### MYP unit planner

|  |  |
| --- | --- |
| Unit title | Novel Study |
| Teacher(s) | Poppi Smith |
| Subject and grade level | Language A (English), Grade 7 |
| Time frame and duration | 8 weeks |

#### Stage 1: Integrate significant concept, area of interaction and unit question

|  |  |  |
| --- | --- | --- |
| Area of interaction focus Which area of interaction will be our focus? Why have we chosen this? |  | Significant concept(s) What are the big ideas? What do we want our students to retain for years into the future? |
| **Approaches to learning**   * **organization; collaboration; thinking**   **Human Ingenuity**   * using different points of view to create different effects in writing   **Health & Social Education**   * Issues of aging * Issues of emotional abuse * Taking responsibility for one’s actions | Reading or writing stories from different points of view can alter the way we respond to a plot, character or theme. |

|  |
| --- |
| MYP unit question |
| What events, people, and experiences made me? |

|  |
| --- |
| Assessment What task(s) will allow students the opportunity to respond to the unit question?  What will constitute acceptable evidence of understanding? How will students show what they have understood? |
| Independent Novel Study - a multi-activity project based on a novel of the students’ own choosing.  In-class essay on novel – an argumentative essay based on one of the reading group novels  Chinese Cinderella Astrology project or web-page – a choice between two assessment pieces that focus on characterization.  My Alphabiography Project – a memoir project focussing on paragraph writing. |
| Which specific MYP objectives will be addressed during this unit? |
| * understand and comment on the language, content, structure, meaning and significance of both familiar and previously unseen pieces of writing * demonstrate a critical awareness of a range of written and visual texts * use language to narrate, describe, analyse, explain, argue, persuade, inform,   entertain and express feelings   * compare texts and connect themes to show similarities or differences across genres * express an informed personal response to literary and non-literary texts and demonstrate the ability to approach works independently * express ideas with clarity and coherence in both oral and written communication * structure ideas and arguments, both orally and in writing, in a sustained and   logical way, and support them with relevant examples   * use and understand an appropriate and varied range of vocabulary and idiom * use correct grammar with appropriate and varied sentence structure |
| Which MYP assessment criteria will be used? |
| **Language A (English): Criterion A – Content**  **Language A (English): Criterion B – Organization**  **Language A (English): Criterion C – Style & Language Usage** |

#### Stage 2: Backward planning: from the assessment to the learning activities through inquiry

|  |  |
| --- | --- |
| **Content** What knowledge and/or skills (from the course overview) are going to be used to enable the student to respond to the unit question?  What (if any) state, provincial, district, or local standards/skills are to be addressed? How can they be unpacked to develop the significant concept(s) for stage 1? | |
| **Aero Standards and Benchmarks:**  **Reading: 1a; 1c; 1d; 2a; 2b; 2c; 2d; 2e; 2f; 2g; 2h; 2i**  **Writing: 3b; 3c; 3e; 3f; 4a; 4b; 4c; 4d; 4f; 4g; 4h; 5a; 5e; 5f; 5g**  **Listening & Speaking: 7a; 7b; 7c; 7e; 7g; 7h; 8b; 9a; 9b; 9d; 9f; 9g; 9h**  A.I.S.M. Sexual Education Objectives:  Relationships:   * Family members are individuals, each with a unique personality. * Families can influence individuals’ personalities, values, and beliefs. * Teenagers are beginning a process of developing independence from their families and preparing to be on their own. * Family relationships may become difficult when the family structure changes * Conflicts sometimes occur between parents and children, specially during adolescence * Sibling rivalry is a natural and common occurrence in families   Communication:   * People who have different styles of communicating may have a difficult time understanding each other * Communication may be improved by: listening well; making eye contact; stating feelings; using messages that start with “I” to indicate that the person is speaking for him/herself; trying to understand the other person; offering possible solutions to problems; giving positive nonverbal messages such as a smile; asking for clarification * Communication may be impaired by: not listening; yelling; blaming; criticizing, or name calling; making the other person feel guilty; giving negative nonverbal messages such as facial expressions of disapproval; and interrupting. | |
| Approaches to learning How will this unit contribute to the overall development of subject-specific and general approaches to learning skills? | |
| **Organization:** Bringing correct resources to class (novels for group discussions, drafts of work); time management.  **Collaborate:** Accept others; help others (e.g. slower readers); work in groups (reading discussions, hotseating planning).  **Think:** Identify a different point of view (i.e via character study activities), organize ideas (e.g. structuring the in-class essay). | |
| **Learning experiences** How will students know what is expected of them? Will they see examples, rubrics, templates?  How will students acquire the knowledge and practise the skills required? How will they practise applying these?  Do the students have enough prior knowledge? How will we know? | **Teaching strategies** How will we use formative assessment to give students feedback during the unit?  What different teaching methodologies will we employ?  How are we differentiating teaching and learning for all? How have we made provision for those learning in a language other than their mother tongue? How have we considered those with special educational needs? |
| * reading group discussions, class discussions, writing workshop. * online collaboration * reading response journal * character hot-seating * symbols, finding a personal symbol * charting a plot diagram * writing book reviews * discussions about imagery, symbolism, figurative language, point of view. * discussing and debating controversial issues (e.g. cultural differences in child rearing, sibling rivalry, forms of communication, family roles) * class paragraphing exercises for flow, transitions, imagery and engaging openings. * discussion of themes using: * graphic organizers: character attribute webs, Venn diagrams | * mini-lessons:   + identifying themes in literature   + understanding characters and their motivations   + how to respond to literature (self-community-world Venn diagrams)   + writing a timed essay   + reviewing the use of dialect to add authenticity to dialogue. * facilitating literature circle/ Socratic seminar * facilitating roleplays & hotseating characters * the reading group novels are of varying levels of difficulty, yet all share the same ‘autobiographical’ style – thus enabling differentiation for reluctant readers and ESL learner within the genre. * Memoir Project accommodates advanced readers/writers and can replace the My Encyclopedia Project. |
| Resources What resources are available to us?  How will our classroom environment, local environment and/or the community be used to facilitate students’ experiences during the unit? | |
| *Chinese Cinderella* by Adeline Yen Mah (Class novel – model study).  Reading Group Novel Titles:  *The True Confessions of Charlotte Doyle* by Avi  *The Diary of Anne Frank* by Anne Frank  *The Cay* by Theodore Taylor  *The Pigman* by Paul Zindel  *Boy: Tales of Childhood* by Roald Dahl | |

#### Ongoing reflections and evaluation

|  |
| --- |
| In keeping an ongoing record, consider the following questions. There are further stimulus questions at the end of the “Planning for teaching and learning” section of *MYP: From principles into practice*.**Students and teachers** What did we find compelling? Were our disciplinary knowledge/skills challenged in any way?  What inquiries arose during the learning? What, if any, extension activities arose?  How did we reflect—both on the unit and on our own learning?  Which attributes of the learner profile were encouraged through this unit? What opportunities were there for student-initiated action? **Possible connections**  How successful was the collaboration with other teachers within my subject group and from other subject groups?  What interdisciplinary understandings were or could be forged through collaboration with other subjects?  **Assessment**  Were students able to demonstrate their learning?  How did the assessment tasks allow students to demonstrate the learning objectives identified for this unit? How did I make sure students were invited to achieve at all levels of the criteria descriptors?  Are we prepared for the next stage?  **Data collection**  How did we decide on the data to collect? Was it useful? |
| **2009-2010**  This unit is long and there are too many assessment tasks as it stands now. I like the idea that pieces have internal continuity to them in that the students start with some holiday reading of a novel and write a book review when they return to school. They move from group novel – to autobiographical novel – writing in autobiographical form – reading an independent novel selection. Then, we read Chinese Cinderella as a class and complete the hotseating and project tasks associated with the novel, before moving on the students’ own autobiographical work. By the end of the 3rd Quarter (when it was run this year), the students had not completed the independent novel project which will now be carried over into 4th Quarter – but there’s no harm in having the students reading and responding to literature a little longer.  The main modification to this unit was to add the memoir project option. I’m really pleased that I did this because some of the memoirs the students created are absolutely wonderful. Also, the students who chose this option worked incredibly well independently, and found ways to collaborate and give feedback on each others’ work without much intervention from me. Many used GoogleDocs to edit and review each others’ pieces, and the overall quality of the pieces because they were constantly reading each others’ work, helped them urge each other on. The second modification was to accommodate a student in a pull-out reading program.  I can see that future interdisciplinary work could be forged in this unit with Tech. Many of the students designed PowerPoint Presentations for both their Chinese Cinderella and My Encyclopaedia projects; however, the number of library computers available to us was limited. Having extra time when everyone has access to the school’s technology would definitely alleviate some of the coordination problems and I’m sure with a tech teacher’s support, improve the students’ use of the programs. I found many students simply use textboxes instead of selecting a layout or design. This makes it difficult to view the text separately in the overview pane. When they type directly on the slides, it also means they don’t make use of spell and grammar checking tools.  I feel confident and assured that the students are ready to move on into their 4th Quarter based on their performance in this unit.  **2010-2011**  This unit had some surprises. In order to utilize Tech time for the Grade 7’s I added a Chinese culture research piece at the beginning of the reading. While this task was intended to give the students some background into the culture and history, it also had the surprising result of registering the importance of presentation skills to the students. When it came time to give their summative project presentations, the students were more mature in their delivery.  The reading of the novel was hampered by some low level readers who had difficulty with the historical details being mixed in with the main plot of the book. Although it is still a worthwhile book to read, perhaps some more guidance in paralleling the historical references with the plot is needed for these students.  The students enjoyed talking about the characters, and I feel that they came away with a good understanding of character. I was very pleased by the quality in the majority of the summative tasks.  I suspended the memoir writing link and will write up a separate MYP unit for this material. I think that all of the units are getting unwieldy in size and need to be refined into smaller units. This may change the uniformity of the vertical alignment in the MYP years, however, it would be a change for the better. If the focus was on memoir writing rather than “novels,” the students might feel the task more relevant to them. |

**Grade 7:** My Encyclopedia Project

**Task:** Write autobiographical anecdotes, phases, and facts about yourself in paragraph form and using visual media

* Compile a personal encyclopedia in which you will include personal entries for each letter of the alphabet. You may write more than one entry per letter if you wish. Your paragraphs should demonstrate **strong written organizational skills** such as strong opening lines, sentence variety, and the use of transition words and phrases. The entries should convey **your voice** and you should use appropriate tone, style, and diction.
* Enter all relevant details in this encyclopedic form – things that happened to you, things you like, you dislike, and things on which you have an opinion.
* You may use a scrapbook or an album for your encyclopedia or do it as a Powerpoint presentation.
* Make sure you write each one first in your journal and have it checked by me before you publish it.
* Refer to your rubric for assessment criteria (rubric can be found on Group Documents: Secondary School Students\Dr. Pops\Grade 7)
* See me if you would like a closer look at what students have done for this project previously.
* You can email submissions or drafts to me at poppi.smith@aism-moz.com

**Due Date:** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Grade 7 *Chinese Cinderella*  project**

**After you have finished reading *Chinese Cinderella*, select one of the three reading projects below. You will be graded on all 3 MYP Criteria (Content, Organization, and Style & Language Usage). When you hand in the final copy you should also have evidence of your process (e.g. drafts, outlines, diagrams). You should conference with me about your selected activity before you proceed too far. Your project should not be a complete surprise on the submission date.**

**Astrology Signs**

- Read some descriptions of astrology signs and figure out which signs you think the main characters in the book were born under. Write an explanation of why you think they fit the sign, drawing on their actions, attitudes, and thoughts from the book.

**Design a home page for Adeline.**

**-** it should be designed from her perspective and reflect her interests. It should also include links to 5 sites you think she would be interested in.

**Current Events**

- Select 5 current news or feature stories from television, newspapers, or online journals that you think one of the main characters would be interested in. Explain how your character would respond to each of the stories and the opinions your character would have about what was happening in the story.

**Due Date:** \_\_\_\_\_\_\_\_\_\_\_\_\_\_

|  |
| --- |
|  |
| Aries Zodiac signs and meanings | **Aries** - [The Ram](http://symbolicanimals.blogspot.com/2008/02/power-animal-of-gods-symbolic-ram.html) March 21 – April 19 Aries people are creative, adaptive, and insightful. They can also be strong-willed and spontaneous (sometimes to a fault). Aries people can be driven and are very ambitious often making them over-achievers in anything they set their mind to tackle. Aries are fire signs, and so too is their personality. They may be quick to anger, but don’t take it personally, it’s just their fiery, passionate personalities showing through. Aries signs have excellent sense of humor, and they get along with almost everyone at the party (and they DO know how to party). Aries can be impatient, but we love them anyway because they are devoted friends, lovers and family members – they are loyal to then end and will fight for their causes (usually supporting the underdog). [See symbolic meanings of the Ram here.](http://symbolicanimals.blogspot.com/2008/02/power-animal-of-gods-symbolic-ram.html) |
| . |  |
| Taurus zodiac signs and meanings | **Taurus** - The Bull April 20 – May 19 Taurus zodiac signs and meanings, like the animal that represents them, is all about strength, stamina and will. Stubborn by nature, the Taurus will stand his/her ground to the bitter end (sometimes even irrationally so). But that’s okay because the Taurus is also a loving, sympathetic and appreciative sign. The Taurus is very understanding and when we need someone to unburden ourselves to, we often share our deepest fears with the Taurians of the zodiac. Taurians are very patient, practical and efficient, they are excellent in matters of business and are also wonderful instructors/teachers. Although initially they may have their own best interest at heart, they are ultimately & endlessly generous with their time, possessions and love. |
| . |  |
| Gemini Zodiac signs and meanings | **Gemini** - [The Twins](http://www.whats-your-sign.com/symbol-for-twin.html) May 20 - June 20 Flexibility, balance and adaptability are the keywords for the Gemini. They are quick to grasp the meaning of a situation and act on it, often with positive effects. They tend to have a duality to their nature, and can sometimes be tough to predict how they will react. They can turn from hot to cold and may be prone to noticeable mood swings. However, they are generous signs with tendencies of being affectionate, and imaginative. They also inspire others easily as they seem to naturally motivate themselves – their charisma and accomplishments are infectious. Geminians are very supportive, and are especially good at promotions, sales, and driving hard bargains. |
| . |  |
| Cancer Zodiac sign and meaning | **Cancer** - [The Crab](http://www.whats-your-sign.com/crab-animal-symbolism.html) June 21 – July 22 Cancerians love home-life, family and domestic settings. They are traditionalists, and enjoy operating on a fundamental level. They love history, and are fascinated with the beginnings of things (heraldry, ancestry, etc.). The moon is their ruler, so they can be a bit of a contradiction and sometimes moody. However, they are conservative, so they’ll be apt to hide their moods from others altogether. They have a reputation for being fickle, but they’ll tell you that isn’t true, and it’s not. Cancerians make loyal, sympathetic friends. However Cancerians need alone time, and when they retreat, let them do so on their terms. |
| . |  |
| Leo Zodiac sign and meaning | **Leo** - [The Lion](http://www.whats-your-sign.com/symbolic-meaning-of-lions.html) July 23 – August 21 The zodiac signs and meanings of Leo is about expanse, power and exuberance. Leo’s are natural born leaders, and they will let you know it as they have a tendency to be high-minded and vocal about their opinions. That’s okay, because if you observe, the Leo is usually correct in his/her statements. Leo’s have a savvy way of analyzing a situation and executing swift judgment with a beneficial outcome. It comes from being a leader. They are brave, intuitive, and also head-strong and willful. Beneath their dynamic persona lies a generous, loving, sensitive nature that they do not easily share with others. They might be a bit bossy, but those who know them understand this comes from a source need to do good, not (usually) from an inflated ego. |
| . |  |
| Virgo Zodiac sign and meaning | **Virgo** - The Virgin August 22 – September 22 Virgo’s have keen minds, and are delightful to talk with, often convincing others of outlandish tales with ease and charm. Virgo’s are inquisitive and are very skilled at drawing information from people. This trait also makes them naturally intuitive. Combine this with their remarkable memories, and we see an advanced, analytical personality. However the Virgo needs balance in their lives otherwise they may become short-tempered, impatient and self-serving. Virgo’s are excellent teammates in work and social activities. They work well with others, although they freely express their opinions (even when unwarranted). |
| . |  |
| Libra zodiac sign and meaning | **Libra** - The Scales September 23 – October 22 As their zodiac signs and meanings would indicate, Libra’s are all about balance, justice, equanimity and stability. They easily surround themselves with harmony and beauty, but sometimes go to extremes to do so if their goals are unreasonable or unhealthy. With Venus as their ruling planet, Libra’s are very understanding, caring, and often the champion of underdogs. They have keen intuitions, but often don’t give themselves enough credit for their perceptions. They can be quiet and shy if not persuaded to come out of their shell. Ironically and in spite of their introverted nature they make excellent debaters, often proving a point from out of seemingly nowhere. |
| . |  |
| Scorpio Zodiac Sign and meaning | **Scorpio** - The( [Scorpion](http://www.whats-your-sign.com/symbol-meaning-of-scorpion.html) October 23 – November 21 The Scorpio is often misunderstood. These personalities are bold and are capable of executing massive enterprises with cool control and confidence. They can surmount seemingly all obstacles when they put their mind to the task, and they have unshakable focus when the situation calls for it. Regardless of their bold nature, they are often secretive, but they are always observing behind their withdrawn manner. Being associated with a [solar animal,](http://avenefica.wordpress.com/2007/09/17/fire-sign-critters-a-brief-look-at-a-few-solar-power-animals/) ([the scorpion](http://www.whats-your-sign.com/symbol-meaning-of-scorpion.html)) they are not withdrawn for long, and when they come out again they do so with force, vigor and determination. It is true, Scorpio’s can be argumentative and pack a powerful sting, but that’s simply because they see all opposition as a healthy challenge. |
| . |  |
| Sagittarius Zodiac Sign and meaning | **Sagittarius** - The Centaur November 22 – December 21 Here we have the philosopher among the zodiac signs and meanings. Like the Scorpio, they have great ability for focus, and can be very intense. However, they must channel their energy or they will waste time and wear themselves out going in too many directions at once. They are not very patient and expect quick results. However, when encountered with failure they make extreme comeback’s often against incredible odds. They make loyal friends and lovers, but they do not handle commitment well as they refuse to be tied down while chasing philosophical pursuits. |
| . |  |
| Capricorn Zodiac Sign and meaning | **Capricorn** - The Goat December 22 – January 21 Capricorn’s are also philosophical signs and are highly intelligent too. They apply their knowledge to practical matters, and strive to maintain stability and order. They are good organizers, and they achieve their goals by purposeful, systematic means. They are very intuitive, although they don’t share this trait with others freely. They do not deal well with opposition or criticism but a healthy Capricorn will often shrug off negative comments towards their character. They are patient and persevering – they know they can accomplish any task as long as they follow a their plan step-by-step. Capricorn’s have broad shoulders, and typically take on other’s problems with aplomb. Ironically, they rarely share their own problems and tend to go through bouts of inner gloom after a spell of dwelling on these problems. |
| . |  |
| Aquarius Zodiac Signs and meanings | **Aquarius** - The Water Bearer January 21 – February 19 Often simple and unassuming, the Aquarian goes about accomplishing goals in a quiet, often unorthodox ways. Although their methods may be unorthodox, the results for achievement are surprisingly effective. Aquarian’s will take up any cause, and are humanitarians of the zodiac. They are honest, loyal and highly intelligent. They are also easy going and make natural friendships. If not kept in check, the Aquarian can be prone to sloth and laziness. However, they know this about themselves, and try their best to motivate themselves to action. They are also prone to philosophical thoughts, and are often quite artistic and poetic. |
| . |  |
| Pisces Zodiac Sign and meaning | **Pisces** - [The Fish](http://www.whats-your-sign.com/symbolic-meanings-of-fish.html) February 20 – March 20 Also unassuming, the Pisces zodiac signs and meanings deal with acquiring vast amounts of knowledge, but you would never know it. They keep an extremely low profile compared to others in the zodiac. They are honest, unselfish, trustworthy and often have quiet dispositions. They can be overcautious and sometimes gullible. These qualities can cause the Pisces to be taken advantage of, which is unfortunate as this sign is beautifully gentle, and generous. In the end, however, the Pisces is often the victor of ill circumstance because of his/her intense determination. They become passionately devoted to a cause – particularly if they are championing for friends or family. |

# Brief Encounters

## Exploring cross-cultural differences through simulation

Description by Andrea MacGregor

Grade Level: 8-12

Time Required: 60-80 minutes

**Overview**:

* Everyone has a culture. It shapes how we see ourselves, others, and the world.
* Behavior is affected in large part by cultural beliefs and values.
* Culture is like an iceberg. Some aspects are visible; others are beneath the surface. Invisible aspects influence and cause the visible ones.

**Objectives**:

* Students will gain skills in observing and describing behaviors.
* Students will develop an understanding of how our cultural values influence the way we view other groups.

**Materials**:

* Cultural-norms sheets (below) for the Pandya and Chispa cultures (half of the players will receive Pandya sheets and the other half Chispa sheets)
* Recorded music

**Introduction**

Science fiction fans will recognize a familiar theme as they participate in this simulation. Many science fiction authors have explored how humans will behave when we meet an alien race for the first time. “Brief Encounters” brings the question closer to home and asks students to explore the interaction of two cultures—one outgoing and casual, the other more reserved and formal—with different social norms.

**Instructions**

1. Remove all furniture from the center of the classroom. Students will need space to move around. Explain to the class that they will adopt the cultures of two unfamiliar groups, interact with each other, and then examine their reactions.

2. Divide the participants into three groups. Two groups should be about the same size and should have roughly equal numbers of males and females, if possible. A smaller group of two or three students will act as observers.

3. Ask the observers to watch closely as two different cultural groups—the Pandyas and the Chispas—interact. They may move among the participants, but they may not touch or speak to them. Their observations will help the class view the lesson with a wider perspective during debriefing.

4. Send the Pandya and Chispa groups to opposite corners of the room. Distribute copies of the Pandya cultural-norms sheets to one group and the Chispa cultural-norms sheets to the other group. Ask the members of each culture to read these sheets and to discuss their norms among themselves.

5. Visit the Pandyas and clarify their values. Emphasize the importance of staying in character. Emphasize that the male students should be chaperoned at all times. Remind them of the Pandyas’ reluctance to initiate contacts with people of other cultures.

6. Visit the Chispas and clarify their values. Emphasize the importance of making several brief contacts rather than a few lengthy ones. Define a contact as eliciting a verbal or a nonverbal response from a member of the other culture. Remind them of their friendly, outgoing nature and their eagerness to meet people from other cultures.

7. The simulation: Announce that the two student groups from imaginary countries have been invited to a party sponsored by an international student-exchange organization. The party organizers hope the two groups will get acquainted and learn about each other. When students return to their home schools, they will present culture reports to their classmates. The students are welcome to mingle, dance, and talk.

8. Start the music and let the two cultures interact. The teacher and student observers should walk among the groups, looking for behaviors that can be described and discussed during debriefing.

9. After 10 to 12 minutes, call time and end the party. Ask the students to meet once more in opposite corners of the room and to make notes for their culture reports.

10. Give each group about 10 minutes to create a brief report. The Chispas’ report will describe Pandya behavior and the values that their classmates could expect to encounter if they visited the Pandya nation. The Pandyas will create a similar description of the Chispas’ culture.

11. Ask a representative from the Chispas to present the group’s report to the class. Then, after providing the Chispas with a copy of the Pandya cultural norms, ask a representative from the Pandyas to read that group’s norms sheet. Ask the Chispas to note how their report compared with the Pandyas’ cultural-norms sheet.

12. Repeat with a Pandya representative sharing the group’s report on the Chispas (and provide the Pandyas with the Chispas’ norm sheet).

**Debriefing**

Use questions such as the following to guide discussion of how our own cultural biases influence the way we view other groups. Be sure to ask the small group of observers for their views on the participants’ attempts to communicate across cultures and to maintain cultural norms.

1. How did you feel about the behavior of the members of your own group? Of the other group? Did your group’s culture report use positive, negative, or neutral terms to describe the other group?

2. How well did your group members observe the norms of their assigned culture? During the party, what did you do if a member of your culture did not observe a particular norm?

3. What are the real-world advantages of following cultural norms?

4. Ask students to discuss whether they agree or disagree with each of the following statements:

* People have difficulty describing the behaviors of other groups in non-judgmental terms.
* People acquire cultural norms fairly quickly.
* Most of the group’s norms are maintained through peer pressure.
* Americans tend to feel uncomfortable without eye contact, even though in many parts of the world, eye contact is considered to be rude and impolite.
* The same behavior can be perceived differently depending on your group’s norms. For example, what appears friendly to Chispas seems pushy to Pandyas.

5. What are some real-world situations that were illustrated during the game?

6. Pandya women were instructed to speak for the Pandya men. In what real-world situations does one group speak for another?

7. How would the game be different for players if the Pandya men dominated the women?

8. What lessons from this activity would you want to keep in mind if you were going to spend time in an unfamiliar culture?

9. Ask students to list as many examples of cross-cultural experiences as they can. Remind them that not all cross-cultural experiences take place in other countries or between people who speak different languages or come from different racial backgrounds. Attending worship services, for example, with a friend who holds different religious beliefs is a cross-cultural experience. It’s possible that going to a new school or having dinner at the home of a friend from another culture also could be a cross-cultural experience. Brainstorm ideas about what students can do to encourage clear communication in such situations.

Taken from: <http://www.peacecorps.gov/wws/bridges/lesson12/printable.html>

## You Are a Pandya

Pandya **Cultural Norms**

* Pandyas prefer to interact with members of their own culture.
* Pandyas do not initiate conversation. They speak only when spoken to.
* Pandyas have very formal speech patterns. For example, they always use “sir” and “ma’am.”
* Among Pandyas, women have more status than men. Men are chaperoned by Pandya women.
* Pandya men avoid eye contact with women from other cultures.
* Pandya men do not talk directly to women from other cultures. They respond through their chaperones.
* Pandya men can talk to men from other cultures. They can maintain eye contact with men from other cultures.

## You Are a Pandya

Pandya **Cultural Norms**

* Pandyas prefer to interact with members of their own culture.
* Pandyas do not initiate conversation. They speak only when spoken to.
* Pandyas have very formal speech patterns. For example, they always use “sir” and “ma’am.”
* Among Pandyas, women have more status than men. Men are chaperoned by Pandya women.
* Pandya men avoid eye contact with women from other cultures.
* Pandya men do not talk directly to women from other cultures. They respond through their chaperones.
* Pandya men can talk to men from other cultures. They can maintain eye contact with men from other cultures.

## You Are a Pandya

Pandya **Cultural Norms**

* Pandyas prefer to interact with members of their own culture.
* Pandyas do not initiate conversation. They speak only when spoken to.
* Pandyas have very formal speech patterns. For example, they always use “sir” and “ma’am.”
* Among Pandyas, women have more status than men. Men are chaperoned by Pandya women.
* Pandya men avoid eye contact with women from other cultures.
* Pandya men do not talk directly to women from other cultures. They respond through their chaperones.
* Pandya men can talk to men from other cultures. They can maintain eye contact with men from other cultures.

## You Are a Pandya

Pandya **Cultural Norms**

* Pandyas prefer to interact with members of their own culture.
* Pandyas do not initiate conversation. They speak only when spoken to.
* Pandyas have very formal speech patterns. For example, they always use “sir” and “ma’am.”
* Among Pandyas, women have more status than men. Men are chaperoned by Pandya women.
* Pandya men avoid eye contact with women from other cultures.
* Pandya men do not talk directly to women from other cultures. They respond through their chaperones.
* Pandya men can talk to men from other cultures. They can maintain eye contact with men from other cultures.

## You Are a Chispa

Chispa **Cultural Norms**

* Chispas are informal and friendly.
* Among Chispas, there are no gender roles. Men and women behave the same way.
* Chispas are outgoing. They love to make contact with people from other cultures.
* Chispa contacts are brief and casual.
* Chispas are democratic and call everyone by his or her first name.
* Chispas value cross-gender contacts more than same-gender contacts.

## You Are a Chispa

Chispa **Cultural Norms**

* Chispas are informal and friendly.
* Among Chispas, there are no gender roles. Men and women behave the same way.
* Chispas are outgoing. They love to make contact with people from other cultures.
* Chispa contacts are brief and casual.
* Chispas are democratic and call everyone by his or her first name.
* Chispas value cross-gender contacts more than same-gender contacts.

## You Are a Chispa

Chispa **Cultural Norms**

* Chispas are informal and friendly.
* Among Chispas, there are no gender roles. Men and women behave the same way.
* Chispas are outgoing. They love to make contact with people from other cultures.
* Chispa contacts are brief and casual.
* Chispas are democratic and call everyone by his or her first name.
* Chispas value cross-gender contacts more than same-gender contacts.

## You Are a Chispa

Chispa **Cultural Norms**

* Chispas are informal and friendly.
* Among Chispas, there are no gender roles. Men and women behave the same way.
* Chispas are outgoing. They love to make contact with people from other cultures.
* Chispa contacts are brief and casual.
* Chispas are democratic and call everyone by his or her first name.
* Chispas value cross-gender contacts more than same-gender contacts.

Chapter Comprehension Questions for *Chinese Cinderella*

### *Chinese Cinderella* Questions

### Chapters 1-4

1. In the preface the author quotes Mother Teresa. "Loneliness and the feeling of being unwanted are the greatest poverty." What do you think Mother Teresa meant by that quote? Why did the author decide to use in the preface?
2. How do we know that Adeline is clever and works hard at school?
3. Her teacher’s name is Sister Agnes. What does that tell us about the kind of school she attends?
4. How do you think Adeline feels being told her mother died because of her?
5. Draw Adeline’s family tree.
6. What would it be like to have foreigners controlling your city, especially if they do not speak your language?
7. In Nai Nai’s time women bound their feet. Can you think of some painful or unpleasant things women (and perhaps men too) do today to make themselves “beautiful”?
8. Do you have brothers and/or sisters who sometimes treat you badly? Write about it and how it makes you feel.
9. Why does Adeline feel more accepted at school than at home?
10. The author describes Nai Nai’s Buddhist funeral. Have you ever been to a funeral? What was it like? Why do you think people make ceremonies for death?

### *Chinese Cinderella* Questions

**Chapters 5 - 6**

1. What does Niang’s description of the living quarters in the Shanghai house tell you about her attitude towards her step children? (Chapter 5)
2. What is revealed about Adeline’s memory and her father’s attitude to his parental responsibilities in Chapter 6?

**Chapters 7 - 9**

1. What does the incident with Niang and her baby tell us about her? Why was Adeline the only one who tried to stop Niang? (Chapter 7)
2. Was Adeline’s decision not to beg for the tram fare a wise one? Explain her reasons for refusing to comply with Niang’s wishes (Chapter 8).
3. How did Niang ‘foil’ the children’s attempt to write an anonymous letter of complaint about her to their father? (Chapter 9)
4. In what way did Niang break up the unity of her step children to gain control of them? (Chapter 9)
5. How does Adeline cope with her stepmother’s cruelty? (Chapter 9)

**Chapters 10 - 12**

1. Compare Wu Chun–Mei’s and Adeline’s fathers’ attitudes towards their daughters (Chapter 10).
2. What does Big Brother’s demand for a huge omelette breakfast say about his feelings towards Niang’s strict rules? (Chapter 10)
3. What explanation does Third Brother give for getting on better with Adeline than her other siblings? (Chapter 10)
4. What are your feelings towards the death of the duckling? Do you blame Father, Third Brother or Jackie for its death? Explain your answer (Chapter 11).
5. Why did news of Big Sister’s arranged marriage fill Adeline with horror? (Chapter 12)
6. Explain how the “jade pendant” incident drove a deeper wedge between Niang and Aunt Baba. (Chapter 12)

**Plan for Grade 7 In-Class Essay (Novel Study Unit):**

When planning your answer to an essay question, consider the question carefully. Constantly remind yourself to answer the question and not veer off topic. It is absolutely possible to write a good essay and have it not answer the question posed.

A good way to begin is by brainstorming possible answers. Even though you may only need to give a few reasons in your essay, it is often best to come up with more than you need. Why? A strong piece of writing is about what you DO say **and** what you DON’T say. If you decide to leave information out; leave it out. Don’t try to be sly and sneak it in.

Write the essence of the question in the thought bubble below. Then on each of the rays, note possible ideas that support your answer.

When you have exhausted your thoughts, select a few of the best and start looking for support (examples) in the novel.[[1]](#footnote-1)

***Use this template to outline your essay:***

|  |  |
| --- | --- |
| **Topic** (write your argument in the form of a clear, concise statement): | |
| **Record your strongest reasons in this column:** | **Record examples/passages from the text to support your reasons in this column:** |
|  |  |
|  |  |
|  |  |
|  |  |
| **Ideas for a conclusion** (Look at your topic sentence again and think about how your reasons and examples support it. What do you want your readers to take away from this piece based on what you’ve shared with them?): | |

**Grade 7 Hotseating Plan for *Chinese Cinderella***

To really understand a character it helps to put yourself in his/her shoes. In this hotseating activity you will assume the role of one of the characters from the novel.

Work in groups of 3 or 4 and agree on information on this planning guide. It is important that everyone in your group agrees on the information because any one of your members could be called to the hotseat and answer questions from the class. If the required information is not in the text, you will have to “infer” or make an educated guess about it.

Name of Character: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. Your age and physical appearance:
2. Where you live (house, city/area, favorite place):
3. Your passions, “soap box topics,” deepest desires (which may not be mentioned in the text):
4. Your main goal:
5. Your biggest obstacles and problems:
6. Your biggest influences:
7. Your greatest strengths:
8. Your greatest weaknesses:
9. What one or two words best describe you? Give examples of details or events from the text that demonstrate these traits:
10. List quotations from the text that reveal most clearly who you are and what you are about:
11. ***Optional:*** Prepare an opening monologue to introduce yourself to the audience:

**The Actual Hotseating:**

Members of your group not being Hotseated will get to ask the first two questions. What will these questions be? And how will your character respond? How do you know these responses are good ones?

1. Question:

1. Answer:

2. Question:

1. Answer:

What other questions might the other people in the audience ask? What will they want to know? How will your character respond and why will s/he respond that way? Rehearse a few with your group.

**Grade 7 Memoir Project**

**References:** project is adapted from Jefferson County Public Schools “Teaching Students to Read & Write Memoir”.

**Task Introduction:**

This memoir writing task is offered to students in search of greater challenges in their writing. The students should have mastery, or near mastery, over the prior learnings for their grade level. The project follows a separate rubric which follows the 3 MYP Language A Criteria and will replace the “My Encyclopedia Project” task in the Novel Study Unit for Grade 7.

**CHARACTERISTICS OF THE MEMOIR:**

       It focuses and reflects on the relationship between the writer and a particular

       person, place, animal, or object.

       It explains the significance of the relationship.

       It leaves the reader with one impression of the subject of the memoir.

       It is limited to a particular phase, time period, place, or recurring behavior in

       order to develop the focus fully.

       It makes the subject of the memoir come alive.

       It maintains a first person point of view.

**PRIOR LEARNINGS:**

       identify audience and purpose.

       use prewriting strategies e.g. brainstorm, visualize, draw, freewrite, web, cluster, and other graphic aids.

       use dialogue effectively.

       use sensory details.

       organize written work into paragraphs.

       use transitions between ideas.

       conclude writing pieces effectively.

       add, delete, or change writing to improve organization and support, sharpen focus, achieve clarity, and refine language and sentences.

       write complete sentences, making subjects and verbs agree.

       use correct end punctuation, commas, quotation marks, apostrophes.

       use a variety of strategies to spell correctly.

       place ideas and details of the memoir in meaningful order.

**SKILLS TARGETED BY THIS PROJECT**

In order to write a proficient Memoir, the student should be able to:

       narrow topic and focus.

       use an individual voice.

       develop characters through thoughts, characters, words.

       choose language appropriate to audience and purpose.

       write a lead which engages the reader and sets the context for reading.

       create a single impression of the subject of the memoir.

       focus on the purpose of relating the significance of the relationship between the writer and the subject of the memoir.

       discuss the writing with teacher and others and use their questions, comments, and suggestions to aid revision and editing.

       share writing with its intended audience.

       reflect on his/her process used in developing the memoir.

       produce a published copy that is neat and legible.

**Grade 7 Memoir Project Task Instructions:**

***Note:*** To participate in this project you MUST communicate with me on a regular basis.

Write 5 memoir pieces that exceed 500 words in length. 4 of your 5 pieces should focus on the following topics:

       a person

       a place

       an animal (it doesn’t have to be a pet)

       an object

       …the 5th piece can be a duplication of any of the above topics or an event of your choosing.

In addition to completing the pieces, you will need to document your process in the following ways:

**Peer Conferences:**

As you finish your drafts, bring a copy or email it to a peer who is also working on this task. The peer should give you feedback on your piece and prompts for areas that still need work. As a peer editor, you need to document your comments and suggestions and return it to the writer as soon as possible, and give a copy of your feedback to me.

**Interview Logs:**

The interview sheet can be used to take notes when you talk to family members or friends about your topic. You don’t have to use the sheet, but you should be able to produce notes when asked.

**Self Reflection:**

Your memoir pieces should be accompanied by a self-reflection on the project in terms of both your learning about memoir and writing in general.

Look for guidance and models throughout your writing process, so look at the resources below to get you started.

**Resources:**

A lot of politicians and celebrities write their memoirs at some point in their lives and can be found in any autobiography section in a book shop. In addition, there are loads of writers who became professional writers based on the stories the told of their own upbringings. We have some popular memoirists in our Mabukwini Library you can check out:

Maya Angelou: *I Know Why the Caged Bird Sings (*U 920 Ang)

Roald Dahl: *Going Solo* (92 Dah)

Maxine Hong Kingston: *The Woman Warrior: Memoirs of a Girlhood among Ghosts* (U 902 KIN)

Frank McCourt: *‘Tis* (U 974.4 McC), *Angela’s Ashes* (U F McC), *Teacher Man* (U 920 MCC)

Wole Soyinka: *You Must Set Forth at Dawn: A Memoir* (U 92 SOY)

Elie Wisel: Night (U 940.53 ELI)

Online Resources:

UNjobs memoir resources (notes and samples to help you focus your ideas)

<http://unjobs.org/tags/memoir>

6 word memoir project gallery (sample creative project with six word memoirs of famous and not so famous people – use this for inspiration, not a model).

<http://www.npr.org/programs/totn/features/2008/02/memoir/gallery/index.html>

Teen Ink Memoir Page (Reflection pieces submitted by teens. Some are written better than others so look around)

<http://www.teenink.com/nonfiction/memoir/>

**Grade 7 Memoir Project Rubric**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **MYP** | | **10-9** | **8-7** | **6-5** | **4-3** |
| **Content** | **Characteristics of Memoir** | All of the characteristics and skills listed on the assignment sheet are addressed accurately and thoroughly.  Prior learning content skills are also demonstrated. | All of the characteristics and skills listed on the assignment sheet are addressed accurately and thoroughly.  Some of the prior learning skills are not demonstrated. | Most of the characteristics and skills listed on the assignment sheet are addressed.  Minimal examples of prior learning skills are demonstrated. | Not all of characteristics and skills listed on the assignment sheet are addressed.  Prior learning skills are inaccurate. |
| **Self-Reflection** | Clearly articulates how the project demonstrates an ability to create a memoir | Clearly articulates how the project demonstrates an ability to create a memoir and the writing process. | Explains using examples that partially demonstrate the characteristics of memoir writing | Reflection is vague or not submitted. |
| **Organization** | **Point of View** | First person point of view remains consistent throughout the memoir.  The voice of the narrator clearly demonstrates personality.  The reader feels as if s/he is hearing from a real person. Prior learning writing organizational skills are successfully demonstrated. | First person point of view remains consistent throughout the memoir.  The reader is able to identify a clear voice / style of presentation. Some prior learning writing organizational skills are not demonstrated | First person point of view remains consistent throughout the memoir.   Minimal demonstration of prior learning writing organizational skills | Point of view changes within the memoir.  First person point of view is not used. Prior learning writing organizational skills are inaccurate. |
| **Style & Language Mechanics** | **Imagery** | Uses vivid imagery to make the work aesthetically appealing.  Reader/viewer/listener is drawn in and can clearly “see” the scene.  Images used are novel and work well with the writer’s personal style. | Uses imagery to show instead of tell.  The images enhance the story by giving it a unique feel. | Uses minimal imagery to help describe the setting, characters, etc.  Imagery that is used is sometimes cliché. | Tells what is happening, but does not use imagery to help the reader/viewer, listener “see” the story. |
| **Clarity of Expression** | Ideas are clearly expressed.  Sentence variety enhances readability of the narrative.  The work contains no grammatical or mechanical errors. There is no ambiguity when discerning the theme. | Narrative is free from grammatical and mechanical errors.  Sentences structure does not impede understanding.  Ideas are easily followed. | Narrative can be followed with minimal difficulty.  Some of the sentences or paragraphs are somewhat unclear, but as a whole the story is comprehensible. | Difficult to understand the narrative because of grammar or mechanical errors. |

**QUESTIONS LIST:**

**WHAT THE READER WILL NEED OR WANT TO KNOW**

**Questions for memoirs when the subject is a person:**

1. How long have you known this person?
2. When did you first meet and how did you meet?
3. What do you like about this person?
4. How has this person helped you?
5. Is there one thing that he or she always says?
6. How do you feel about this person?
7. What have you learned from this person?
8. What’s the first thing you notice when you see this person?

**Questions for memoirs when the subject is a place:**

1. What are your feelings when you think about this place?
2. When was the first time that you went to this place?
3. What’s you favorite thing to do in this place?
4. Who else comes to this place?
5. If you could change one thing about this place, what would it be?
6. How often do you go there?
7. Does everyone feel like you do about this place?
8. Is this place the same today as it was in the past?
9. What’s the most important object in this place? Why?

**Questions for memoirs when the subject is an animal (pet):**

1. What physical feature of this animal do you like the best?
2. What’s the first thing you notice about this animal when you see him?
3. Pretend this animal is with you right now. Close your eyes. What would you be doing with it?
4. What is this animal’s favorite thing to do?
5. When did you get it?
6. How did you get it?
7. How do you feel when you are with it?
8. Does everyone feel the way you do about this animal?
9. What’s one funny thing that it does?
10. How does this animal help you or how do you help it?

**Questions for a memoir when the subject is an object:**

1. How did you get this object?
2. How long have you had it?
3. How do you feel when you’re with it?
4. Where is it right now?
5. Has it changed any since you first got it?
6. What’s your favorite thing to do with it?
7. Does everyone feel like you do about this object?
8. How has it helped you?
9. Is there a time when you really need it?
10. What if you lost it?

**Writing Effective Leads**

All of the following leads are possibilities to begin a memoir about the relationship between the writer and his/her favorite blanket. Having a variety of leads and of strategies for writing leads gives you tools for your writing toolbox. After writing the options, you’ll naturally choose the best one.

Choose a topic. Try different leads for this same topic. Write an example of the following types of leads for your topic. Which is the most effective and why?

THE DRAMATIC LEAD

Example: I wouldn’t make it through the night without it.

STARTING IN THE MIDDLE OF A SCENE

Example: I was sure we’d find the blanket ripped and dirty.

LEISURELY LEAD

Example: When I looked into my Grandma’s linen closet, I was amazed by the patchwork of color. Never had I seen so many different blankets. There were soft, fluffy chenille ones and old worn brown ones. Some were still in their clear plastic wrap, while others seemed to sag off the edge of the shelf. Tucked in the middle, barely visible, with just a faded yellow corner sticking out, was the one I wanted.

BEGINNING AT THE ENDING

Example: I joyfully pulled the tattered corners around me and sighed as I settled into the corner of the chair.

INTRODUCING THE NARRATOR

Example: I used to think I was different from everyone else – that I had a secret friend that no one else had. But, as I’ve grown older and shared childhood memories with new friends, I’ve come to realize that lots of people had special relationships with inanimate objects. You know that special bear, t-shirt, pillow or in my case, blanket? Yes, I admit it. I had a “blankie.” Did you?

THE MISLEADING LEAD

Example: “Only insecure, immature baby’s need to drag their blankets around with them!”

Your family members and friends may help you recall the details of your topic, especially if it is a memory from some time ago. Use this interview log, or create one of your own to help you take notes and recognize the people who helped you construct this piece:

**INTERVIEW NOTES**

**Student’s Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

I talked to \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ about \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

We talked for about:

Here is some of information that we talked about that I don’t want to forget about my subject:

Guidelines for studying an object memoir:

       What is the object?

       What descriptive words, phrases, or ideas will you use to describe the object? (adjectives)

       What memories do you share about yourself through this the object?

       How will you show your reader the importance of this object? Through your thoughts? Your feelings? Through the details and description?

       Is “how you got this object” important to mention in your piece? Why or why not?

       What insights do you share? (how do you feel or think about the object now)

**BOB**

He stood about eight inches tall. He was originally pink, but his color faded to a dingy beige from all the hugs and kisses I gave him and from all the many adventures we had together. The color of his eyes never faded, though. They were as blue as the sea, and he had a tiny white nose and furry little ears that stood straight up in the air. He was a pink bunny whom I called Bob.

“I love you,” I’d say as I held him close to my chest and gave him a big kiss. He would squeak whenever I squeezed his pink belly, which is probably what I remember most about him.

At night he would keep me company and protect me from the Bogey Man. I held him close to me so that nobody would dare take him away from me. He was so warm, cuddly, and soft! He was like a warm, furry puppy, but he smelled like he had been loved on and possibly drooled on a little, too.

We had lots of adventures together on Grandma and Grandpa’s swing in the backyard, but the one adventure that I remember most was the time we went to the grocery store with my mom.

We had already left the grocery store and were on our way back home in the car when

I realized that Bob was missing. I began screaming and crying, “Bob! Mommy, I can’t find Bob!”

Mom reassured me that Bob was probably sitting on a shelf in the grocery exactly where I left him, but I was not convinced. Mom knew that she had no choice but to return to the store and try to find Bob.

Mom took me by the hand and led me to the manager’s office, where the lost and found was located. There sat Bob, acting as if nothing had happened. “Bob, don’t wander away from me again,” I scolded.

Nowadays Bob lives at my grandmother’s house. His belly doesn’t squeak anymore -- it sounds like you’re squeezing an empty plastic ball when you hug him. His nose is almost worn off on the end. He’s no longer pink, and some of his fur is a little sticky on the ends. When I was about five years old, I had many other toys, but Bob will always remain the toy I love the most.

Guidelines for Place memoir:

       Where is this place?

       What is your purpose in writing this piece – what’s the one main idea that you want your reader to think about this place?

       What descriptive words or ideas will you use to tell about this place?

       What memories will you share with your reader when telling about this place?

       How will you show the importance of this place? Through your description of it? Through your feelings about it? Through your thoughts about it?

       How do you feel or what do you think about the place now? (your insights)

**My Way**

I first found this special place when my mom and dad split up. My dad moved out for a while into a trailer out by a pond, woods, and creek. When my dad moved out, I visited him every weekend. But at this point in time I felt like nothing was going my way. But that all changed. I was outside by the pond one day when I noticed a creek. It went behind the pond and downhill toward the woods. After a few minutes I walked to the creek and jumped into the carved land on a small remaining piece of land. The creek was calm as if it were being drunk out of cup. It went downhill on limestone rocks with rigid holes making it possible to climb the slanted hill.

After a while, I began to slide down the hill with the calm current into the woods.

I would slide down any way I could think of. I would slide on my stomach face forward, feet forward, backwards on my back etc. etc. Then when I got tired, I would sit right in the middle of the downward slope, letting the water rush against my back as if I were a rock going about my business. When I was rested I would go right back to sliding again. Then I began to build bridges and dams with floating pieces of rock in the creek. I remember one of the bridges I built was strong enough to hold my sister and I at the same time. It was right at the end of the downward slope. It was really neat. I remember one night a big storm hit and knocked it over. I tried to rebuild it but most of the pieces were gone.

I even made my own seat in the middle of the downward slope. To make it, I rolled a humongous rock down into the creek. As it hit the limestone, it broke off in the very center of the rock. It formed the rock into an almost perfect version of a chair. It was almost as if it were carved by a professional. I couldn’t help myself, I carved my name into the back of the chair (it took a long time!). Although the rock was more like a shrunken version of a chair it took almost exactly the same time. I loved it. I loved it so much I did my homework in it. It was almost as is I were addicted to it like tobacco. Sometimes when I was mad about my mom and dad splitting up, I would sit in the chair and think about all the good times we all had together, or I would think about something else just to get it off my mind. It usually always worked. I remember one day I fell asleep in the seat. I woke up to a feeling like a thousand needles stabbing me at the same time. I had fallen asleep and fell in the water. Why it was so cold I don’t know because it was 90 degrees outside, but the water felt 90 degrees below. That was the last time I fell asleep in that seat.

After a few more months my mom and dad got back together and tried to work things out. For all I know that special creek could be bone dry now, but at least I know there was at least one place where everything seemed to go my way.

**River Times**

“I caught one!” I would happily yell every time I caught a fish. I go to the Ohio River with my family all the time in the summer. I have had so many wonderful times at that river. It is my favorite place to go in the summer with my family.

One of the great times I’ve had at the Ohio River was when we were fishing and the water level was low, (which is the best time to fish). There was what seemed like a thousand people there because usually there aren’t very many people that fish there. Some crazy people in there early twenties apparently decided that they wanted to go swimming where everyone was fishing. One of the swimmers got tangled up in some fishing lines and started getting pulled under the water. When the fishers tried to reel him in, they pulled him under, and if they left him there he would drown anyway. Of course, my dad, the big calm hero went and called 911. When the Ambulance and the firemen arrived, my parents made us leave. While on our way home, we saw three new trucks heading to where that man was in trouble.

About a month later the river was back up to its normal level and it was harder to catch fish. I remember complaining to go home because it was boring not catching fish. The only fish any of us caught in the first hour was a little blue gill that we used as bait. When we were about to leave, my dad put out his last line with no hope of even catching an old can. To his great surprise, he was almost jerked into the water. After catching his balance again, he noticed that his fishing rod was about to snap! I went over and tried to help, but I did no help. My dad’s rod flew out of his hands and under the water. We just stood there watching the rod sink under the water and bubbles shoot up when it went down. We knew my dad was angry so we went home. I laugh whenever I think about that. Something else that happened in that same summer at the Ohio River was very scary. My family and I were in the fossil garden looking for good fossils to examine. There were few other people looking for fossils too. Some people had a huge Dalmatian that they had taken with them to walk I guess. That Dalmatian was more hyper that a four year-old on a sugar spree. It was dragging its owners all over the place, especially when it smelled a dead fish. I laughed when I saw them being dragged around by their dog. That made me think of me trying to walk my dog, Midnight, who could pull me around the block easily. Back to what I was saying, we were looking for fossils near the Ohio River. We started leaning over to the water to see all of the fish swimming around. A few seconds after we started looking in the water, that dog unnoticeably came up behind us. "WOOF, WOOF" The dog barked as loud as possible. My dad was so surprised he started falling into the water, screaming. We all grabbed him and pulled him up before he hit the water. My dad got furious and we had to calm him down before he got too mad. We led him to the car and went home so he could play with Midnight and calm down. It was so hard not to laugh when he did that, but I didn’t.

The Ohio River is one of my favorite places because that is one of the only places that my family spends time together.

**Modified Assessment Work (3rd Quarter, 2010)**

**Purpose:**

* to provide justifiable MYP grades for the student through individually modified assessment tasks for a Grade 7 Language A (English) student in a pull-out reading program.

**MYP Objectives:**

           use language to narrate, describe, analyse, explain, argue, persuade, inform, entertain and express feelings

           express an informed personal response to literary and non-literary texts and demonstrate the ability to approach works independently

           express ideas with clarity and coherence in both oral and written communication

           structure ideas and arguments, both orally and in writing, in a sustained and logical way, and support them with relevant examples

           use correct grammar with appropriate and varied sentence structure

           show awareness of the need for an effective choice of register suited to the audience in both oral and written communication.

**Tasks:**

      Complete two (2) assessment pieces (one written & one oral) before the end of the academic quarter.

      Communicate effectively about progress with your teacher.

      Develop independence in your work habits and organization skills to work effectively.

**Task One:** Choose an adult character from one of the books you read with your tutor. The book should not be one you’ve previously written about for grading. The character should be one who has a significant role in the novel, but does not have to be the central protagonist. Your writing task will be to write a creative story or letter from this character’s point of view when he/she was a child.

**Task Two:** Give an oral report/reflection based on your perceptions of your reading progress. Use the following questions to guide the organization of your report.

         What did you do?

         What did you learn? (techniques, practices, connections)

         What signs of your improvement do you notice?

         What has been difficult about the process?

         What are your plans for next quarter?

**On-going class time:** You must find some time to go through the terms of each assessment piece before you begin. Immediately after you submit or present your work, the two of us will sit down, discuss and decide on your grade according to the rubrics for both tasks.

**Due Dates:**

Planning sheet for story (discuss your completed sheet): \_\_\_\_\_\_done\_\_\_\_

Draft of Story (discuss progress and detailed terms of rubric): \_\_\_\_\_\_\_March 8\_\_\_\_

Polished draft of Story (determine grade for task): \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Oral Presentation (set date either outside or during class time): \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Criteria for Robert’s Written Novel Response: Write a Character’s Childhood** | **10-9** | **8-7** | **6-5** | **4-3** | **2-1** |
| **Content:**                   The written piece ***effectively explains the origins*** of the adult character’s childhood                   There is ***enough detail*** relating the character’s childhood to his/her adult personality and attributes.                   Completed all planning sheets thoroughly. |  |  |  |  |  |
| **Organization:**                   The format of the written piece is appropriate.                   The ***conventions of the format*** are understood effectively.                   There is ***sentence variety*** (sentences are not of the same length and do not start the same)                   ***Transition words and phrases*** are use correctly and help with the flow of the piece.                   Understands ***paragraph form***. |  |  |  |  |  |
| **Style & Language Mechanics:**                   Words used are ***precise*** and varied according to the character (i.e. there is variety in the use of ***adjectives, adverbs, nouns, and verbs)***                   ***Tense consistency***                   ***Punctuation*** and ***capitalization*** is employed correctly.                   ***Spell Check*** used. |  |  |  |  |  |

**Planning Sheet for Robert’s Written Novel Response: Write a Character’s Childhood**

Once you have decided on a character, brainstorm some of the significant and unique characteristics and actions of the character as you will detail them in your story. You don’t have to use all details in your final story, but thinking about them will help create a solid portrait of the character.

|  |  |  |
| --- | --- | --- |
| **What would be interesting to know about the character’s childhood?** | **What details will you use in your story?** | **What would those details help explain about the adult character?** |
| Where did he/she live? |  |  |
| What were his/her parents and family like? |  |  |
| What was his house/neighborhood like? |  |  |
| Who were his/her friends? |  |  |
| What was going on in the world at the time? |  |  |
| What were key events in his/her childhood? |  |  |

**What will your story be about? (plot line):**

**Oral Reflection Rubric**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | **10-9** | **8-7** | **6-5** | **4-3** | **2-1** |
| **Content**                   Gave a detailed account or description that answered the reflection questions without prompting.                   Shows evidence of personal reflection and awareness of self.                   Stayed on topic                   Shows effort and improvement |  |  |  |  |  |
| **Organization:**                   Presentation was well planned                   Presentation was coherently delivered                   Clear indication of topic change given through visual or verbal cues. |  |  |  |  |  |
| **Style & Language Mechanics:**                   Spoke with sincerity                   Did not stumble, stammer or talk to self during the delivery.                   Posture and body language was not distracting |  |  |  |  |  |

|  |  |
| --- | --- |
|  | **Hotseating Rubric for CONTENT** |
| 9-10 | The team was completely convincing as the character they represented. The person in the hotseat never fell out of role. The team worked very well to support their representative and provide discrete support whenever necessary. The interview was engaging and the audience had no difficultly keeping the interview going without intervention from the teacher. |
| 7-8 | The team showed a good understanding of the character they represented. The person in the hotseat was convincing most of the time and apart from one or two people, the audience seemed convinced that the identity was true to the text. The support team worked well at helping out their team member discretely and providing valid support and responses to the questions posed to their character. |
| 5-6 | The team showed a sufficient understanding of the character they represented. They worked together relatively well and supported the person in the hotseat when necessary. The person in the hotseat remained in character for the duration of the activity. The audience was engaged most of the time, but the team could not sustain interest of the audience for the duration of the activity. |
| 3-4 | Although adequate preparation was done, when it came time to assume the role of the character, the team had very superficial insight into the character or fell out of character. Though the team seemed to support the person in the hotseat, their support was distracting and sometimes they did not speak through their character, but launched out on their own. |
| 1-2 | Not so hot. Preparation sheets were not filled out adequately. The person in the hotseat fell out of role frequently. The team did not support their representative by either remaining silent when needed or antagonizing or distracting their representative. |
| 0 | does not meet any of the descriptors above |

Literature Report

Task Checklist for Book Report:

1. Read all of the steps on this list.
2. Select a novel I love but have not worked with before and submit the title to Dr. Pops by \_\_\_\_\_\_\_\_\_\_\_\_.
3. Chose **one activity from each of the six levels** of Bloom's taxonomy to do with the book.
4. **Conferred** with Dr. Pops about each of the tasks I’ve chosen to make sure I’m heading in the right direction.
5. Completed my **six activities** each on one side of a separate piece of paper with a **title telling what the activity is.** Each page is numbered 1 through 6.
6. Made a Title Page for my report that shows the **title of the book (underlined), the author of the book, my name and the date.**
7. Made a Table of Contents that tells the **name of the level** of Bloom's Taxonomy (Knowledge, Comprehension, Application, Analysis, Evaluation, and Synthesis) and the **page number** for each page of the report and the **activity that is on that page**.
8. Put the whole report together in this order:

* Title Page
* Table of Contents
* Page 1, Knowledge activity...(write the number and name of the activity)
* Page 2, Comprehension activity...(write the number and name of the activity)
* Page 3, Application activity...(write the number and name of the activity)
* Page 4, Analysis activity...(write the number and name of the activity)
* Page 5, Evaluation activity...(write the number and name of the activity)
* Page 6, Synthesis activity...(write the number and name of the activity)

1. Hand it in by \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

**Literature Report Format:**

**(Select one activity from each level)**

**Level One -- Knowledge:**

Within this level of thinking, you are able to recall fundamental facts and information about the story. Demonstrate this ability by selecting one of the activities below.

1. Create a crossword puzzle that **includes at least 12 clues** for main characters, significant events or other important details of the book. Don't forget that your puzzle must have both "across" and "down" clues, be sure to **fill in the answers**.
2. Create a "Wanted Poster" with a picture, listing the **characteristics of the antagonist (villain)** in the story and **why he or she is wanted.**
3. Match **3 important statements** with the characters who said them. Explain **why the statements are important** to the story.
4. **Retell** the story including **eight important events**. Explain **why the events are important**.
5. Create and arrange **story pictures** retelling the story. Include **eight important events**. Use captions to tell **why the events are important.**
6. **Describe the setting** of the book. Include **sensory (sight, hearing, smell, taste, touch) details.**
7. **Draw the setting** of the book including as many details as possible. Label your drawing and **tell when and where it is.**

**Level Two -- Comprehension:**

Within this level of thinking, you are able to demonstrate a basic understanding of the book. Select one of the activities below.

1. Explain how the **main character felt** at the **beginning, middle and end of the story and why**.
2. Predict **what could happen next in the book** before reading the entire book and **why.**
3. Select a **passage in the book** and describe it. Then **write** a description explaining **what happened before that passage and after it.**
4. Select a **passage in the book** and describe it. **Draw** two pictures showing **what happened before and after the selected passage.** Make captions to tell what is in the pictures.
5. Explain **three ideas or important parts** of the story in your own words. **Explain why** you picked those parts of the story.
6. Create an **emotion map** (like brainstorming) **illustrating three different emotions** the main character experiences in the course of the book and **why** he or she experienced them. (Don't use "happy, sad, and mad".)
7. Create a **mind map** (like brainstorming) of either a **section of the book or the entire book**. Use symbols, color, and pictures to demonstrate your understanding of the story. **Tell what the characters are thinking and why.**

**Level Three -- Application:**

Within this level of thinking, you are able to use information from the story in a new way. Choose the following activities to demonstrate your understanding.

1. Using symbolism, **classify the central characters as animals or things**. **Explain why** you chose the symbols that you did.
2. Transfer the main character to a **new setting**. **Describe the setting** and **how the character would respond** to the different people and situations that he or she might encounter.
3. **Create finger puppets** and **write a one act play** depicting an **important** part of the book.
4. **Select a meal** that one of the main characters would enjoy eating (look in the novel for foods that the characters eat, don't use hamburgers or tacos, for example, if they don’t fit the setting). Be certain that the **food is appropriate for the time** and place in which the story occurs. Create a menu and a method of serving it. Menu should include **prices** from the time period and **graphics.** Be creative about how you describe the food; use the kind of words you might see on a restaurant menu.
5. Think of a **situation that occurred to a character** in the story and write about **how you would have handled it differently.** Be specific and use **sensory (sight, hearing, taste, touch, smell) details**.
6. Give examples of **people you know** who have the **same problems** or life situations as the characters in the book. Be specific. How are the **characters' lives different than these same people** you know?

**Level Four -- Analysis:**

Within this level of thinking you are able to take parts of the book and examine them in order to better understand the entire story. Choose one of the activities below to demonstrate your ability to analyze.

1. Select **four central characters** from the story. Identify each one's **general qualities**. Include in your description **passages or statements from the story** which support your ideas. Qualities can include both physical appearance as well as personality traits and can be **either directly stated by the author or implied.**
2. Select a **section of the book**. Distinguish what **could have happened** from what **could not have happened** in real life. How are the events and characters **believable or unbelievable**? Use **direct quotes** (does not have to be something a character said, just something the author said) from the story to support your opinions.
3. Select **parts of the book** that were the **funniest, saddest, happiest and most unbelievable**. **Describe** the event or situation and discuss **your personal reaction** to those parts.
4. Central characters often express their opinions in the course of the story. Using **five different statements** from the main character differentiate whether those statements are **opinions or could be actual facts.**
5. **Compare and contrast** (describing how they are alike and different) two of the main characters. Quote the **direct passages from the book** that show what the characters are like.
6. Select an **action of the main character** that was similar to something **you might have done**. Describe what the character did and **how and why** you would have done the same thing.

**Level Five -- Evaluation:**

Within this level of thinking, you are able to form and present an opinion backed up by sound reasoning. Choose one of the activities below to demonstrate your ability to evaluate.

1. Decide which **character** in the book you would most like to **spend the day with**. Describe what that **day would be like**. Discuss **how it would be different** if you visited the character in their world or if they visited you in your world.
2. Consider how this book could help you in your own life. **Discuss how the story could or could not make a contribution in your life.**
3. **Compare and contrast this book with another one that you have read**. Consider literary elements such as setting, characters, and plot. Using those terms, describe which book you liked better.
4. Write a **recommendation** as to why this book should be read or not. Support your opinion with **evidence from the text.**
5. Decide if the entire **story really could have happened**. Justify your opinions with **evidence from the text.**

**Level Six -- Synthesis:**

Within this level of thinking, you are able to put parts of the book together in a new way to form a new idea or product. Choose one of the activities below to demonstrate your ability to synthesize.

1. Create a **poster**, using **quotes** from the novel and **pictures** form the story, to advertise the story so that other **people would want to read it.**
2. **Invent a new product** related to the story something that the characters could have used. Draw an illustration of the product and description.
3. **Rewrite** the roles of the main characters in the book to create new outcomes. Describe **what would happen** when the characters change roles.
4. Imagine that you are one of the main characters. **Write a diary account** of their daily thoughts and activities during **three important events** in the story.
5. Write the **lyrics and music to a song** that one of the main characters might sing if she or he became a musical star.
6. **Create an original character**. Describe that character and discuss how he or she would change the story.
7. **Write a dialogue** (conversation between two people) **or monologue** (just one person talking) that could communicate the thoughts and feelings of the main character at the most important point in the story.

|  |  |  |  |
| --- | --- | --- | --- |
| **Grade 7 Independent Book Project** | **Content** | **Organization** | **Style & Language Usage** |
| 9-10 | Response tasks are highly creative and enhance one’s interpretation of the novel. Response tasks successfully represent a range of Taxonomical levels of thinking. Visual content complements written content and is comprised of tailor-made illustrations. | There is a clear order and purpose to the activities selected and the selected activities are well matched to the genre and/or style of the novel. The choice in activities demonstrates a strong balance has been consciously made to enhance the interpretive possibilities of reading. Pieces are presented in a polished format with great consideration to the reader. | There is a variety and specificity with regards to the vocabulary used. The sentence structure is varied and helps hold the reader’s attention. Dead words never appear. Overall, there are less than 4 errors per task where commas, capitalizations and run on sentences appear. |
| 7-8 | Response tasks are mostly creative and enhance one’s interpretation of the novel. . Response tasks represent a range of Taxonomical levels of thinking Visual content complements written content and is 80% of the time comprised of tailor-made illustrations. | There is an order and purpose to the activities selected and the selected activities are fairly well matched to the genre and/or style of the novel. The choice in activities demonstrates some effort has been made to enhance the interpretive possibilities of reading. Some of the pieces are presented in a polished format with consideration to the reader. | There is some variety and specificity with regards to the vocabulary used. The sentence structure is somewhat varied and helps hold the reader’s attention in certain pieces. Dead words sometimes appear, but do not hinder the reader’s confidence in the author. Overall, there are less than 8 errors per task where commas, capitalizations and run on sentences appear. |
| 5-6 | Response tasks summarize more often than they extend one’s interpretation of the novel. Response tasks represent do not go beyond the evaluation level of thinking. Visual content accompanies written content and is 50% tailor-made. | There is a purpose to the activities selected, but some of the activities are poorly suited to the genre and/or style of the novel. The choice in activities favors the visual and there is little written content. At least one pieces are presented in a polished format with consideration to the reader, but parts of the task on others are incomplete or missing at the time of submission. | Generic vocabulary used. The sentence structure is simple, but clear. Dead words often appear and do help the reader appreciate any of the merits of the novel. Overall, there are less than 12 errors per task where commas, capitalizations and run on sentences appear. Homophone confusion plagues these tasks. |
| 3-4 | Response tasks do not further one’s interpretation of the novel. Response tasks represent do not go beyond the comprehension level of thinking. In one or two places, visual content seems to contradict written content. | There is a noticeable perfunctory completion of the activities selected. Most of the activities are poorly suited to the genre and/or style of the novel but favored because they suit a ‘night before’ task. The choice in activities is primarily visual with little written content, save a sentence or two. None of the pieces are polished and, in addition, are incomplete or missing at the time of submission. | Generic vocabulary used. The sentence structure is complex and confusing. Dead words often appear and do help the reader appreciate any of the merits of the novel. Overall, there are less than 16 errors per task where commas, capitalizations and run on sentences appear. Homophone confusion and apostrophe placement plague these tasks. |
| 1-2 | Response tasks leave a lot of questions concerning the interpretation of the novel. Response tasks represent do not go beyond the knowledge level of thinking. Visual content seems to contradict or clash with written content. | There is a noticeable lack of thought and effort in the selection of the activities. All of the activities are poorly suited to the genre and/or style of the novel. The choice in activities has little visual or written appeal. About 50% of the tasks are complete in an unpolished form. | Not only is generic vocabulary used and the sentence structure poor in almost every sentence, there is so little content (either written or visual) to base an opinion on. This project should be returned to the writer who should redo it and resubmit it. |
| 0 | This project does not meet any of the above criteria | This project does not meet any of the above criteria | This project does not meet any of the above criteria |

|  |  |
| --- | --- |
| **Grade 7 Checklist for In-Class Essay**   1. My argument is clearly stated. 2. My reasons contain specific facts and details. 3. Each of my paragraphs focuses on a specific topic. 4. I have checked that there is variety in sentence structure, in other words, that not all of my sentences begin with a subject. | **Grade 7 Checklist for In-Class Essay**   1. My argument is clearly stated. 2. My reasons contain specific facts and details. 3. Each of my paragraphs focuses on a specific topic. 4. I have checked that there is variety in sentence structure, in other words, that not all of my sentences begin with a subject. |
| **Grade 7 Checklist for In-Class Essay**   1. My argument is clearly stated. 2. My reasons contain specific facts and details. 3. Each of my paragraphs focuses on a specific topic. 4. I have checked that there is variety in sentence structure, in other words, that not all of my sentences begin with a subject. | **Grade 7 Checklist for In-Class Essay**   1. My argument is clearly stated. 2. My reasons contain specific facts and details. 3. Each of my paragraphs focuses on a specific topic. 4. I have checked that there is variety in sentence structure, in other words, that not all of my sentences begin with a subject. |
| **Grade 7 Checklist for In-Class Essay**   1. My argument is clearly stated. 2. My reasons contain specific facts and details. 3. Each of my paragraphs focuses on a specific topic. 4. I have checked that there is variety in sentence structure, in other words, that not all of my sentences begin with a subject. | **Grade 7 Checklist for In-Class Essay**   1. My argument is clearly stated. 2. My reasons contain specific facts and details. 3. Each of my paragraphs focuses on a specific topic. 4. I have checked that there is variety in sentence structure, in other words, that not all of my sentences begin with a subject. |

Grade 7: Chinese Cinderella Project Rubric

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | **9-10** | **7-8** | **5-6** | **3-4** | **1-2** |
| **CONTENT** | Shows a **perceptive** understanding of the characters in Chinese Cinderella and **consistently** uses illustrative detail that supports, and is closely connected to the characters’ interests and personalities. | Shows a **good** understanding of the characters in Chinese Cinderella and **uses substantial** illustrative detail that supports, and is closely connected to the characters’ interests and personalities. | Shows a **sufficient** understanding of the characters in Chinese Cinderella and uses **adequate** illustrative detail that supports, and is connected to the characters’ interests and personalities. | Shows a **limited** understanding of the characters in Chinese Cinderella and uses **insufficient** illustrative detail that supports the characters’ interests and personalities. | This piece shows **very limited** imagination or sensitivity  Shows a **very limited** understanding of the characters in Chinese Cinderella and there is little or no illustrative detail that supports the characters’ interests and personalities. |
| **ORGANIZATION** | The work is **consistently** well-organized, clear and coherent and the ideas being expressed build on each other in a **sophisticated** manner that show the logic and flow between the parts and the whole so that the ideas being expressed build on each other in a **sophisticated** manner. The student **integrates** critical apparatus correctly **and effectively** (e.g. labels, bullet points, headings). | The work is **usually well-organized**, clear and coherent and shows the logic and flow between the parts and the whole so that the ideas being expressed **build on each other**. The student employs critical apparatus **correctly** (e.g. labels, bullet points, headings). | The work is **generally organized, clear and coherent**. The student **generally** employs critical apparatus **correctly** (e.g. labels, bullet points, headings). | The work shows the **beginnings** of organization but **lacks coherence**. The student employs critical apparatus with **limited success** (e.g. labels, bullet points, headings). | The work is generally **disorganized, unclear** and/or **incoherent**.  The student employs critical apparatus **inappropriately** or **not at all** (e.g. labels, bullet points, headings). |
| **STYLE & LANGUAGE**  **MECHANICS** | The student employs a **wide** and **effective** range of appropriate precise words, terminology, and sentence variety. Grammar , spelling, punctuation, and word order are accurate; **very infrequent** errors do not hinder communication. The student demonstrates **mastery** of a polite, but informal style. | The student employs a range of **appropriate** precise words, terminology, and sentence variety.. Grammar, spelling, punctuation, and word order are **accurate**; occasional errors **rarely hinder** communication. The student **consistently uses** a register and style that serves the context and intention. | The student **generally** employs a range of **appropriate** precise words, terminology, and sentence variety. Grammar, spelling, punctuation, and word order are **generally** accurate; **occasional** errors **sometimes hinder** communication. The student **often uses** a register and style that serve the context and intention. | The student employs a **limited range of appropriate** vocabulary, terminology, and sentence variety. There are **frequent** errors in grammar, spelling, punctuation, and word order which **hinder** communication. There is **some evidence** of a register and style that serve the context and intention. | The student employs a **very limited range of appropriate** vocabulary, terminology, and sentence variety. There are **very frequent** errors in grammar, spelling, punctuation, which **persistently hinder** communication.  There is **little or no evidence** of a register and style that serve the context and intention. |
| **PRESENTATION TO THE CLASS** | In oral/presentation work there is a **high level** of competence in oratory technique. | In oral/presentation work there is a **good level** ofcompetence in oratory technique. | In oral/presentation work there is **adequate** competence in oratory technique. | In oral/presentation work there is **some** competence in oratory technique. | In oral/presentation work there is **little or no** competence in oratory technique. |

**Grade 7:** My Encyclopedia Project Rubric

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | **9-10** | **7-8** | **5-6** | **3-4** | **1-2** |
| **CONTENT** | The student demonstrates a **perceptive** understanding of the purpose of the My Encyclopedia project **consistently** using **illustrative** detail, development and support for each topic. | The student demonstrates a **good** understanding of the purpose of the My Encyclopedia project, using **substantial** detail, development and support for 70% of the topics | The student demonstrates an **awareness** of the purpose of My Encyclopedia project, using **adequate** detail, development and support for 50% of the topics. | The student demonstrates **limited awareness** of the purpose of My Encyclopedia project, although detail, development and/or support are **insufficient**. | The student demonstrates **very limited** of the purpose of My Encyclopedia project. There is **little or** **no** detail, development or support for the topics. |
| **ORGANIZATION** | The work is **consistently** well-organized, clear and coherent and the ideas being expressed build on each other in a **sophisticated** manner in paragraph form beginning with engaging topic sentences. The headings, titles, and layout of images/sound clips are **integrated** correctly **and effectively**. | The work is **usually well-organized**, clear and coherent and the ideas being expressed **build on each other** in paragraph form mostly beginning with engaging topic sentences. The headings, titles, and layout of images/sound clips are **used correctly**. | The work is **generally organized, clear and coherent** and in paragraph form and have engaging topic sentences about 50% of the time. The headings, titles, and layout of images/sound clips are **generally** used **correctly**. | The work shows the **beginnings** of organization but **lacks coherence** within the paragraphs and opening sentences are frequently weak. The headings, titles, and layout of images/sound clips are **limited in their success**. | The work is generally **disorganized, unclear** and/or **incoherent**. It is uncertain whether or not the student understands the logic and flow of paragraphs due to too little content or the unpolished form of this submission.  The headings, titles, and layout of images/sound clips are **inappropriate** or **not included at all**. |
| **STYLE & LANGUAGE MECHANICS** | The student employs a **wide** and **effective** range of appropriate vocabulary, idiom and sentence structure to help engage the reader. Grammar and syntax are accurate; **very infrequent** errors do not hinder communication.  Punctuation and spelling/writing are **accurate**; **very infrequent** errors do not hinder communication. | The student employs a range of **appropriate** vocabulary, idiom and sentence structure to help engage the reader. Grammar and syntax are **accurate**; occasional errors **rarely hinder** communication.  Punctuation and spelling/writing are **accurate**; occasional errors **rarely hinder** communication. | The student **generally** employs a range of **appropriate** vocabulary, idiom and sentence structure to help engage the reader. Grammar and syntax are **generally** accurate; **occasional** errors **sometimes hinder** communication.  Punctuation and spelling/writing are **generally** accurate; **occasional** errors **sometimes hinder** communication. technique. | The student employs a **limited range of appropriate** vocabulary, idiom and sentence structure to help engage the reader. There are **frequent** errors in grammar and syntax, which **hinder** communication. There are **frequent errors** in punctuation and spelling/writing, which  **hinder** communication. | The student employs a **very limited range of appropriate** vocabulary,  idiom and sentence structure to help engage the reader. There are **very frequent** errors in grammar  and syntax, which **persistently hinder** communication.  . There are **very frequent errors** in punctuation and spelling/writing, which  **persistently hinder** communication. |

**Grade 7 Memoir Project Rubric**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **MYP** | | **10-9** | **8-7** | **6-5** | **4-3** |
| **Content** | **Characteristics of Memoir** | All of the characteristics and skills listed on the assignment sheet are addressed accurately and thoroughly.  Prior learning content skills are also demonstrated. | All of the characteristics and skills listed on the assignment sheet are addressed accurately and thoroughly.  Some of the prior learning skills are not demonstrated. | Most of the characteristics and skills listed on the assignment sheet are addressed.  Minimal examples of prior learning skills are demonstrated. | Not all of characteristics and skills listed on the assignment sheet are addressed.  Prior learning skills are inaccurate. |
| **Self-Reflection** | Clearly articulates how the project demonstrates an ability to create a memoir | Clearly articulates how the project demonstrates an ability to create a memoir and the writing process. | Explains using examples that partially demonstrate the characteristics of memoir writing | Reflection is vague or not submitted. |
| **Organization** | **Point of View** | First person point of view remains consistent throughout the memoir.  The voice of the narrator clearly demonstrates personality.  The reader feels as if s/he is hearing from a real person. Prior learning writing organizational skills are successfully demonstrated. | First person point of view remains consistent throughout the memoir.  The reader is able to identify a clear voice / style of presentation. Some prior learning writing organizational skills are not demonstrated | First person point of view remains consistent throughout the memoir.   Minimal demonstration of prior learning writing organizational skills | Point of view changes within the memoir.  First person point of view is not used. Prior learning writing organizational skills are inaccurate. |
| **Style & Language Mechanics** | **Imagery** | Uses vivid imagery to make the work aesthetically appealing.  Reader/viewer/listener is drawn in and can clearly “see” the scene.  Images used are novel and work well with the writer’s personal style. | Uses imagery to show instead of tell.  The images enhance the story by giving it a unique feel. | Uses minimal imagery to help describe the setting, characters, etc.  Imagery that is used is sometimes cliché. | Tells what is happening, but does not use imagery to help the reader/viewer, listener “see” the story. |
| **Clarity of Expression** | Ideas are clearly expressed.  Sentence variety enhances readability of the narrative.  The work contains no grammatical or mechanical errors. There is no ambiguity when discerning the theme. | Narrative is free from grammatical and mechanical errors.  Sentences structure does not impede understanding.  Ideas are easily followed. | Narrative can be followed with minimal difficulty.  Some of the sentences or paragraphs are somewhat unclear, but as a whole the story is comprehensible. | Difficult to understand the narrative because of grammar or mechanical errors. |

1. The general rule of thumb for many teachers will be 3 reasons, be aware of that. However, I ask you to use your critical judgment if you either cannot come up with 3 or have 4 and cannot decide between them. Always think of the overall effect. Would it be a strong piece with two? Would adding a 3rd just expose a glaring weakness in your writing and your argument? Would having a 4th point give your argument a stronger sense of thoroughness and completion? [↑](#footnote-ref-1)