entitled "Midwife's Apprentice Literature Response Assessment" (see attached) to be given after Lesson 5.)</b></p> <p><b>-I Do (Direct Instruction):</b> TTW model the final edit and revision stage of the</p>
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	<p><b>-We Do (Guided Practice):</b> TTW guide the class in re-reading a selection of “The No-Guitar Blues.” TTW guide the students in writing the beginning paragraphs (summary and thesis statement/thematic statement) of a literature response as modeled.</p> <p><b>-You Do (Independent Practice):</b> TSW read a teacher selected passage from “The No-Guitar Blues.” TSW write the beginning paragraphs of their literature response to the passage as modeled.</p> <p><b>-Closure:</b> TSW compare their beginning paragraphs to the literature response rubric, assign an initial score, and write at least two areas where they could improve their score.</p>	<p>completed over the projector to allow the students to view the teacher marking various points). TTW review the rubric for literature response and its connection to the purpose of the lesson.</p> <p><b>-We Do (Guided Practice):</b> TTW guide the class in rereading a selection of “The No-Guitar Blues.” TTW guide the students in adding evidence to beginning paragraphs and writing the middle paragraphs that include inferences and conclusions, personal experience connections, and references to other works or non-print media. TTW guide the students in analyzing and evaluating the writing using the literature response rubric.</p> <p><b>-You Do (Independent Practice):</b> TSW revise beginning paragraphs and complete the body paragraphs that include references to the text in “The No-Guitar Blues” that support student conclusions and inferences, personal experience, references to other works, or reference to non-print media.</p> <p><b>-Closure:</b> TSW evaluate their writing using the literature response rubric and write at least two areas where they could improve their score.</p>	<p>paragraphs and writing the final paragraphs that include relating their own ideas to supporting details in a clear and logical manner. TTW guide the class in writing a conclusion to their literary analysis that connects to the thesis/thematic statement in paragraph one. TTW guide the students in analyzing and evaluating the writing using the literature response rubric.</p> <p><b>-You Do (Independent Practice):</b> TSW revise initial paragraphs and complete the body paragraphs that include relating their own ideas to supporting details in a clear and logical manner. TSW write a conclusion that connects to the thesis/thematic statement in paragraph one.</p> <p><b>-Closure:</b> TSW evaluate their writing using the literature response rubric and write at least two areas where they could improve their score.</p>	<p>rubric’s criteria, and how to offer constructive feedback and praise to his or her peer.</p> <p><b>-We Do (Guided Practice):</b> TTW guide the class in evaluating the class written literature response for “The No-Guitar Blues” utilizing the same peer evaluation rubric, being sure to address and discuss common errors in peer evaluation.</p> <p><b>-You Do (Independent Practice):</b> TSW evaluate a peer’s literature response for “The No-Guitar Blues” utilizing the evaluation rubric. Partners will meet together to conduct the peer evaluation/editing session.</p> <p><b>-Closure:</b> TSW reflect on the peer evaluation/ editing process, including areas that they found helpful and areas that they found difficult to conduct.</p>	<p>writing process, specifically geared towards literature response writing using “Fausto’s Guilt.” TTW model how to evaluate peer feedback and make appropriate edits and revisions to the writing based on the evaluation rubric.</p> <p><b>-We Do (Guided Practice):</b> TTW guide the class in completing the final editing/ revising phase of the writing stage of the class example, being sure to reference the rubric to ensure completeness and accuracy.</p> <p><b>-You Do (Independent Practice):</b> TSW complete the final editing and revising phases of writing for their literature responses for “The No-Guitar Blues.” TTW circulate to ensure students are following the model and utilizing the rubric to gauge the appropriateness of possible changes to their writing.</p> <p><b>-Closure:</b> TSW format their literature responses for “The No-Guitar Blues” in the correct manner and perform a final evaluation of their</p>
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					writing using the literature response rubric.
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	<b>Lesson 1</b>	<b>Lesson 2</b>	<b>Lesson 3</b>	<b>Lesson 4</b>	<b>Lesson 5</b>
<b>Student Activities</b>	<p>TSW complete the quick write reflection by listing a series of five events in the story, “No Guitar Blues,” and share their reflections to help set the stage for the lesson objectives.</p> <p>TSW follow the teacher modeling during the “I do” phase of instruction in completion of the chart and underlining the “why” for things that happen in the story.</p> <p>TSW participate in the “We do” phase of instruction by participating in classroom instruction and practice in completing an example on the chart from a list of at least three events to a story to a story plot. TSW identify the “why” for things that happen in the story.</p> <p>TSW complete the “You do” phase of instruction by completing the chart with utilizing at least five events from the Midwife’s Apprentice.</p> <p>TSW complete the closure phase of instruction by completing a comic strip of three to seven events that include a distinct story plot.</p>	<p>TSW complete the quick write reflection by classifying at least two events for the beginning, middle, and end using the story, “No Guitar Blues,” and share out their reflections to help set the stage for the lesson objectives.</p> <p>TSW follow the teacher modeling during the “I do” phase of instruction in identifying the sequence of events and how to utilize the interactive plot chart. TSW follow the modeling of identification of the conflict and resolution in the story plot chart.</p> <p>The TSW actively participate in the “We do” phase of instruction by completing a class version of the interactive plot chart, identifying key events in the beginning, middle, and end, along with identification of the conflict and resolution.</p> <p>TSW actively participate in the “You do” phase of instruction by constructing one plot chart the describes key events in the beginning, middle, and end, along with identification of the conflict and resolution.</p>	<p>TSW complete the quick write reflection by describing how the author of “No Guitar Blues” helps the main character resolve his conflict and share out their reflections to help set the stage for the lesson objectives.</p> <p>TSW follow the teacher modeling during the “I do” phase of instruction in the explanation of each of the story plot elements (including exposition, conflict, climax, and resolution) and in citing text evidence to support the identification of each element. TSW follow the teacher modeling of the use of the interactive plot chart and how to include the appropriate level of details in the chart’s completion.</p> <p>TSW participate in the “We do” phase of instruction by participating in classroom instruction and practice in completing a plot chart, identifying story plot elements (including exposition, conflict, climax, and resolution), and citing text evidence to support</p>	<p>TSW complete the quick write reflection by listing two events that occurred between the conflict and the climax and the climax and the resolution.</p> <p>TSW follow the teacher modeling during the “I do” phase of instruction in the explanation of each of the story plot elements (rising action and falling action) and in citing text evidence to support the identification of each element. TSW follow the teacher in modeling the use of the interactive plot chart and how to include the appropriate level of details in the chart’s completion.</p> <p>TSW participate in the “We do” phase of instruction by participating in classroom instruction and practice in completing the previous lesson’s plot chart, identifying story plot elements (rising action and falling action), and citing text evidence to support the identification of story plot elements.</p> <p>TSW complete the “You do” phase of instruction by completing the previous lesson’s story</p>	<p>TSW complete the quick write reflection by describing how a familiar character has changed in each section of the plot and share out their reflections to help set the stage for the lesson objectives.</p> <p>TSW follow the teacher modeling during the “I do” phase of instruction in identifying character responses and changes as the plot develops in “No Guitar Blues.” TSW follow the teacher in connecting character responses to the subsequent sequence of events on the previous lesson’s plot chart. TSW follow the teacher in citing text evidence to support conclusions about character development.</p> <p>TSW participate in the “We do” phase of instruction by participating in classroom instruction and practice in identifying character responses and changes as the plot develops in one section of the book Midwife’s Apprentice</p>

	<p><b>Writing Block:</b> TSW follow the teacher modeling during the “I do” phase of instruction.</p> <p>TSW participate in the “We do” phase of instruction by participating in writing the beginning paragraphs (summary and thesis statement/thematic statement) of the class literature response for “The No-Guitar Blues.”</p> <p>TSW complete the “You do” phase of instruction by completing the beginning paragraphs (summary and thesis statement/thematic statement) of their literature response for “The No-Guitar Blues.”</p> <p>TSW complete the closure phase of instruction by analyzing their work, evaluating their writing according to the literature response rubric, and writing at least two areas where they could improve their score.</p>	<p>TSW actively participate in the closure phase of instruction by finding their vocabulary match in order to practice and show understanding of key vocabulary and the sequence of events in Midwife’s Apprentice.</p> <p><b>Writing Block:</b> TSW follow the teacher modeling during the “I do” phase of instruction.</p> <p>TSW participate in the “We do” phase of instruction by participating in revising and writing the body paragraphs of the class literature response piece.</p> <p>TSW complete the “You do” phase of instruction by revising and completing the body paragraphs of their literature response of “The No-Guitar Blues” that should include text evidence to support student conclusions and inferences, personal experience connections, references to other works, or reference to non-print media.</p> <p>TSW complete the closure phase of instruction by analyzing their work, evaluating their writing according to the literature response rubric, and</p>	<p>the identification of story plot elements.</p> <p>TSW complete the “You do” phase of instruction by completing a detailed story plot chart using Midwife’s Apprentice that will include all story plot elements (including exposition, conflict, climax, and resolution) and evidence from the text to support the identification of each element.</p> <p>TSW complete the closure phase of instruction by acting out a series of events that illustrate movement from conflict to climax to resolution. TSW identify these elements when their peers are acting out each part of the story.</p> <p><b>Writing Block:</b> TSW follow the teacher modeling during the “I do” phase of instruction.</p> <p>TSW participate in the “We do” phase of instruction by participating in revising and writing the body paragraphs of the class literature response piece.</p> <p>TSW complete the “You do” phase of instruction by revising and</p>	<p>plot chart using Midwife’s Apprentice that will include all story plot elements (adding in rising action and falling action) and evidence from the text to support the identification of each element.</p> <p>TSW complete the closure phase of instruction by re-acting out a series of events that illustrate movement from conflict to rising action to climax to falling action to resolution. TSW identify these elements when their peers are acting out each part of their story.</p> <p><b>Writing Block:</b> TSW follow the teacher modeling during the “I do” phase of instruction.</p> <p>TSW participate in the “We do” phase of instruction by participating in the evaluation/edit of the class literature response piece for “The No-Guitar Blues.”</p> <p>TSW complete the “You do” phase of instruction by completing the evaluation/ edit of a peer’s literature response piece for “The No-Guitar Blues.”</p>	<p>using the previous lesson’s plot chart. TSW participate in the class connecting character responses to the subsequent sequence of events. TSW participate in citing text evidence to support conclusions about character development.</p> <p>TSW complete the “You do” phase of instruction by using the previous lesson’s plot sequence chart to identify character responses and changes as the plot develops in Midwife’s Apprentice. TSW connect character responses to the subsequent sequence of events. TSW cite text evidence in their descriptions to support their conclusions about character development.</p> <p>TSW complete the closure phase of instruction by reflecting on the changes they have undergone throughout their life thus far. TSW reflect on how the “plot” of their life affected the changes they have undergone (ex: family move, new sibling, change in</p>
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		<p>writing at least two areas where they could improve their score.</p>	<p>completing the body paragraphs of their literature response for “The No-Guitar Blues” that include relating their own ideas to supporting details in a clear and logical manner. TSW write a conclusion that connects to the thesis/thematic statement in paragraph one.</p> <p>TSW complete the closure phase of instruction by analyzing their work, evaluating their writing according to the literature response rubric, and writing at least two areas where they could improve their score.</p>	<p>TSW complete the closure phase of instruction by reflecting on the peer evaluation/edit process.</p>	<p>school). TSW reflect on how the series of events unfolded and how these would have changed if they or someone else had responded differently.</p> <p><b>Writing Block:</b> TSW follow the teacher modeling during the “I do” phase of instruction.</p> <p>TSW participate in the “We do” phase of instruction by participating in completing final editing and revising to the class literature response piece for “The No-Guitar Blues.”</p> <p>TSW complete the “You do” phase of instruction by completing the final editing and revising phase of writing and completing a final draft of their literature response piece for “The No-Guitar Blues.”</p> <p>TSW complete the closure phase of instruction by formatting their final draft correctly and evaluating their writing according to the literature response rubric.</p>
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Approved March 8, 2010

Attachment E

Event- something that takes place; an occurrence.

Ex:

1. The king died.
2. The queen died.

Story- a series of events.

Ex:

The king died and then the queen died.

Story Plot- a causal sequence of events- the why for things that happen in the story are included.

Ex:

The king died and then the queen died of grief.

### 6.RL.3: Reading Assessment 6th Grade

Read each question carefully.

#### "Reunion of Birbal and Akbar" (a folktale from India)

There once lived a very wise man named Birbal. He was a minister in the court of the Emperor Akbar, and the Emperor's friend and confidant as well. One day, the Emperor and Birbal were riding elephants along the Ganges River. They were on a tiger hunt. Birbal happened to make a harmless comment about Akbar's sense of humor. But Akbar was in a bad mood and took great offense to the remark. He asked Birbal to not only leave the palace but also to leave the walls of the city of Agra. Birbal was terribly hurt at being banished, but he obeyed the Emperor and left the palace.

A couple of days later, Akbar began to miss his best friend. He regretted his earlier decision to banish him from the courts. He just could not live without Birbal. And so, he sent out a search party to look for him. But Birbal had left the city without telling anyone of his destination. The soldiers searched high and low, but were unable to find him anywhere.

Then one day a wise priest came to visit the palace accompanied by two followers. The priest had bright sparkling eyes, a thick beard, and long hair. His followers claimed that their teacher was the wisest man to walk the earth. Since Akbar missed Birbal terribly, he thought it would be a good idea to have a wise man that could keep him company. But he decided that he would first test the holy man's wisdom.

Akbar informed the priest that since he was the wisest man on earth, he would like to test him. All the Emperor's ministers would put forward a question, and if the priest's answers were satisfactory, he would be made a minister. But if he could not answer, he would be banished. The priest answered that he had never claimed to be the wisest man on earth, even though other people seemed to think so. Nor was he eager to display his cleverness. On the other hand, he enjoyed answering questions, so he was ready for the test.

One of the ministers, Raja, began the round of questioning. He asked, "Who is a man's best friend on earth?"

The wise priest replied, "His own good sense."

Next the minister Faizi asked, "What is the most superior thing on earth?"

"Knowledge," answered the priest.

"What is that which cannot be regained after it is lost?" questioned another court noble.

The priest replied, "Life."

### 6.RL.3: Reading Assessment 6th Grade

The court musician asked, "Which is the sweetest and most melodious voice at night?"

The wise priest replied, "The voice that prays to God."

Maharaj of Jaipur, who was a guest at the palace, asked, "What travels more speedily than the wind?"

The priest replied, "A man's thoughts."

Maharaj then asked, "What is the sweetest thing on earth?"

The priest said, "A baby's smile."

Emperor Akbar and all his court nobles were very impressed with his answers. Akbar, though, wanted to test the priest himself. First he asked, "What is most necessary to rule over a kingdom?"

The priest answered, "Cleverness."

Then Akbar asked, "What is the gravest enemy of an emperor?"

The priest replied, "Selfishness."

The Emperor was pleased, offered the priest a seat of honor, and asked him whether he could perform any miracles. The priest said that he could make any person the king wished to see appear before his eyes. Akbar was thrilled and immediately asked to see his former minister and best friend Birbal.

The priest simply pulled off his fake beard and hair, much to the surprise of the other court nobles. Akbar was stunned and could not believe his eyes. He stepped down to embrace the priest who was none other than Birbal.

Akbar showered Birbal with many valuable gifts to show him how happy he was at his return.

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### 6.RL.3: Reading Assessment 6th Grade

AZ-RL 6.3 Key Ideas and Details: Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

- 1) from "Reunion of Birbal and Akbar"

Which of the following occurred first?

- A) Akbar questioned the wise man.
- B) Akbar banished Birbal from his courts.
- ✓ C) Birbal and Akbar went on a tiger hunt.
- D) A wise priest visited the palace.

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AZ-RL 6.3 Key Ideas and Details: Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

- 2) from "Reunion of Birbal and Akbar"

Which of the following occurred last?

- A) The wise man pulled off his fake beard.
- B) Birbal and Akbar had an argument.
- ✓ C) Akbar gave gifts to Birbal.
- D) Raja questioned the wise man.

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AZ-RL 6.3 Key Ideas and Details: Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

- 3) from "Reunion of Birbal and Akbar"

Why did Akbar send a search party to look for Birbal?

- A) because Akbar thinks Birbal is in danger
  - B) because Akbar needs Birbal's help
  - C) because Akbar is looking for a wise man
  - ✓ D) because Akbar misses his friend
-

### 6.RL.3: Reading Assessment 6th Grade

AZ-RL.6.3 Key Ideas and Details: Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

- 4) from "The Reunion of Birbal and Akbar"

Why does Birbal get banished from the palace?

- A) because he offends Akbar
- B) because he can't find a tiger
- C) because he is smarter than Akbar
- D) because he wants to take over the palace

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AZ-RL.6.3 Key Ideas and Details: Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

- 5) from "The Reunion of Birbal and Akbar"

Why does Akbar invite the wise man to his palace?

- A) because he needs a servant
- B) because he is looking for advice
- C) because he wants someone to trick
- D) because he misses Birbal

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AZ-RL.6.3 Key Ideas and Details: Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

- 6) from "Reunion of Birbal and Akbar"

Which is part of the resolution of this story?

- A) Akbar sent a search party out after Birbal.
  - B) Akbar embraced Birbal and welcomed him home.
  - C) Birbal pretended to be a priest and returned to the palace.
  - D) Birbal answered the questions of all of the ministers.
-

### 6.RL.3: Reading Assessment 6th Grade

AZ-RL.6.3 Key Ideas and Details: Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

7) from "Reunion of Birbal and Akbar"

Which is part of the rising action of the story?

- A) Akbar embraces the priest.
- B) Akbar gives Birbal gifts.
- C) The wise priest takes off his fake beard.
- ✓ D) Akbar sends a search team to look for Birbal.

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AZ-RL.6.3 Key Ideas and Details: Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

8) from "Reunion of Birbal and Akbar"

Which sentence best describes the main conflict in this story?

- A) Birbal was hated by Akbar's jealous ministers.
  - B) Akbar had disliked Birbal for a long time.
  - ✓ C) Akbar was offended by Birbal's comment.
  - D) Birbal had shown that he was smarter than Akbar.
-

### 6.RL.3: Reading Assessment 6th Grade

#### "Searching for Sugar"

Sammy crawled farther under the house, calling for his kitten who had run out the front door. It was at least 85 degrees under the house, and even warmer out in the hot sun.

"Sugar!" he called. "I'll give you a saucer of cream if you come back!"

He sat completely silent, but didn't even hear a single "meow." Sammy sighed. He knew Sugar couldn't have gone too far away, but he also knew he had to find her. She was a young kitten, and wouldn't survive long on her own. He sighed and began calling for her again.

Suddenly he saw the neighbor's dog running across the field toward him. A cotton field separated the neighbor's farm from the one Sammy lived on. "Oh, no!" Sammy thought. Ralph was a nice dog, but plenty of nice dogs didn't like kittens.

"Go home, Ralph!" Sammy yelled, but Ralph kept galloping toward him. Sammy crawled out from under the house and looked around frantically. What if Ralph hurt Sugar?

Nearing the house, Ralph slowed down. He trotted to the back porch, whined, and looked toward a stack of boxes piled behind the porch swing. Ralph gave a single bark, and Sugar leapt out of the top box and scampered into the house.

Ralph looked at Sammy. Ralph looked as if he were smiling. Sammy laughed.

"Well, thank you, Ralph! You found Sugar for me. You're a good dog," said Sammy.

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AZ-RL 6.3 Key Ideas and Details: Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

9) from "Searching for Sugar"

Which of the following occurred while Sammy called out for Sugar?

- A) Sugar jumped from a box.
- B) Ralph barked on the back porch.
- C) Ralph ran across the field.
- ✓ D) Sammy crawled under the house.

### 6.RL.3: Reading Assessment 6th Grade

You Never Can Tell  
by George Bernard Shaw  
(excerpted and adapted)

Act I

*In a dentist's operating room on a fine August morning in 1896. Not the usual tiny London den, but the best sitting room of a furnished lodging in a terrace on the sea front at a fashionable place. The operating chair, with a gas pump and cylinder beside it, is half way between the center of the room and one of the corners. An easy chair covered in black leather sits on the floor. A stool and bench, with vice, tools, and a mortar and pestle, sits in the corner to the right. Near this bench stands a slender machine like a whip provided with a stand and a pedal. This is recognizable as a dental drill.*

*There is no shadow of this on the two persons who are occupying the room just now. One of them is a very pretty woman, hardly eighteen years old. She sits in the operating chair. The dentist, contemplating her with the self-satisfaction of a successful operator, is a young man of thirty or so.*

THE YOUNG LADY. *[handing him an empty glass]*. Thank you.

THE DENTIST. *[putting it down on the ledge of his cabinet of instruments]*. That was my first tooth.

THE YOUNG LADY. *[aghast]*. Your first! Do you mean to say that you began practicing on me?

THE DENTIST. Every dentist has to begin on somebody.

THE YOUNG LADY. Yes: somebody in a hospital, not people who pay.

THE DENTIST. *[laughing]*. Oh, the hospital doesn't count. I only meant my first tooth in private practice. Why didn't you let me give you gas?

THE YOUNG LADY. Because you said it would be five shillings extra.

THE DENTIST. *[shocked]*. Oh, don't say that. It makes me feel as if I had hurt you for the sake of five shillings.

THE YOUNG LADY *[with a cool attitude]*. Well, so you have! *[She gets up.]* Why shouldn't you? It's your business to hurt people. *[It amuses him to be treated in this fashion: he chuckles secretly as he proceeds to clean and replace his instruments. She shakes her dress into order, looks about her, and goes to the window.]* You have a good view of the sea from these rooms! Are they expensive?

### 6.RL.3: Reading Assessment 6th Grade

THE DENTIST. Yes.

THE YOUNG LADY. You don't own the whole house, do you?

THE DENTIST. No.

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AZ-RL.6.3 Key Ideas and Details: Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

10) from You Never Can Tell

Which of the following occurred first?

- A) The young lady explained why she didn't get gas.
  - ✓ B) The dentist removed the young lady's tooth.
  - C) The young lady noticed that she can see the sea.
  - D) The dentist admitted that he does not own the whole house.
- 

AZ-RL.6.3 Key Ideas and Details: Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

11) from You Can Never Tell

Why does the young lady refuse gas?

- A) She is afraid of the dentist.
  - B) She is not afraid of pain.
  - ✓ C) She does not want to pay the extra money.
  - D) She thinks the dentist will not give it to her.
-

### 6.RL.3: Reading Assessment 6th Grade

#### "The Untruthful Cat" (a folktale from Tibet)

A long time ago, there was a group of 500 mice who lived together. A cat named Agnija also lived in their neighborhood. When Agnija was young, he loved to run about and kill all the mice in the area. But as he grew older, and he became weaker and slower, he was unable to catch such a large number of mice. He decided that he would have to trick the mice in order to catch them. He began to watch the mice every day, devising a plan.

He began to spend his time near one of the mouse holes, and took to performing fake acts of kindness towards those around him. He helped an old woman across the road one day. The following day, he played with the children. The mice saw this from their hole. From a distance they yelled out to him, "Uncle, what are you doing?"

Agnija answered, "Little mice, when I was young, I did many terrible things. Now, I am trying to make up for them by acting kindly towards others."

The mice believed him, and were happy to see him doing such generous and kind acts in their neighborhood. The mice began to trust the cat, and were not as cautious around him as they used to be.

Each day, when they returned to their hole, the cat would grab the last mouse before he could enter his home. But the mouse chief noticed that their numbers were growing smaller and became suspicious of the cat. He began to watch Agnija from a distance. He noticed that Agnija was getting fatter and looked happy. He knew the cat was up to no good.

One day, the chief decided to let the community know that the cat was eating up the mice. He stood up before the people and said, "Agnija says that he is performing acts of kindness in the neighborhood to make up for his bad ways when he was younger. But it is not so. He eats one of our mice each day. He has tried to fool all of us, but he has not succeeded!"

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### 6.RL.3: Reading Assessment 6th Grade

AZ-RL.6.3 Key Ideas and Details: Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

12) from "The Untruthful Cat"

Why does Agnija begin to show kindness to the mice?

- A) He regrets the way he treated them when he was young.
- B) He knows he needs their help to complete his quest.
- ✓ C) He realizes this will make it easier to catch and eat them.
- D) He thinks that the mice will help him when he is ill.

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AZ-RL.6.3 Key Ideas and Details: Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

13) from "Searching for Sugar"

Why does Sammy tell Ralph to go home?

- A) because he doesn't like Ralph
- B) because he is scared of Ralph
- ✓ C) because he thinks Ralph might hurt Sugar
- D) because he thinks that Ralph is too wild

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AZ-RL.6.3 Key Ideas and Details: Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

14) from "Searching for Sugar"

Why does Ralph go to the back porch?

- A) because he wants to go inside the house
  - ✓ B) because he knows Sugar is hiding there
  - C) because he wants a treat
  - D) because he wants to be pet
-

### 6.RL.3: Reading Assessment 6th Grade

AZ-RL.6.3 Key Ideas and Details: Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

15) from "The Untruthful Cat"

Why does the cat act generously to those in his neighborhood?

- A) because he has changed in his old age
- B) because he likes helping the elderly
- ✓ C) because he wants the mice to think he has changed
- D) because he wants the mice to become his friends

---

AZ-RL.6.3 Key Ideas and Details: Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

16) from "Searching for Sugar"

Which quotation is part of the resolution of this story?

- ✓ A) "'Well, thank you, Ralph! You found Sugar for me. You're a good dog,' said Sammy."
  - B) "It was at least 85 degrees under the house, and even warmer out in the hot sun."
  - C) "A cotton field separated the neighbor's farm from the one Sammy lived on."
  - D) "He knew Sugar couldn't have gone too far away, but he also knew he had to find her."
-

### 6.RL.3: Reading Assessment 6th Grade

AZ-RL.6.3 Key Ideas and Details: Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

17) from "Searching for Sugar"

Which quotation is part of the climax of this story?

- A) "Sammy crawled farther under the house, calling for his kitten who had run out the front door."
- B) "Ralph looked at Sammy. Ralph looked as if he were smiling. Sammy laughed."
- ✓ C) "Ralph gave a single bark, and Sugar leapt out of the top box and scampered into the house."
- D) "It was at least 85 degrees under the house, and even warmer out in the hot sun."

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AZ-RL.6.3 Key Ideas and Details: Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

18) from "Reunion of Birbal and Akbar"

Which sentence best describes the main conflict in this story?

- A) Birbal was hated by Akbar's jealous ministers.
- B) Akbar had disliked Birbal for a long time.
- ✓ C) Akbar was offended by Birbal's comment.
- D) Birbal had shown that he was smarter than Akbar.

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AZ-RL.6.3 Key Ideas and Details: Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

19) from "Searching for Sugar"

What is the main conflict of this story?

- A) Sammy cannot find Ralph.
- ✓ B) Sammy cannot find Sugar.
- C) Sugar is stuck under the house.
- D) Ralph is stuck under the house.

### 6.RL.3: Reading Assessment 6th Grade

AZ-RL.6.3 Key Ideas and Details: Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

20) from "The Untruthful Cat"

What is the main conflict of this story?

- ✓ A) Agnija is pretending to have changed, but he is eating the mice.
  - B) Agnija is pretending to help old women, but he is tricking them instead.
  - C) Agnija wants a new home, but he cannot find one.
  - D) Agnija wants respect, but no one likes him.
-

**Assessment Part B:**

**6.RL.3:** Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

**Directions:** Read and reflect on the following questions. Be sure to answer three of the five questions in complete sentences and provide evidence from the story and the page number where that evidence can be found to support your answer.

1. As Brat becomes Beetle and Beetle becomes Alyce, we see her transforming into something far greater than she could ever have imagined. Part of this transformation is because of the strength and courage she displays. If Alyce did not possess these qualities, how might the story be different? Show how Alyce changed from the beginning of the story to the end. Is there a lesson to be learned that we can all apply to our own lives?
2. Alyce finds the courage to begin changing her life. What are some of the specific events that help her grow and change? Name at least two events that you think contributed to her growing self-confidence. Would these types of events have the same effect on everyone? On you?
3. Alyce exposes secrets about some of the village members. Do you think it helped the others in the village to know about these secrets? Why do you feel this way? Do you think that, in the long run, it was good for the village members who had secrets to have them exposed? How would the story and Alyce's transformation have changed if Alyce had not exposed these secrets?
4. What actions and events in this book raise issues about medical ethics? As a midwife, would any of Jane's behaviors be unacceptable in today's society? If so, why? Did Jane do anything that was unethical? Explain. Did Alyce do anything that was unethical? If so, what? And when?
5. Who helped Alyce in the story travel through her transformation? Why did they help her? Did Jane actually help Alyce, or were there instances in which she did more harm than good? Do you think Jane was really trying to help herself when she was helping Alyce? Does it matter what a person's motive is if their actions help another?

# Reflective Writing Rubric

Skills	9-10	7-8	5-6	3-4	0-2
<b>Depth of reflection</b>	Demonstrate a conscious and thorough understanding of the writing prompt and the subject matter. This reflection can be used as an example for other students.	Demonstrate a thoughtful understanding of the writing prompt and the subject matter.	Demonstrate a basic understanding of the writing prompt and the subject matter.	Demonstrate a limited understanding of the writing prompt and subject matter. This reflection needs revision.	Demonstrate little or no understanding of the writing prompt and subject matter. This reflection needs revision.
<b>Use of textual evidence and historical context</b>	Use specific and convincing examples from the texts studied to support claims in your own writing, making insightful and applicable connections between texts.	Use relevant examples from texts studied to support claims in your own writing, making applicable connections between texts.	Use examples from the text to support most claims in your writing with some connections made between texts.	Use incomplete or vaguely developed examples to only partially support claims with no connections made between texts.	No examples from the text are used and claims made in your own writing are unsupported and irrelevant to the topic at hand.
<b>Language use</b>	Use stylistically sophisticated language that is precise and engaging, with notable sense of voice, awareness of audience and purpose, and varied sentence structure.	Use language that is fluent and original, with evident a sense of voice, awareness of audience and purpose, and the ability to vary sentence structure.	Use basic but appropriate language, with a basic sense of voice, some awareness of audience and purpose and some attempt to vary sentence structure.	Use language that is vague or imprecise for the audience or purpose, with little sense of voice, and a limited awareness of how to vary sentence structure.	Use language that is unsuitable for the audience and purpose, with little or no awareness of sentence structure.
<b>Conventions</b>	Demonstrate control of the conventions with essentially no errors, even with sophisticated language.	Demonstrate control of the conventions, exhibiting occasional errors only when using sophisticated language.	Demonstrate partial control of the conventions, exhibiting occasional errors that do not hinder comprehension.	Demonstrate limited control of the conventions, exhibiting frequent errors that make comprehension difficult.	Demonstrate little or no control of the conventions, making comprehension almost impossible.

## Response Essay

Gary Soto's short story, "The No-Guitar Blues," tells about a boy trying to collect enough money to buy a guitar. The response essay below analyzes the story's plot and character development to reveal the main theme.

**Beginning**  
The beginning names the story and author and focuses on the theme (underlined).

### Fausto's Guilt

In Gary Soto's short story, "The No-Guitar Blues," the main character, a teenage boy named Fausto, takes advantage of some rich folks. As a result, he is consumed by guilt. The story shows that deep down, people want to do the right thing.

The story begins with Fausto wanting to play guitar in his own band. He wonders how he can get a guitar. Soto uses idioms to illustrate that Fausto's family does not have a lot of money. For example, Fausto worries that if he asks for a guitar, his parents will say, "Money doesn't grow on trees," or "What do you think we are, bankers?" (56). When he does ask for a guitar, his mother replies, "Honey, a guitar costs a lot of money . . . but we'll see" (57).

But Fausto is determined. He hops on a bike and rides north, away from his home near the vacant lot on Olive Street. In the nicer section of Fresno, he goes door-to-door searching for work, hoping to be paid enough to buy a guitar. The author says that Fausto only earns a "grimy, dirt-caked quarter" (58) and one juicy orange. Little does Fausto know that this orange will lead him straight into a lie.

As Fausto sits eating the orange, a sad-eyed dog comes along. Fausto begins feeding it orange slices. Fausto has an idea: "At that moment, a light came on inside Fausto's head" (59). He notices that the dog looks healthy and well fed. He spots a collar and tag, and he realizes that "Roger" probably belongs to rich people. The address is only six blocks away. This is when Fausto decides to tell a lie. He will say that he found Roger near the freeway, and maybe the owners will give him a reward big enough to buy a guitar.

Fausto feels guilty at the thought of lying. The guilt steadily builds. It increases as he stands on the porch knocking on the door. It gets worse as the man and woman

**Middle**  
Each middle paragraph explains a different stage in the development of the theme.

**Middle**

The last middle paragraph focuses on decisions that cause the main character to change.

of the house are nice and offer him turnovers to eat. The guilt is unbearable when the woman stuffs a \$20 bill into Fausto's shirt pocket, a reward for rescuing Roger. Because of his guilt, Fausto tries to give the money back, but the couple insists that he take it. The man says, "You have to. You deserve it, believe me" (60). Fausto takes it. He starts up the street "like a zombie," saying under his breath, "Oh man, I shouldn't have lied" (60).

Now, Fausto has a choice to make; he can use the money for a guitar and continue to feel guilty, or he can find a way to get rid of his guilt. He thinks about going to confession, but confession hours are over. Instead, he goes to mass at Saint Theresa's Church. Fausto kneels, prays, and says some Hail Marys, but the guilt stays with him. He cannot stop thinking about lying to the folks who were so nice to him. Finally, when the wicker basket comes his way, Fausto drops the \$20 bill inside. Almost immediately, he feels better. The guilt leaves him, and he concentrates on forgetting about the guitar.

**Ending**

The ending paragraph analyzes the theme.

Fausto has changed. He realizes now that it is wrong to go selfishly after something he wants, not caring about how it might affect others. As he thinks about the kindness of the man and woman and the guilt he felt, Fausto understands that it feels good to do the right thing. In the end, he gets his guitar. His mother gives him an old bass guitarron (an oversized guitar used in Mexican bands) that belonged to his grandfather. It is one of the happiest days of Fausto's life.



**Respond to the reading.** Answer the following questions about the sample response essay.

**Ideas** (1) How does the main character change by the end of the story? (2) Which detail in the analysis clearly reveals this theme?

**Organization** (3) How is the middle part of the response essay organized?

**Voice & Word Choice** (4) Does the writer sound knowledgeable about the story? Explain.

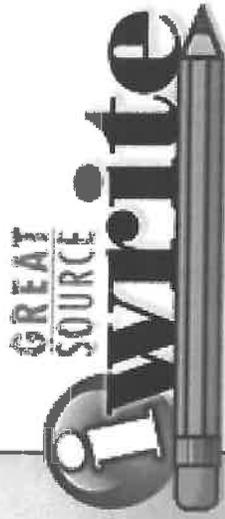


# Response to Literature

What was the selection *really*  
about?

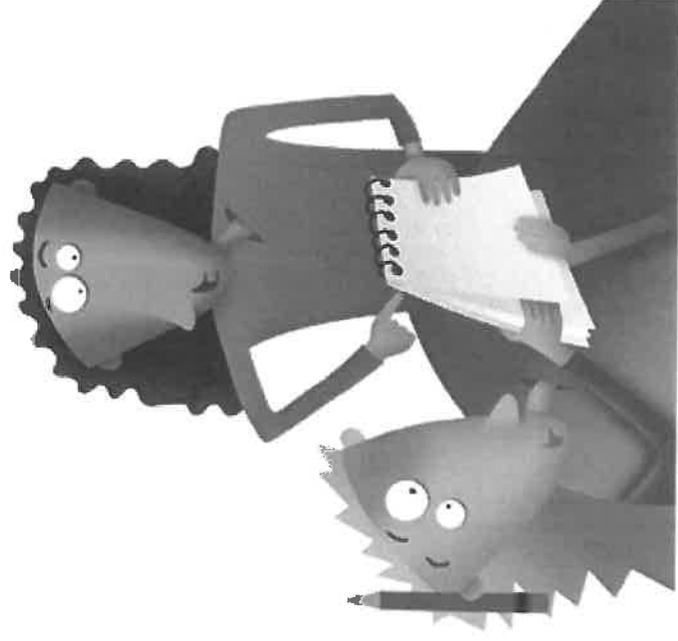


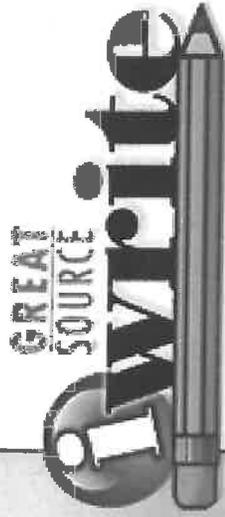
Good readers think about  
what they read before, during,  
and after they read



# Responding to Literature

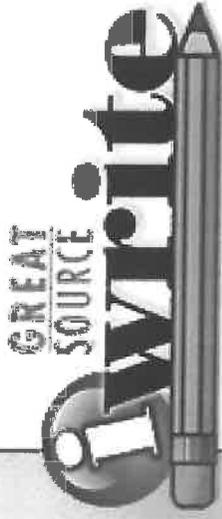
- Continually respond and predict as you read
- Take notes
- Think about patterns—especially literary elements



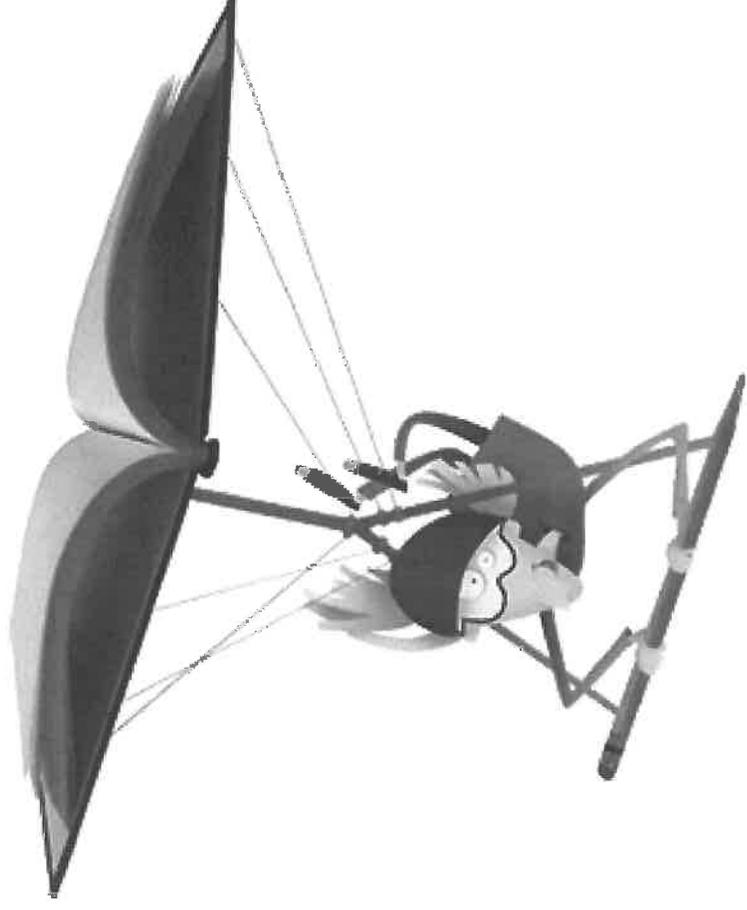


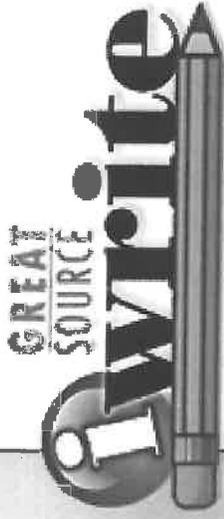
# Literary Elements

- Setting
- Characters
- Conflict
- Resolution
- Tone



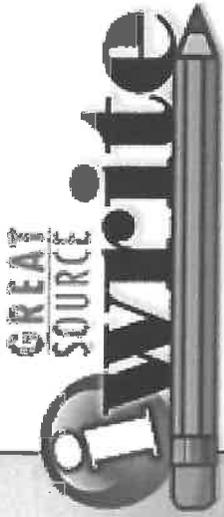
A response to  
literature is  
one way to  
keep thinking  
about  
what writing  
means.





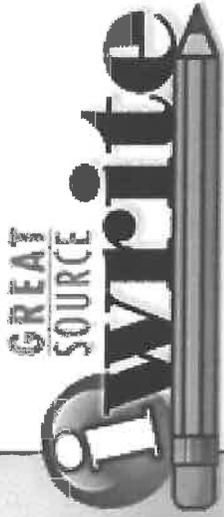
## Ask yourself

- What was the text really about?
- How did the author ensure the reader got that message?



# A Response to Literature

- Beginning
- Middle
- End



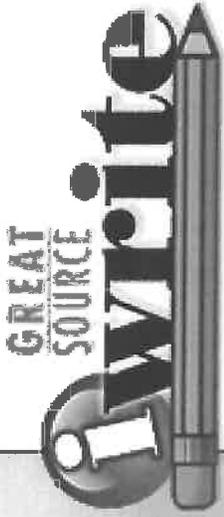
# Beginning

Include the title, author, and event or aspect  
focused on.



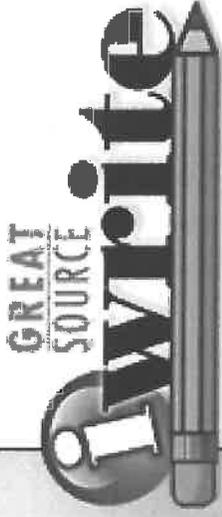
## Middle

Describe the event or aspect of the selection. Try to describe how the author told this part of the story.



**End**

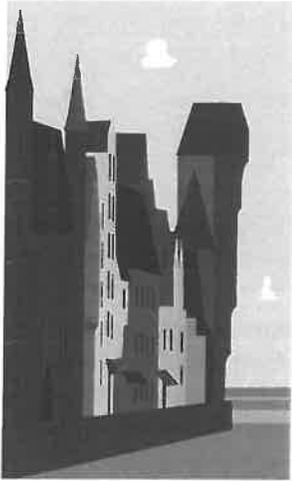
**Explain why the event or aspect is important  
to the selection as a whole.**



## Invitation to Write

- Read a short story or chapter from a novel.
- Take notes as you read, thinking about patterns—like the literary elements.
- Focus on one event or aspect that you feel is important.
- Write a paragraph or so detailing your thoughts, remembering what goes in the beginning, middle, and end.

## Midwife's Apprentice Literature Response Assessment



Alice is treated badly by several people in the story. She gets revenge by deceiving the people in the village and convincing them that something evil is happening. Consider this statement:

“Deceit is an evil act unless it is used to expose the deceit of others.”

As you reflect on the actions of Alyce towards those who treated her badly, consider your thoughts and feelings about the statement above. Be sure to 1.) Explain whether or not you agree or disagree with the statement; 2.) Provide a minimum of 3-5 specific references to the text, along with a personal connection to represent your opinion; 3.) Organize your writing into a distinct beginning, middle, and end.

\*Remember to refer to the attached rubric when finalizing your writing.

### Objectives:

6.W.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.  
a. Apply Grade 6 Reading standards to literature.

6.W.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CC Anchor Writing Standard	4 Meets the Standard	3 Generally Meets the Standard	2 Partially Meets the Standard	1 Minimally Meets the Standard
<p>1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p>	<p>1. The response is an argument that supports claims with clear reasons and relevant evidence.</p> <p>a. The response</p> <ul style="list-style-type: none"> <li>• introduces claim(s),</li> <li>• acknowledges alternate or opposing claims, and</li> <li>• organizes the reasons and evidence logically.</li> </ul> <p>b. The response</p> <ul style="list-style-type: none"> <li>• supports claim(s) with logical reasoning and relevant evidence,</li> <li>• uses accurate, credible sources, and</li> <li>• demonstrates an understanding of the topic or text. (development)</li> </ul> <p>c. The response uses words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), reasons, and evidence. (transitions)</p> <p>d. The response establishes and maintains a formal style.</p>	<p>1. The response is an argument that supports claims with generally clear reasons and relevant evidence.</p> <p>a. The response</p> <ul style="list-style-type: none"> <li>• generally effectively introduces claim(s),</li> <li>• typically acknowledges alternate or opposing claims, and</li> <li>• usually organizes the reasons and evidence logically.</li> </ul> <p>b. The response</p> <ul style="list-style-type: none"> <li>• supports claim(s) with generally logical reasoning and relevant evidence,</li> <li>• uses primarily accurate, credible sources, and</li> <li>• demonstrates an understanding of the topic or text. (development)</li> </ul> <p>c. The response generally uses words, phrases, and clauses effectively to create cohesion and clarify the relationships among claim(s), reasons, and evidence. (transitions)</p> <p>d. The response generally establishes and maintains a formal style.</p>	<p>1. The response is an argument that supports claims with only partially clear reasons and relevant evidence.</p> <p>a. The response</p> <ul style="list-style-type: none"> <li>• somewhat acceptably introduces claim(s),</li> <li>• partially acknowledges alternate or opposing claims, and</li> <li>• organizes the reasons and evidence somewhat logically.</li> </ul> <p>b. The response</p> <ul style="list-style-type: none"> <li>• partially supports claim(s) with some logical reasoning and relevant evidence,</li> <li>• uses some accurate, credible sources, and</li> <li>• demonstrates partial understanding of the topic or text. (development)</li> </ul> <p>c. The response uses words, phrases, and clauses partially effectively to provide some cohesion and limited clarification of the relationships among claim(s), reasons, and evidence. (transitions)</p> <p>d. The response inconsistently establishes and maintains a formal style.</p>	<p>1. The response is an argument that supports claims with few or unclear reasons and little or no relevant evidence.</p> <p>a. The response</p> <ul style="list-style-type: none"> <li>• simplistically introduces claim(s),</li> <li>• vaguely acknowledges alternate or opposing claims, and</li> <li>• organizes the reasons and evidence illogically.</li> </ul> <p>b. The response</p> <ul style="list-style-type: none"> <li>• supports claim(s) with little or no logical reasoning or relevant evidence,</li> <li>• uses few if any sources, and</li> <li>• demonstrates minimal understanding of the topic or text. (development)</li> </ul> <p>c. The response ineffectively uses words, phrases, and clauses to create minimal cohesion. The relationships among claim(s), reasons, and evidence are unclear. (transitions)</p> <p>d. The response does not establish and/or maintain a formal style.</p>

<p>4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p>	<p>e. The response provides a concluding statement or section that follows from and supports the argument presented.</p> <p>4. The response provides clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p>	<p>e. The response provides a generally effective concluding statement or section that follows from and supports the argument presented.</p> <p>4. The response, for the most part, successfully provides clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p>	<p>e. The response provides a partially effective concluding statement or section that inconsistently follows from and supports the argument presented.</p> <p>4. The response provides partially clear and coherent writing in which the development, organization, and style are somewhat appropriate to task, purpose, and audience.</p>	<p>e. The response provides an ineffective or no concluding statement or section.</p> <p>4. The response provides unclear writing that lacks coherence and in which the development, organization, and style are inappropriate to task, purpose, and audience.</p>
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(It is expected that students follow the conventions of Standard English. See CC Language Standards 1-2 or Convention Continuum) (7<sup>th</sup> A page 2) MACOMB ISD 2-23-11

Condition codes that will result in a score of 0 for each trait:

- 6. Off-topic
- 7. Illegible or written in a language other than English
- 8. Blank
- 9. Insufficient to rate

Grade Level	Content Area	Course Title (9-12 Samples Only)	Unit Title
6th	Math	N/A	Conversion of Fractions, Decimals, and Percents
<b>Length of Unit</b> 1 Week	<b>Time of Year Taught</b> 2 <sup>nd</sup> Quarter	<b>Expected Prior Knowledge</b> Students must be able to divide with a decimal in the dividend, round decimals, multiply decimals, understand the concept of percents, and simplify fractions.	
<b>Unit Description</b> This unit focuses on the application and mastery of converting between fractions, decimals, and percents and the real world application of these conversions in everyday life.			
<b>Strand(s), Concept(s), and PO(s)</b> <i>List and define the required Strand(s), Concept(s), and PO(s) for each lesson included in this sample.</i>	AZ.6.NS.9: Convert between expressions for positive rational numbers, including fractions, decimals, and percents.		
<b>Summative Assessment</b> <i>Describe a cumulative and comprehensive activity that allows students to demonstrate mastery of stated POs. A copy of the summative assessment must be included in the application package.</i>	The assessment to demonstrate mastery of stated PO's will be an identical pre-assessment and post summative assessment built using the Galileo assessment system. (see attached)		
<b>Assessment Scoring</b> <i>Explain how each assessment is scored, to include points per question, total points possible, criteria, and grading scale. Describe rubric, if applicable, to include components being evaluated and the scoring criteria for each. A copy of the answer key and/or scoring rubric must be included in the application package.</i>	The summative assessment will be 20 questions in length and each question will be worth 3 points each for a total of 60 points. Students will need 51 out of 60 points in order to reach mastery. Mastery is considered to be 85% or higher.		
<b>Materials/Resources Needed</b> <i>(Include all items for the entire unit.)</i>	Interactive whiteboard or Smartboard (if available), flipchart that models concepts, student whiteboards, recipes, attachments, index cards, and assessments.		

Lesson Instruction	Lesson 1 (1 day)	Lesson 2 (1 day)	Lesson 3 (1 day)	Lesson 4 (1 day)	Lesson 5 (2-3 days)
	<p>-Anticipatory Set: TSW complete problems that incorporate essential prior knowledge in simplifying fractions and dividing decimals.</p> <p>-Objective/Purpose: TSW convert between fractions and decimals.</p> <p>(Pre-assessment has already been performed prior to Lesson 1.)</p> <p>-I Do (Direct Instruction): TSW model the process of converting a fraction to a decimal through division. TTW will model the process of converting a decimal to a fraction. These models will be completed using an engaging flipchart on an Interactive Whiteboard/ Smartboard. Examples will include application of concepts through real world word problems.</p> <p>-We Do (Guided Practice): TTW guide the class in completing samples of converting fractions to decimals and</p>	<p>-Anticipatory Set: TSW complete problems that review yesterday's lesson in converting fractions to decimals and decimals to fractions in preparation for today's lesson.</p> <p>-Objective/Purpose: TSW convert between percents, decimals, and fractions.</p> <p>-I Do (Direct Instruction): TTW model the process of converting between percents, fractions, and decimals. These models will be completed using an engaging flipchart on an Interactive Whiteboard/ Smartboard. Examples will include application of concepts through real world word problems. TTW review and discuss the concept of percents based on 100 and how this is incorporated into the steps of the conversion of percents.</p> <p>-We Do (Guided Practice): TTW guide the class in completing samples of converting</p>	<p>-Anticipatory Set: TSW brainstorm a list of the 5 most commonly used fractions, decimals, and percents.</p> <p>-Objective/Purpose: TSW convert between common fractions, decimals, and percents.</p> <p>-I Do (Direct Instruction): TTW discuss the most common conversions of fractions, decimals, and percents used in everyday life as brainstormed in the warm up. TTW model, through the use of a chart, the conversions that are common knowledge and most useful to know without performing the math steps such as <math>\frac{1}{4}</math> to 0.25 to 25%.</p> <p>-We Do (Guided Practice): TTW guide the class in chorally citing the most common conversions of fractions, decimals, and percents. TTW guide the class in together creating flashcards to represent the common fractions,</p>	<p>-Anticipatory Set: TSW complete problems that review previous lessons in converting between percents, fractions, and decimals in preparation for today's lesson.</p> <p>-Objective/Purpose: TSW convert percents that include a decimal (45.9%, 12.25%).</p> <p>-I Do (Direct Instruction): TTW model the process of converting a percent that includes a decimal to a fraction and to a decimal. These models will be completed using an engaging flipchart on an Interactive Whiteboard/ Smartboard. Examples will include application of concepts through real world word problems.</p> <p>-We Do (Guided Practice): TTW guide the class in</p>	<p>-Anticipatory Set: TSW complete problems that review previous lessons in converting between percents, fractions, and decimals in preparation for today's lesson.</p> <p>-Objective/Purpose: TSW convert between fractions, decimals, and percents in a real world situation.</p> <p>(Post Assessment to be given after Lesson 5.)</p> <p>-I Do (Direct Instruction): TTW model the steps of the activity. TTW explain that students must choose a recipe (teacher created recipes that include ingredients represented by fractions, decimals, and percents) and convert the measurements to fractions, decimals, and percents. TTW</p>

<p>decimals to fractions using their white boards, and also utilizing the flipchart to move step by step. One sample will include application of conversion in a real world situation.</p> <p><b>-You Do:</b> TSW complete practice problems in converting fractions to decimals and decimals to fractions. Samples will include application of conversion in a real world situation. TTW will circulate to identify students in need of assistance and to identify common errors in order to reteach in focused small groups.</p> <p><b>-Closure:</b> TSW write a real world problem that includes conversion of fractions and decimals and solve a partner's problem.</p>	<p>percents to fractions, percents to decimals, and vice versa using their white boards and also utilizing the flipchart to move step by step. One sample will include application of conversion in a real world situation.</p> <p><b>-You Do:</b> TSW complete practice problems in converting between fractions, decimals, and percents. Samples will include application of conversion in a real world situation. TTW will circulate to identify students in need of assistance and to identify common errors in order to reteach in focused small groups.</p> <p><b>-Closure:</b> TSW write a real world problem that includes conversion of percents to fractions and decimals and solve a partner's problem.</p>	<p>decimals, and percents.</p> <p><b>-You Do:</b> TSW will play a matching game to match the common conversions of fractions, decimals, and percents.</p> <p><b>-Closure:</b> TSW reflect on the value of knowing offhand the common conversions of fractions, decimals, and percents in real world scenarios.</p>	<p>completing samples of converting percents that include a decimal using their white boards, and also utilizing the flipchart to move step by step. One sample will include application of conversion in a real world situation.</p> <p><b>-You Do:</b> TSW complete practice problems in converting percents to fractions and decimals. Samples will include application of conversion in a real world situation. TTW will circulate to identify students in need of assistance and to identify common errors in order to reteach in focused small groups.</p> <p><b>-Closure:</b> TSW write a real world problem that includes conversion of a percent with a decimal to a decimal and to a fraction and solve a partner's problem.</p>	<p>model the completion of a chart that organizes student conversions and allows space for math conversions to be completed and assessed by the teacher. The teacher will model the completion of a reflection of the use of percents, fractions, and decimals in recipe books.</p> <p><b>-We Do (Guided Practice):</b> TTW guide the students in completing a set of conversions using a recipe and in completing a phase of the chart.</p> <p><b>-You Do:</b> TSW will complete the chart and conversions utilizing one of the recipes given by the teacher. TSW reflect on the use of fractions, decimals, and percents in the writing of recipes for recipe books.</p> <p><b>-Closure:</b> TSW write a recipe that shows the fractions,</p>
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					decimals, and percents of the ingredients needed for their recipe. TSW draw a representation of their recipe.

Student Activities	Lesson 1	Lesson 2	Lesson 3	Lesson 4	Lesson 5
	<p>TSW complete the anticipatory set.</p> <p>TSW follow the teacher modeling during the "I do" phase of instruction.</p> <p>TSW participate in the "We do" phase of instruction by participating in problem completion and discussion.</p> <p>TSW complete the "You do" phase of instruction by completing practice problems in the conversion of fractions and decimals.</p> <p>TSW complete the closure phase of instruction by writing a real world problem that includes the conversion of fractions and decimals and solving a partner's problem.</p>	<p>TSW complete the anticipatory set.</p> <p>TSW follow the teacher modeling during the "I do" phase of instruction.</p> <p>TSW participate in the "We do" phase of instruction by participating in problem completion and discussion.</p> <p>TSW complete the "You do" phase of instruction by completing practice problems in the conversion of percents, fractions, and decimals.</p> <p>TSW complete the closure phase of instruction by writing a real world problem that includes the conversion of percents, fractions, and decimals and solving a partner's problem.</p>	<p>TSW complete a brainstorming list to identify the most common fractions, decimals, and percents.</p> <p>TSW follow the teacher modeling during the "I do" phase of instruction in completing the chart of the most common fractions, decimals, and percents.</p> <p>TSW participate in the "We do" phase of instruction by participating in chorally reciting the common conversions and in constructing flashcards of the common conversions.</p> <p>TSW complete the "You do" phase of instruction by playing a matching game to match the correct conversion between common fractions, decimals, and percents.</p> <p>TSW complete the closure phase of instruction by reflecting on the value of knowing offhand the</p>	<p>TSW complete the anticipatory set.</p> <p>TSW follow the teacher modeling during the "I do" phase of instruction.</p> <p>TSW participate in the "We do" phase of instruction by participating in problem completion and discussion.</p> <p>TSW complete the "You do" phase of instruction by completing practice problems in the conversion percents with a decimal to fractions and decimals.</p> <p>TSW complete the closure phase of instruction by writing a real world problem that includes the conversion of percents, fractions, and decimals and solving a partner's problem.</p>	<p>TSW complete the anticipatory set.</p> <p>TSW follow the teacher modeling during the "I do" phase of instruction.</p> <p>TSW participate in the "We do" phase of instruction by participating in the completion of a sample problem.</p> <p>TSW complete the "You do" phase of instruction by converting their chosen recipe ingredients to fractions, decimals, and percents. TSW complete a reflection that answers the questions:</p> <ul style="list-style-type: none"> <li>• Why do current recipe books utilize fractions for their ingredients?</li> <li>• How would the cooking world change if percents or</li> </ul>

			<p>common conversions of fractions, decimals, and percents in real life.</p>		<p>decimals were used?          Which do you think is most effective in communicating the correct amount of each ingredient to use, fractions, decimals, or percents?</p> <p>TSW complete the closure phase of instruction by writing their own recipe and providing conversions of each ingredient into fraction part, percent, and decimal part.</p>
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## Recipe 1: Spicy Chicken Wings

### Ingredients:

#### Dip:

- ½ cup sour cream
- 2 tablespoons finely chopped red onion
- ½ cup crushed garlic
- ¼ cup minced fresh parsley
- ¾ cup mayonnaise
- 1/3 cup crumbled bleu cheese
- 1/8 tablespoon lemon juice
- 2/5 teaspoon seasoned salt
- 4/6 teaspoon freshly ground black pepper
- 4/10 teaspoon cayenne pepper

#### Chicken Wings:

- 1/20 cup melted butter
- 1/2 teaspoon hot sauce
- 1/10 teaspoon salt
- 20 out of a box of 24 chicken wings

**Directions:** In the table below, convert the following measurements from the recipe into fractions, decimals, and percent values. Remember, 1 cup=100%=1.0, 1 tsp=100%=1.0, and 1 tbsp=100%=1.0.

<b>Ingredient:</b>	<b>Fraction:</b>	<b>Decimal:</b>	<b>Percent:</b>
Sour cream	½		
Red onion			200%
Garlic		0.50	
Parsley			25%
Mayonnaise		0.75	
Bleu Cheese	1/3		
Lemon Juice			12.5%
Salt	2/5+1/10		
Black Pepper	4/6		
Cayenne Pepper		0.40	
Butter	1/20		
Hot Sauce		0.50	



## 6th Grade Math Test

Read each question carefully.

- 1) Which answer is equivalent to the fraction below?

$$\frac{2}{5}$$

- A) 0.20 = 20%
  - B) 0.25 = 25%
  - C) 0.40 = 40%
  - D) 0.52 = 52%
- 

- 2) Which answer is equivalent to the fraction below?

$$\frac{7}{10}$$

- A) 0.70 = 7%
  - B) 0.70 = 70%
  - C) 7.0 = 70%
  - D) 0.07 = 7%
- 

- 3) Which answer is equivalent to the fraction below?

$$\frac{2}{10}$$

- A) 0.10 = 10%
  - B) 0.15 = 15%
  - C) 0.20 = 20%
  - D) 0.25 = 25%
-

**6th Grade Math Test**

- 4) Which answer is equivalent to the fraction below?

$$\frac{1}{4}$$

- A)  $0.14 = 14\%$
  - B)  $0.35 = 35\%$
  - C)  $0.25 = 25\%$
  - D)  $0.30 = 30\%$
- 

- 5) Which answer is equivalent to the fraction below?

$$\frac{1}{10}$$

- A)  $0.10 = 10\%$
  - B)  $0.15 = 15\%$
  - C)  $0.20 = 20\%$
  - D)  $0.25 = 25\%$
- 

- 6) A kicker had a field goal average of 0.460.

What is equal to 0.460?

- A)  $.46\%$
  - B)  $4.6\%$
  - C)  $46\%$
  - D)  $460\%$
-

### 6th Grade Math Test

- 7) Debbie was one-quarter through her project. Which is closest in value to the fraction below?

$$\frac{1}{4}$$

- A) 25%
  - B) 50%
  - C) 75%
  - D) 100%
- 

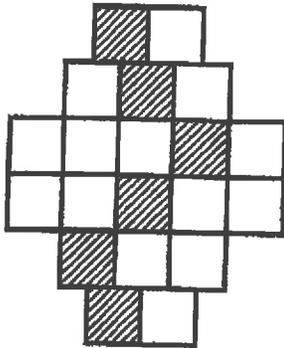
- 8) Jose has a total of 8 pieces of fruit in the basket. Exactly 6 pieces of fruit are bananas. Which is closest in value to the fraction below?

$$\frac{6}{8}$$

- A) 6%
  - B) 24%
  - C) 48%
  - D) 75%
-

6th Grade Math Test

9) What part of the whole design is made up of gray tiles?

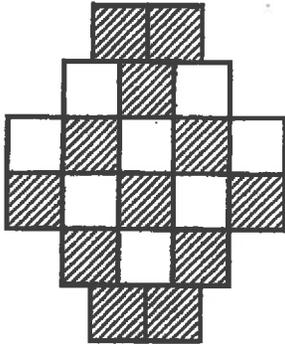


Key	
	represents 1 gray tile
	represents 1 white tile

- A)  $\frac{1}{5}$
- B)  $\frac{1}{4}$
- C)  $\frac{3}{10}$
- D)  $\frac{7}{20}$

6th Grade Math Test

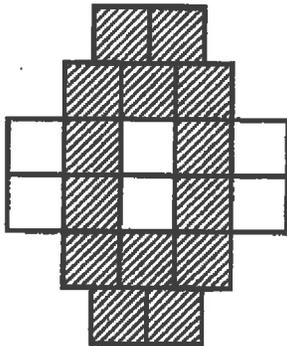
10) What part of the whole design is made up of gray tiles?



Key	
	represents 1 gray tile
	represents 1 white tile

- A) 0.12
- B) 0.40
- C) 0.60
- D) 1.00

11) What part of the whole design is made up of gray tiles?



Key	
	represents 1 gray tile
	represents 1 white tile

- A) 14%
- B) 30%
- C) 70%
- D) 100%

**6th Grade Math Test**

12) What fraction is the same as decimal number 0.625?

A)  $\frac{3}{8}$

B)  $\frac{9}{16}$

C)  $\frac{5}{8}$

D)  $\frac{11}{16}$

---

13) Which is larger than but closest to the following?

$\frac{60}{11}$

A)  $\frac{540}{1000}$

B) 500%

C)  $5\frac{1}{2}$

D) 52%

---

**6th Grade Math Test**

14) Which is larger than but closest to 51%?

A) 0.52%

B)  $\frac{11}{20}$

C)  $\frac{1}{2}$

D) 0.49

---

15) Which is equivalent to the following?

$3\frac{1}{5}\%$

A)  $\frac{16}{500}$

B)  $\frac{1}{4}$

C)  $\frac{16}{50}$

D)  $\frac{500}{16}$

---

## 6th Grade Math Test

- 19) What is the value of  $10 \times n$  when  $n$  equals the value below?  
Be certain to convert when necessary.

$$n = \frac{1}{4}$$

- A) 2.75
  - B) 2.5
  - C) 2.25
  - D) 2
- 

- 20) What is the value of the expression below, when  $b = 12.78$ ?  
Be certain to convert when necessary.

$$b - 3.6$$

- A) nine and eighteen hundredths
  - B) twelve and forty-two hundredths
  - C) fifteen and forty-eighth hundredths
  - D) sixteen and thirty-eighth hundredths
-